

# Grassroots culture and cultural sectors: the right to creation, experimentation, research and cultural production

Government Measure #2

Barcelona Cultural  
Rights Plan



Ajuntament  
de Barcelona

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# 1. PRESENTATION AND CONTEXT

Barcelona Cultural Rights Plan

On 30 April, the Barcelona Cultural Rights Plan was presented as a conceptual, political and strategic framework for recognising and extending cultural rights in the city. The aim of this plan is to design public policies based on the framework of cultural rights and pave the way for formal recognition of these rights for Barcelona's residents as a whole.

Under the title "Fem cultura" [Let's Make Culture], this plan deploys, through nine measures, a strategy to situate cultural rights as fundamental rights of prime importance, to reinforce the democratic life of the city and to incorporate the cultural fabric and all the municipal areas in the design and deployment of local cultural policies. With the aim of providing a new perspective on cultural rights and public action, the plan incorporates new links between cultural action and strategic areas such as education, sustainability, science, feminism, innovation and technology.

"Grassroots culture and cultural sectors: the right to creation, experimentation, research and cultural production" is the second measure presented, out of the nine included in the Plan. It is a compilation of projects and lines of action that seek to accompany all the people, companies and entities that carry out creative and cultural activity in the city, improving the conditions for carrying out cultural work and mitigating the difficulties derived from the current economic system.

This measure integrates all the actions that the Barcelona Institute of Culture will undertake to guarantee a strong framework for artistic experimentation and creation, stronger and more decentralised exhibition and activity circuits, more agile systems for participation and co-creation of policies, open and adapted to the current context and needs, and strategies of direct support to cultural agents. All of this, paying special attention to initiatives that guarantee the existence of a grassroots culture spread throughout the territory.

# 2. DIAGNOSIS

Barcelona Cultural Rights Plan

The lines of action included in this measure are the result of a long process of analysis and active listening undertaken with the cultural sectors of the city; therefore, most of them respond to existing demands and needs expressed by the cultural agents. However, we cannot ignore the fact that the current moment is marked by the Covid-19 pandemic, a crisis that has affected all spheres of society, but which has had specific impacts on the cultural sector. The report prepared by the Council for Culture and the Arts, Economic impact of COVID-19 on the cultural sectors, estimated that in 2020 the Catalan cultural sector had lost 24% of its income compared to 2019. Right now, by the end of 2021 we can confirm that this percentage will have increased even more, especially in all expressions of live arts.

Thus, the measure also incorporates supporting elements created specifically within the framework of the pandemic. Some of them were initially intended as an immediate response to the situation, but it has been assessed that their impact makes sense beyond the current situation to the extent that, in many ways, the pandemic has simply accentuated and shone a spotlight on structural deficits and needs in the cultural sector.

In addition to the spaces for debate and listening that have been taking place between the Institute of Culture and cultural agents and organisations in the city beyond the framework of the drafting of this plan, this measure also includes analyses and studies that make it possible to take a snapshot of the state of culture in our city.

According to the **Survey on cultural participation and cultural needs in Barcelona**, published in 2020, both people who do not attend cultural activities and those who do would like to devote more time to cultural participation. However, there are inequalities in the general public's perception, in terms of factors that favour (or limit) this: price, geographical proximity, connection with people's interests/needs and having friends or relatives to share the experience are all aspects which are more significant for people living in low-income neighbourhoods, women, younger people and those originally from outside the EU. In this regard, the measure incorporates, among other actions, the expansion of the **Barcelona Cultural District** and the network of **Espais de Cultura Viva**, to guarantee the decentralisation of the cultural offer and broaden access to it; the promotion of a new programme of officially protected cultural buildings that will also enable spaces for cultural creation and work to be distributed throughout the city, and the strengthening of the link between the **Creation Factories** and the territory in which they are located.

This measure aims to pay special attention to supporting all the companies, entities and collectives that form the basis of the city's cultural fabric, which in recent years has been working to organise itself and pool its needs and demands. These organised grassroots communities (**PAAC, CdB, Cultura Coop**, etc.) are made up of entities and artists that are characterised by being residents' initiatives with a desire for social transformation and with multidisciplinary projects and activities that go beyond the traditional division of the arts into different disciplines. This mix of disciplines tends to be a hindrance when it comes to establishing dialogue with the Administration and accessing economic resources. In this sense, the measure includes the reformulation of the lines of subsidies and grants awarded annually by the City Council, which, to a large extent, seeks to adapt to new ways of classifying projects, both in terms of the disciplines and

the dimensions and objectives they pursue. It also includes the deployment of a new programme of grants for creation that will help cultural actors to experiment with both formats and content.

This year, the **CdB** community has drawn up the Report on the state of vulnerability and needs of grassroots culture in Barcelona, which points out some issues that have a direct impact on the lines of action included in this measure. According to the report, “grassroots cultural organisations and artists are mainly located in the neighbourhoods of El Poble-sec, Sant Pere, Santa Caterina i la Ribera, El Gòtic and El Raval, the city’s neighbourhoods most affected by property speculation and gentrification. Most of them are associations that have been active for 10-15 years and are housed in rented or leased spaces or do not require a permanent space. These spaces are small, some of them with an activity licence that should be updated, and they need more material than they currently have”. This government measure includes, as noted above, a new programme of **officially protected cultural buildings**. This is a line of action that aims to have a direct impact on the real estate pressure and violence against the city’s cultural agents.

Another element pointed out in the report is the precariousness and self-exploitation of the teams of people who lead grassroots cultural projects, small structures that have to take on all the management tasks, often without sufficient knowledge. In this sense, the measure also includes the creation of the **Residents’ Culture Office** as a space, resources and services to support the development of cultural projects and to support the city’s cultural agents.

In 2020, the ICUB commissioned, through the municipal agreement **Pacte per la cultura** [Culture Agreement], several studies to analyse how the cultural sector was coping with the crisis situation caused by Covid-19. The report “**Culture and Covid-19. A Shared Diagnosis**” contains some proposals made by the cultural sectors that also find a response in the lines of action of this measure. According to the conclusions of the report, one of their needs is to promote good procurement practices. Although the procurement carried out by the ICUB already takes into account the **Guide to social public procurement** promoted by Barcelona City Council in 2016, this measure aims to go a step further and define **specific clauses** that value more positively the social and community nature of cultural proposals. This line of action is also aligned with another of the proposals included in the report, “Maintain and deepen local and community management”. In response to this proposal, the officially protected cultural buildings programme and the expansion of the Espais de Cultura Viva will also play an important role.

Other proposals included in this report are “**Rethinking the support system for the cultural sector**” and “**Re-establishing the Culture Council**”. Both will be answered with the reformulation of the system of subsidies and grants and with the new Culture Council, which is currently being reformulated and a new system of operation is being put in place.

In general, a demand that is present across the board in the cultural sector is that the City Council, specifically the Institute of Culture, should **change from being a producer agent to a coordinating and facilitating agent. This new paradigm runs not only through this measure, but also through the cultural rights plan as a whole.**

# *3. Mission*

Barcelona Cultural Rights Plan

Promote the right to creation, experimentation, research and cultural production in conditions of socio-labour dignity for cultural workers. Create formulas to mitigate structural precariousness, supporting creative processes, promoting cultural socio-economic innovation and guaranteeing access to a wider range of residents.

# **4. GOALS**

Barcelona Cultural Rights Plan

In Barcelona, cultural activities are at the heart of the city's development model. However, the socio-economic (insufficient regulation of the job market, job insecurity, the impact of tourism) and territorial challenges (property speculation, gentrification) strongly condition its ability to act.

The capacity of every person to express themselves creatively in various artistic languages is one of the most specific translations of the right to participate in cultural life. In this regard, it is necessary to support the development of creative activity and the structuring of professional cultural sectors in the city, taking into account the impact the pandemic is having on the sector as a whole.

The objectives pursued by this measure are as follows:

- > To offer creators spaces and resources that enable them to disseminate and connect their work with other cultural stakeholders and/or their fellow citizens.
- > To develop programmes to alleviate the precarious employment situation of cultural workers.
- > To establish new support mechanisms for creation, production and distribution.
- > To design mechanisms promoting more organised and systematic work between public sector, market economy and social and solidarity economy stakeholders.
- > To improve support mechanisms for the city's cultural sector.
- > To promote the mobility of local creators.
- > To improve the conditions of municipal contracting with social criteria.
- > To promote reflection and debate on cultural policies.
- > To create collaborative networks between the city's cultural agents.
- > To improve and decentralise cultural and artistic exhibition circuits.
- > To ensure that culture professionals and the general public as a whole have access to cultural resources and participation.

# 5. Lines of action

Barcelona Cultural Rights Plan

## **5.1. Right to expression, creation and experimentation**

### **5.1.1. Barcelona Crea Grants**

In 2020, the impact of the pandemic led Barcelona City Council to reformulate the Ciutat de Barcelona awards, transforming them into the Barcelona 2020 Awards grants, to support the cultural, educational and scientific fabric of the city. The grants were organised along four lines: culture-artistic creation, culture-innovation and research in heritage spaces and in community cultural action, education and science.

The call for applications received 2,275 applications, 86% of which came from the field of culture, and the rest were divided between the fields of science and education. A total of 226 grants were awarded with amounts ranging from 6,000 euros to 10,000 euros.

The success of the call confirmed that a response was being given to a real need in the cultural, educational and scientific sectors of the city and, moreover, made it possible to detect a gap in the artistic and cultural value chain. The first link in the chain necessary for new cultural projects to be deployed is creation. These grants make it possible to research, experiment and test by guaranteeing this necessary but under-resourced phase. It is, therefore, a tool specifically aimed at projects in development. The aim is to give public support to the risk involved in experimenting and innovating, without having to be accountable on the basis of exhibition results.

In view of this, the ICUB will roll out a new annual programme of grants for creation and innovation in cultural practices, the **Barcelona Crea grants**. The call for applications for the new programme will be published in 2021 and will contribute to maintaining the city's cultural and scientific momentum by offering resources to develop artistic creation, research and innovation processes.

The categories to be included in the new grant programme are as follows:

- > Performing arts
- > Visual arts
- > Musical creation
- > Audiovisual creation
- > Popular culture
- > Literary creation and translation
- > Art and Science
- > Audiovisual adaptation of literary works

However, thanks also to the lessons learned from the last edition of the Barcelona 2020 Awards grants, the new programme aims to ensure that the projects awarded grants explore as many possible paths as possible towards the exhibition, production or publishing circuits. In this sense, the ICUB's aim is that, as far as possible, these projects can be carried out through municipal spaces and circuits (BAM, Grec festival, etc.).

Thus, the lessons learned from the previous call and the strategic framework provided by the Cultural Rights Plan make it necessary to treat this new programme as one more element of a system to guarantee the right to creation, experimentation and innovation. For this reason, the network of creation facto-

ries will play a key role, both in the project assessment phase and in supporting the research and creation processes and, finally, they will also be leading agents for the deployment of projects that have the potential to continue developing outside the framework of the grants.

Thus, the grants will become an asset not only for the people, entities and collectives that receive them, but also for the network of creation factories and for the artistic and cultural fabric of the city as a whole.

### **5.1.2. Coordination space and resource bank of the creation factories network**

Each of Barcelona's eleven creation factories has its own project, specific objectives, history and way of working and organising its activity. However, all of them, regardless of the management model, are located in municipal facilities and share the objectives of promotion, revitalisation, updating and experimentation in a specific artistic practice, also including multi-disciplinary projects. In accordance with these objectives, the creation factories contribute activity, ideas, debate and projects to the city, provide different types of services to artists, companies and users, and support creators.

As stated in the government measure "New impetus in the Barcelona creation factories programme" presented in October 2017, there is a broad consensus when it comes to establishing the mechanisms through which the Creation Factory carries out its work of supporting artistic creation: offering suitable spaces, resources and support services for creation and experimentation in good technical and relational conditions, and with appropriate work schedules. Also essential, although they need to be specified according to the characteristics of each sector, are the direct or indirect availability (through agreements with other facilities) of spaces for dissemination that allow the projects carried out to be socially verified, and the advisory and follow-up services that facilitate the insertion of the projects undertaken into the artistic and cultural fabric of the city.

One of the pending challenges of the network is to achieve greater levels of coordination between the different factories, sharing projects and resources to reach the entire cultural and artistic fabric of the city and the metropolitan area. Thus the aim of this line of action is to specify a system of coordination that will allow progress to be made in this direction.

The specific coordination proposal is currently being worked on internally, together with the factories, but some of the features it could include have already been announced They are:

- > Creation of a bank of resources (materials, equipment, projects, spaces, etc.) to be shared among the factories.
- > Ongoing work on a shared system of evaluation and indicators to advance and make visible the knowledge about the creative processes and projects developed in the factories.
- > Establishment of spaces for training, self-training and reflection based on the shared challenges faced by the factories. These spaces would be included in the programming of the Citizen's Office for Culture.
- > Design or participation in joint projects of international scope. Currently, many of the city's factories form part of international circuits or European programmes and projects. We must take advantage of the wealth of the

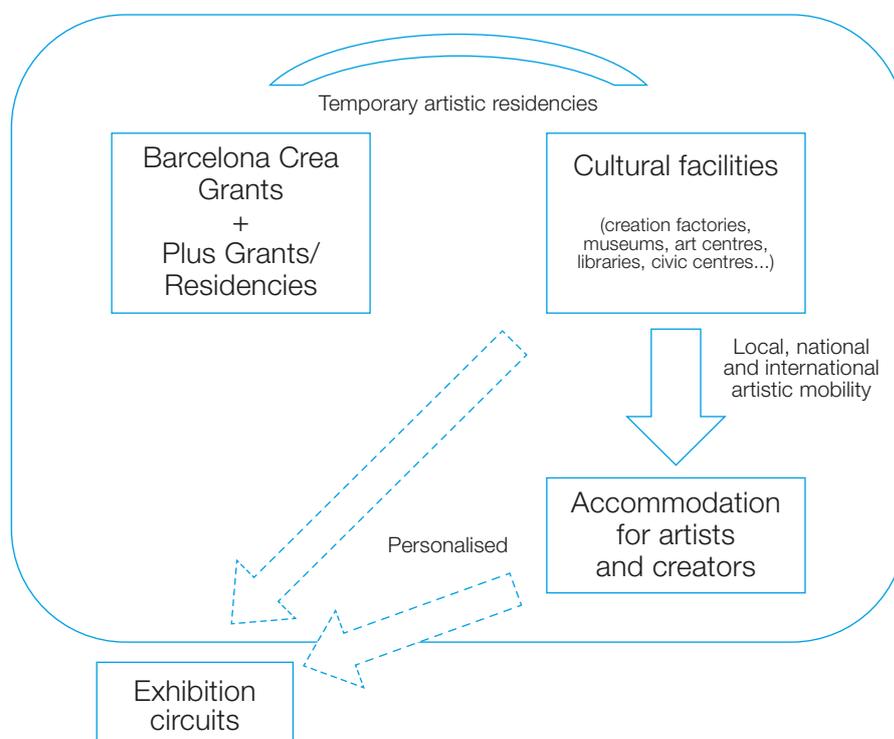
network as a whole to take a leap forward, join forces and have more collective weight on an international scale.

- > To further interconnect the factories with the reality of the city, not only on an artistic and cultural level, but also on a social, economic, technological and territorial level. It is necessary, for example, for the factories to be connected with technological, scientific, economic or social events (fairs, congresses, etc.) that take place in the city.
- > To find shared communication strategies and campaigns; if not with the network as a whole, do so with the factories that have similar communication objectives or audiences.
- > To define a joint strategy to extend the impact of the network to the metropolitan level.
- > To step up regular meetings between the management and coordination of the factories and the municipal technical staff in order to share projects and generate synergies: factories and museums, education and neighbourhoods, cultural fabric, programmes, communication, data, etc.

### 5.1.3. Municipal system of creative residencies

The ICUB has long been committed to opening new lines and programmes to support the creative and experimental phases of cultural projects. However, it is necessary to go a step further and coordinate a support system for creation that allows for better working conditions for creators and, at the same time, opens more doors to international mobility.

Thus, this line seeks to develop an integrated system of municipal scope to improve the offer of creative residencies, broadening their scope, improving their conditions, promoting more international mobility of local artistic talent and deploying a strategy of support and transition between experimentation and the commercial exhibition circuit.



The creation of the municipal residency system will be a long-term process that will grow and incorporate new actors, spaces and resources in the coming years. However, at the present time, the system is beginning its journey through two specific programmes:

### **Residency Grants**

- > From 2023, the new Barcelona Crea grants programme will include the selection of one project in each category which, in addition to receiving the grant, will participate in a residency programme at one of the city's creative factories.
- > The aim of this type of grant is to guarantee the relationship between the creative proposals awarded the grant and the main creation support agents, the factories. This link becomes a resource for the factories, insofar as they can access new proposals and creators that they might not have reached, and, at the same time, it is a resource for the people and groups awarded grants, to broaden their research and experimentation process, to have access to a support process with teams with extensive experience and to explore the possibilities of bringing the projects to the exhibition.
- > It will be necessary to define the specific conditions of each collaboration and how the projects awarded grants will be integrated into the different residency programmes of the factories. However, the Residence grants will include, under the terms to be established, access to a physical space for the creation of the equipment with which they collaborate, creative support linked to the possibilities of international mobility and, where appropriate, the dissemination and exhibition of the resulting project.

### **Housing for artists and creators**

- > The expansion of the housing supply for artists and creators is the second concrete step in the municipal system of artist residencies.
- > The City Council currently has five residences for artists located on the Fabra i Coats site, in operation since February 2020. The city's cultural sector, and particularly the creation factories, have been calling for spaces to be made available to house artists and creative people who do not live in Barcelona. Some of the factories, such as the Graner, Nau Ivanow, Hangar and La Caldera, already have some spaces to house resident artists and companies, but these are insufficient to ensure that the network of creation factories is able to move forwards in its role as a catalyst and promoter of artistic mobility.
- > Thus, the programme is based on the needs of the network of creation factories, but is aimed at the entire artistic and creative community of the city, including other creative spaces and cultural institutions. The main objective of the programme is to promote the processes of artistic creation through the mobility of artists and creators. The programme will make it possible not only to welcome creative talent from other places, but also to establish exchanges with other national and international cultural institutions to facilitate the mobility of the city's creators. This commitment to internationalisation and artistic mobility will be carried out in collaboration with the **Institut Ramon Llull**.
- > The deployment of this line will make it possible to increase the current five housing units to twenty during this term of office. The spaces where these new housing units will be located are Vil·la Joana, located in Collserola Park, and the Muñoz-Ramonet spaces, located on Carrer de

Muntaner. Furthermore, this line, which has been worked on in collaboration with the Barcelona Municipal Institute of Housing and Renovation, will make it possible to incorporate into the planning of new cultural facilities the inclusion of temporary residences and accommodation to increase the available supply, and will also include the study required to regularise the accommodation spaces that some of the factories offer.

The programme will offer periodic and open calls for residencies in four different categories:

- a. Mobility calls created specifically by the ICUB.
- b. Calls for artistic residencies at the creation factories in the municipal network.
- c. Specific exchange projects resulting from collaboration projects with international networks of which Barcelona is a member, such as UNESCO Literary City or the Collide art and science programme, promoted jointly with CERN in Geneva.
- d. Calls for artistic residencies from other creative spaces and cultural institutions in the city.

## **5.2. Right to decent cultural work**

### **5.2.1. Reformulation of subsidies and grants**

Changes to the cultural fabric and the modifications and improvements which the various sectors and stakeholders have been requesting for quite some time, make it necessary to revise the terms and conditions, the campaign models, the categories and the application and justification systems. It is because of this historical need that since January 2021 a working group made up of members of the Culture Council, technical and political staff from the ICUB and external people who are part of the cultural sector, have been working to define a new system that frames the subsidies and grants that the City Council offers to the city's cultural actors.

This reformulation will be carried out progressively, as it forms part of the general call for subsidies from the City Council in which the managing bodies of the different municipal areas intervene.

In this regard, it is important to bear in mind that the ICUB is the body that receives the most applications and awards the most grants of all the City Council, given that it has to respond to a broad and very diverse fabric with wide-ranging needs and characteristics. In 2021 the budget allocated to the general call for culture was 4.3 million euros and the budget allocated to the call for culture and education exceeded 750,000 euros. A total of 787 applications were received for culture and 119 for culture and education. The percentage of projects approved in both areas was 67%.

The result of the analysis and debate carried out by the working group is a series of changes that aim to respond to current needs. Some of the changes being worked on are as follows:

- > Incorporating a new classification of the projects submitted that allows differentiation between regular activity, events and activities for cultural promotion and dissemination.

- > Improving the formats of the application documents to facilitate their presentation.
- > Establishing a lower number of general criteria that apply to the entire general call for applications for subsidies from the City Council (currently there may be as many as six). This would enable more specific assessment criteria to be used, defined by the ICUB, that could vary depending on the type of projects presented. The extension of the specific criteria responds to the ICUB's desire to reinforce and give greater value to the social capital of the projects presented, the collaborative dynamics between projects and actors, the gender perspective, the decentralising capacity and the community perspective.
- > Reviewing the permitted expenses so that they are more in line with the needs of the cultural actors.

Many of these proposals for improvement have been submitted to Barcelona City Council's Central Grants Office and, as mentioned above, can be incorporated progressively as they are agreed with the rest of the managing bodies.

With regard to the system for assessing applications, the presence of experts from the cultural sector will be consolidated as part of the evaluation committee. These external persons are chosen at the proposal of the Culture Council. In this way, the assessment of the projects presented has three different perspectives: a technical one, carried out by ICUB staff; one carried out by the Executive Committee of the Culture Council; and a third one, carried out by external people. The results of these three assessments are finally pooled by the Assessment Committee, made up of the directors of the different areas of the ICUB and members of the Culture Council.

In addition to the reformulation of the general call for grants, work is underway to create a new line of support, in collaboration with Economic Promotion, for cultural projects that combine cultural, social and financial externalities. This new line will help to avoid cultural and artistic projects whose objectives have little in common or which are very different in scale from having to compete for the same resources, and it will have resources from the ICUB and Economic Promotion.

### **5.2.2. Social clauses in culture**

In 2016 Barcelona City Council published the Guide to Social Public Procurement. This document aims to incorporate objectives of social justice, environmental sustainability and a code of ethics into all municipal public procurement. The City Council and all the companies and entities with a majority stake comprising the municipal group must apply the contents of the guide, with the corresponding adaptations depending on the legal regime for contracting and the scope of action and competencies.

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Specific social public procurement measures can be included at different points in the contract cycle: they can be included as special performance conditions, i.e. as contractual obligations that the contracting body predetermines before bids are submitted, in the administrative clauses or in the specifications; or they can also be specified as award criteria, i.e. an invitation to bidding companies to adopt them in the performance of the contract, but without being mandatory.

The guide already foresees that for each municipal contract, the social measures to be applied must be considered according to the characteristics of the contract.

In the case of service contracts, which are the most common in the cultural sphere, there are a series of issues included in the guide that should be present in all City Council contracts. These recommendations are analysed below in relation to cultural services:

- > Issues linked to remuneration, agreements and the correct assignment of professional categories and types of contracts. In this sense, it is necessary to bear in mind that good working conditions and the professional recognition of the people who work there determine the quality of the service provided. When a company or entity assumes a service contract, it is assuming a public function and it is therefore essential to guarantee that this public service is of the highest quality. It will therefore be necessary to ensure that the categories and working conditions are appropriate for the type of work involved.
- > Issues linked to the relationship of the bidding entity with the territory and the cultural fabric of the city. This is a particularly important point, especially for cultural services that seek to be rooted in a specific territory and neighbourhood, such as civic centres. Taking into account the knowledge and roots of the tendering entity will enable it to work from a community perspective, taking into account the reality in which it operates. This point should be studied according to the object of the contract, always ensuring that there is no restriction on free competition.
- > Issues linked to social balance sheet indicators in companies as a whole. In the case of facility management contracts, it is necessary to ensure that bidding companies comply with minimum social standards. In this sense, being able to assess solvency issues linked, for example, to the ratio between the highest and lowest salary within the bidding company could be a way of ensuring that more horizontal companies that form part of the social and solidarity economy have more opportunities to access this type of contract.
- > Issues related to the weight of price in the tender. Although there has been a tendency to avoid selecting the bid with the lowest price, more progress is still needed to ensure that price is less of a determining factor. As long as the budget allocated for each contract is not exceeded, elements such as quality, social indicators, roots in the territory and the cultural sector, multiculturalism, etc., as well as innovative and horizontal organisational proposals, should be given greater weight in the evaluation systems.
- > Issues linked to the social economy. It is not possible to limit who can apply for a public tender because it goes against free competition, but, as the guide says, “the subcontracting of part or specific parts of the contractual object, which must be specified in the specifications, with social economy enterprises can be established as a condition of contractual execution”.

In addition to these issues already pointed out in the guide, this line also takes into account problematic issues that arise in municipal cultural activity. One of these issues is the uniform nature of the contracts that municipal facilities enter into with artists in order to avoid unjustified variations between the type of contract or the price paid by one facility or another.

Thus, developing a framework of social clauses for cultural activity requires in-depth work that allows all these recommendations to be put into practice. For this

reason, a **working group** made up of municipal staff and external professionals will be created with the aim of establishing a series of social clauses adapted to the different types of cultural services and activities that the Institute of Culture contracts. In this way, the drafting of any new procurement specifications in the future should incorporate these issues.

### **5.2.3. Cultural BPO**

In 2017 Barcelona City Council, through the municipal company Foment de Ciutat, launched the Cultural BPO project in El Raval, Sant Pere, Santa Caterina i la Ribera neighbourhoods. With this programme, the City Council makes municipally-owned premises available to companies or organisations and rents them out at below-market prices through a call for projects.

The BPO Cultural programme aims to reverse the trend of property speculation in these neighbourhoods by mobilising empty premises, reversing the economic monoculture and economically promoting the neighbourhoods and their residents. It is, therefore, a programme that aims to address a problem that is very acute in this area of the city.

The new BPO Cultural programme to be launched in 2022 also responds to a specific problem: the difficulty faced by the city's cultural agents in finding affordable venues.

A search is being carried out for premises in the Besòs and Maresme neighbourhoods, to rent or buy, and the intention is to concentrate them in the area south-west of the Besòs, with the aim of promoting the BPO programme linked to cultural activities. The aim is to acquire between five and ten premises through direct purchase or rent to buy procedures. Work is being carried out in conjunction with the Neighbourhood Plan to carry out this search and the works to improve these spaces and subsequently activate them.

The officially protected cultural buildings will be offered to individuals, organisations or cultural companies for the installation of workshops, the creation of spaces for cultural work, rehearsals or the exhibition of artistic activities, in exchange for a social rent below the market price.

### **5.2.4. Citizen Culture Office**

The Citizen Culture Office (OCCU) will be located on the ground floor of the Palau de la Virreina and will integrate the existing service (Tiquet Rambles) into a much broader, open and global project.

The future OCCU will become a space for meeting, accompaniment and support for the cultural fabric of the city and will gradually integrate, in different phases, the following services:

#### **Information, procedures and advice**

- > Information for residents on the city's cultural offering and resources, support programmes for the development of cultural projects, etc.
- > Ticket sales and registration for ICUB activities and programmes.
- > Carrying out formalities and procedures related to the ICUB or to culture.
- > Advice and support for the development of cultural projects.

### **Programming of activities**

- > Programming of educational and informative activities, as well as activities for debate and reflection on cultural policies, programmes and practices. These activities may be developed at the proposal of the OCCU or in response to the specific demands or concerns of the city's cultural actors. This will be a line which will be developed by maintaining direct contact, especially with the professional associations and second degree coordinating structures of the different cultural sectors.

### **Management of venues for meetings, activities and assignments**

- > Management of spaces in the Virreina for meetings and support for actors, organisations and groups in the city.

The commitment to the OCCU responds to the desire to materialise the ICUB's role as an institution that accompanies, facilitates and supports the city's cultural fabric from a local perspective. However, it also aims to become a benchmark municipal space for reflection and critical debate on the city's cultural policies, with the aim of ensuring that these debates reach and interest not only cultural professionals, but also the general public.

## **5.3. Right to participation, access and diversity**

### **5.3.1. Espais de Cultura Viva**

In 2019, Barcelona City Council approved an amendment to the current Municipal Bylaw on activities and establishments open to the public to include the activity of Espais de Cultura Viva. This category recognises small-scale (with a maximum capacity of 150 people) and local establishments, where there is a stable cultural programme linked to live music, performing arts or any manifestation linked to contemporary art and popular culture, which serve as social coordinators in the territory, with diversity (gender, origin, generational, etc.) being understood as a fundamental element. This category can include bars, restaurants, cafés, theatres, art galleries, cinemas, bookshops or cultural dissemination spaces.

The hours during which activities can take place in the Espais de Cultura Viva are between 12 pm and 11 p.m., without prejudice to the opening hours of the establishment's main activity. The new category allows the establishments to have a variable capacity based on the layout of the space, depending on the type of activity that derives from its programming.

There are three types of Espais de Cultura Viva:

- > type A or for amplified music
- > type B or for semi-amplified music
- > Type C or for acoustic or non-amplified music.

Each of these spaces has specific requirements in terms of soundproofing and other issues concerning access and available space.

Thus, the aim of this line is to broaden the scope of this new category of premises to guarantee the legal security of establishments that already have a regular cultural activity and, at the same time, to promote the incorporation of new establishments.

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[https://dibaaps.diba.cat/vnis/temp/CIDO\\_bopb\\_2003\\_07\\_20030716\\_BOPB\\_20030716\\_031\\_046.pdf](https://dibaaps.diba.cat/vnis/temp/CIDO_bopb_2003_07_20030716_BOPB_20030716_031_046.pdf)

This line has a positive impact on the city's cultural offer (expanding and decentralising it), on the cultural sector's options for holding exhibitions and on the economic revitalisation of the venues. Even so, work will continue in coordination with the Department of Urban Ecology to try to make progress in making opening hours more flexible in specific cases or to carry out pilot tests of different proposals to see how they can be harmonised with coexistence.

### **5.3.2. Consolidation and extension of municipal exhibition circuits**

Over the years, Barcelona City Council has launched various multidisciplinary exhibition circuits: the Barcelona Cultural District, the Temporals programme, the Quinzena Metropolitana de Dansa [Metropolitan Dance Fortnight] and the Sala Barcelona are the main examples of this commitment to exhibition. They all seek, on the one hand, to decentralise the cultural offer, bringing it closer to all neighbourhoods and, on the other, to improve job opportunities in the creative sectors.

**Barcelona Cultural District** is a stable circuit of professional shows in the neighbourhoods that began operating in 2017. The first time the event happened, 10 civic centres took part in the circuit, in spring 2020, 21 centres took part, from autumn 2020 there were already 29 venues and in the edition that has just started - autumn 2021 - 32 cultural centres in the city are taking part. This increase in the number of exhibition spaces is also reflected in the number of activities programmed, which has risen from 88 in 2017 to 236 programmed for autumn 2021.

The **Temporals BCN** programme is a programme of exhibitions that brings the visual arts to civic centres. Temporals aims to create actions, activities and artistic experiences that open dialogue with the territory closest to the cultural centre, encouraging the interaction of audiences with local artistic experiences. In 2022 the programme will be expanded in terms of the number of participating artists and the number of civic centres where exhibitions will be held.

The **Quinzena Metropolitana de Dansa** has just celebrated its fourth year. A total of ten municipalities in the metropolitan area took part last time around. For the 2022 edition, there will be twelve participating municipalities, the whole of the metropolitan region.

Finally, **Sala Barcelona** was created in 2020 as an initiative co-designed and co-produced by ICUB and ASACC (Association of Concert Halls of Catalonia) to reactivate the city's music scene during the pandemic. However, the good response from the public and music agents has led to efforts to try to maintain this space for municipal music programming.

### **5.3.3. Barcelona's Casas de Cultura**

In a few months, **Sala BAM** (Barcelona Acció Musical), which will be located in the current Sala Barts, will be put into operation, with the aim of becoming Barcelona's Casa de la Música under the guidance of the group of music centres in Catalonia. The aim of this new project is for it to become the backbone of the music sector in the city, working on creation, exhibition and training based on professionalism, with a community approach that fosters the relationship between culture and education and links with the neighbourhoods in which it is located. In addition to the venue Sala Barts, the Casa de la Música will also have other facilities in the city that will complement its offer of spaces and activities.

Thus, the **Casa de l'Aigua**, in the Nou Barris district, will become a space for musical rehearsals and the **Fabra i Coats** will also complement the Casa de la Música with spaces and resources.

This new project will be the starting point for a new municipal programme: the Barcelona Cultural Centres. The programme aims to take advantage of facilities and spaces that already have a cultural and artistic trajectory in the city and turn them into a source of dynamism in different disciplines. The innovative element of this programme is a commitment to public-private and public-community models that will be the vehicle for projects with public value. To this end, the management contracts will lower the fee paid by the bidding company or entity to the City Council in exchange for dedicating a significant part of its activity to community and educational projects. Thus, these cultural centres will have commercial activity, but this activity will not be at the heart of the project.

This new model will be put into practice in Sala BAM as a pilot test to be extended to the rest of the cultural centres as the programme is rolled out.

The second venue to become part of the Barcelona Cultural Centres programme will be **El Molino**. This emblematic stage space in Paral·lel was acquired by the City Council in July 2021. In the coming months it will be necessary to assess and define the future of the Mill as a new municipal facility and as a Cultural Centre; however, its history, the characteristics of the facility and the demands of the cultural sector point to a commitment to the new Mill being a centre for the promotion, training and exhibition of the para-theatrical arts and new performing arts languages in Barcelona.

#### **5.3.4. Manifesta Art Biennial 2024**

The naming of Barcelona as the host city for the next edition of this event provides an opportunity to initiate the joint design of its content, based on a system of governance that recognises and includes the city's artistic fabric and its large facilities, fostering the coordination of the sector. Organising Manifesta in Barcelona will make it possible to promote, strengthen, expand and project the structural transformation processes at the centre of the artistic context, taking into account the hybridisation of creative languages and multi-scale cooperation. Manifesta will also be a big field of research, experimentation and action, for connecting the creative fabric, institutions and the general public. Manifesta selects as its host city a European city that can act as a prototype of the world to come.

The foundation that will take over the organisation of the event is currently being set up and will be disbanded once the event is over. Once this legal entity has been created, the governance model will be designed and work will begin on the contents, with the participation from the outset of the city's entities, facilities and cultural agents.

This will be a city-wide event that will have a great impact on the artistic fabric of the city, insofar as Manifesta is specifically designed to promote the creative sector of the territories where it is held. The biennial routinely commissions local creators to create artistic works, always, however, with the aim of ensuring that what they generate (works, relationships, projects, etc.) will last beyond the 100 days of the exhibition.

### **5.3.5. Deployment of the REC Cultural**

The REC Cultural (citizen's economic resource) is a citizen's currency to facilitate access to and participation in cultural activities in the city and the purchase of cultural products. This complementary citizen-exchange system, that has parity with the euro, is an alternative to the dominant economic and monetary system. Its implementation will make it possible to reinforce the connection between the general public and local cultural facilities and venues.

The predecessor of the REC Cultural is the citizen currency REC, which emerged in the framework of the B-MINCOME project (2017). The REC was linked to public spending on social assistance (Municipal Inclusion Support, SIM) aimed at people using social and employment services to boost trade in the neighbourhoods of the Eix Besòs. Specifically, some 600 families in the neighbourhoods of Ciutat Meridiana, Vallbona, Torre Baró, Roquetes, Trinitat Nova, Trinitat Vella, Barón de Vivero, Bon Pastor, Verneda i la Pau and Besòs i el Maresme received 25% of the monthly SIM in RECs, with the aim of helping to keep the money in the territory and fostering the local economy and local relations.

Based on this experience, work will begin on creating the REC Cultural as a system for promoting and facilitating access and cultural participation for residents. The idea is that the REC Cultural will work through a mobile application where each resident will upload the amount of money (euros) they want and this will be transformed into REC. Of the amount charged in euros, the Institute of Culture would subsidise up to 50%.

The pilot test of the deployment of the REC Cultural will be carried out in local and small-scale facilities and establishments in Sants and El Poble-sec, two neighbourhoods with an important cultural and associative fabric, with a relevant cultural and social diversity and with the presence of public and private cultural facilities. Residents with RECs will be able to make purchases in local establishments with cultural activities (concert halls, bookshops, music bars, cinemas, etc.) and pay for services (workshops, courses, shows, concerts, etc.) programmed by the cultural facilities in both neighbourhoods. In relation to municipally-owned facilities, the RECs will be implemented in civic centres, performing arts venues, concert venues, museums and exhibition spaces, among others.

The Cultural CER system will also enable access to culture for people and families at risk of social exclusion based on social pricing criteria.

The programme is starting with this pilot test with the aim of extending it to facilities, circuits and territories to help ensure residents have better access to culture thanks to the municipal subsidy, increase the sense of belonging of the people in the neighbourhoods and communities where it is used, and stimulate inter-cooperation between local businesses and users belonging to the same network and create a digital marketplace to promote the exchange of knowledge, recommendations, community links and the digitalisation of small establishments.

The implementation of the pilot test will make it possible to evaluate the impact of the programme on the consumption and cultural participation of the residents and on the attractiveness of the establishments and facilities that join.

### 5.3.6. Reformulation of the Culture Council

The Barcelona Culture Council is made up, in accordance with current regulations, of three bodies:

- > The Plenary Council: the body that brings together its consultative and advisory aspect. It is chaired by the Mayoress (or the person delegated by her). It is made up of a maximum of fifty people, including representatives of cultural organisations in the city and the political groups in the City Council, people of recognised worth in the cultural field and technical managers and permanent observers from different areas of municipal cultural management. Among other functions, the Plenary has the capacity to create delegated commissions to open up participation and debate to all the people, groups and entities that make up the city's cultural system.
- > The Executive Committee, chaired by the Vice-Presidency of the Council and made up of six members appointed by the Plenary from among people of recognised worth in the cultural sphere, operates completely independently and is the body that concentrates the executive powers of the Council.
- > The delegated committees, created at the initiative of the Plenary Council, are open to the participation of anyone who, either individually or representing entities, groups or companies, is directly related to their thematic or sectoral sphere.

The Executive Committee prepares an annual report on the state of culture in the city or on the issues it considers to be of greatest relevance. However, the last report presented focused on the very functioning of the Council. As a result of the pandemic and the imminent partial renewal of the Committee and the Plenary, its members saw the need to reflect on how to improve the Council's role in the city's cultural life. However, these reflections are not new and have only formalised the long-standing shortcomings of the functioning of the Council as a tool for resident participation in the cultural sphere. Some of the reflections contained in the report and which motivate the reformulation of the Council are the following:

- > Insufficient real debate on the state of culture and the city's cultural policy in the plenary sessions. In fact, for some time these sessions have been turned into hearings for political representatives to respond to sectoral demands and complaints presented by the different entities.
- > Inactive delegated commissions. The only committee in operation is the Popular Culture Committee; the rest of the initiatives have remained as proposals without implementation.

Although the Regulations of the Culture Council already identify a series of executive powers (article 9) in the Executive Committee,<sup>1</sup> another of the conclusions of this report is the need to further extend the Council's capacity to influence the course of the city's cultural policy.

For all these reasons, in 2021, following the renewal of the members of the Executive Committee in accordance with the Rules of Procedure, the new members presented a new organisational proposal.

The reformulation consists of the creation of working groups and monitoring committees with the aim of incorporating into the plenary sessions of the Culture Council a series of debates on issues of interest affecting the city's cultural policy.

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The executive functions conferred on it by the Regulations of the Barcelona Culture Council are as follows: a) To appoint up to five people to form part of the Grants Committee which must propose the destination of grants; b) To propose to the Presidency of the Council the people who should form part of the various juries of the Ciutat de Barcelona awards; c) To report, beforehand, on the creation of new municipal cultural bodies or facilities, on draft municipal rules and regulations affecting matters of cultural or artistic policy, and on the appointment of the heads of municipal cultural facilities; and d) All the functions expressly entrusted to it by the Full Council.

The working groups will be made up of two or three people, at the proposal of the Executive Committee, either members of the Committee itself or of the Plenary, who will promote the preparation of the debates, generate ideas, propose possible contributions, choose and present the topics to be developed. The working group may also commission external persons to prepare any reports it deems appropriate.

At the same time, the monitoring committees will be made up of members of the Plenary of the Culture Council who wish to accompany the work of preparing the debates, participate in them and monitor them.

The Council's new operational structure also provides for the possibility of inviting external speakers, at the discretion of the working groups, to contribute ideas and debate on the issues under discussion.

The results of the work done by the working groups and the monitoring committees will be presented to the plenary for discussion.

The topics to be worked on by the working groups must meet the following conditions:

- > That they deal with cross-cutting issues, not restricted to the problems specific to a particular sector.
- > They must be intended to be abstract (not limited to specific conflicts, particular problems or linked to specific events).
- > The aim is to propose models or benchmarks for adopting specific cultural policy measures.
- > That they aim to incorporate a broad perspective, providing references and models from other cities around the world.

All these transformations, which will be accompanied by a new, larger budget for the Council, will be carried out in accordance with the 2021-2025 Work Plan currently being drawn up.

# 6. Calendar and budget

Barcelona Cultural Rights Plan

This budget foresees an implementation plan from before the publication of the measure until 2023.

| Line of action   | Calendar  | Budget   |
|--|---|--|
| <b>Barcelona Crea Grants</b>   | The new terms and conditions will be published before the end of 2021                                 | €3,060,000<br>(current expenditure)                                |
| <b>Coordination space and resource bank for the creation factories network</b> | Initiation of actions in the first half of 2022   | €173,880<br>(current expenditure)                                  |
| <b>Municipal system of creative residences</b>                                 | Call for applications for grants 2023   | €240,000<br>(current expenditure)                                  |
| <b>Reformulation of subsidies and grants</b>                                   | The working group is underway. Progressive implementation of the aspects worked on from 2022 to 2024. | €15,618,708<br>(current expenditure)<br>€2,310,000<br>(investment) |
| <b>Social clauses in culture</b>   | Implementation of the clauses is underway   |  |
| <b>Deployment of the REC Cultural</b>  | Pilot trial first half of 2022  | €350,000<br>(current expenditure)                                  |
| <b>Cultural BPO</b>  | Internal work is underway   | €1,000,000<br>(investment)   |
| <b>Citizen Culture Office</b>  | 1st semester 2022 with new services   | €1,200,000<br>(current expenditure)<br>€80,000<br>(investment))    |
| <b>Espais de Cultura Viva</b>  | Already underway  | €15,000<br>(current expenditure)                                   |
| <b>Expansion of the municipal exhibition circuits</b>                          | Already underway  |  |
| <b>Cases de Cultura de Barcelona</b>   | New music space on Paral·lel, granted for May 2022. Molino: forecast for 2022                         | €7,150,000<br>(investment)   |
| <b>Manifesta Art Biennial 2024</b>   | The process of creating the executive structure is underway. Development from 2021 to 2024            | €5,211,512<br>(current expenditure)                                |
| <b>Reformulation of the Culture Council</b>                                    | Already underway  | €231,840<br>(current expenditure)                                  |
|  | <b>Current expenditure</b>  | <b>€27,100,941.00</b>  |
|  | <b>Investment</b>   | <b>€9,540,000.00</b>   |
| <b>TOTAL MEASURE 2</b>   |   | <b>€36,640,941.00</b>  |

Of the budget that includes this measure (36,640,941 euros), 44.9% (16,441,513 euros) is extraordinary budget, and the remaining 55.1% (20,199,428 euros) is ordinary budget.

# 7. Monitoring and evaluation

Barcelona Cultural Rights Plan

## **Follow-up of the implementation of the lines of action**

Once the different lines of action of this measure are being developed, the most appropriate indicators for monitoring will be defined. In addition, the sources of information that will be available are listed below, as well as those that will need to be created to monitor the deployment and evaluation of the results.

### **Barcelona Crea Grants**

- > The quantitative analysis of applications and of the people and organisations awarded grants, which began in 2021 (number and percentage of applications per type, percentage of coverage of each type, etc.), will be maintained. In addition, in order to deepen our knowledge of the city's creative sector, a survey will be conducted among the more than 2,000 people and organisations applying for grants in order to obtain relevant information on the profiles of creative work in the city.

### **Coordination space and resource bank of the network of creation factories.**

- > The quantitative analysis work carried out by the ICUB's Observatory of Cultural Data will be followed up and work will be done to specify, based on the studies previously carried out, the qualitative evaluation system for each factory and the evolution of collaboration between the different factories.

### **Municipal system of creative residences**

- > The arrangement and launch of the new homes for artists and creators will be monitored and quantitative data will be collected on their use, both by the people who live there and by the Creation Factories, the ICUB and other institutions.
- > The monitoring of the Plus/Residence grants will be integrated into the analysis of the Barcelona grants call described above.

### **Reformulation of grants and subsidies**

- > The results obtained by the working group for the improvement of the subsidy action will be monitored, and the results of the proposed objectives will be evaluated. At the same time, the quantitative analysis of subsidies and contributions to consortia and foundations made by Barcelona City Council, through the Institute of Culture, will continue.

### **Social clauses in culture**

- > The creation of the working group and the results of its work will be monitored. Once the working group has drawn conclusions, the implementation of social clauses in culture in public contracts will be monitored.

### **Deployment of the REC Cultural**

- > Based on the data to be provided by the new app and the tracking of its uses, the results of the pilot test are expected to be available soon.

### **Cultural BPO**

- > The operation for the purchase of premises currently being carried out by the City Council to be made available for this programme will be monitored. Once the call for social renting has been launched, the applications and the people, organisations or projects that finally gain access to the officially protected cultural premises will be monitored.

### **Citizen's Office of Culture (OCCU)**

- > The launch of the Citizen Culture Office through the public bid process and the implementation of the various services provided will be monitored.
- > Once the OCCU is fully operational, a specific monitoring and evaluation system will be set up for each of its services (activities organised, people and entities advised, projects set up, spaces made available, etc.).

### **Espais de Cultura Viva**

- > The current monitoring of applications for licences for Espais de Cultura Viva will be maintained and data will be collected on cultural activity in establishments with this licence.

### **Extension of municipal exhibition circuits**

- > The quantitative monitoring of Barcelona Districte Cultural, the Temporals programme, the Quinzena Metropolitana de Dansa and Sala Barcelona will continue.

### **Barcelona Cultural Centres**

- > The start-up of the Casa de la Música will make it possible to generate a specific system of indicators linked to its lines of activity. This system will serve as the basis for the systems of other new Music Centres as they are opened.

### **Manifiesta Art Biennial 2024**

- > The creation of the proposal for the contents and organisation of the biennial will be monitored until it is held in 2024. Based on the final design, a specific evaluation system will be created that will respond to the objectives of the Manifiesta art biennial.

### **Reformulation of the Culture Council**

- > The changes made to the Council will be monitored and the results obtained from these changes will be evaluated (reflection activities, delegated commissions, studies and reports generated, etc.).

# 8. Coordinating agents

Barcelona Cultural Rights Plan

The actions to promote the right to creation, to decent cultural work and cultural production that are included in this measure are promoted by the ICUB and will be implemented in a coordinated and cross-cutting manner, with the municipal areas and services involved and in dialogue, with the aim of co-designing and jointly implementing these actions with the cultural fabric and the sector's coordinating agents.

<https://www.barcelona.cat/aqui-es-fa-cultura/ca>