

Fem Cultura

Barcelona Cultural
Rights Plan



Ajuntament
de Barcelona

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INTRODUCTION

Barcelona is joining the international debate on **cultural rights** with a specific, pioneering plan for the city, which **spearheads the municipal approach to this global strategy**. The plan includes a framework of ambitious political reflection and a series of innovative and functional government measures and actions that are binding. The plan aims to open the way to a formal recognition of cultural rights at an international level, from municipalist practices, with the idea of creating discussion and fostering the appearance of similar initiatives.

Today more than ever, the City of Barcelona needs to design a cultural policy based on cultural rights, whose implementation focuses on **access, cultural practices, innovation, democratic governance, the recognition of diversity, creativity, cultural production and community reinforcement with city residents and sectoral stakeholders**.

The plan's implementation must be carried out in the context of a global health crisis that is affecting many aspects of our social, cultural and economic life. From a cultural perspective, this crisis has **done serious damage to sectors that had, until recently, shown a consolidated solvency and it has made some of the endemic problems in more fragile contexts much worse**, on top of which various other difficulties and problems have also accumulated.

The Cultural Rights Plan will be deployed through **new government measures linked to various areas, along with a specific communication strategy**. The document has a three-fold perspective that is essential in a context like the present one: taking into account the immediate effects of Covid-19's impact on culture, addressing the **most relevant structural challenges facing the cultural fabric, and finally, fostering the role of city residents from a standpoint of access to, and participation in, cultural life**.

Therefore, a new plan for public policies is being presented, to **recognise and extend cultural rights and ensure their application as a fundamental element of Barcelona's democratic life**.

A. INTRODUCTION AND CONTEXT

Barcelona Cultural Rights Plan

Cultural innovation and policies for the 21st century

In the 21st century, all collective projects based on the rights and freedoms of people living in a city must place cultural matters at the centre of the debate. **Cultural capacities are essential for democratic life:** expression, informed debate, autonomy, a critical perspective, confidence, entrepreneurship, experimentation, knowledge and diversity are all relevant aspects that are closely linked to the real possibilities for individual and collective progress.

While in the **20th century the right to health and education were the key policies that contributed to the equality of people and social democratisation, in the 21st century, cultural policies are also of central importance for continuing to improve this democratisation, reducing inequalities and broadening citizen's rights and opportunities.** Effectively, while culture has always been of central importance for making sense of what we do and for continuing to ask ourselves where we are headed, nowadays, the need for including artistic practices into the education system with more determination, the increasing importance of knowledge in the dynamics of innovation and the link between scientific advances and cultural life in all its various manifestations have become essential elements for fostering more equality and equal opportunities in present-day society. Today, **the links between culture and education, culture and technology, culture and innovation and culture and science are new strategic fields that must be fostered by Barcelona's cultural policy in order to further explore the city's democratic life.**

Culture in Barcelona

Culture is one of the City of Barcelona's main assets. You cannot understand our city without highlighting the **role of cultural expression in its institutional, economic and social life.** Furthermore, culture in Barcelona has historically been associated with the struggle for freedom and democracy, and has been promoted by all areas of civil society.

Today, the fact that culture is a fundamental aspect for the City of Barcelona makes it necessary to approach cultural policies from a twofold perspective. Firstly, it is necessary to **recognise and reinforce the cultural production fabric, [1]** taking into account its role as a driving force for social and economic innovation. It is also necessary to reinforce the role of culture as an essential tool for **fostering participation, diversity and social cohesion.**

← 1

"In 2018, the cultural sector generated a gross value added of €2.728 billion, which is 3.6% of the GVA of Barcelona's economy".

Sources: Barcelona Observatory of Cultural Data - Institute of Culture Technical Office

Culture during a pandemic

2020 was marked by the **coronavirus pandemic**, which had a huge impact on all spheres of life. This impact also had a highly significant cultural side to it.

Firstly, the pandemic underlined the fact that participation in cultural life is a need for all segments of a city's population; during the difficult days of lockdown, in their homes, city residents displayed collective moments of creation, solidarity and commitment, and they also endeavoured, more than ever, to gain access

to, to discover and grow with the cultural expressions required to understand the situation we were going through. In this context, **the cultural sector has taken a step forward with unprecedented generosity, bringing new initiatives resulting from immediate reflections on the pandemic, its social impact and the confirmation of the sector's essential role as a place for meeting and socialising.**

However, the pandemic has also shown the job insecurity of many cultural workers, who lack sufficient protection mechanisms, and this has caused great uncertainty about the future of many public and private projects.

In this context, Barcelona City Council has executed three **emergency plans with a total budget of €9.5 million**, in order to provide short-term support for cultural sectors while also taking on some of the structural challenges affecting them, as well as facilitating city residents' access to cultural life. The first set of measures was launched on 18 March 2020, immediately after the pandemic took hold; the second on 15 May and, in October 2020, a third set of eight measures to support the cultural, educational, scientific and community fabric was launched.

Some of the actions carried out include maintaining programmes by adapting them to the limitations in force at any given time, coordinating a system of grants for artistic creation and innovation linked with the world of education, community and science, providing extraordinary subsidies, jointly producing the Sala Barcelona project and coordinating a system for shopping in local bookshops, among others.

Although we are still coming out of the pandemic, it can already be seen that it has been hugely relevant for cultural sectors as a whole, right across the board, while for city residents, it has had a greater impact on the cultural rights of groups with fewer resources. It is therefore necessary to produce an **executive action plan that combines the reactivation of cultural sectors with the fight against inequalities in the population as a whole, with regard to exercising cultural rights.**

These are the motives that have led the municipal government of Barcelona, through its **Sixth Deputy Mayor's Office**, to promote a plan that helps to define priorities for the city's cultural policies, from the perspective of cultural rights. This plan will be deployed over the current term of office, through various measures, actions and strategies, some of which are already under way and some that are about to begin, in order to obtain more and better political tools that respond to various aspects relating to culture's role in the city's democratic life.

B. THE
INTERNATIONAL
FRAMEWORK
FOR CULTURAL
RIGHTS, THE
2030 AGENDA
AND THEIR
APPLICATION
IN CITIES

Barcelona Cultural Rights Plan

The international framework for cultural rights

Democratic life is based on human rights. The framework for human rights is based on a major consideration: **they affirm the full and equal dignity of all people.** Furthermore, the framework for human rights establishes the responsibility of both institutions and everyone who coexists in a society to respect this dignity and to take measures to ensure that it can be fully developed.

Since the Universal Declaration of Human Rights, which was adopted in 1948, all the major documents on international law concerning human rights have referred to culture. **The right of all people to freely take part in cultural life** is reflected in that declaration, as well as in the International Covenant on Economic, Social and Cultural Rights (1966) and other documents, such as the Convention on the Rights of the Child (1989). The affirmation of this right was later transferred, with various modifications, to a number of legal documents in other territorial areas, such as the Spanish Constitution of 1978 and the 2006 Statute of Autonomy of Catalonia.

In accordance with **the principles of indivisibility and interdependence of human rights**, the right to take part in cultural life cannot be separated from the other human rights. It is therefore necessary to understand that freedom of conscience, expression, association and participation in citizens' lives, or even the right to education, contribute to participation in cultural life and form part of cultural rights in a wider sense.

Furthermore, the basic principles of human rights as a whole, such as universality, equality and non-discrimination, are applicable to cultural rights. This means that everyone must be able to exercise their cultural rights and that it is necessary to adopt active measures when clear cases of **inequalities** are detected among people who inhabit a territory. or when **obstacles** are detected when trying to make them effective. It also means that, although there may be rights that are applicable to certain groups in a specific way, everyone is subject to cultural rights.

Historically, putting cultural rights into practice has been difficult, partly because it was considered to be a secondary field of human rights during some periods, and partly due to the complexity and breadth of the related materials. Even so, in the last 15 years, various initiatives have helped to establish cultural rights and the means of putting them into practice. These include the Fribourg Declaration on Cultural Rights (2007), General Comment N° 21 on the right to take part in cultural life (UN Committee on Economic, Social and Cultural Rights, 2009), Agenda 21 for culture (2004), the document *Culture 21 Actions* (2015) and the Rome Charter on the Right to Participate Fully and Freely in Cultural Life (2020), promoted by the international organisation United Cities and Local Governments (UCLG), as well as the successive reports produced since 2010 by the UN Special Rapporteur on Cultural Rights.

This framework now makes it possible to define **various specific areas** that give substance to the notion of cultural rights, which form the **international reference framework on this subject**:

- **Cultural identities and communities**, which includes the right to freely choose one's cultural identity and for this to be respected; the freedom to choose to identify oneself, or not, with one or various

cultural communities, without regard to borders, and to modify this choice; and the right of access to one's own cultural heritage and that of other people.

- **Diversity**, which involves knowing the diversity of expressive forms and heritage elements that may be significant for all the people living in a territory as a whole, something that involves the Administration's duties of protection and promotion, while recognising that there are people and groups that must be the subject of special consideration, e.g. women, children, senior citizens, people with functional diversity, minorities of any kind, migrants and people living in poverty. It must be explicitly stated that the international area of cultural rights, as explained by the current Special Rapporteur for Cultural Rights, does not involve opting for cultural relativism or weakening the principle of universality that is applied to human rights as a whole: no cultural argument (e.g. defending traditions or customs, nor the right to conserve heritage or to express oneself freely) may be used to justify human-rights infringements of any kind (discrimination of women or any other person, censorship, etc.); in fact, it is quite the opposite: only full respect for human rights can create a suitable framework for cultural diversity and contribute to guaranteeing it.
- **Expression and creation**, which includes freedom of expression and creation, for exercising cultural practices, for developing and sharing cultural knowledge and expression; and the right to protection of moral and material interests arising from the created work and expression. The measures that may be adopted in this area include the existence of facilities, programmes and other initiatives that facilitate the equal access and participation of everyone in cultural activities of all kinds; and the analysis of inequalities and obstacles that may exist in this sense, through studies, statistics and other instruments.
- **Education and training**, which includes the right to receive education and training that contribute to the free and full development of cultural identity, by means of improved access to, and participation in, culture at schools or formal and informal education centres, the promotion of artistic education and of creative and technological skills. In the 21st century, the expansion of opportunities for expression, access to cultural knowledge and skills (autonomy, confidence, entrepreneurship, experimentation) are closely linked to the strengthening of a community's democratic life and the ability of each and every citizen to be involved in it.
- **Information and communication**, which includes the right to free, pluralist information and consists of aspects related to receiving information, participation in producing information and in its dissemination, and the right to request a rectification of erroneous information. Freedom of opinion and freedom of expression are also related to this area.
- **Urban planning, sustainability and the environment**: which involves the sustainable use of public spaces, the recognition of traditions and knowledge linked to sustainable production and consumption, the conservation of heritage and the prior assessment of the impacts of

urban-planning policies and projects, fostering public space for access to culture, attention to access to culture as part of mobility policies, etc.

- **Cultural work and economic resources:** which refers to cultural production under decent working conditions for culture professionals, access to funding, new economic-innovation models, etc.
- **Cooperation and governance,** which includes the right to participate in debates and processes relating to decision-making in cultural-policy matters and to the management of public, private and associative initiatives; as well as the responsibility of public, private and civil stakeholders to ensure respect for cultural rights, with special attention to disadvantaged people, by means of training staff and taking the cultural dimension of all human rights into consideration.

In the specific application of this international framework to cities, the document *Culture 21 Actions*, approved by the international organisation United Cities and Local Governments (UCLG) in 2015, explicitly states that **cultural rights are the most solid basis on which to develop public policies for cultural matters**. This idea involves building the legitimacy of policies on the rights of people and not on aspects that used to guide cultural policies, such as their impact on the economy, social cohesion or urban regeneration, or even the promotion or dissemination of cultural goods and services that are unconnected to the people they are aimed at or their capacity for affecting cultural public spaces. Affirming cultural rights is therefore aligned with the concepts which understand that culture is a substantial factor for sustainable development (often called the “fourth pillar”, along with social, environmental and economic aspects), as well as for understanding freedoms, including cultural freedom, as an end, not a means, of human development, in accordance with the United Nations framework and recognised experts in these matters (Amartya Sen, Martha Nussbaum, among others).

Cultural rights offer a vision and practical guidelines in order to place culture at the forefront of constructing the city and affirming the dignity of everyone living in it.

Cultural rights and the 2030 Agenda

This government measure reinforces the localisation and implementation of the 2030 Agenda and its sustainable development goals in the City of Barcelona. More specifically, only a cultural policy based on cultural rights makes it possible for the 2030 Agenda to be really localised in the territory and to have greater capacity for involving the population as a whole in the development process.

With the aim of improving the dialogue and resonance between the cultural-rights framework established in this plan and the 2030 Agenda, **the goals and targets that are most closely related with cultural rights**, as well as with the desire to offer other cities elements for reflection and action on this subject, are listed below:

SDG 4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.

- TARGET 4.7: Education about human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.
- SDG 5: Achieve gender equality and empower all women and girls.
- TARGET 5.1: End all forms of discrimination against all women and girls everywhere in the world.
 - TARGET 5.5: Ensure women's full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic and public life.
- SDG 8: Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.
- TARGET 8.3: Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation.
 - TARGET 8.9: Develop and implement policies to promote sustainable tourism which create employment and promote local culture and products.
- SDG 10: Reduce inequality within and among countries.
- TARGET 10.2: By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, gender, disability, race, ethnicity, origin, religion or economic or other status.
 - TARGET 10.3: Ensure equal opportunities and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices and promoting appropriate legislation, policies and action in this regard.
- SDG 11: Make cities and human settlements inclusive, safe, resilient and sustainable.
- TARGET 11.1: Ensure access for all to adequate, safe and affordable housing and basic services, and upgrade slums.
 - TARGET 11.4: Strengthen efforts to protect and safeguard the world's cultural and natural heritage.
- SDG 12: Ensure sustainable consumption and production patterns.
- TARGET 12.8: Ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature.
- SDG 16: Promote fair, pacific and inclusive societies.
- TARGET 16.7: Ensure the adoption of inclusive, participatory and representative decision-making that respond to needs at all levels.
 - TARGET 16.10: Ensure public access to information and protect fundamental freedoms, in accordance with national legislation and international agreements.
- SDG 17: Revitalize the Global Partnership for Sustainable Development.
- TARGET 17.14: Enhance policy coherence for sustainable development.
 - TARGET 17.17: Encourage and promote effective public, public-private and civil society partnerships.

C. Active listening: diagnosis

Barcelona Cultural Rights Plan

This plan is the result of a long, intense process of active listening involving the fabric formed by the city's various cultural areas. The conversations and shared forums for reflection have been formalised and amplified through various specific actions:

Research-action and joint design of public policies: with the aim of recognising that public policies are not made exclusively by public administrations. In the last three years, various reports have been commissioned in order to jointly design possible lines and actions for responding to some of the most strategic challenges for new cultural policies, with various organisations, groups and institutions. The Cultura Viva research and reports are a clear example of this alliance.

Obtaining data and mapping: one of the basic elements for designing public policies are the processes for obtaining empirical evidence or data. Through various organisations and the Barcelona Institute of Culture's Observatory of Cultural Data, various studies, analyses and mappings relevant to the implementation of this plan have been carried out.

Working groups: the need to contrast some of the planned initiatives and to create an ideal framework for presenting new ones has led to the creation of various working groups where, through research and open debate, various proposals have been raised, many of which have taken the form of measures and actions in this plan.

Meetings with second-degree structures: wide-scale meetings with bodies organised in second-degree structures (trade associations, sectoral platforms, institutions, grassroots groups, etc.) are another fundamental dynamic for producing many of the actions described here.

Shared diagnoses: specifically in the context of the pandemic, shared analyses have been carried out from three different perspectives: the economic aspect, qualitative perceptions from the sector itself, and an analysis of the sector by means of exploiting digital data.

The **Cultura Viva programme** has also been essential for making progress in reflection on, and the generation of, knowledge about cultural policies and actions from the perspective of cultural rights. Cultura Viva is an ICUB programme that works with local networks to jointly design and produce public policies favouring cultural rights, participation and stronger community ties in the city. In its cultural laboratory aspect, it has promoted a series of meeting and debate forums through its sessions [*]:

- Cultura Viva Sessions 2016: For culture as a common good.
- Cultura Viva Sessions 2018: An open space for exploration, debate and the impact of new ways of managing and participating in culture.
- Cultura Viva Sessions 2019: The city as a laboratory for cultural democracy.

Furthermore, as part of Cultura Viva, research, reports and mappings have been initiated on matters linked to cultural rights [**]:

- Cooperative culture in Barcelona. A practical guide to cultural cooperativism.
- Community management of culture in Barcelona. Values, challenges and proposals.

← *

<https://www.barcelona.cat/culturaviva/projecte/jornades-cultura-viva>

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<https://www.barcelona.cat/culturaviva>

- *A new economy for a new culture. Transformative cultural and economic innovations in the City of Barcelona.*
- *A study of live-music venues in Barcelona.*
- *Good practices for music contracts.*
- *RadioLab. Mapping and research on the future of radio.*
- *Mapping of memory communities.*
- *State of the art on public and community digital collections in Barcelona.*
- *Culture and feminism: Measures to make progress in the introduction of the feminist perspective to culture in Barcelona.*
- *Prototype of a community arts committee. How to strengthen community arts in the City of Barcelona?*
- *Strengthening community arts. An exploratory analysis of community art practices in the City of Barcelona.*
- *A report on the state of vulnerability and needs of grassroots culture in the City of Barcelona. (Pending publication)*

In addition to all the work and reports that have been generated as part of Cultura Viva, for the drafting of the Cultural Rights Plan and specifying the lines of action, special attention has been paid to the following research projects and comparative studies with the city's cultural fabric and in relation to Barcelona city residents as a whole:

“Cultural Needs and Participation in Barcelona” survey

In 2019, the survey **“Cultural Needs and Participation in Barcelona”** was carried out by the ICUB's Technical Office and Nicolás Barbieri, a public policy researcher, and it was presented in 2020. [*] It represents a substantial change of approach to the general public's relationship with culture.

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Survey on Cultural Needs and Participation in Barcelona. Institute of Culture. Barcelona City Council. February 2020

<https://www.barcelona.cat/culturaviva/projecte/jornades-cultura-viva>

Historically, studies about culture focused on compiling data about consumption and the profile of people consuming culture, especially culture promoted by public administrations. But they did not focus on a point which is of fundamental importance for a perspective based on cultural rights: the sectors of the population that do not attend or participate in the culture promoted by public bodies or any other forms of cultural participation, which are not always recognised as such.

For the first time, this survey, promoted by the ICUB, has made it possible to measure and evaluate cultural rights in all their complexity, and especially the right to participate in the City of Barcelona's cultural life, detecting the inequalities that condition participation. In this regard, it identifies a wide range of cultural activities that go beyond a restrictive concept of cultural participation linked to attendance at facilities and the consumption of products —which it calls *legitimised culture*—.

Here is a brief summary of the survey's main results, placing emphasis on this comprehensive and innovative vision of participation, the needs of the general public and the evaluations they make about the city's cultural life:

- Firstly, it shows that 38% of the population never or hardly ever attend legitimised cultural activities (theatre, music, dance, etc.) and that the inequalities in terms of access are evident and are influenced by factors such as income, territory, family environment, studies, origin and gender.

- Secondly, it shows that 60% of the population do not exercise their right to actively participate in the city's cultural life. Although the inequalities are not as evident as they are for access, in terms of taking part in the city's cultural life, the person's post code and family environment are also important, as are educational level and origin. Participation in cultural activities not always recognised as such (going for a walk, telling stories, going to fairs and markets, etc.) is more equitable but is also marked by certain inequalities.
- In regard to the motivation, interest and desire to take part in the city's cultural life, the population of Barcelona has widespread cultural needs, especially in terms of legitimised culture, but also in those that have not been considered as such.
- Those needs are cross-cutting: both people who don't take part in 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.
- The survey also shows that the right to education in artistic and cultural expression is conditioned by major inequalities. Living in a middle-income or high-income neighbourhood, having a higher education level, more intensive maternal cultural practice, having been born in the rest of the EU or being younger, all lead to more opportunities in artistic and cultural training.
- Lastly, what also stands out is the general public's identification of the diversity of cultural assets available in their neighbourhood. The vast majority point to facilities that are traditionally recognised as cultural —especially local facilities, such as civic centres and libraries—, but a sizeable proportion of the population also value as cultural assets locations that are not always recognised as such (squares, parks, beaches).

Shared diagnosis of the City of Barcelona's cultural sector

In November 2019, Barcelona City Council's Commission for Social Rights, Culture and Sports agreed to produce a diagnosis geared towards promoting a "cultural pact" for the city (with its own scope, currently at the configuration and debate stage).

The resulting diagnosis is formed by three studies that deal with the state of the cultural sector and the impact caused by the Covid-19 pandemic, from three different perspectives. One is based on an analysis of the economic aspect, another was based on the exploitation of a variety of available data and the third one was based on qualitative evaluations and perceptions of the sector itself ^[**].

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This link takes you to the complete reports:

https://www.barcelona.cat/barcelonacultura/sites/default/files/diagnosipactecultura_desembre2020.pdf

D. OBJECTIVES, PRINCIPLES AND VECTORS OF THE PLAN

Barcelona Cultural Rights Plan

In a fundamental, cross-cutting way, this plan views **cultural rights as a prism and a starting point for new strategies for the city's cultural policies.**

The plan was created with the aim of promoting specific lines of work, programmes, projects and actions that require joint work by all the stakeholders that promote cultural actions in the city. Therefore, the success of the plan's deployment will ultimately depend on the ability of **the city's institutions, municipal areas and the social and cultural fabric to cooperate and coordinate**; they are all vital for both the design and implementation of many of the actions presented here.

Overall objective

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**. Therefore, through the implementation of the following measures, the aim is to ensure that city residents have access to culture, are able to participate in it and that their right to contribute to the city's cultural life is ensured.

Principles

There are a series of principles that are inherent in all of the government measures that make up the plan:

- **Promotion of diversity and interculturality.** A plan for cultural policies aimed at strengthening cultural rights must place at the forefront of its actions the recognition and fostering of the various cultures that coexist in Barcelona and which make it an increasingly open and diverse city.
- **Catalan language.** This has played an essential role as a driving force for social cohesion. Historically, defence of the Catalan language has been a central feature of law that identifies us and enriches us culturally, promoting, as a city, the democratic practice of peaceful coexistence. The strengthening of this right linked to our native language, literacy and freedom of expression, along with recognition of the linguistic diversity of those living alongside us, are one of the central themes of this document, which permeates all the sections and measures presented in this plan.
- **Feminist perspective.** The plan's commitment to the feminist perspective is based on the principle of gender mainstreaming (integration of the gender perspective at all levels and in all aspects of policy) and gender justice (recognition of essential values, such as respect, recognition, equality and freedom). In this regard, the feminist perspective must be present in the planning, management, execution and evaluation of all cultural policies and in every programme and project that is either developed by the City Council or receives municipal support. This cross-cutting perspective aims to achieve equitable, fair culture from the feminist perspective, ensuring equality of access, representation and decision, reflecting on gender stereotypes and underlining the cultural production and historic memory of women and all people who do not conform to the androcentric and heterosexual norm.

- **Transparency and good governance.** In the exercising of the responsibility inherent in the management of public resources, it is necessary to employ mechanisms that ensure the general public are able to continually observe and monitor management practices. For this reason, transparency and active publicity will be promoted through the design of observation and control tools for this public management. These tools will also include all the information relating to consortiums, foundations and other bodies in which the City Council participates.
- **Mainstreaming.** There are some recurring conceptual elements and specific actions involved in the implementation of the measures (such as mediation, gender perspective, access, combating job insecurity, democratic governance and the promotion of diversity). This repetition is due to the cross-cutting nature of the set of measures and the desire to provide coherence and a global strategic perspective based on cultural rights.
- **Decentralisation and new centralities.** Part of the fulfilment of the plan's projects and programmes involves a firm drive towards the decentralisation of cultural activity and the recognition of new centralities, placing value on proximity, distributing the cultural offer throughout the territory and recognising, showcasing and supporting culture created all over the city, so that it can be developed under the best possible conditions.
- **“Metropolitan culture”.** Barcelona is densely populated and has a very limited territorial area — 100 square kilometres and 1.6 million inhabitants—, but its large cultural institutions and its powerful cultural dynamics and activities are coordinated within a much larger area. We are referring not only to the Metropolitan Area and its 3.2 million inhabitants, but also the Metropolitan Region (with a total of 5 million) and, by extension, the rest of Catalonia. This dynamic must be accompanied by a more intense, joint inter-municipal cultural policy —as already occurs, for example, in the case of the Metropolitan Dance Fortnight, the Museum Night, and now the 2024 Manifesta Project— which, without hierarchies, enables mutual enrichment among the nearest cities, while reinforcing the dynamics of cultural and educational hybridisation in the city's neighbourhoods and simultaneously expanding and improving the cultural offer and, above all, developing a more active policy in terms of international exchanges and learning.
- **Sustainability.** The implementation of the plan is based on the integral link between culture and sustainability. Sustainability that is based on the environmentally-friendly management of all cultural practices carried out in the city, but also includes respectful, sustainable social practices.

Vectors of cultural rights

In this plan, the cultural rights framework is coordinated by means of recognising and promoting the following vectors:

- 1. Access:** which refers to fostering access to cultural programmes under conditions of equality, with no class, origin or gender discrimination. This concerns the social aspect of culture.
- 2. Creation:** which refers to supporting and promoting the city's creators so that they can develop and further their careers under decent conditions. The fight against job insecurity in the sector and strengthening the city's economic and productive fabric are some of the features that define this vector.
- 3. Cultural practices:** it is necessary to recognise the general public's role as a cultural stakeholder, based on the right of self-representation and participation in the city's cultural productive life. This concerns the practices associated with various cultural expressions and processes, training and education.
- 4. Community:** this concerns the development of programmes and strategies that reinforce the coordinating role of culture in the general public's social capital. It is also related to forming part of collectives, groups or organisations linked to cultural processes that have a minimum level of formalisation, even though they often undertake actions in economic, social or territorial areas.
- 5. Governance:** this is the capacity to provide open frameworks for participating in decision-making about the city's cultural life, from a public, public-private and public-community perspective.

This plan aims to connect these vectors with the other aspects of human rights, i.e. civil, political, social, economic and environmental rights. Given that human rights are indivisible and interdependent, their application in a local environment cannot be effective without working together with other stakeholders and sectors involved in the city's cultural life.

E. Measures and lines of action

Barcelona Cultural Rights Plan

Here is a summary of the **new government measures** that will be presented and deployed in the coming months, enabling the specific implementation of the big lines of action presented in this plan. They are all part of the paradigm of cultural rights.

The various lines of action making up this plan are at different stages of implementation and development. For this reason, the plan combines actions in the execution phase, which are clearly defined and can be implemented in the short term, with others that are at the consultation and definitive-design stage.

1. CULTURE IN THE NEIGHBOURHOODS AND COMMUNITY ACTION: THE RIGHT TO CULTURAL PRACTICES AND NEW CENTRALITIES

Mission

To strengthen social cohesion by means of recognising the **right to cultural practices** and promoting community action in Barcelona's neighbourhoods.

Goals

Community cultural initiatives are recognised for their public value, they have strong ties to their neighbourhoods, help to decentralise cultural production and reinforce the city's social capital. In this regard, the complicity between community cultural practices and local facilities is an essential factor for the social development of the city's neighbourhoods and its cultural dynamism.

The objectives pursued by this measure are as follows:

- To strengthen culture in the neighbourhoods in order to promote new centralities that bring culture to more everyday environments, facilitate access and foster diverse and distributed production.
- To develop projects and content, adapted to each territory, to local cultural facilities (civic centres, libraries, neighbourhood centres, etc.).
- To create working frameworks that recognise, support and foster community cultural practices with public value which promote social cohesion in the city's neighbourhoods.
- To ensure that the general public as a whole can develop their creative aptitudes and abilities and cultural identities, by means of facilitating spaces, resources and knowledge.
- To promote territorial projects that have a city-wide impact, by showcasing and giving support to initiatives undertaken in the neighbourhoods.
- To promote city programmes that have a territorial impact by decentralising big cultural events in the city, through decentralised projects that take the social and cultural fabrics of the various neighbourhoods into account.

Lines of action

This measure includes very advanced lines of action that form part of plans and programmes that are either already up and running or are about to be executed. However, it is necessary to continue working on the measure in order to define other actions that achieve all the proposed objectives.

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In 2019, the city's 52 civic centres carried out over 11,600 training activities, attended by nearly 150,000 people. "They also programmed 5,720 cultural-dissemination activities, attended by nearly 390,000 spectators".

Sources: Civic centres, districts, ICUB

1. Deploying the **"2020-2023 Civic Centres Plan"** [2]. This plan was produced by the ICUB's Educating City and Culture in the Neighbourhoods Directorate, in coordination with a steering committee composed of managers and specialists from the districts. It was developed by 10 working groups (from March to May 2019) in which 75 people took part (representatives of the city's districts, various civic centres and municipal areas and departments related to some of the subjects under discussion, as well as various types of cultural facilities and organisations).

The main areas of work coordinated by this plan are as follows:

- a. Developing a **clear, specific and formalised cultural project** for each civic centre, which reinforces its cultural function in the territory while also ensuring networking.
 - b. Guiding the actions of civic centres towards priority strategic lines: **cultural diversity**, fostering **inclusive leisure**, reinforcing the **gender perspective**, links between **the cultural and educational worlds, community action** and awareness-raising in the area of **sustainability**.
 - c. **Reformulating the regulatory and normative frameworks** that currently govern civic centres, in order to develop these lines and **define an investment and improvement plan** to adapt them to the new social reality.
 - d. Promoting **shared projects** among various civic centres, to encourage a high-quality, diversified cultural programme for the territory. In this regard, one example of good practice is the District Cultural programme.
2. Consolidating, strengthening and expanding the **Cultura Viva** programme through the following objectives:
 - a. To expand the projects and networks that currently include: The Barcelona Community Radio Network, Memòria Viva – Barcelona Network of Memory Communities, La Veïnal - Barcelona network for community television–, Live Culture Action Festival, L'Arnau Itinerant, Discofòrum and Open Archives.
 - b. To promote **new cultural projects in community environments**, led by the communities in each territory.
 - c. To generate knowledge that enables progress in innovative cultural practices, through the Live Culture Laboratory.
 3. Implementing the **EQUICOM programme (Local facilities [3] as the driving force for community action)**. In order for the facilities to incorporate a community perspective, it is necessary to place emphasis on relationships, seek out the population that is still not connected, initiate processes that respond to the needs detected and expressed by the territory and grant the population a leading role. All with the aim of improving the quality of social relations in the area and generating a connection that can last beyond the development of the project. In this regard, pilot learning communities will be created, in specific facilities, for the deployment of this programme, in order to generate knowledge based on the experience of the teams.

3 →

"Counting libraries (40), civic centres (52) and neighbourhood centres (38), there are 130 local facilities located around the city, in addition to all the other local cultural facilities that have to take part in this programme (museums, creation factories, auditoriums, theatres, etc.)".

Sources: Barcelona Observatory of Cultural Data. Institute of Culture Technical Office

4. Fostering the **Neighbourhood Plan's cultural strategy** [4]. The Neighbourhood Plan is a programme aimed at reversing inequalities among city neighbourhoods. In addition to urban planning interventions, the Neighbourhood Plan's priority areas are cultural and educational strategy. In this regard, the ICUB, the IMEB and the Barcelona Education Consortium have planned a joint strategy for transforming education to include culture both in education centres and other non-formal educational facilities and community meeting places.

4 →

"The Neighbourhood Plan will allocate €0 million to cultural projects and activities between 2021 and 2024, 6.6% of the programme's total budget".

Sources: Foment de Ciutat

5. Promoting **community artistic creation** [5]. Barcelona has a long tradition of implementing community artistic-creation projects and initiatives, but they are still not very visible and they are not available to all the people who may be interested in them. It is necessary to recognise community artistic creation from an artistic, community and educational perspective. In this regard, this line of action provides tools and work spaces for organising and structuring the support and promotion of these practices, based on various areas:

← 5

"Barcelona's community-art ecosystem includes over 80 different initiatives, which employ 646 people —dedicating the equivalent of around 100 complete working days—. These initiatives are connected with approximately 69,000 users and each initiative has a budget that ranges from €5,000 to €5,000".

Sources: Enfortim les Arts Comunitàries. Artibarrí. Cultura Viva. ICUB

- a. Having a framework that makes it possible to organise community art practices, methodologies and goals in a lively, open and inclusive way, based on shared diagnoses and knowledge through experience, as has been done with the "Strengthening community arts" report.
- b. Fostering a structure of debate and interaction among the stakeholders involved (from the public sector and the community sector).
- c. Coordinating specific public support policies (subsidies, circuits, links with other networks and promotional structures for community culture).

6. Developing the **Connections programme** [6] as part of "Expanding spaces". The start of the 2020-2021 academic year meant adapting public spaces and the use of rooms and facilities so that education centres could carry out their teaching activities. This line of action involved transforming an embryonic project that arose out of necessity in a municipal programme, Connections, which addresses the city's cultural and educational centres and consolidates shared experiences.

← 6

"A total of 41 cultural facilities have made it possible to increase spaces in 41 schools".

Sources: ICUB

7. Consolidating and extending the dynamics of decentralising **activities and programmes in public spaces** for all ICUB cultural programmes and large-scale events. This line aims to build on the progress made by decentralising part of the Open City Biennale of Thought, the City and Science Biennale and the La Mercè Festivities, among others, to squares and other public places in various neighbourhoods.

Municipal coordinators

Actions in the area of neighbourhood culture, community culture and reinforcing local facilities are promoted by the ICUB, through the Educating City and Culture in the Neighbourhoods Directorate, the Cultural Programmes Directorate and the Cultura Viva programme. The stakeholders involved in this line of work are in constant contact with each other and they include the districts, the Neighbourhood Plan, the Civic Centre Network and the Department of Community Action.

2. GRASSROOTS CULTURE AND CULTURAL SECTORS: THE RIGHT TO CULTURAL CREATION, EXPERIMENTATION, RESEARCH AND PRODUCTION

Mission

Promoting the **right to cultural creation, experimentation, research and production for cultural workers**, under conditions of socio-occupational dignity, endeavouring to mitigate structural insecurity, providing support for creative processes, fostering cultural socio-economic **innovation** and ensuring **access** for a wider range of city residents.

Goals

In the City of Barcelona, cultural activities are at the centre 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 mitigate the job insecurity suffered by a large proportion of the cultural sector.
- To establish new support mechanisms for creation, production and distribution.
- To design mechanisms for promoting more organised and systematic work between public sector, market economy and social and solidarity economy stakeholders.
- To promote the hybridisation of artistic and cultural disciplines, placing special attention on the relationships between arts, science, technology and society.
- To ensure that culture professionals and the general public as a whole have access to cultural resources and participation.

Lines of action

All the lines of action contained in this measure are at an advanced stage of development, insofar as many of them are already being applied, while others are at an advanced stage of definition, prior to implementation.

To date, the lines of action contained in this measure are as follows:

1. Deploying a new **grant programme for creation [7] and innovation in cultural practices**. After the positive response to the Barcelona Prize grants, reformulated in 2021 in response to the Covid-19 crisis, it has

7 →

"in 2021, 225 Barcelona Prize grants have been awarded to support creation and innovation, from among 2,283 applications, for a total of €1.6 million".

Sources: Barcelona Observatory of Cultural Data. Institute of Culture Technical Office

become necessary to consolidate a new system for supporting creation and innovation in cultural practices, using this year's experience as a benchmark.

2. **Opening Barcelona's Casa de la Música.** Located in the music venue Barts, this new project will become the focal point for the city's music sector. Its strategic planning will aim to work on creation, exhibition and training for professionalisation, with a community approach that fosters the relationship between culture and education and their links to the neighbourhoods they are in.

The viability of replicating this model for future **“Barcelona culture houses”** as facilities linked to other creative environments, will be studied. These culture houses will have a twofold revitalisation function: firstly, through a project with public and community value, with new public-private relationships, and secondly, as coordinators and promoters of various cultural sectors from an economic perspective and through the creation of new audiences. In other words, innovating in new public-private and public-community management models.

3. Creating a new **Artistic Residencies Plan.** The implementation of this line will make it possible to create various residency and accommodation spaces for Barcelona artists, increasing from **five to twenty during this term of office.** This will be a resource shared by the Creation Factory Network, making it possible to improve the conditions of the artistic residencies currently on offer. Apartments and accommodation spaces have already been made available in the Fabra i Coats complex, in Vil·la Joana and in the Muñoz-Ramonet spaces. Furthermore, the possibility of including temporary residencies and accommodation for creators will be included in the planning of new cultural facilities.

4. **Designing the 2024 Manifesta Art Biennial programme.** 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 15 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. A process for **expanding cultural rights in Barcelona, promoting access and participation in a big cultural event with ties to various local areas.**

5. Developing new **support tools for artistic creation and experimentation** at a professional level, through the **Creation Factory Network** [8]. This line aims to make progress in the coordination and networking of the various creation factories, by means of shared resources, the exchange of experiences and artistic projects. But while also making a clear commitment to connecting the network with the territory and community action.

← 8

“This network is currently formed by 11 centres supporting creation and experimentation in any of the various artistic practices. In 2019, they provided support for nearly 500 projects”.

Sources: Barcelona Observatory of Cultural Data. Institute of Culture Technical Office

9 →

“In 2020, through various public campaigns, 938 subsidies were awarded, with a total value of €6.6 million. The general campaign distributed €4.86 million among 614 projects”.

Sources: Barcelona Observatory of Cultural Data. Barcelona Institute of Culture's Technical Office.

6. Reformulating the subsidy and financial-aid campaigns

[9] organised by the ICUB. 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. The aim of this line is to define a new model that is simpler than the previous one, ensuring greater accessibility and more support for the cultural fabric. The new evaluation system will also take into greater account social capital, collaboration between projects and stakeholders, the gender perspective, the decentralising capacity and the community perspective of the presented projects.

7. Creating new public support mechanisms for artistic and cultural research and experimentation processes.

These mechanisms will be launched through subsidies, financial aid and grants, by either including them in the existing ones or by creating new ones.

8. Designing and introducing a training plan for culture professionals, addressing questions linked to management, business models, entrepreneurship and innovation.

The plan will be jointly designed with Barcelona Activa and the City Council's Area of Social Economy.

9. Continuing with the deployment of the new Citizens Culture Office.

This line aims to make progress in consolidating a new space for debate, dialogue and tension among various interests concerning municipal cultural policy. The services offered by this forum will include advice for developing cultural projects; the implementation of a research and dissemination programme concerning cultural policies and cultural participation; programming training, information and debate and reflection activities concerning cultural programmes and policies; and the granting of space and production support for activities organised by the city's cultural stakeholders.

10. Promoting a new Officially Protected Ground-Floor Cultural Establishments programme

[10] which will offer affordable rents for setting up workshops, spaces for cultural work, rehearsals or for the exhibition of small and medium-format artistic activities. The programme will begin with a complete mapping of empty establishments in the city, while a public campaign will be launched for renting them to cultural stakeholders at social prices. This line uses the Officially Protected Ground Floor Establishment programme launched by Foment de Ciutat as a benchmark.

10 →

The Officially Protected Ground-Floor Premises programme in the district of Ciutat Vella has managed 16 establishments by means of various campaigns.

Sources: Foment de Ciutat

11 →

Every year, Barcelona District Cultural schedules over 300 stage, musical and audiovisual activities in 29 different civic centres. In 2020, a year badly affected by the Covid-19 pandemic, the activities were attended by 18,000 spectators.

Sources: Barcelona Observatory of Cultural Data. Institute of Culture Technical Office

11. Developing the category of “Live Culture Venues”, in order to make

cultural activity and capacity licensing more flexible for small and medium sized establishments. This category will make it possible for small bars, bookshops, art galleries and other establishments and clubs to programme cultural activities. 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.

12. Expanding the **Barcelona District Cultural programme [11]**, expanding the programme, increasing the number of disciplines included and the audience-development projects while also increasing the number of participation forums for defining programmes. Furthermore, the line makes it possible to include new spaces using the criteria of accessibility, inclusion and diversity at a metropolitan level, by means of agreements with municipalities that have similar programmes to the one promoted by Barcelona City Council.
13. Designing and implementing an **official communication campaign** for the dissemination of **the exhibition circuits** of small, local city facilities and venues, as well as providing them with support. The aim of this line is to highlight the support provided for creation by these venues and to favour transfer and distribution to other, larger circuits both inside and outside the city.
14. Implementing the **REC** (citizen economic resource) complementary **cultural** currency, for taking part in the city's cultural activities. 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.
15. Developing the **Casa de l'Aigua cultural project**. This facility, of great heritage and historic value for the city, will become an artistic-creation and production venue for music and technology. It will also include a music training and practice programme and its relationship with the application of new technologies (mapping, etc.). Lastly, it will become a new space for cultural programming and dissemination, which will combine the current historic and environmental narrative with music programmes and hybridisation with audiovisual screenings.
16. **Revamping the Barcelona Culture Council**. The transformations will be carried out in accordance with the 2021-2025 Work Plan which is now being drafted. This revamp aims to **further strengthen the Council as a forum for debate about the city's cultural life and its needs in terms of cultural policies**, while also stepping up the involvement of its delegated committees and working groups.
17. Promoting the features of Barcelona City Council's **2016 Guidelines for Social Public Procurement**, reinforcing its objectives of social justice, environmental sustainability and code of ethics in public spending.

Municipal coordinators

Actions in the area of grassroots culture and promoting cultural sectors, socio-economic innovations, creation and access and the fight against job insecurity are promoted by the ICUB through its Department of Cultural Industries, Department of Cultural Programmes and Department of Resources, as well as by Barcelona Activa and the District of Nou Barris.

3. POPULAR CULTURE: THE RIGHT TO POPULAR AND TRADITIONAL PRACTICES AS ACTIVITIES FOR PARTICIPATION AND SOCIAL COHESION

Mission

To strengthen and consolidate the **right to popular and traditional cultural practices**, incorporating new vectors that foster **diversity, interculturality, citizen participation and innovation**.

Goals

The measure aims to highlight the dual aspect of popular and traditional culture: its creative side and its ability to act as a driving force for transforming society. It transmits values, knowledge and shared views, while promoting community processes and experiences.

The objectives pursued by this measure are as follows:

- To define cultural policies that promote **Catalan popular culture** [12], based on the consolidation of existing practices.
- To promote the inclusion of new practices that foster cohesion, the creation of social ties and the transmission of knowledge and values.
- To develop the potential of holding popular festivals as a factor for inclusion, participation and social transformation.
- To protect the development of community, popular and traditional culture activities in public places, with legal security and territorial coherence.
- To promote the recognition of **cultural diversity** [13], reinforcing equality and belonging while avoiding ethno-symbolic reductionism.
- To incorporate interculturality as an effective tool for recognising cultural, individual and collective rights.
- To develop innovation programmes that foster collaboration among organisations from various areas (leisure, feminism, interculturality, etc.) as part of popular and traditional culture.
- To foster collaboration and neighbourhood spaces among professional authors/creators and non-professional groups in the area of popular culture.
- To recognise and promote existing city spaces (tangible and intangible) that house intercultural dialogue and co-creation.
- To foster diverse participation (cultural, religious, gender, age, functional, etc.) making dialogue, recognition and peaceful coexistence (intergenerational, inter-ethnic and community) a priority.

12 →

According to data from 2012, there are 514 organisations in Barcelona dedicated to popular culture, actively participating in the city's festivals and with a total of nearly 118,000 members. These organisations organise or take part in around 6,200 activities a year.

Sources: Data from the 2012 study "Impact of the festival movement in Barcelona". Barcelona Associations Council (CAB)

13 →

"You can hear over 300 different languages on the streets of Barcelona. The most spoken are Italian, Urdu, French, Arabic, English, Chinese languages, Russian and Portuguese. This diversity is far greater than the nearly 180 different nationalities which coexist in the city".

Sources: Linguistic diversity study, by the NGO Linguapax

Lines of action

At the time of drafting this plan, a working committee has just been created to reflect on and delimit Barcelona's future government measure for popular cultures. For this reason, detailed below are lines of action at the design and consultation phase to be included in the final drafting of the measure.

To date, the lines of action contained in this measure are as follows:

1. Creating a **municipal coordination body** to monitor municipal programmes, resources and actions in the areas of interculturality, feminism and education, in matters concerning popular culture.

2. Developing a **popular-culture festival calendar** which **reflects the city's** cultural diversity and develops memory and commemorative actions that promote the recognition of the various referential factors.
3. Developing a **popular culture programme aimed at cultural facilities** that promote cultural diversity from an intercultural perspective.
4. Designing **educational programmes** for local cultural facilities that focus on cultural diversity and mediation. The design and implementation of these programmes must be carried out in collaboration with the city's third sector.
5. Initiating the process of reflection and debate needed to **update** the network's model, the mission and the values of the **Cases de la Festa** (Festival Houses) [14].
6. Developing an **information system** based on indicators that are specific to the area of popular culture, placing emphasis on participation, diversity and intercultural dialogue.
7. Designing **specific programmes** in the area of popular culture, with the aim of combating racism, exclusion, discrimination and stigmatisation for reasons of cultural or religious diversity, origin, gender, functional diversity, age, etc.
8. Designing **specific actions to recognise** the diversity of cultural heritage and the historical rights of the **Roma people**.
9. Developing a programme of **measures for recognising** people of minority ethnic backgrounds.
10. Creating and promoting a **working group for festes majors [big annual festivals]** [15] with the involvement of various municipal areas and districts, to help consolidate them and develop their work around cultural access and participation.
11. **Unifying administrative criteria and processes** by type of event for applications for permits and licences to use public space.
12. To strengthen mechanisms for dialogue and support, with the aim of responding to requests from various groups in the area of popular culture, regardless of the way in which these groups are structured.

← 14

At the moment, there are ten centres offering resources to the city's popular and traditional culture organisations and they are located as follows: two in Ciutat Vella, two in Gràcia, three in Sant Andreu, two in Sant Martí and one in Sants-Montjuïc.

Sources: Popular Culture. ICUB

← 15

68 *festes majors* [big annual festivals] are held in Barcelona's neighbourhoods every year.

Sources: Popular Culture. ICUB

Municipal coordinators

Actions in the area of popular and traditional culture are also promoted by the ICUB, through the Educating City and Culture in Neighbourhoods Directorate, the Department of Cultural Industries, the ICUB Festivals Department, the Commissioner's Office for Immigration, Interculturality and Diversity and they are developed in full coordination with the Culture Council's Popular and Traditional Culture Commission.

4. CULTURE AND EDUCATION: THE RIGHT TO CULTURAL PARTICIPATION AND LIFELONG ARTISTIC EDUCATION AND PRACTICE

Mission

To make progress in the **right to lifelong cultural practices and artistic education**, by means of developing a cross-cutting public policy for the areas of culture and education.

Goals

The government measure “Towards a Public Policy on Culture and Education” was approved in April 2019. However, some of the initiatives in its action plan have still not been implemented. The need to continue with the roll-out of such an important, innovative measure, and the fact that its principles are perfectly aligned with the paradigm of cultural rights, explains its inclusion in this plan.

Both the preliminary studies for the government measure on culture and education and the recently presented Survey on Cultural Needs and Participation in Barcelona (February 2020), clearly detect a situation of inequality in potential educational and training opportunities and participation in cultural life: cultural participation and artistic and cultural practices are unequal and vary according to neighbourhood, income, level of education and family status, while the offer of a significant proportion of the city's artistic teaching is more abundant in some areas than others.

Barcelona City Council is currently implementing its government measure on culture and education, with the following objectives:

- To develop and ensure, as far as possible, a territorially balanced educational cultural offer aimed at people of all ages throughout their lives.
- To establish links between cultural and educational stakeholders, while overcoming institutional and competency segmentation.
- To develop a type of intervention based on the needs and capacities detected in each area and their specific features, promoting the community dimension.
- To value **education centres** [16] as generators of knowledge, content and creations, rather than merely being for dissemination and transmission. And at the same time, to boost the educational dimension of the city's cultural centres and creation spaces.
- To link the processes and stakeholders of contemporary creation (and their commitment to the intrinsic values of culture: creative freedom, aesthetic training and expressiveness, memory, research, etc.) as driving forces for the city's educational development.
- To contribute to recognising the capacities of people and communities. To promote the emergence of other centralities, focusing on creation and cultural dissemination outside the institutions that currently form the backbone of the network.
- To recognise and promote the development of multiple, diverse cultural and artistic education pedagogies that share respect for diverse forms of knowledge, systematisation and rigour in the acquisition of expressive

16 →

In Barcelona, there are 700 education centres, 317 of which have a nursery school, 360 provide pre-school education, 349 provide primary education and 236 offer secondary education.

Sources: Department of Education. Government of Catalonia.

languages, inclusive universal learning and a central role for people in the learning process.

When implementing a city-wide cultural education policy, it is necessary to take into account the following methodological principles:

Recognition, interdependence and collaboration: inter-administrative cooperation and integration; specific, unique proposals for neighbourhoods and territories, shared governance.

Hybridisation and adaptation: hybridisation of scales such as neighbourhood-city, consolidated and emerging pedagogies, public and community projects, in school and regulated and extra-curricular.

Principle of reality and inclusive, universal learning: learning based on real practice.

Lines of action

The initiatives in the approved measure are being implemented through three broad areas of action:

In **school and formal education contexts:**

1. As part of the **Neighbourhood Plan**, expanding the programmes that link culture and education with the “**Caixa d’eines**” programme [17], facilitating the involvement of the territory's organisations and promoting educational transformation and equality in centres with greater educational needs.
2. Carrying out a “**Temps d’art**” [Time for Art] pilot project in education centres, in order to promote interdisciplinary artistic creation and practice processes during school time, with the aim of expanding the number of student hours dedicated to this kind of artistic practice.
3. Expanding municipal programmes that promote artistic-creation processes in education centres (**En Residència, Tot Dansa, Escena Pilot**) [18] until at least one is offered to each state school in the city.
4. Promoting the **Accompaniment and Links** programme in the baccalaureate courses in performing and visual arts in city schools. This programme, aimed at the sixteen secondary schools that run these courses, links them to cultural facilities and events in the city, in order to help complete the students' training, and to help them form links with, and take part in, the city's visual and performing arts ecosystem.

← 17

From 2017 to 2020, the *Caixa d’eines* [tool box] programme included 35 different education centres, with 3,100 students participating in its activities. This was carried out in collaboration with 15 educational organisations and the participation of 7 cultural facilities in the various territories. In the next phase of the Neighbourhood Plan, from 2021 to 2024, 56 educational centres have been brought in.

Sources: Neighbourhood Plan. Foment de Ciutat

← 18

There have been 18 editions of the Tot Dansa [All Dance] programme and every year it has produced a show with the total participation of over 3,000 students. The En Residència programme has been running for 12 years and it has promoted 146 creative processes in 50 different secondary schools in the city. 111 children have already taken part in Escena Pilot, even though it has only been running for two editions and has been impacted by the pandemic.

Sources: Barcelona Institute of Culture and the Barcelona Education Consortium

In **non-formal and informal education environments:**

5. Promoting a support programme for **organisations and facilities, as well as financial aid for families**, in order to promote extra-curricular artistic and cultural activities, especially in city areas with the fewest facilities and opportunities for artistic training. This line would be part of the Enriched Afternoons policy that aims to ensure that all the city's children are able to take part in extra-curricular activities two days a week.

19 →

There are 5, with a total of 2,893 enrolled students (2018-2019 academic year).

Sources: Barcelona Municipal Institute of Education (IMEB)

6. Increasing the number of **municipal music and art schools** [19], in which music, theatre and dance are directly linked as an expressive tool.
7. Promoting support and accompaniment activities in education centres and musical awareness-raising activities at a community level, linked to cultural facilities, such as **civic centres, neighbourhood centres and youth centres**, and above all, fostering projects with **general state schools and nursery schools**.

In the **educational side of the city's cultural centres**:

8. **Transforming cultural centre education programme and service models and teams**, giving them recognition and a central role. Promoting greater involvement of educational services in the definition of the general cultural programme in cultural centres.
9. Promoting ongoing programmes that **link cultural centres with nearby schools**.

Municipal coordinators

Actions in the area of culture and education are promoted by the ICUB, through the Educating City and Culture in Neighbourhoods Directorate, the Area for Culture, Education, Science and Community's Directorate of Education, and by the IMEB, in collaboration with the Barcelona Neighbourhood Plan and the Barcelona Education Consortium.

5. FEMINIST CULTURE: THE RIGHT TO DIVERSE AND EQUITABLE CULTURE

Mission

To make progress in the **right to equal participation and the representation of various cultural identities**, from a feminist perspective, applying the gender perspective to all areas of the city's cultural policies.

Goals

Public policies based on cultural rights have to place explicit emphasis on gender equity and LGBTBI rights. Cultural policies must reinforce the gender perspective and deploy all their potential for promoting the plural, active participation of women and all people who do not conform to the androcentric, heterosexual norm in cultural life. This participation has to take place under equal conditions, in terms of access to cultural practices and artistic training and the creation and expression of narratives and images, the development of new individual and collective identities and decision-making in public, private and community environments.

However, this measure cannot be separated from the current context. It is necessary to recognise the role played by the struggle of feminist movements in raising awareness about gender inequalities. The world of culture is also experiencing new situations and demands which this measure aims to tackle. Cases of sexual harassment and abuse of power within the cultural sector are the tip of an iceberg formed by an infinite number of inequalities and power relationships that have never before been questioned.

Starting from this base line, the objectives pursued by this measure are as follows:

- To overcome gender-based inequalities in the city's cultural world.
- To include the feminist perspective in the planning, management, execution and evaluation of public policies developed by the Institute of Culture and for all projects and organisations it takes part in.
- To break away from the dynamics of feminising undervalued and insecure cultural jobs.
- To ensure a balanced presence of women **in decision-making roles** [20].
- To ensure **parity in the City of Barcelona's cultural programmes** [21].
- To avoid sexist and androcentric gender stereotypes in programmes and communication.
- To promote reflection on how to apply the feminist perspective in the city's cultural policies and actions.
- To apply the intersectional perspective, in order to take into account other areas of inequality (class, origin, race, etc.) as well as gender.

Lines of action

In 2019, a working group was formed on Culture and Gender, as part of the Cultura Viva programme. This measure contains the result of those sessions and includes all the work carried out by the Councillor's Office for Feminism and LGBTBI Affairs. However, this measure is still in the design phase and still needs work, in order to evaluate the initial proposal and complement it with new internal and external perspectives, along with those from the City Council and the feminist cultural movement.

← 20

Today, women are in the majority in the management bodies of Barcelona Libraries (83%), civic centres (68%) and creation factories (55%). However, they are in the minority in the management bodies of museums, heritage sites and exhibition centres (38%).

Sources: Barcelona Observatory of Cultural Data. Institute of Culture Technical Office

← 21

To give two examples of the change being promoted by the City Council in recent years: in the La Mercè 2020 festivities programme, women were in the majority in bands with a leader (60%), in bands with no leader (58% with women), women participated in 68% of the shows and 79% of the artistic directors were women. In Barcelona Districte Cultural 2020, 54% of the shows were directed by women.

Sources: Barcelona Observatory of Cultural Data. Institute of Culture Technical Office

This means that the measure takes into account the inequalities that permeate the institution that is promoting it, the Barcelona Institute of Culture. For this reason it contains various lines of action geared towards a review of the internal workings of the Administration, from a feminist perspective.

To date, the lines of action contained in the government measure are as follows:

1. Expanding the **indicators for cultural uses and public management with the gender perspective**. It is necessary to generate data segregated by gender in all centres under the control of the City Council. This action is needed to provide an exhaustive analysis of the city's reality and facilitate the interpretation, evaluation and design of new cultural policies. The new data needs to include information about management (roles and posts by gender in the Administration, cultural institutions and facilities and the festivals promoted or supported by the City Council). Regular reports concerning gender justice in the various cultural sectors also need to be produced, including elements of qualitative analysis.
2. **Training municipal personnel and the staff of cultural institutions, consortiums and facilities**. In order to guarantee the inclusion of the feminist perspective in cultural policies, everyone involved needs to know how important it is and have the tools to apply it in their day-to-day work. For this reason, in coordination with the Directorate of Gender Services and Time Policies, a **mandatory training programme will be created** for all personnel, adapting the content to the role that each person performs.
3. Applying the **gender perspective to internal staff-selection criteria** at the ICUB and the facilities and bodies it takes part in, as well as to internal **promotions**, especially when this is for executive posts. This line will make it possible to move towards parity at all organisational levels and progressively reduce the glass-ceiling effect and the feminisation of certain subordinate roles and positions in the organisational structure.
4. Creating the **Gender Mainstreaming Unit** within the structure of the ICUB, as established in the Regulation on Gender Equity in Barcelona City Council (2019). To ensure that all changes and internal protocols for applying the gender perspective in all municipal actions are carried out correctly, there must be a referential unit that supervises their proper implementation. The person or persons that form this unit, with the necessary training and experience, will have to monitor all the programmes and evaluate them. This will form a permanent link between the ICUB and the Directorate of Gender Services and Time Policies.
5. Creating a **gender commission within the Culture Council**. The Council, as the main participation body, will be responsible for carrying out the monitoring and accountability of the policies developed by the City Council. It must be formed by people and feminist organisations from the cultural sector and include specific annual evaluation and monitoring commissions.

6. **Evaluating grants, subsidies and financial aid from the gender perspective.** Although the current terms and conditions include clauses about gender equality, their evaluation once the activities and programmes have been carried out is insufficient. It is therefore necessary to establish a specific evaluation system that makes it possible to delimit the criteria year by year. This task will be assumed by the Culture Council's Gender Commission, in collaboration with the ICUB's Gender Mainstreaming Unit.
7. Drafting **gender-impact reports for those expenditure programmes** that most concern gender. The results of these reports should involve changes in any budgetary actions that do not take into account, or which reproduce, gender inequalities. Therefore, the aim of this line is to ensure **cultural budgets with a gender perspective.**
8. To ensure **the visibility of the creations and work of women artists and professionals**, establishing mandatory parity in all cultural programmes in which the City Council is involved.
9. To provide impetus and support to the **narrative from a feminist perspective** [22] in public centre and festival programmes, as well as in centres that provide outsourced services and consortium organisations in which the city council is one of the member administrations. This action makes it possible to combat hetero-patriarchal culture, incorporating a non-hegemonic feminist narrative and showcasing intersectionality. In order to do so, it is necessary to launch training resources and an evaluation system with a gender perspective.
10. To produce a **protocol to combat sexual and gender harassment** for all facilities, projects, programmes, festivals and schedules that are developed by the City Council or in which it is involved. The cases of harassment, misconduct and abuse of power that have recently come to light make it clear that we need to establish a comprehensive protocol that enables the Administration to act responsibly, taking into account the singular features of cultural action. However, it is important for this protocol to go beyond cases with a sexual component and to also tackle the abuse of power and malpractice in people management where there is a component of inequality due to gender. It should be designed in coordination with the Directorate of Gender Services and Time Policies.
11. To include the **gender perspective in all educational activities** that are developed in municipal programmes and facilities. This line is closely linked to the Culture and Education measure.
12. To ensure the **monitoring** of the steps established in the City Council's Inclusive Communication Guidelines in all communication actions (internal and external) that are carried out by the Institute of Culture or any facility, project or body in which it participates.

← 22

In 2016 and 2017, only 4% of the activities programmed in Barcelona included a gender perspective.

Sources: Gender impact report. Anna Cabó. Barcelona City Council

Municipal coordinators

Actions in the area of feminism and culture are promoted by the ICUB, through its Department of Strategic Projects and the Councillor's Office for Feminism and LGBTBI Affairs and its Directorate of Gender Services and Time Policies.

6. CULTURE AND PUBLIC SPACES: THE RIGHT OF ACCESS TO, AND PARTICIPATION IN, CULTURE IN THE STREET

Mission

To promote public spaces as one of the main areas of the city's cultural life, ensuring the **right to the city and cultural participation** in a sustainable way.

Goals

There is a close relationship between the right to participate in the city's cultural life and public spaces: the city, and especially its public spaces, have an implicit cultural dimension that is shown in the general public's practices and customs; and an explicit cultural dimension, which is reflected in the city's heritage, architecture, urban planning, organisation of space, design, public art, landscape and relationship with the natural environment.

It should also be mentioned that due to the Covid-19 pandemic and the subsequent risk caused by crowding in enclosed spaces, public areas have become a viable alternative to the total stoppage of many activities. In the area of culture, the commitment to activities and expressions in public spaces has provided an opportunity to expand, renew and redefine public spaces, as well as the expressions taking place in them.

In this regard, the objectives pursued by this measure are as follows:

- To include a cultural perspective in the city's urban planning, in order to ensure the conservation of heritage, the expression of memory and the exercising of creativity.
- To develop cultural initiatives that include a reflection on, and the creation and execution of, an environmental perspective.
- To ensure the cultural use of public spaces and the expression of all practices present in the city.
- To further explore new cultural uses of public spaces and the recovery of others that have been lost.
- To promote the formation of new cultural and citizen communities around joint creation in public spaces.
- To reduce the existing imbalances between cultural uses of public space in various areas and neighbourhoods of the city.

However, in all of the above, bearing in mind that the management of public and shared spaces is associated with a complexity that cannot be ignored. It is necessary to plan cultural expressions in the street, taking into account the impact they may have and always observing the coexistence of uses in public spaces.

Lines of action

This government measure is at the consultation and evaluation stage, although progress has been made in establishing and implementing many of its lines of action:

1. Developing cultural programmes and interventions in the city's superblocks (**cultural superblocks**). The **superblocks project** [23] has

← 23

The Barcelona Superblock project started with its implementation in five neighbourhoods between 2015 and 2019 (Sant Antoni, Poblenou, Hostafrancs, Les Corts and Horta). Now it is changing gear, in order to reach the entire Cerdà section of the city (in the districts of Eixample and Sant Martí) within the next ten years.

Sources: Second Deputy Mayor's Office. Area of Ecology, Urban Planning, Infrastructures and Mobility. Barcelona City Council

made progress in recent years and has become a benchmark for urban-planning intervention on an international scale. Furthermore, thanks to the tactical urban planning carried out since the start of the pandemic, it has been possible to provide a rapid response to the needs of the general public and economic sectors. All of these new spaces are already eminently cultural, insofar as they play host to various expressions and ways of life of city residents. It is therefore necessary to go one step further and institutionalise the cultural use of superblocks, creating programmes for various disciplines and formats while introducing basic (temporary or consolidated) infrastructures for the development of cultural activities. However, this must all occur while retaining the participative spirit of the superblocks, listening to the local residents of each neighbourhood and making them part of everything that is implemented. The superblock cultural programme will be linked to local cultural facilities, as public antennas that facilitate these developments, along the lines established in the following point.

2. To make progress in the development of **municipal urban planning with a cultural perspective**. It is necessary to introduce this new perspective into the design and the interventions that are carried out in the city, in the same way that, in recent years, the feminist perspective has played a role in the urban model. However, this new perspective must originate from the paradigm of cultural rights and the general public's use of public spaces, moving away from the role that culture has played in urban transformation in recent decades, which was more focused on the construction of large facilities. This cultural perspective has already been taken into account in some recent urban transformations, e.g. the design of new parks, such as Les Glòries.
3. Applying the **new regulations governing street music**. Thanks to extensive research and joint reflection with groups of artists, representatives of the city's districts and the Area of Urban Ecology, it has been possible to detect needs that the new regulations must respond to: decentralising activity to ease pressure on Ciutat Vella (changing from 18 points in that district to 51 points distributed throughout the city), facilitating more and improved participation of musicians, establishing rights and obligations for the participants, sharing governance among the various City Council areas involved, the musicians as a group, local retailers and residents, and ensuring decent, recognised artistic performance.

Based on the experience of regulating the activities of street musicians, the City Council is currently **studying an expansion of city byelaws to promote the performance of other artistic and cultural activities, such as dance, theatre, circus, etc.**

4. Creating **a programme that fosters and supports urban art**. In recent years, progress has been made in the regulations concerning urban art in the city; however, this line aims to go one step further and initiate a process for promoting these artistic expressions from public institutions.

The two specific actions already included in this line are as follows:

- a. Exploring how to facilitate new formats and types of intervention, increasing the number of spaces available for artistic interventions and expanding financial aid and support tools for their promotion. In this regard, it is necessary to identify and categorise the spaces allocated for urban art, differentiating between open spaces (spaces for free artistic expression that must be implemented in all city territories) and regulated spaces (where specific planning and authorisation are required). It is also necessary to facilitate the undertaking of large-scale artistic interventions on suitable partition walls.
 - b. Launching the **“El Cilindre d’Horta” Creative Urban Art Centre** as a leading facility and a driving force for this artistic movement in the city. El Cilindre will provide artists and city residents with resources, training and information about urban art. It will also become a centre for research and reflection on these expressions, from a cultural, anthropological and contemporary perspective, in constant dialogue with other facilities and providing support for urban-art projects arising in other territories. It should also be noted that the Cilindre d’Horta’s role as a leading centre for artistic expression at a municipal level is in accordance with the logic of decentralisation, which is a central theme of the measure.
5. Developing the **Línia Cultural Rambla** programme [24]. The global transformation project for La Rambla in Barcelona contains a specific cultural strategy that includes a series of initiatives aimed at constructing a new everyday La Rambla experience, through cultural practices and local-resident communities. To date, the main actions contained in this strategy include the launching of **Ràdio Rambles**, a radio station created in an unused florist kiosk, which aims to give a voice to La Rambla residents, organisations, institutions, events and communities; Àgors Rambles, meeting places and cultural programme venues (those currently under way include l’Àgora Infantil Andreu Nin, l’Àgora Musical Plaça Reial, l’Àgora de Debat and l’Àgora Flor with Amics de la Rambla, the Association of Florists and cultural and social organisations). It also includes the creation of an ongoing cultural programme in La Rambla and a mechanism for coordination between the various facilities located there.
6. **Going beyond the physical boundaries of cultural facilities**, opening them up as public spaces. One of the key factors for deploying this line is designing the cultural projects of the city’s cultural facilities as phenomena that transcend their walls. In other words, considering cultural projects as proposals that are deployed in, and have an impact on, the surrounding area, an approach that could mean considering nearby public spaces as places for scheduling and carrying out a facility’s regular cultural programme. In order to implement this line, it is necessary to analyse the possibilities and needs of each facility, taking into account their location and surrounding area.
7. Developing a **programme of cultural initiatives** geared towards **providing information and raising awareness about the climate emergency** and all its associated issues. As we have stated, culture

← 24

Línia Cultural Rambla works with all the residents of the emblematic Barcelona street, coordinated by the Cultural and Local Resident Organisations Committee, with the participation of 20 organisations, and with the 22 cultural facilities and institutions present on the Les Rambles Cultural Institutions Committee.

Sources: Foment de Ciutat

has a responsibility to take a central role in dissemination, awareness-raising and generating debate about sustainability and the planet's physical limits. In this regard, it is necessary to develop a specific line of support for the city's own creation and production of this type of activity. This programme already includes prior experiences in the city, such as celebrating the Day Without Cars and the "Opening up Streets" programme, initiatives launched by the Councillor's Office for Urban Ecology.

8. Consolidating and expanding the activities and schedules in public spaces of all ICUB programmes and large-scale events, as a major asset for promoting the general public's access and participation. This line aims to consolidate the path initiated by decentralising part of the Open City Biennial of Thought, the City and Science Biennial and the La Mercè Festivities, among others, to squares and other public places in various neighbourhoods (as set out in the first measure described in this plan).

Municipal coordinators

The actions in the area of culture, public spaces and the right to the city are promoted by the ICUB, through the Educating City and Culture in Neighbourhoods Directorate, the Councillor's Office for Ecology, Urban Planning, Infrastructures and Mobility, the Councillor's Office for Climate Emergency and Ecological Transition, the District of Ciutat Vella, the District of Horta-Guinardó and the Municipal Institute of Urban Landscape (IMPU).

7. CULTURE AND DIGITAL RIGHTS: INSTRUMENTS AND POLICIES FOR ACCESS TO KNOWLEDGE, TRANSPARENCY AND DIGITAL INNOVATION

Mission

To promote **digital rights**, based on the use of new technologies, as an essential area for ensuring the **right to participation, transparency, access to cultural content and information**.

Goals

The international debate on digital rights and their relationship with cultural rights has once again brought to the fore subjects such as freedom of expression, data privacy and open-source technologies, and has made it necessary to reflect deeply on internet neutrality and the free circulation of culture, knowledge and information. Along these lines, in order to ensure the most democratic values and perspectives, Barcelona's digital-innovation policies are based on digital rights and open-source, free technologies, especially in terms of culture.

Meanwhile, the coronavirus pandemic has revealed the limits of economic viewpoints or those based on an uncritical view of technology: the huge increase in cultural “content” consulted or “consumed” online has generated profits, especially for big technological platforms, without the city's cultural creators and producers having obtained the possible visibility or income. In view of this, the objectives of this government measure are as follows:

- To ensure transparency in the Institute of Culture's actions and those of all the bodies it takes part in.
- To promote and provide support for communities linked to digital culture, in order to prototype and respond to new local and global challenges.
- To foster access to artistic and cultural content through open data systems.
- To generate collaboration networks and projects with other national and international institutions.
- To design new municipal regulatory frameworks that positively affect the digital rights of the general public.

Lines of action

This government measure is at the design phase, and the lines of action presented below are therefore still at the preliminary phase.

To date, the lines of action included in the measure are as follows:

1. Launching a **citizens laboratory** where scientific, cultural and digital and democratic innovation communities carry out research in order to prototype and develop responses to the city's big challenges in regard to culture, technology and democracy. This project was initiated at the **Canòdrom**, through the **Centre for Digital and Democratic Innovation**.
2. To promote **collaboration projects between the art world and scientific and research institutions** at a local and international level,

providing continuity to the experience initiated with CERN through the Collide programme, and generating synergies between city and international art and science projects, based on the Casa Muñoz Ramonet art, culture and science centre.

3. To develop **transparency and open-data protocols** in the municipal administration. The City Council and the Institute of Culture now have open data that can be consulted by the general public; however, it is necessary to go one step further in improving protocols, in order to facilitate greater access to, and use of, the data.
4. To create new **educational instruments** especially aimed at primary and secondary schools, with the aim of reinforcing the **right to information from a critical standpoint**. This line aims to promote the use of internet as a place for communication and social cohesion, for the creation of knowledge, critical autonomy, the right to expression and information. The idea is to implement a new project that provides the tools that enable people to make an instrumental and critical use of technologies.
5. To favour **open data** [25] for the records and proposals of public cultural institutions, consortiums and boards of trustees and public access. In this regard, the OpenGLAM network (**Galleries, Libraries, Archives and Museums**), which supports exchange and collaboration between cultural institutions that wish to provide open access to their collections, is a very good framework for the actions of the City Council. This system would guarantee access to content and transparency, while making it possible to generate shared methodologies that could integrate digital assets.
6. To promote the development of an **open-source municipal digital platform** under democratic governance, that facilitates access to local cultural content, permits an economic return for creative processes and ensures the digital rights and privacy of the personal data of the people taking part.
7. To reinforce the Open Archives programme to ensure that the general public has access to the cultural content and data of cultural facilities, and can reuse them easily. Thanks to the mapping of the city's digital cultural assets and the identification of linked communities and their projects, this programme has opened a debate about collective challenges in relation to the use of digital records and the joint design of possible scenarios (release to public space under free licences, release of the digital audiovisual collections of local public radio and television channels, modifying the management and model of public broadcasting property, etc.).
8. To draft a **Municipal Charter on digital rights**, in accordance with current documents from other European cities that have been, or are in the process of being, approved.
9. To ensure the application of the **Public Money – Public Code** rule, which consists of guaranteeing that software developed with public

25 →

The number of exhibits in ICUB museums that are accessible online in 2021 include: 4,945 objects from the Picasso Museum (99.6% of the collection), 935 objects from the Barcelona History Museum (2% of the collection), 5,960 objects from the Design Museum (7.39% of the collection), 2,858 objects from the Music Museum (96% of the collection) and 14,333 objects from the Frederic Marès Museum (48.67% of the collection).

Sources: Directorate of Heritage. ICUB

funds is open source. It will therefore be necessary to apply this rule in all areas, including licensing, software, information, educational materials and material resulting from scientific, academic and artistic research. This rule ensures that public investment results in direct benefits for society as a whole, generates savings for administrations, promotes collaboration and stimulates innovation.

10. **To promote a system of connectivity in local facilities.** The Area of Culture, Education, Science and Community is promoting a series of actions to improve the communications of all neighbourhood centres. These actions must enable them to offer city residents a better use of technologies during the activities and projects developed by the centres. The aim of this line is to homogenise internet connections by installing fibre optic cables in all neighbourhood centres.

11. To favour the use of the **Decidim** platform in the **new governance models** for the city's cultural facilities, and to raise awareness about its potential in the various levels of the cultural fabric.

Municipal coordinators

Actions in the area of culture and digital rights are promoted by the ICUB, through its Department of Cultural Industries and the Memory, History and Heritage Directorate, by the Directorate of Democratic Innovation and the Directorate of Community Action of the Area of Culture, Education, Science and Community, and the Commissioner's Office for Digital Innovation, E-Government and Good Governance.

8. CITY MUSEUMS: INNOVATION, EDUCATION AND THE RIGHT TO PARTICIPATE IN BARCELONA'S CULTURAL HERITAGE

Mission

To reinforce the role of museum and heritage facilities as key stakeholders in defending **the rights of cultural participation, dissemination, knowledge, conservation, memory and representation.**

Goals

The role of large **municipal museum and heritage facilities** [26] in the conservation of the city's heritage, and the interpretation of its natural, social, scientific and artistic history is undeniable and it is important to continue consolidating it. However, in order to apply the cultural rights perspective, we have to go one step further, incorporating new means of access for the general public, promoting actions that foster creation and cultural practices and generating new means of governance that foster community and territorial coordination.

It is therefore necessary to promote a model that connects local relations with the international projection of the city's identities: a diverse, multi-cultural, open city, where tradition and innovation overlap, giving the city its own personality, which museums and heritage venues must reflect.

In this regard, the objectives pursued by this measure are as follows:

To reformulate the relationship with city residents so that museum facilities become specialised cultural centres that are more open, local and friendly.

- To make education the backbone of museum scheduling, actions and cultural heritage in general.
- To make the narrative of the city's museums and cultural heritage more accessible to society, for enjoyment, knowledge and to facilitate a diverse interpretation of the city's cultural structure.
- To facilitate platforms that reinforce the crossover of perspectives and foster collective participation and creation, including cultural and artistic research and experimentation.
- To include new creation and production models where the resulting hybridisation of disciplines, stakeholders, forms of cultural development and products become effective.
- To improve and reinforce scientific profitability, through knowledge about public collections and heritage assets.
- To improve conditions for access to, and the social impact of, the city's museums and heritage.

Lines of action

The Institute of Culture's Directorate of Memory, History and Heritage is currently implementing an action plan geared towards a new approach to the role of heritage, from the cultural rights perspective. Therefore, the lines of action described in this measure are inspired by those already listed in the action plan, and are the starting point for a process of debate, consultation and design with the various stakeholders and expert organisations, which will eventually characterise the implementation of the following lines of action:

26 →

There are 53 museum and exhibition centres in Barcelona. In 2019, they received 26.4 million visitors.

Sources: Barcelona Observatory of Cultural Data. Institute of Culture Technical Office

1. Consolidating the role of the **Education and Museums Committee** [27], as a permanent place of reflection, in order to promote the formal and non-formal education programmes of museums. In this regard, it is necessary to strengthen the role of the centres' educational services, placing them at the heart of the cultural project and incorporating them into the decision-making and design processes of the facility's programme, relations and projection.
2. Creating **ongoing programmes** that reinforce the relationship between **schools and museums**, favouring exchange and interaction between the two environments.
3. Promoting the creation of **community mediation and inter-relation services** either within the facilities or closely linked to them. These services must aim to establish ties with the communities and groups that identify with heritage and memory, initiating joint processes and experiences.
4. Introducing the **Gender and Museums Plan**, currently being implemented at all levels of the work carried out by museums and their organisation.
5. Establishing the implementation project for the Citizen Assembly programme, a permanent forum for consultation and exchange of knowledge, for local use and community participation.
6. Consolidating **cross-cutting projects at a Metropolitan level** (In-Museum, Museum Night, Barcelona Draws, etc.) and creating new ones.
7. Establishing **ongoing, solid collaboration between museums and memory communities** in the city. The aim of these collaborations must be to complement their work processes with specialised tools and knowledge and provide technical and material resources.
8. Implementing the pilot project "**Creation Day Centres (residencies)**" in three city museums, as creation and research laboratories based on a rereading of Barcelona's cultural heritage.
9. Consolidating and expanding the **Creation and Museums programme** [28] brings the city's creation factories and museums together so they may create joint projects. This programme is a way of approaching the interpretation of heritage, as part of the creative innovation area of the Grec Festival programme.
10. Developing the **BCN HERITAGE** digital platform, as a virtual gateway to the information and content contained in the city's museums and heritage facilities.
11. Comprehensively introducing the **BCN Open Heritage programme**, as a means of disseminating heritage collections and as a point of access for the general public.
12. Developing the project for a new **Reserve facility for collections, municipal museums**, multi-use spaces and **communal services**,

← 27

The meetings of this committee will begin in May 2021, and in the first stage, the museums under direct municipal management or with municipally-owned collections will be taking part, along with teaching staff proposed by the Barcelona Education Consortium.

Sources: Directorate of Heritage. ICUB

← 28

In the 2021 edition, five creative processes will be promoted, in which El Graner will participate with the Museum of Ethnology and World Cultures, El Tantarantana with the Born Cultural Centre, La Caldera with Montjuïc Castle, La Central del Circ with the Barcelona History Museum (MUHBA) and Fabra i Coats with the Botanical Gardens/ Barcelona Natural Sciences Museum.

Sources: Directorate of Heritage. ICUB

in relation to the conservation and reservation of heritage, training plans at various levels (professional, community action, etc.) and a platform for agreements concerning collaborative work with research and knowledge institutions at various levels.

13. Introducing the **General Universal Access Plan for municipal museums**, which is currently under production, and developing specific plans for each museum, paying special attention to cognitive accessibility.

14. Producing a study on **the price and services policy** of Barcelona's museums, to establish a strategy that favours access for all city residents, considering **free admission as a possible scenario**.

Municipal coordinators

Actions in the area of museums and heritage are promoted by the ICUB's Directorate of Memory, History and Heritage and the city's network of museums and heritage centres, including municipal, consortium and foundation facilities, with the collaboration of the Councillor's Office for Democratic Memory.

9. BARCELONA LIBRARIES (2030 MASTER PLAN). THE RIGHT TO READ, TO ACCESS INFORMATION AND KNOWLEDGE AND TO FOSTER NEW CREATIVE PRACTICES

Mission

To promote the **right to read, to knowledge, of access to information and the use of technologies**, through the Barcelona Libraries Network, as essential places for the promotion of social cohesion and people's development, under conditions of equal opportunities.

Goals

Barcelona Libraries [29] are key agents in the implementation of cultural and educational policies in Barcelona neighbourhoods, as they facilitate access to cultural resources and programmes for city residents, while also being driving forces for inclusion and community action in the area. In effect, libraries become antennas which decentralise access to the culture available at large cultural institutions, while recognising and disseminating cultural manifestations that occur in each territory, thereby creating new territorial centralities.

The new 2030 Barcelona Libraries Master Plan aims to construct a new open and flexible model for the city's public library services, based on identifying the social and educational challenges within the framework of cultural rights.

The objectives of this measure are as follows:

- To foster the role of libraries as places that facilitate discovery, learning, creation, participation and exchange, diversity and inclusion, as part of the cultural, educational and social policies implemented in the territory.
- To promote the educational role of libraries as a place of learning for children and adolescents, outside of school hours.
- To become a benchmark for lifelong learning.
- To actively participate in the dissemination of the various events held in the city (music, arts, cinema, intellectual, science, education, etc.).
- To reinforce **cultural programmes** [30], with the aim of creating places for written and oral culture, shaping readers and critical readers and transforming reading into a life experience.
- To promote reading in a digital environment and the co-creation of online content.
- To maintain and reinforce the connection between authors and the entire book sector: publishers, local bookshops, etc.
- To promote the role of library personnel as mediators in digitalisation, content creation and access projects.
- To reinforce the social role of public libraries, as an equitable, safe space for interaction with other people, with the aim of tackling the most urgent social challenges while combating loneliness and the digital gap.
- To boost reading skills, giving a voice and guaranteeing access to information and knowledge to society's most vulnerable sectors.
- To become a key agent for job seeking and the economic development of the territory, through direct and indirect returns on investment.

← 29

There are 40 Barcelona Libraries; they have 1 million registered users and receive over 6.5 million visits every year.

Sources: Barcelona Libraries Consortium

← 30

Barcelona Libraries programmed over 3,000 cultural activities in 2019, attended by a total of 100,000 people.

Sources: Barcelona Libraries Consortium

- To promote citizen participation in the definition of services and programmes, and designing community programmes from a cultural rights perspective.

Lines of action

At the time of drafting this document, the 2030 Master Plan is still under production. However, advance notice of some of the lines of action can be given:

1. Designing and implementing a **reading support programme for education centres** and support for school libraries, in accordance with the Barcelona Education Consortium, which enables the consolidation of the role of reading in regulated education and dynamic learning through experience.
2. Promoting **educational and training plans** for each library, as well as cooperation and support for the territory's education centres: increasing the number of seminars in public libraries and education centres, expanding the catalogue of services, training sessions for schools, provision of spaces, etc.
3. Creating **learning spaces** for service users, ranging from families with babies to adults and senior citizens, programmes concerning IT literacy, media and information, BiblioLab (*maker spaces*) for shared learning and the joint creation of content, access to a wide-ranging, up-to-date collection, an offer of activities and book clubs, etc.
4. Designing an **educational resources centre** for the whole city, linked to the current Documentation Service for Children and Young People's Literature (SDLIJ in Catalan).
5. Promoting **community cultural projects** in local areas, from an educational and cultural perspective.
6. Developing the **City of Barcelona Reading Action Programme**, in accordance with the Barcelona Institute of Culture. This programme goes beyond libraries as institutions, and involves all the stakeholders concerned with reading: education, publishing and, in general, all sectors linked to the arts, culture and science, as well as the media.
7. Promoting the scheduling of personal and collective reading itineraries.
8. Promoting **library outreach initiatives and services** in the territory and in non-conventional spaces outside library facilities (socio-healthcare centres, open environment, festivals, etc.).
9. Promoting the acquisition of **scientific and humanistic knowledge**, through the programming of training initiatives, reinforcing dynamic-learning actions and the Bibliolab programme (*maker spaces*).
10. Promoting a **free transmedia virtual platform for the joint creation** of digital content and access to the digital resources available in libraries.

11. Promoting **collaboration projects with the business and cooperative fabric**, as well as with the scientific world, for the development of innovation and improvement projects with a social return for the territory.

Municipal coordinators

These actions are promoted by the Barcelona Libraries Consortium, from its central services and each library and by the ICUB's Cultural Programme Directorate, in accordance with Barcelona Provincial Council and the ten city districts.

**F. “We make
culture here”:
communicating
cultural rights**

Barcelona Cultural Rights Plan

Information and communication are two notable areas that, at a city level, put into practice and substantiate the international framework on cultural rights. The right to free, plural information comprises aspects relating to receiving information and participation in its production and dissemination, as well as the right to rectify erroneous information and freedom of opinion and expression.

Communication and dissemination of the plan is of strategic importance for raising awareness about cultural rights and the public policies that must ensure them for the general public. Communication is vital for generating the debate and reflection required to make progress in the recognition of cultural rights. However, this communication must be carried out through actively listening to the various opinions and viewpoints, while encouraging individual and collective participation.

In this spirit, the Cultural Rights Plan includes this specific section, which contains the communication strategy that will accompany the Plan's implementation and make it possible to not only disseminate the government measures and actions it develops, but to generate collective debate and reflection.

The “LET'S MAKE CULTURE!” plan will be communicated by adopting the words of Montserrat Roig: “In the long term, culture is the most revolutionary option”.

Objectives of the communication strategy

- To make the idea of cultural rights understandable and to inform the general public about the plan. Special care will be taken to reach people left out of the debates and cultural life, so that we can move towards a new cultural citizenship.
- To use communication as a cross-cutting tool for all the plan's measures and actions, in order to achieve coherent communication from a cultural rights perspective and to provide sufficient information about each measure and raise awareness about them.
- To rediscover the beneficial, intimate and necessary role that culture plays in people's lives, from a broad perspective: the network of facilities, creation programmes, popular culture and cultural industries, but also through everyday personal practice.
- To position Barcelona as a leading city for promoting the cultural rights of its residents.

Actions that will be carried out as part of the communication strategy

- To design a strategic communication plan under the slogan “WE MAKE CULTURE HERE”, to act as a catalyst and something that people, cultural rights subjects, can relate to, seeking the complicity of all cultural stakeholders: the productive sectors and fabric, organisations and associations and internal stakeholders from the Administration.
- To plan a strategic communication framework to be used for the various measures and lines of action, making it possible to implement the various campaigns, share resources and leave space for the evolution and adaptability of specific needs.
- To network with municipal coordinators, the cultural fabric, organisations, institutions, grassroots culture, community initiatives, etc. to join forces in the communication campaign for the Barcelona Cultural Rights Plan.

- To create a repository website where people can find all the systemised information about the plan and cultural rights, making it possible to monitor the implementation of the plan and consult the documents that are generated, evaluations and other information of interest.
- To actively apply the principles and vectors substantiated in the Cultural Rights Plan to the design and implementation of the communication strategy.

G. Map of municipal areas and sectors

Barcelona Cultural Rights Plan

The cross-cutting nature of the plan and the set of government measures it contains will be implemented through various municipal areas and sectors.

The **Barcelona Institute of Culture - ICUB** as a municipal body dedicated to cultural policies which assumes a central role in the coordination of programmes and facilities, as well as providing support for cultural organisations and projects.

Barcelona's **large cultural facilities and institutions** are the city's main cultural stakeholders. They have an official relationship with Barcelona City Council, based on autonomy and joint responsibility, basically centred on fostering citizens' access to their programmes. Barcelona's large cultural facilities and institutions work with a shared toolbox to democratise, decentralise and promote their activities.

The Network of **Barcelona Libraries** and the **Network of Civic Centres** coordinate local facilities that exemplify the possibilities public administrations have for developing citizens' cultural rights, especially due to their territorial presence in city neighbourhoods and districts, as well as the services they offer.

The objectives of the **IMEB** and the **Barcelona Education Consortium** are closely related to the objectives of the city's cultural policies, which have been reinforced by the government measure on these matters approved in 2019. The adoption of a cultural policy based on cultural rights is a chance to make this relationship even closer. The coronavirus pandemic has had a severe impact on the world of education, and the end of the crisis could also lead to closer ties to participation in cultural life.

In order to ensure citizens' cultural rights, it is necessary to employ science and its transformative capacity when used in the service of people. In this regard, the implementation of the **2020-2023 Barcelona Science Plan** and all the other **Department of Science and Universities plans** should be linked and aligned with the Cultural Rights Plans.

Barcelona City Council's Area of Participation promotes in-person and digital processes to encourage all city residents to become more involved in the city project. The adoption of a rights-based cultural policy is an opportunity to strengthen relationships between more formal participative processes and the city's cultural life, especially in terms of more vulnerable and disadvantaged groups.

The area of economic promotion associated with creativity is also a strategic factor for furthering this plan, through the **Councillor's Office for Creative Industries**, in order to favour and reinforce movement between experimental, training and amateur cultural practices and the new models of professionalisation and economic sustainability.

Barcelona City Council's Area of Social and Solidarity Economy aims to reinforce all the organisations that work towards an economy that is local, close to people and citizens and with management mechanisms based on solidarity and respect for human rights. Many cultural organisations are explicitly part of the social and solidarity economy.

Barcelona Activa aims to generate more and better employment and jobs in the City of Barcelona. In recent years, the rise in Barcelona's employment rate has been based on the strength of the city's cultural life, whether this be induced (due to the relationship between culture, the general public and the city model), indirect (due to the relationship between culture, tourism, creative industries and information and communication technologies) or direct (workers in cultural sectors). The impact of the coronavirus pandemic on the city's cultural jobs will make it necessary to reinforce this connection.

Barcelona City Council's Area of Social Rights works to ensure equal opportunities for all Barcelona residents in the areas of social services and healthcare, with special emphasis on more vulnerable populations and groups at risk of social exclusion. Some organisations in the area of culture also work with these populations and groups, and it is necessary to support them, in order to ensure that everyone that lives in Barcelona knows and exercises their cultural rights. In this regard, the impact of the coronavirus pandemic will also make it necessary to reinforce this connection.

Barcelona City Council's **Councillor's Office for Feminism** aims to combat any form of discrimination that concerns gender. This struggle has various cultural components, such as viewpoints on gender, differences concerning access, participation and contribution to cultural life and salary inequality, subjects that can be tackled more explicitly if cultural policies are based on rights.

Barcelona City Council's **Councillor's Office for Urban Planning** aims to ensure the quality of the city's public spaces, in all aspects, as well as working to ensure access to housing, which is a benchmark social right. The cultural life of the city is largely based on the capacity of public spaces to facilitate cultural expressions. In this case, the response to the coronavirus pandemic, and especially the opportunities that are emerging for expanding, renovating or giving new meaning to public spaces, will also make it necessary to reinforce this connection.

Barcelona's Neighbourhood Plan is working in city areas that have more difficulties, and where the quality of people's lives is more complicated, in all aspects: economic, social, environmental, cultural and in terms of urban planning. The cultural aspect of the Neighbourhood Plan may be reinforced by this government measure, insofar as access, participation and contribution to cultural life must be guaranteed in all city neighbourhoods.

Barcelona's public television station, **Betevé**, plays an essential role as a broadcaster of content. A rights-based cultural policy may be an opportunity to bring Betevé closer to the city's cultural producers, especially those who carry out their work in city neighbourhoods and those who link culture with education and inclusion, as well as establishing Betevé as a factor that helps the general public to identify with their city.

The **Councillor's Office for Tourism** works to manage the increasing importance of tourism in the city, something which is largely based on the quality of Barcelona's cultural life, in terms of both large cultural facilities and more locally-based projects and, in general, the close relationship between public spaces, culture, the general public and Barcelona's existing city model. Adopting a cultural rights-based policy is a chance to ensure the rights and obligations of tourists and visitors, as well as

reinforcing tourist management mechanisms that respect the city's cultural life. The coronavirus pandemic's devastating impact on tourism in Barcelona, and the fact that the world of culture has been identified as one of the main factors for overcoming the crisis, must lead to a closer relationship between these two areas.

Cultural decentralisation unquestionably involves coordination and management by the municipal administration, through its territorial governing bodies. An ambitious territorialisation of the city's new cultural policies must therefore include all **Barcelona districts**, both in designing actions and the executive strategy, with the aim of recognising the cultural rights of all city neighbourhoods.

Barcelona's Cultural Council is a body that contributes to Barcelona's cultural development. It is a forum for dialogue between the municipal government, the various cultural sectors and outstanding individuals involved in culture and the arts. The Council is a participation body and affects the way cultural policies are made, how they are defined and put into practice. In this regard, the enforceability of cultural rights has become a new challenge for the Council.

Barcelona Cultural Rights Plan

H. Monitoring and
evaluation

In keeping with this Plan's commitment to transparency and good governance, its presentation should also include **accountability, in the form of an evaluation and monitoring system.**

However, given the diversity of viewpoints, objectives, scope and resources inherent in the various measures, this system would be an amalgam of the partial perspectives resulting from the implementation of each measure. **Each one will include its own system for monitoring and evaluating its implementation and operation.** The team responsible for each measure will undertake this monitoring and will report back with the appropriate regularity.

While obeying the principle of rigour and efficiency, every measure included in the plan must also set specific evaluable objectives that can be quantitatively and qualitatively measured. It will therefore **be necessary to determine which indicators to use in each case, specifically define them and establish a methodology, in accordance with how they are structured.**

However, on the understanding that each one forms part of a framework to promote shared cultural rights, a forum for dialogue will be established in which everyone will report back on how all the measures and partial plans are shaping up. **This forum must be structured within the framework of the Barcelona Culture Council, as a common space for deliberating cultural policies between the City Council and the city's cultural fabric.** The interpretation and review of this monitoring will make it possible to gradually form an overall picture of the evolution of exercising cultural rights, based on the guarantee and impetus that the City Council aims to provide. This perspective may be understood as an embryonic information system that could become established as **a cultural rights observatory.**

This information system involves the production of an **annual monitoring report for each of the measures included in this plan.** Once each specific measure has been approved, a process of working with their coordinators will be initiated, in order to design the indicators that will be used to carry out these reports.

This system must have the ambition to include all the projects and programmes promoted by the City Council, with a view to reinforcing and promoting cultural rights, starting with the repetition, within a period no greater than five years — ideally, three— of the Cultural Participation and Needs Survey, produced by the ICUB's Technical Office as the main instrument for monitoring and analysing citizens' access to, and participation in culture in Barcelona.

But in addition to this, it will be necessary to initiate a dialogue with administrations and cultural institutions that are interested in monitoring cultural activity under a prism of public value and monitor it. This dialogue will make it possible to work towards a collegiate body for observation, with the participation of all administrations, based on agreed, shared strategic lines.

Therefore, based on the publication of this rights plan, there is also a commitment to try and facilitate decision-making that makes it possible to **organise information systems which provide relevant data on the evolution and observation of cultural rights in the city.**

I. Calendar and budget

Barcelona Cultural Rights Plan

This is the planned calendar for the presentation of the various measures included in the plan.

	2021												2022											
	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D			
Presentation of the Plan	■																							
Culture in neighbourhoods and community action			■																					
Grassroots culture and sectors							■																	
Popular culture					■																			
Culture and Education									■															
Feminist culture										■														
Culture and public space											■													
Culture and digital rights															■									
City museums												■												
Barcelona Libraries (2030 Master Plan)								■																

As explained above, the aim of this plan is to promote a cultural policy based on cultural rights. In order to achieve this, it is necessary to reorientate current cultural policies and programmes towards a cultural rights perspective, as well as promoting new activity in those areas where it is necessary to reinforce them.

When addressing the management of all these actions —whether it be via redirecting activities or new lines of implementation—, the ICUB and Barcelona City Council as a whole have their own potential human, economic, heritage and technological resources. The approval of this plan will affect the management of all of these resources, involving new ways of making, organising, designing and producing the city's cultural policies.

In this regard, in order to better understand the mobilisation of resources involved in this strategic and executive proposal, it is necessary to explicitly state what economic resources will be made available for the planned goals and how they will be distributed.

Although the presentation of each measure will include its corresponding budget, the economic resources earmarked for the implementation of the announced measures will add up to nearly €9 million over three years (from 2021 to 2023). This budget is classified into three different types of expenditure: extraordinary strategic implementation of the plan, ordinary strategic implementation and investment.

The budget for the extraordinary strategic application of the plan includes resources allocated to actions that are specially linked to this, either for activation and general coordination or for the design and evaluation in specific working groups for measures that still need to be determined, or for deploying the application of some of the measures. Furthermore, the extraordinary budget also includes an amount for communication and awareness-raising of the cultural rights policy.

One example of extraordinary strategic application for the implementation of activities directly linked to the plan is the Officially Protected Ground Floor Establishments, which is part of the Neighbourhood Plan's "Grassroots culture and cultural sectors" measure.

The **budget for ordinary strategic application** includes the resources allocated for the development of the various lines promoted by the ICUB which are already under way —and in some cases by the Area for Culture, Education, Science and Community—. As stated above, these lines are included in the plan for applying the cultural rights perspective. It does not include the institution's structural expenditure nor that of the various facilities managed by that institution.

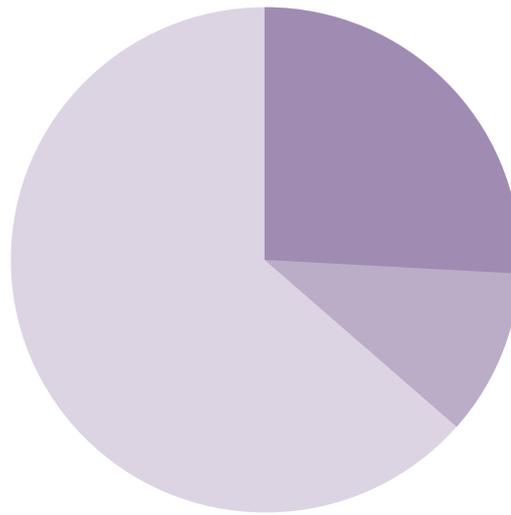
These programmes include the Network of Civic Centres and District Cultural, En Residència, Cultura Viva, the Arnau Itinerant, the Línia Cultural Rambla, the Network of Creation Factories, the Canòdrom and the promotion of popular culture, as well as activities and events such as La Mercè, the Thought and Science Biennials, Barcelona Literary City and the various subsidy campaigns promoted by the ICUB.

One clear example of this reformulation from a cultural rights perspective of the ICUB's ordinary activities is the city-wide implementation of cultural events included in the La Mercè Festivities programme.

The **investment budget** shows the resources allocated to improving, acquiring or renovating the facilities or spaces in the city, in order to adapt them to cultural practices that take cultural rights into account. These are substantial changes or improvements to infrastructures used for culture, which are carried out through construction work, renovations or the acquisition of technical and technological equipment that facilitates the plan's implementation in a physical sense, but also in terms of dynamics and processes. In this regard, investments in the Canòdrom, the Casa de l'Aigua, the Verdager Museum, the Muñoz Ramonet house and gardens, La Escocesa and Fabra i Coats are included.

CULTURAL RIGHTS PLAN BUDGET

Budget for
strategic application
(ordinary)
€2,539,054
62%



Budget for strategic
application
(extraordinary)
€7,197,980
25%

Investment budget
€9,050,386
13%

Total budget for the Cultural Rights Plan
€68,787,419.83

APPENDIX. PARTICIPANTS FROM THE CULTURAL FABRIC

A list of bodies, organisations, companies and second-degree structures from the cultural, social and economic fabric that have collaborated in the production of this plan.

#CrememBCN de Fogueres Platform
#NoCallarem Platform
300.000 Km/s
A Bao A Qu Association
Alterevents
Arpilleres del Congrés Indians
Artibarrí, creative communities for social change
Artists' Assembly Platform of Catalonia (PAAC)
Association of Catalan Concert Venues (ASACC)
Association of Catalan Jazz and Modern Music Musicians (AMJMMC)
Association of Music Promoters (APM)
Association of Poblenou Street Festival Committees
Association of Private Music Schools of Catalonia (EMIPAC)
Ateneu de Memòria Popular
Ateneu L'Harmonia
Ateneu Popular 9 Barris
Barcelona Associations Council (CAB)
Barcelona Giants Coordination Committee
Barceloneta Senior Citizens Centre
Basketbeat
BitLab SCCL
Cameras and Action Association
Carabutsi Association
Catalan Association of Cultural Management Professionals (APGCC)
Catalan Association of Dance Professionals
Catalan Association of Leisure, Education and Culture Companies (ACELLEC)
Catalan Association of Music Schools (ACEM)
Catalan Association of Theatre Companies (AETCA)
Catalan Community Arts Festival (FAACCC)
Catalan Federation of Choral Organisations (FCEC)
Catalan Federation of Parents Associations of Catalonia (FAPAC)
Catalan Federation of Work Cooperatives
Catalan Music Academy
Catalan Solidarity Economy Network (XES)
Colla del Drac del Poblenou
Coordinating Association for Barcelona Festival Beasts Organisations
Coòpolis/ Barcelona Cooperative Association
Cultura de Base
Cultura en Vivo
CulturaCoop
Difusor Association
Digital Commons (Dimmons). Open University of Catalonia
El Collectiu de Companyies
El Cruïlla
El Parlante Association
El Triangle Contracultural
Eurocat, Technology Centre of Catalonia

Experimentem amb l'Art
Federation of Hostafrancs Associations, Organisations and Commissions
Federation of The 'Tres Tombs' of Sant Antoni de Barcelona procession
Festes Majors de Barcelona Platform
Festival Barcelona Obertura
Fira Literal Trade Fair
Fora de Quadre Association
Fundació Miró
Girona Musicians SCCL (MUSICAT)
Grup Enderrock
ICC Consultors
Indigestió
Inèdit Festival
Jaume Bofill Foundation
Koittton Club SCCL
Kop de Mà SCCL
La Ciutat Invisible SCCL
La Fundició
La Fàbric@ SCCL
La Hidra SCCL
La Massana School of Art and Design
La Taula SCCL
La Tremenda SCCL
LaMosca.tv
Llobregat Block Party
Makea tu vida
Mira Festival
Neokinok.tv
Nus Teatre Social
Open Network Expansion / Community guifi.net Association
Plaça Nova Festival Association. Sant Roc de Barcelona Festival Committee
Primavera Sound
Professional Association of Catalan Representatives, Promoters and Managers
(ARC)
Quepo Cooperative
Quesoni SCCL
Rec Comtal Community Commission
Romano Silklovne
Sagrada Família Organisations Coordination Committee
Straddle 3
Street Musicians Collective
Sónar Festival
Taller de Músics Private Foundation
Teatre Lliure Foundation
Teixonera – Mas Falcó - Penitents Festival Association
Teleduca, education and communication
The Good Good
The Gran Teatre del Liceu
Tot Raval
Trabucaire Riflemen of Catalonia Coordination Committee
Transductores
Trànsit Projectes
Unión Romani
Vozes Foundation

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