

Fem Cultura

Barcelona Cultural
Rights Plan



Ajuntament
de Barcelona

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Presentation

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

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.**

La cultura en 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.**

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.**

← 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

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

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.
 - HITO 17.17: Fomentar y promover la constitución de alianzas eficaces en las esferas pública, público-privada y de la sociedad civil.

c/ Active listening:
diagnosis

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.

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

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

- > Community management of culture in Barcelona. Values, challenges and proposals.
- > *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.

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:

→
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>

- > 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.

←

This link takes you to the complete reports:

https://www.barcelona.cat/barcelonacultura/sites/default/files/diagnosipactecultura_deseembre2020.pdf

d/ Objectives,
principles and
vectors of the 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 con-

tinually 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

Nine government measures have been launched to guarantee the cultural rights of Barcelona's residents

Measure #1

Culture in the neighbourhoods and community action: the right to cultural practices and new centralities

Measure #2

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

Measure #3

Popular culture: the right to popular and traditional practices as activities for participation and social cohesion

Measure #4

Culture and education: the right to cultural participation and lifelong artistic education and practice

Measure #5

Feminist culture: the right to diverse and equitable culture

Measure #6

Culture and public spaces: the right of access to, and participation in, culture in the street

Measure #7

Culture and digital rights: instruments and policies for access to knowledge, transparency and digital innovation

Measure #8

City museums: innovation, education and the right to participate in Barcelona's cultural heritage

Measure #9

Barcelona Libraries (2030 Master Plan). The right to read, to access information and knowledge and to foster new creative practices

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

Mission

Aimed at strengthening social cohesion through the recognition of the right to cultural practices and the promotion of community action in Barcelona's neighbourhoods.

Goals

The objectives pursued by this measure are as follows:

- > **To strengthen culture in the neighbourhoods** to promote new centralities that place culture in more everyday environments, facilitate access to it and encourage diverse and distributed production.
- > **To develop projects** and content adapted to each territory **for local cultural facilities** (civic centres, libraries, neighbourhood centres, etc.).
- > To create **frameworks that recognise**, support and promote **community cultural practices** with public value, promoting cohesion in the neighbourhoods.
- > **To guarantee** that all **residents** can develop **their skills and creative capacities and cultural identities** through the provision of spaces, resources and knowledge.
- > **To promote territorial projects with a city-wide impact** by supporting and making visible initiatives carried out in the neighbourhoods.
- > **To promote city-wide programmes with a territorial impact** by dispersing Barcelona's major cultural events through decentralised proposals that involve the social and cultural fabric of the different neighbourhoods.

Lines of action

This is a measure that brings together and coordinates different lines of action and programmes promoted by the ICUB and other municipal areas, as well as

projects and actions by a large number of groups and organisations. From a democratic perspective, all of them share the objective of promoting the role of culture in the neighbourhoods through its social potential.

The series of actions presented below are set out in plans and programmes that are already underway or in the process of initial implementation, incorporating different phases of their development.

5.1 Developing the Civic Centres Plan 2020-2023

This plan has been conceived as a **guide for the joint actions to be developed between the ICUB as the area responsible for coordinating the network of civic centres and the districts as their managing bodies and on whom these facilities depend.** [2]

This plan has been drawn up by the ICUB's Department for the Educating City and Culture in the Neighbourhoods, in coordination with a steering group made up of managers and technicians from the different districts of the city. It has been developed on the basis of 10 working groups (organised between the months of March and May 2019), in which 75 people have participated (representatives of the different districts, different civic centres and municipal areas and departments related to some of the issues addressed, as well as different types of cultural facilities and entities).

The aim of this plan is to make a qualitative leap forward in the consideration of civic centres as authentic local cultural centres. The following should be highlighted from the trajectory of the civic centres over the years:

- > They have shown a great **capacity to adapt** to the realities of each territory and a great potential for community dynamisation.
- > **Work has been done to identify quality** proposals, programmes and services.
- > There has been a **lack of planning** in the deployment of the network in the city. The location of the facilities has not responded so much to a logic of equitable territorial redistribution as to possible circumstances (availability of spaces, resident demands, etc.).
- > The original **vocation** of the civic centres as generalist **containers** of different services **should be set aside** and their **status as local cultural centres with an identifiable cultural project must be focused on.**
- > The will to **incorporate cultural diversity and diverse residents** in the facilities.

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

a. The cultural project of the civic centres

- > Develop and promote a clear, specific and formalised cultural project for each civic centre that can act and develop its community action from this cultural function.
- > Based on this cultural project, it is necessary to adapt the infrastructures, management teams and economic resources for the development

← 2

Barcelona's 52 civic centres as a whole organise more than 11,500 training activities every year, with more than 146,000 registrations. They also schedule more than 7,700 activities (concerts, shows, talks, conferences, exhibitions, etc.), attended by more than 480,000 people. They also host more than 3,700 groups and organisations in the city.

Source: civic centres, districts, ICUB

of cultural programmes. In fact, it is necessary to define a **maintenance plan for buildings and facilities** to ensure the cultural project is carried out to the highest quality.

b. Orient the actions of the civic centres towards priority strategic lines:

- > **In the case of relations between culture and education**, the educational offer of civic centres should be made visible and valued as an great asset for lifelong learning for adults. In addition, civic centres should be promoters of artistic practice and awareness in their immediate surroundings. And, finally, they must develop proposals in collaboration with the educational facilities in the surrounding area or in a network.
- > **In the case of their function as drivers of community action**, it is necessary to define the strategy and community intention of each centre, starting from its cultural project and adapting to the needs and realities of the environment.

c. Extend the civic centre network programmes.

- > The extension of programmes such as **Barcelona Cultural District** to more civic centres must go hand in hand with the consolidation of new programmes such as **Pantalla Barcelona**, for example, which focuses on audiovisual language, or the creation of new cultural programmes for the network, such as **Temporals BCN: exhibition circuit**, which focuses on exhibitions.

d. Prioritising the capacity of civic centres **to make culture accessible to new audiences** and to be able to generate a singular relationship between the artist and the spectator thanks to the proximity of these facilities.

In the same way, the civic centres can be preferential resources for supporting new emerging creators (in connection with the creation factories) and also be the driving force behind proposals for community and participative artistic creation.

e. Develop new tools and redefine regulatory frameworks.

Finally, it must be recognised that developing a large part of the actions proposed here **requires new resource planning and new management tools**.

Specifically, the following would be required:

- > **Updating the current regulations governing the operation** of civic centres, which were approved in 1984.
- > Proposing improvements and looking for **good practices in the procurement of services** and management of the centres in order to prevent bad practices or possible situations of precariousness.

5.2 Consolidating, strengthening and expanding the Cultura Viva programme

Cultura Viva is an open programme of research and project development to recognise and promote spaces for cultural participation, circulation

and co-production in Barcelona. A cross-cutting programme coordinated by the Barcelona Institute of Culture in collaboration with different areas of Barcelona City Council, organisations and social and cultural projects in the city.

Cultura Viva is implemented on the basis of two main lines of action. On the one hand, the active **Cultura Viva projects**, which develop specific practices and activities from a community perspective; and, on the other hand, **Laboratori**, a space for research and investigation from which new ideas and prototypes are promoted, or debate and reflection on aspects that play a part in the cultural dynamics of the city around cultural rights.

Each project, work and research process is developed jointly with part of the city's cultural fabric, **implementing new formulas for public-community management and governance.** The teams responsible for the deployment of the projects (be they entities, collectives or companies) function as liaison nodes with the different communities that participate.

After four years of operation, with a significant number of activities promoted, relationships built and knowledge generated and shared, the programme is aiming to **consolidate its position and deployment in the territory, continuing to innovate in governance and linking up with the various networks of public and community cultural facilities and other public, private and community structures and programmes.**

For the coming years, the programme has the following specific objectives:

a. Extending the programme's activity, scope and networks by strengthening the programme's active projects: Barcelona Community Radio Network, Memoria Viva -Network of memory communities in Barcelona-, La Veïnal -Network for community television in Barcelona-, Cultura Viva Action Festival, L'Arnau Itinerant, Discofórum and Open Archives.

Thus, Cultura Viva is deployed through different projects based on cultural practices as diverse as radio activity as a space for meeting and community building (**Xarxa de Ràdios Comunitàries**), working with different groups to preserve memories (**Memoria Viva**), the use of language and audiovisual practice as a tool for cultural participation and support for social coordination processes (**La Veïnal**), the collective construction of a musical event within the framework of the main festival (**Acció Cultura Viva**), the consolidation of a cross-cutting and diverse territorial community around the recovery of a city stage space (**Arnau Itinerant**), the experience of listening to music in a group as a meeting space to foster new relationships (**Discofórum**) or the design of new platforms to facilitate access to digital content and promote its circulation and reuse (**Arxius Oberts**); seeking to broaden and promote the exercise of cultural rights in terms of access, participation and self-representation.

The development of the different activities of each project aims to broaden and encourage the participation of more entities, collectives and communities, based on dialogue and processes located in the territory to improve their coordination with the support of the city's cultural facilities and new governance.

b. Promote new cultural projects at the community level led by the communities of different neighbourhoods.

Recognise new community cultural initiatives through public calls for proposals and support them, such as the one carried out within the framework of the City of Barcelona 2021 Award Grants.

Support these initiatives in the different phases of deployment until they are consolidated as a structure for the facilitation and development of cultural practices at the service of the participating communities.

c. To generate knowledge that will enable the advancement of public policies and innovative cultural practices through the Laboratori Cultura Viva.

Laboratori Cultura Viva is the space in which new project ideas and networks are developed through research, design and prototyping with the entities and institutions that promote them. It is therefore necessary to enrich this space with information and knowledge published in reports and research documents on the deployment of the programme's projects. To stimulate reflection, debate and critique on the work process of the projects, their relationship with the consolidated cultural circuits and, at the same time, with the city's residents. **The very development of cultural projects and practices generates information and knowledge that enables the framing and proposing of frameworks for innovation in public cultural policies and the strategic planning of equipment, facilities and programmes.**

The Laboratory also incorporates the programming of successive spaces for meeting and debate through its Cultura Viva Conference. The first, in 2016, marked the origin of the programme, almost a founding act; the second (2018) was an important leap in terms of the structure and organisation of the programme and the participating projects, while those of 2019 marked the consolidation of the programme as a city-wide cultural laboratory, by expanding the spaces of activity and the effort to establish connections and relations with other cultural spaces in the city and other national and international spheres.

In 2020, it was not possible to carry them out due to the pandemic caused by Covid-19, while in 2021 they are being channelled through the Radio Cultura Viva space, a programme of podcasts co-designed with the dynamising nodes of the projects in which content for reflection and debate is generated from the cultural practice itself.

In 2022, the plan is to once again organise face-to-face sessions and return to the dynamics of the annual meeting as a space for dialogue and debate on the values and cultural aspects of the programme.

3 →

"Including libraries (40), civic centres (52) and neighbourhood centres (38) there are 130 community facilities distributed throughout the city, in addition to the other cultural and community facilities that must participate in this programme (museums, creative factories, auditoriums and theatres...)"

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

5.3 Roll out the EQUICOM programme (Local facilities as drivers of community action).

This programme is led by the Community Action and Educating City and Culture in the Neighbourhoods departments of the Department of Culture, Education, Science and Community. But it can only be developed through the involvement of and co-production with the districts as managing bodies of local facilities. [3]

The EQUICOM project aims to reinforce the community perspective by developing a pilot programme with a selection of the city's facilities. This selection is based on the criteria of territorial and sectoral diversity; from the premise that,

whatever its main function (culture, education, technology, life cycle, etc.), any facility with a public service vocation can become a community facility without ceasing to perform this main function.

The desire for cultural facilities to be able to develop a community function is based on the premise that *a community infrastructure is a place for relationships, which encourages links between people, and which offers residents opportunities for collective expression and organisation, normally through participation in projects* in which they feel they are protagonists (moving beyond the idea of mere consumption of activities).

Therefore, libraries and civic centres, museums and sports centres, neighbourhood, youth, children's or senior citizens' centres, when they become a community infrastructure, can have a positive impact on many levels of resident life: both by reducing social isolation and increasing security, as well as in the areas of education, health, pollution and climate change, social cohesion, for example.

A facility incorporates the community perspective when:

- > **It places the emphasis, the intentionality, on working on relationships** to generate links, so that the link can last beyond the times and spaces of the activity/project.
- > **It has the vocation of going out to look for the non-associated population (in its diversity) in order to link it to the project through** relational work.
- > **It incorporates a public**, open and inclusive approach.
- > **The projects and activities it develops respond to the needs** of the target population.
- > **It proposes a strategy to make the participating population** the protagonist and seeks and allows them to express themselves: people do not consume or even "participate" in an activity: they contribute to its organisation. People must be able to give (vs. just consume, receive and so on). Participation becomes a "**meaningful experience from a community point of view**": of protagonism, of self-organisation.

In order to promote this *structural* incorporation of the community perspective in local facilities, EQUICOM will be developed as a pilot project during the years 2021 and 2022, based on the following approach:

- > A project-based working method that brings about changes for facilities.
- > Methodological support and accompaniment for each of the participating facilities in order to systematise the learning and knowledge generated and to propose new lines and attempts at community action.
- > The creation of a learning community among the participating facilities in order to share experiences through a self-regulated and self-managed space based on the participating agents themselves.

5.4 Promoting the cultural strategy of the Pla de Barris [Neighbourhood Plan].

Pla de Barris is a programme to reverse the inequalities between the city's neighbourhoods. In addition to urban planning intervention, **one of the priority axes of the territorial development strategy of the Pla de Barris is the link between culture and education.** [4] This commitment has an important impact on the cultural facilities and projects in the Pla de Barris neighbourhoods on two levels:

4 →

NB: "The Pla de Barris will allocate €10 million to cultural projects and activities between 2021 and 2024, 6.6% of the programme's total budget".

Source: Foment de Ciutat

1. Firstly, because one of the lines to be developed is that of **establishing stable collaborations and alliances between education centres and the closest cultural facilities** (be they civic centres and libraries, or creation factories and museums or other cultural centres).
2. Secondly, because this link should serve both to **reorient the cultural project of these facilities** by incorporating this educational perspective, and to **bring the programming of these facilities closer to families and children and teenagers** in the region.

In the same way, within the framework of the Pla de Barris, other lines of cultural action are proposed, of which we should highlight those that *a)* promote the recovery of the memory and identity of the territory and *b)* make visible and generate new singularities in the city.

In the first case, a new approach to the recovery of oral and living memory and the generation of new stories make it a proposal closely linked to programmes also carried out by Cultura Viva. The participation of the community in the construction of this historical identity is a central element for a re-reading of the decisive role of these neighbourhoods in shaping the urban fabric of today's city.

In the second case, support for already consolidated initiatives or new proposals that can be reoriented to make them more present in the city's cultural programming is directly related to the commitment to the decentralisation of the city's cultural production.

The following are some of the most noteworthy specific actions:

- > Supporting initiatives for the compilation, dissemination and recognition of the memories of these territories through new supports and modalities. Artistic interventions in the public space, production of audiovisual content generated through the active participation of neighbours, community creation proposals around this recovery of living memory, may be some examples.
- > Creating new proposals that can be linked to the city's festive calendar with the aim of making productions made in these territories visible to the city as a whole.

5 →

"Barcelona's community-art ecosystem includes over 80 different initiatives, which employ 646 people, contributing 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 €25,000".

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

5.5. Promoting community artistic creation.

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. Community artistic creation from an artistic, resident and educational dimension should be recognised. [5]

As pointed out in the report “Strengthening Community Arts” [6], in order to understand what community artistic creation is, two important structural elements must be taken into account: “First, to understand that this type of **practice goes beyond the more conventional frameworks of cultural practice**. This means they try to generate a type of social and institutional transformation, they broaden the notion of artist or cultural worker and expand the field of the arts beyond the museum, the gallery or the white cube as the hegemonic notion of modernity. Another important element is that they are not the result of a fashion but come from diverse cultural and artistic movements, both from the artistic avant-garde of the early 20th century and from the community work and popular education of the 1960s and 1970s, as well as from movements for the expansion of cultural production and institutional critique of the 1970s and 1980s, which joined and entered into dialogue with the environmental, feminist, civil rights, right to expression, multiculturalism movements, etc. Therefore, we cannot say that they are phenomena isolated from other social and political currents, nor are they fashions or styles in the cultural field”.

Community arts are defined on the basis of their positioning along different axes that cross cultural practice:

- > They defend the **public value** of culture, prioritising collective benefit over any personal or private interest.
- > They consider the **social impact** or return of their practice, maintaining the objective of procuring social welfare, taking into account vulnerability and diversity.
- > They promote cultural **participation** focused on social transformation; with horizontal organisations, networking and working across sectors to influence and procure changes in the territory of the practice.
- > And they are committed to management in accordance with the criteria of **the social and solidarity economy**; that is to say, with careful attention to working conditions, an equitable distribution of tasks and remuneration, transparency and self-evaluation.

For all these reasons, and according to the experiences of the different actors who carry out this type of practice, the social benefits that these practices bring to the resident population are unquestionable, offering them the elements required to exercise cultural rights of access, participation, collective identification and cultural representation, which are indispensable for processes of development and personal and collective autonomy. However, in order to widen the options for these benefits, the lack of a common framework for action has been detected, which would allow for the recognition of the actors and the joint design of measures to ensure greater stability of the projects.

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: **a. To have a framework that makes it possible to organise practices, methodologies and objectives of community art in a lively, open and inclusive way**, based on shared diagnoses and self-knowledge of experiences, as has been done with the report “Strengthening Community Arts”.

To seek the generation of knowledge and useful information for a greater understanding of these practices from external spheres and for greater internal cohesion.

b. To promote a structure for debate and interaction between the actors involved (both from the public sector and the community sector).

Generate this space for debate and work with the network of entities, collectives and people who carry out and deploy community artistic work.

To encourage meetings and public events such as the Community Arts Festival of Catalonia (FAACCC), held for the first time this spring, as a manifestation of the potential of this field of cultural action.

To ensure this space promotes a framework for connecting with and complementing artistic practices that, starting from institutional contexts, are developed with entities and collectives in the territory, practices that are more recognised in the field of artistic mediation or participatory arts.

c. Coordinating specific public support policies (subsidies, circuits, relations with other networks and structures for the promotion of community culture).

In dialogue with this representation structure, design a plan that incorporates these specific support policies.

5.6 Developing the Connections programme within the framework of “Ampliem espais” [Expanding Spaces]

The start of the 2020-2021 academic year required the fitting out of public spaces and the use of nearby rooms and facilities so that schools could carry out their teaching activity to the standards established by the Department of Education in September given the health situation generated by Covid-19. [7]

The Ampliem Espais project, promoted by a cross-departmental working group involving the Barcelona Education Consortium, the Municipal Management, the districts, the Barcelona Municipal Institute of Education and the Barcelona Institute of Culture, among others, was intended to respond to this need faced by schools.

After the first phase of ceding space to the schools that required it, it was proposed to move on to a second phase with a new type of collaboration that would go beyond cession. **These uses of nearby facilities by schools opened up new opportunities for collaboration between schools and their surroundings within the framework of the idea of educating neighbourhoods and cities.**

It should be said that this type of collaboration and relationship was not new and there were many examples of previous collaborations between schools and cultural centres in the surrounding area. The main new aspect to come out of this was the desire to define a structural programme that would make it possible to give continuity to these collaborations and to identify the key issues for maintaining them and extending them to other facilities.

Some of the key elements identified were the following:

- > **Considering schools as centres of cultural production** and cultural facilities as educating actors. This implies a reciprocal relationship of exchanges and contributions that enrich both the educational project of one and the cultural programme of the other. Therefore, and beyond the objective of providing schools with access to more facilities, or of ensuring

7 →

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

Source: ICUB

ing cultural facilities reach new audiences and families, it is essential to recognise the enrichment of learning that can be carried out in a space that is not that of the school. And, in the same way, that the cultural centre can rethink essential aspects of its cultural project on the basis of this relationship with the school.

- > Ongoing development of formulas such as those that have enabled the launch of the Xarxa de Sales Culturals [Network of Cultural Halls] located in schools within the framework of the Pla de Barris. This programme has involved adapting assembly halls in schools to function as spaces for cultural programming outside school hours. For this, the direct involvement of a nearby cultural facility that can take charge of the coordination and management of these activities is essential.
- > **Maintaining research and innovation programmes** in this field, such as the 2020 Barcelona Awards grants, to explore **new formulas for relations between schools and cultural centres**. And above all, **it is necessary to recognise and accentuate the role of the PIC (Pedagogical Innovation Council)** as a space for meeting and exchanging this new knowledge with the direct participation of facilities and the educational community.

5.7 Consolidating and extending the dynamics of cultural decentralisation

This line of action includes the promotion of two parallel dynamics of decentralisation of cultural activity:

On the one hand, **consolidating and expanding the dynamics of decentralisation of activities and programming in the public space** of an important part of the cultural programmes and events promoted by ICUB. Without going any further, this has been the path developed with the programming of the Open City Biennial of Thought, the City and Science Biennial and the Mercè Festival, etc.

And, at the same time, **to support initiatives coming out of the territories and districts that seek to have a city-wide impact on the city**. In other words, festivals, programmes or other singular projects arising from the initiative of district institutions or entities must be made visible and reinforced to show the polycentric nature of the city with respect to the generation of cultural projects and contents.

This dual action of decentralising the city's cultural programmes and, at the same time, considering initiatives arising from the territories as programmes that go beyond the closest territory and challenge the city as a whole, respond to the same desire: to question the usual staircase logics of district and city in order to seek their **complementarity and interrelation**.

This approach implies a new recognition of the territories in which these proposals are developed for the rest of the residents of the Barcelona metropolitan area.

To carry out this strategy, it is necessary to develop the following lines or actions:

- > Continuing to make progress in the decentralisation of the activities of the city's festive programmes such as the Mercè Festival, the Three Kings' Parade, etc.

- > Designing and proposing citywide cultural events designed for the public space that take place in the different areas of the city. This would be the case of the City and Science Biennial and the Biennial of Thought, for example.
- > Giving greater visibility and prominence on a city scale to events and festivals that arise at the initiative of districts and entities of a territory. Examples include the festivals Circ Corts (Les Corts district), Festival Tangent (Eixample district), Veranos en el Pati (Nou Barris district), etc.

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

Mission

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

Goals

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

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

The objectives pursued by this measure are as follows:

- > To offer creators spaces and resources that enable them to disseminate and connect their work with other cultural stakeholders and/or their fellow citizens.
- > To develop programmes to alleviate the precarious employment situation of cultural workers.
- > To establish new support mechanisms for creation, production and distribution.
- > To design mechanisms promoting more organised and systematic work between public sector, market economy and social and solidarity economy stakeholders.

- > To improve support mechanisms for the city's cultural sector.
- > To promote the mobility of local creators.
- > To improve the conditions of municipal contracting with social criteria.
- > To promote reflection and debate on cultural policies.
- > To create collaborative networks between the city's cultural agents.
- > To improve and decentralise cultural and artistic exhibition circuits.
- > To ensure that culture professionals and the general public as a whole have access to cultural resources and participation.

Lines of action

5.1. Right to expression, creation and experimentation

5.1.1. Barcelona Crea Grants

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

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

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

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

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

- > Performing arts
- > Visual arts
- > Musical creation
- > Audiovisual creation

- > Popular culture
- > Literary creation and translation
- > Art and Science
- > Audiovisual adaptation of literary works

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

Thus, the lessons learned from the previous call and the strategic framework provided by the Cultural Rights Plan make it necessary to treat this new programme as one more element of a system to guarantee the right to creation, experimentation and innovation. For this reason, the network of creation factories will play a key role, both in the project assessment phase and in supporting the research and creation processes and, finally, they will also be leading agents for the deployment of projects that have the potential to continue developing outside the framework of the grants.

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

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

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

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

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

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

- > Creation of a bank of resources (materials, equipment, projects, spaces, etc.) to be shared among the factories.
- > Ongoing work on a shared system of evaluation and indicators to advance and make visible the knowledge about the creative processes and projects developed in the factories.
- > Establishment of spaces for training, self-training and reflection based on the shared challenges faced by the factories. These spaces would be included in the programming of the Citizen's Office for Culture.
- > Design or participation in joint projects of international scope. Currently, many of the city's factories form part of international circuits or European programmes and projects. We must take advantage of the wealth of the network as a whole to take a leap forward, join forces and have more collective weight on an international scale.
- > To further interconnect the factories with the reality of the city, not only on an artistic and cultural level, but also on a social, economic, technological and territorial level. It is necessary, for example, for the factories to be connected with technological, scientific, economic or social events (fairs, congresses, etc.) that take place in the city.
- > To find shared communication strategies and campaigns; if not with the network as a whole, do so with the factories that have similar communication objectives or audiences.
- > To define a joint strategy to extend the impact of the network to the metropolitan level.
- > To step up regular meetings between the management and coordination of the factories and the municipal technical staff in order to share projects and generate synergies: factories and museums, education and neighbourhoods, cultural fabric, programmes, communication, data, etc.

5.1.3. Municipal system of creative residencies

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

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

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

Residency Grants

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

Housing for artists and creators

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

oration with the Barcelona Municipal Institute of Housing and Renovation, will make it possible to incorporate into the planning of new cultural facilities the inclusion of temporary residences and accommodation to increase the available supply, and will also include the study required to regularise the accommodation spaces that some of the factories offer.

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

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

5.2. Right to decent cultural work

5.2.1. Reformulation of subsidies and grants

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

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

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

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

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

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

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

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

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

5.2.2. Social clauses in culture

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

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https://ajuntament.barcelona.cat/contractaciopublica/sites/default/files/guia_contractacio_publica_social_cat_2.pdf

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

The guide already foresees that for each municipal contract, the social measures to be applied must be considered according to the characteristics of the contract. In the case of service contracts, which are the most common in the cultural sphere, there are a series of issues included in the guide that should be present in all City Council contracts. These recommendations are analysed below in relation to cultural services:

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

In addition to these issues already pointed out in the guide, this line also takes into account problematic issues that arise in municipal cultural activity. One of these issues is the uniform nature of the contracts that municipal facilities enter into with

artists in order to avoid unjustified variations between the type of contract or the price paid by one facility or another.

Thus, developing a framework of social clauses for cultural activity requires in-depth work that allows all these recommendations to be put into practice. For this reason, a **working group** made up of municipal staff and external professionals will be created with the aim of establishing a series of social clauses adapted to the different types of cultural services and activities that the Institute of Culture contracts. In this way, the drafting of any new procurement specifications in the future should incorporate these issues.

5.2.3. Cultural BPO

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

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

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

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

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

5.2.4. Citizen Culture Office

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

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

Information, procedures and advice

- > Information for residents on the city's cultural offering and resources, support programmes for the development of cultural projects, etc.

- > Ticket sales and registration for ICUB activities and programmes.
- > Carrying out formalities and procedures related to the ICUB or to culture.
- > Advice and support for the development of cultural projects.

Programming of activities

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

Management of venues for meetings, activities and assignments

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

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

5.3. Right to participation, access and diversity

5.3.1. Espais de Cultura Viva

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

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

There are three types of Espais de Cultura Viva:

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

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

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https://dibaaps.diba.cat/vnis/temp/CIDO_bopb_2003_07_20030716_BOPB_20030716_031_046.pdf

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

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

5.3.2. Consolidation and extension of municipal exhibition circuits

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

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

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

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

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

5.3.3. Barcelona's Casas de Cultura

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

education and links with the neighbourhoods in which it is located. In addition to the venue Sala Barts, the Casa de la Música will also have other facilities in the city that will complement its offer of spaces and activities. Thus, the **Casa de l'Aigua**, in the Nou Barris district, will become a space for musical rehearsals and the **Fabra i Coats** will also complement the Casa de la Música with spaces and resources.

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

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

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

5.3.4. Manifesta Art Biennial 2024

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

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

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

5.3.5. Deployment of the REC Cultural

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

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

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

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

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

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

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

5.3.6. Reformulation of the Culture Council

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

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

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

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

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

Although the Regulations of the Culture Council already identify a series of executive powers (article 9) in the Executive Committee, [8] another of the conclusions of this report is the need to further extend the Council's capacity to influence the course of the city's cultural policy.

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

The reformulation consists of the creation of working groups and monitoring committees with the aim of incorporating into the plenary sessions of the Culture Council a series of debates on issues of interest affecting the city's cultural policy. The working groups will be made up of two or three people, at the proposal of the Executive Committee, either members of the Committee itself or of the Plenary,

who will promote the preparation of the debates, generate ideas, propose possible contributions, choose and present the topics to be developed. The working group may also commission external persons to prepare any reports it deems appropriate.

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

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

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

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

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

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

POPULAR CULTURES: RIGHT TO POPULAR AND TRADITIONAL PRACTICES AS SPACES FOR PARTICIPATION AND SOCIAL COHESION

Mission

The measure's mission is to strengthen and consolidate the right to popular and traditional cultural practices, and to incorporate new vectors that foster diversity, interculturality, citizen participation and innovation.

Goals

As explained in the presentation of the document, this government measure aims **to lend recognition to traditional cultural forms of expression and provide with continuity, while promoting their updating and transformation in an environment open to exchange, co-creation and innovation.**

The measure, what is more, **recognises the integrating and facilitating function of the co-existence of popular and traditional cultural practices and aims to protect the more festive and participatory forms of expression in public space**, while safeguarding the strong, grass-roots associative dynamism that it has deployed through the city's neighbourhoods.

The following are the measure's established **specific goals**:

- > **Launch a popular and traditional cultural model that harmonises cultural diversity with social cohesion** and civic participation with regard to human rights, equality and the fight against discrimination.
- > Facilitate **access and participation in the city's cultural and associative life.**
- > **Raise the profile of, lend recognition to and incentivise the contributions, past and present, of the associative fabric** in the implementation of the city's traditional cultural practices.
- > **Raise awareness of the diversity of cultural backgrounds in the city**, as well as their institutional recognition.

- > **Boost the capacity** of popular and traditional cultures to become conveyors of the city's values, knowledge and cosmovisions.
- > **Foster the innovation and updating of artistic practices** linked to tradition and everyday life in the realm of popular culture.
- > **Give a new impetus to municipal policies in the area of popular culture** from a shared, cross-cutting and intercultural perspective and strategy.
- > **Develop the potential of the forms of expression of popular and traditional culture as a factor of social cohesion.**
- > **Foster and protect the uses of public space**, encouraging the neighbourhoods' own local dynamics.
- > **Facilitate access through education and information to the diversity of cultural heritages**, material and intangible, which are part of Barcelona's common cultural dynamics.

Eighteen specific initiatives are presented below, divided up into different blocks aimed at working to achieve the mission and the measure's goals.

The four blocks under which the initiatives have been grouped correspond to four separate work areas representing the defence of a cultural right:

Right to an institution that recognises the city's cultural diversity, which includes the initiatives that are aimed at strengthening the structure, tools and organisation of the ICUB regarding popular and traditional cultures.

Right to fairness and participation in the city's popular culture, through initiatives referring to rights to be part of the dynamics of popular and traditional cultures of all the forms of expression that coexist in Barcelona, whatever their origins.

Right to the practice and expression of culture of popular and traditional origin, through initiatives intended to promote a renewal of artistic languages relating to popular and traditional cultures.

Right to popular cultural community expression in public spaces, which include initiatives that guarantee access to public space for expressions of popular and traditional cultures as a space for positive community life and civic behaviour.

Lines of action

5.1. Right to an institution that recognises the city's cultural diversity

5.1.1. Space for coordinating and promoting popular cultures in Barcelona

To meet the challenge of promoting and opening the range of approaches included in popular and traditional cultures, **a space will be created for coordinating and promoting popular cultures in Barcelona.**

This space will be a technical body for monitoring programmes, resources and initiatives in the fields of interculturality, feminism and education in popular culture, and for their regional coordination.

Participation will be technically required, within the Barcelona Institute of Culture (ICUB), from the Department for managing and coordinating the popular cultural activities at the Department for Promoting Cultural Sectors, the Department of Parties, Festivals and Events at the Department of Cultural Programmes, and the Department of Culture and Education in the Neighbourhoods.

This coordination and promotion space will be represented by the various coordinating officers responsible for the area of action (Barcelona Institute of Culture, [9] Manager's Office for Territorial Coordination and Proximity, Department of Interculturality and Religious Pluralism). Its first mission will be to deploy the initiatives included in this government measure and, as a priority, the ones referring to the new impetus within the municipal organisation.

This space, what is more, will maintain an ongoing dialogue for comparing and exchanging proposals with the Committee for Popular and Traditional Culture at the Culture Council, the Office for Religious Affairs, the Barcelona Reception and Accompaniment Network, and the advisory bodies deemed appropriate according to the issues to be dealt with.

5.1.2. System of indicators for popular cultural activities

Barcelona City Council's Cultural Data Observatory is currently compiling information on the festivals and celebrations that are held in the city. Progress likewise needs to be made in the design of an **information system on popular cultural practices** that enables information to be systematised and continuously monitored.

Such an information system must enable specific indicators to be designed in the area of cultural associations, popular cultures and neighbourhood *fiesta majors*, putting the emphasis on types of associations, participation, programming and diversity. In addition, it ought to be a system linked to the series of indicators of other cultural centres and, in general, to all the city's other cultural indicators.

This government measure involves a commitment from the start of the work to establishing the criteria for enabling the structuring of this system of indicators, always in collaboration with and under the supervision of the ICUB's Cultural Data Observatory.

5.1.3. Strengthening the network model, mission and values of the Festival Houses

Starting a work process for monitoring the functioning and activity of the Barcelona Festival Houses Network, to strengthen its role as a coordinator of popular and traditional cultural practices in the city.

The Festival Houses' mission and values will have to be updated in this work process, by establishing common governance and accessibility criteria, as well as the definition of a shared catalogue of services, programmes and activities.

We need to provide for a global vision of the network that includes a balanced distribution in neighbourhoods and districts and, at the same time, for each facility to reflect the cultural, social and demographic fabric of its environment.

We should also promote the need for coordinating cultural projects that are local and linked to popular and traditional cultures for each of these facilities.

The process will be carried out in collaboration with the ICUB, the districts, and the network and players in the area of Barcelona's popular cultures. Its aim is to provide better coordination and relations with other local facilities (community centres, neighbourhood centres, cultural centres, among other things) for the purposes of boosting Festival Houses as the driving forces behind the innovation and inclusion dynamics of diversity in the field of Barcelona's popular culture.

5.1.4. Promoting programmes and initiatives aimed at incorporating diversity into the municipal management of popular culture

5.1.4.A. Training programme on interculturality for workers at the ICUB.

In coordination with the Department of Interculturality and Religious Pluralism, designing a training programme on interculturality aimed at staff at the ICUB and the facilities they take part in for the purposes of conveying knowledge so all citizens can be given due assistance. The training programme will be based on the three principles of interculturality: recognising diversity, promoting genuine equal rights, duties and opportunities, and acting proactively in favour of positive interaction and intercultural dialogue.

5.1.4.B. Promoting the application of special performance conditions to encourage diversity recruitment for reasons of representativity and effectiveness of personal-assistance service contracts.

One of the basic indicators of representativity of any local authorities is to what extent all the people working in it – including its outsourced services – reflect the composition and diversity of the municipality it provides its services in.

The Department of Interculturality and Religious Pluralism drafted a special performance condition under Act 9/2017 on Public Sector Contracts to encourage the recruitment of professionals with expertise in diverse cultural contexts and languages other than Catalan and Spanish in personal-assistance and public-service contracts for reasons of effectiveness and efficiency of the service and for achieving suitable representation in the public service regarding the citizens and users they are intended for.

This special condition here is considered highly relevant in the area of popular cultures, hence the support and assistance that will be given in particular during the corresponding staff selection processes.

5.1.4.C Incorporating cultural-diversity criteria into the composition of municipal monitoring and advisory bodies in the area of popular culture. Among other things: Barcelona Culture Council's Popular Culture Committee, Festival Protocol's Monitoring Committee, Festival Procession's Monitoring Committee, city and district grant committees.

The Popular and Traditional Culture Committee is currently drafting a document on operational rules where, for the first time since its launch, operational and participatory criteria and protocols have been proposed in this highly important space for the city's popular cultural activities. The process is opting for the incorporation of fairness criteria in the representativity of the various cultural expressions found in the city.

5.1.5. Applying the new criterion incorporating cultural diversity for assessing grants and subsidies

To ensure that the city's cultural wealth and diversity are represented in popular and traditional cultural activities, we will need to see that every player has the same possibility of access to public resources. Hence the incorporation this year (2022) of criteria encouraging projects that include a cultural-diversity approach in the types of grants and subsidies offered in the area of popular cultures.

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<https://ajuntament.barcelona.cat/ca/informacio-administrativa/subvencions#subvencio-gener-projectes-districtes-ciutat-2022>

The booklet on subsidies for 2022 includes the following general assessment criterion for cultural projects.

g. Incorporating intercultural perspectives into the project

1. The organisation is incorporating intercultural perspectives into its articles of association, goals or mission, activities report and/or organisational structure.
2. The presented project provides for the incorporation of intercultural perspectives into its development based on its methodology (design, implementation, monitoring and assessment) and/or content (attending to the goals, activities and values it promotes).

It needs to continue announcing, explaining and publicising the incorporation of this criterion as recognition of a public value of the projects that are presented so that the City Council supports them.

In addition, for the purposes of promoting greater collaboration between organisations and groups, **a study will also be conducted on including a criterion for promoting cooperation between organisations from different areas** (leisure, youth, sports, feminism).

5.1.6. Public procurement with intercultural perspectives

As mentioned in the government measure, 'Grass-roots culture and cultural sectors: right to creation, experimentation, research and cultural production', Barcelona City Council published its Guide on social public procurement in 2016. This document aims to incorporate the goals of social justice, environmental sustainability and a code of ethics into all municipal public procurement.

The City Council and all companies and organisations with a majority shareholding making up the municipal group will have to apply the guide's content, with the corresponding adjustments according to the legal system for procurement and the area of action and jurisdiction.

The guide includes issues from many different areas that need to be taken into account when municipal authority procures products or services or professional and artistic commissions. It includes, among other things, the following:

- > Issues relating to payments, agreements and correct assignments of professional categories and types of contracts.
- > Issues linked to the relationship between the tenderer organisation and the city's area and cultural fabric.
- > Issues linked to the social assessment indicators in all the companies.
- > Issues linked to the impact of price on the tendering. Although there has been a tendency to avoid the best offer's selection on the basis of lowest price, further progress still needs to be made to ensure that price is less decisive here.
- > Issues linked to the social economy.

As mentioned in the government measure: ‘Developing a framework of social clauses for cultural activity requires thorough work to enable the application of all these recommendations. A work group will therefore be set up, consisting of municipal staff and external professionals, aimed at establishing a series of social clauses adapted to the types of cultural services and activities hired by the Institute of Culture. That way any new procurement clause that is drafted in future will have to include these issues’.

A commitment will be made, under the government measure, that the work group takes account of the issues of cultural-diversity protection and preservation in the implementation of the City Council’s public procurement protocols.

5.1.7. Supporting projects in the area of popular cultures

Hardly any projects featured in the field of Popular Cultures during the 2020 edition of City of Barcelona Scholarship Awards and those that did failed to achieve the level of exposure and quality in the above-described processes that could have been expected.

On the other hand, one recurring demand that has come from the city’s association network, especially from the smaller associations, is a simplification and reduction in bureaucratic load regarding the Authority.

Because of all that, it would be advisable for an effort to be made in providing support for the association network and other players active in popular cultural practices when it comes to thinking up, designing and submitting projects for public-grant applications.

Work will be carried out here to boost training for dialogue and support during the processing and management of projects that incorporate innovation and diversity vectors from the area of popular cultures in the citizen relations and assistance team at the Citizen Culture Office (OCCU).

Brief training and documents will be designed, in conjunction with the municipal coordination space, adapted to the ideas and values that are incorporated into the impetus for popular and traditional cultures, so that the team tasked with attending to the network’s demands and consultations have sufficient knowledge to provide satisfactory guidance.

In addition, the training and documents will have a comprehensive view of the city’s territorial diversity.

5.2 Right to fairness and participation in the city’s popular culture

5.2.1. Expanding the approach of the city’s popular cultures universe with (re)cognition of new projects, players and festival celebrations

5.2.1.A Researching projects and designing a portal of good practices for a diverse and inclusive popular culture.

Despite the availability of several sources of information, records and a few studies on the players taking part in the city’s popular and traditional culture, we need to expand our approach with the one this universe is being built with as an indispensable step for recognition in the cultural diversity and heterogeneity of our environment.

This is about carrying out research into the area to have qualitative information available on projects, associations and well-known individuals to improve their knowledge and above all dialogue.

Such exploration needs to be carried out with the municipal structure's closest players to the area, such as its districts, the Neighbourhood Plan, and neighbourhood and community centres.

(Re)cognition of projects or initiatives of interest in the field of popular cultures will be used for the creation of a **Portal of good practices for a diverse and inclusive popular culture**. [10] This online platform will need to continue incorporating between two and three good practice projects every year, selected by a monitoring team made up of people with expertise in the fields of culture, social integration, feminism and leisure which will be partly renovated every two years.

The portal will need to provide an objective definition of the projects' selection criteria, which may include, among other things, criteria for innovation, diversity, gender perspective, dialogue, accessibility and transferability; alliances and cooperative capacity; efficiency and sustainability (economic, social and environmental); and transparency, governance and participation. It will also have to be part of the Popular Culture portal by Barcelona City Council.

5.2.1.B. Festival calendar for cultural diversity in Barcelona

Work will be carried out on the drafting of a new festival calendar for the city, in parallel to the active research process for expanding the knowledge of the city's popular cultural associations, active players and projects. This is about promoting the visibility of all forms of traditional expressions and celebrations held in the city, whether cultural, community or religious.

This festival calendar will be generated (as done in the El Raval through the Tot Raval association) based on information from the neighbourhood calendars, to create an annual events and celebrations calendar that recognises and brings visibility to the forms of expression of popular culture linked to diverse cultural and religious origins now held in the city, formally or informally, reproducing the traditions of the various countries/regions of origin and therefore has to be a collection of cultural, community and religious events held collectively and with the community.

A few of the many traditional and popular celebrations currently held in the city to bear in mind are the Autumn Full Moon Festival, Ratha Yatra, Sinulog and Magal of Touba.

This initiative ought to entail the incorporation of a new approach to the festival calendar into the communication policy of the ICUB itself.

5.2.2. Linking up with and giving support to specific programmes and campaigns against racism, exclusion, discrimination and stigmatisation

on the grounds of diversity in culture or religion, in origins, in gender, functionality, in age etc. from the area of popular culture.

Under the Barcelona Interculturality Plan (for 2021-2030), the framework document for advancing towards a more inclusive city free of discrimination, the ICUB

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There are examples of similar initiatives that can be used as a model, such as the Good Practices Platform in the Area of Youth, the Good Practices from the Sustainable Development Agenda or the APGCC Guide on Good Practices for Cultural Management

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https://ajuntament.barcelona.cat/ciutatvella/ca/noticia/calendari-de-celebracions-del-raval-2021_1027762

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<https://ajuntament.barcelona.cat/bcnacciointercultural/ca/pla-barcelona-interculturalitat-2021-2030>

will need to link up with and boost activities, events, campaigns and messages that strengthen the advantages of interculturality and fight against any discriminatory or racist line of discourse.

It is in this framework that the BCN Anti-Rumours Strategy was established in 2010, with the aim of generating intercultural tools and resources for transforming discriminatory practices and narratives.

The BCN Anti-Rumours Strategy coordinates its work around three areas:

- > **Training:** through specific forms of training included in a catalogue and with various materials for work from other spaces.
- > **Participation:** through the BCN Anti-Rumours Network, made up of organisations and individuals (currently 1,115 members), and anti-rumour networks in neighbourhoods. The network's activity features in the Action Plan which is currently at the revision stage.
- > **Communication:** dissemination of the initiatives and campaigns in social networks, the BCN Interculturality Programme Newsletter and presentations.

The area of popular and traditional cultures is an ideal space for conveying values such as tolerance, respect for diversity and inclusion, hence the strengthening of the commitment to linking up to initiatives such as the BCN Anti-Rumours Strategy of not just the ICUB itself but also the association network.

5.2.3. Tour of the 'Other possible stages' project through the city's community centres.

From 2016 to 2020, the journalist Nando Cruz made a series of reports for the *El Periódico* newspaper, entitled *Altres escenaris possibles* [Other Possible Scenes], which also became a Betevé radio programme —in this case under the name *10.000 Fogueres* [10,000 Bonfires]— in which he was able to tour the small-format, alternative and diverse live music circuits in Barcelona and the Metropolitan Area.

This monitoring of the musical activity performed on uncommon stages became a genuine showcase of the wealth and diversity of all Barcelona's music stages.

All that information is now available in the form of a travelling photographic exhibition through the city's community centres, as well as a participatory talk and a route through each neighbourhood where the exhibition is held. The aims of these travelling activities through community centres are as follows:

- > Highlight the grass-roots and local culture found in each of Barcelona's neighbourhoods.
- > Raise awareness of neighbourhood music initiatives that local residents may otherwise be unaware of.
- > Showcase music initiatives that are held in nearby districts and the like.
- > Incentivise local residents to play an active part in their neighbourhood's musical life.

- > Detect other spaces in neighbourhoods, not signposted in the exhibition, where music is or has also been performed.
- > Detect associations and groups with musical interests in each neighbourhood.
- > Start a process for mapping Barcelona's grass-roots music activity.
- > Contact various music activists in the neighbourhood who are maybe not known.
- > To create links between these cultural activists and their neighbourhood's community centre.

The exhibition and the activities accompanying it will be making their way through the city's various neighbourhoods making the most of community centres as cultural players coordinating their areas.

5.2.4 Promoting specific lines for assessing popular and traditional Roma culture, to update and boost the Local Strategy with Barcelona's Roma People (approved in 2015) through ongoing dialogue and work with the Municipal Council for Roma People.

Created in 1998, the Municipal Council for Roma People is a regular platform for dialogue and discussion on issues referring to improved well-being and quality of life for the city's Roma population. It is made up of non-profit Roma organisations in the city.

The Municipal Council for Roma People prepares, among other activities, the Local Strategy with the Roma Community, a document containing goals and initiatives for promoting inclusion, social cohesion, awareness-raising and knowledge of the Roma culture, through equality and non-discrimination.

A specific work group was set up this year (2022) to examine in greater detail the goals included in this document. It will be organising a congress to pool the proposals it wishes to implement.

The congress is divided up into three main work areas:

- > The fight against Romaphobia.
- > The cultural and language rights of the Roma people.
- > The socio-occupational rights of the Roma community.

Meanwhile, work is also being carried out on an audio-visual project for re-assessing the Catalan rumba scene through the Carabutsí Association and the Ecomuseu Urbà Gitano de Barcelona and in collaboration with La Veïnal, the Barcelona community television network, including as well the ICUB's Cultura Viva programme.

The project aims to reclaim this form of musical expression as one of Roma culture in the city and its current vitality, while recognising the legacy that it has received from the tradition of Roma culture and its contribution to the city's cultural landscape.

5.2.5. Launching a work group for redefining the debate on the present-day colonial legacy in Barcelona.

Barcelona was part of a metropolis that extended authority beyond its borders, and imposed unequal and abusive relations in the name of this authority towards dominated peoples with slavery as its most extreme form of abuse. Present in Barcelona during the 'Indians' era, between the 16th and 19th centuries, slavery has left an architectural legacy still very much in evidence in the city today.

A work group has been set up to conduct a critical analysis of this legacy and other aspects relating to the colonial legacy, which will be coordinated with the initiatives that are being launched in this line from the Councillor's Office for Democratic Memory.

The work group is aimed at stimulating a social debate and collective revision of this presence and the historically accepted narrative on this colonial era. And one of the first steps it will be taking here will be the organisation and convening of work congress to raise awareness of this conflict both in public spaces and in heritage centres.

5.3 Right to cultural practice and expression of popular and traditional origin

5.3.1. Impetus for updating and transforming popular and traditional cultures in an environment open to exchanges, co-creation and innovation.

5.3.1.A. Fostering collaboration and neighbourhood spaces among professional authors/creators and non-professional groups in the area of popular cultures.

Encouraging such collaboration in a specific category within the circuit for supporting creation [11] launched by the ICUB, with creation factories as a spearhead and studying the possible incorporation of a category of the **Barcelona Crea Scholarships** in this area for strengthening the updating of its expressive languages.

← 11

See the 'Grass-roots culture and cultural sectors' government measure.

These innovation lines will always have greater impact when carried out in collaboration with organisations from other areas closely connected to popular and traditional culture, such as leisure, sports and youth. This is why those based on dialogue between various facilities, culture spaces and other different areas will be strengthened in the support lines towards innovation projects in the area of popular cultures.

It is about seeking new dialogues that enable an updating of popular and traditional cultural forms of express, for the purposes of bringing them to new types of public that have not previously been interested in them owing to age, origins or lack of information. The formula is to promote the sum of all the creative approaches to cultural expressions of more traditional origins to construct different forms of expression, original approaches and complementary points of view.

5.3.1.B Participation from popular culture groups in local cultural facilities (community centres, libraries, museums, bookshops, concert halls etc.) so that there is a 'contamination' between popular forms of expression and new forms of contemporary artistic expression and which less-professionalised players of culture can enjoy and incorporate. Here we should recognise and support the work embarked on and continued by the Centre Artesà Tradicionàrius.

5.3.2. Updating and deploying popular cultural educational programmes
Deploying an educational proposal in the area of popular cultures which incorporates, as strategic lines, cultural diversity, reception and socialisation, the gender perspective and inclusion and which calls for an updating of traditional languages and expressions.

On the one hand, **a catalogue of educational resources will be created** for documenting, archiving and making publicly available the cultural, local and association-network facilities, the proposals already in existence, not just the ones prepared by the City Council but also the ones implemented by associations and other groups.

And, on the other hand, alliances will be established with the leisure sector, with the city's third sector and with other educational players qualified for revising and drafting this educational proposal, taking account of the experiences that work and promoting a range of education opting for quality and aimed at the various age groups and lifelong education.

The first goal behind this revision of educational resources in popular culture in the city would be to give visibility to the diverse festival calendar that we wish to prepare.

5.3.3. New popular culture projects in the schools' surrounding neighbourhoods

A work line is being planned, for the purposes of supporting the strengthening of community ties through culture, which will enable schools to launch their own popular cultural projects together with the entire educational and regional community.

The work line will consist of consolidating original popular cultural activity inspired in traditional practices while developing innovations in their realisation and intercultural dialogue. This is about renovating popular cultural expressions through the community, where processes are as important as participation.

Quite a few popular cultural events have been created through a more or less organised community process and with the involvement of schools. One example is the Popularri Cultural Festival (organised within the framework of the Neighbourhood Plan in 2018 and 2019). That particular case involved joint work between schools in the La Verneda i la Pau neighbourhood and popular cultural associations from there and from the Sant Martí de Provençals neighbourhood.

It will be realised through the work of a cultural activist accompanying the school and its community along this popular cultural project's preparation process. It is important above all for the educational community to be given a central role for defining its own expressions of popular culture that generate cohesion and identity. It will be that figure's mission to ensure this happens.

5.3.4 Studying the incorporation of improvements into the governance models of spaces intended for popular cultures

We will need to look for new formulas for governing and managing cultural spaces intended for popular cultural activities if we are to strengthen not just experimentation and innovation but also meeting and dialogue spaces between communities with different cultural traditions.

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https://ajuntament.barcelona.cat/santmarti/ca/noticia/la-festa-de-la-cultura-popular-mou-la-verneda-i-la-pau_664239

The first step would have to be to inventorise the available, free-access spaces, whether publicly or privately owned, regarding not just their physical and technical features but also the conditions for using them.

Centralising and sharing such information will provide a comprehensive view of the capacity for covering the various needs of space in the popular and traditional cultures sector.

Work spaces set up for popular and traditional cultural shall be understood as follows:

- > rehearsal premises in the disciplines of dance, singing, music, sports martial arts;
- > meeting spaces;
- > exhibition and conference rooms
- > etc.

Possible measures will then be studied, on the basis of this knowledge – together with the spaces’ managers – for enabling their fair use by the various popular cultural groups according to their needs. The process will provide for the possibility of encouraging the community management of these spaces in coordination and dialogue with the Department of Citizen Heritage at Barcelona City Council.

The possibility will be studied for rewarding associations and incentivising a few specific support lines in the field of popular cultures and the associations movement which have immovable heritage in ease of access and sharing spaces for free for the area’s entire network.

5.4 Right to community popular cultural expression in public spaces

5.4.1. Work group on the use of public space for popular culture shared with the districts: ‘Events in public space’

This is an initiative that will also be reflected in the sixth government measure deployed under the Barcelona Cultural Rights Plan: ‘Culture and public space: Right to access and participation in street culture’.

For the purposes of facilitating the use of streets as ideal spaces for demonstrations and meetings of groups taking part in popular and traditional culture, while establishing a clear and fair framework that is respectful towards all their uses, an ‘Events in public space’ work group has been created, putting special emphasis on **popular street culture** activities. This is a technical work space with representation from municipal areas in regional and local culture, urban planning, prevention and coordination.

Streets need to become suitable spaces for popular cultural demonstrations, so they can be enjoyed and their integrating and cohesive aspects put to use, while ensuring that such demonstrations are held in total safety both for their players and participants or spectators and preserving coexistence with other uses and maintaining positive community life with local residents. Such safety must include the risks that arise from the activity itself, as well as maximum respect for the rules of civic behaviour and positive community life.

The board will be specifically tasked with the following work:

- > Harmonising the administrative processes and user criteria of public spaces while facilitating fair access for the various cultural groups and making their use compatible with safety and civic coexistence.
- > Setting out improvements for processing permits for holding activities.
- > Promoting the design of public spaces as sociability spaces with specific approaches to cultural diversity and to the cultural activities of young children and young people.
- > Preparing an annual calendar of activities in the field of popular cultures with a specific approach to neighbourhood events, and ensuring a measured distribution over time and some coordination.
- > Having well-informed mapping on public spaces and their features for playing host to activities, as well as an annual calendar of their occupation and volume of activities.
- > Facilitating the comprehensive management of events by their associations and of their demands in each district, not just in connection with the need for infrastructure but also other services relating to the activity, as well as its monitoring and assessment.

5.4.2. Support for and impetus to the city's festival models: *fiesta majors* [big annual festivals] and neighbourhood festivals

On the other hand, a support and accompaniment space for committees will be opened for organising *fiesta majors* and neighbourhood festivals for encouraging participation and the design of content through an inclusive approach to cultural and functional diversity and the gender and intergenerational perspective.

A study will be made, based on a pilot test in two of the city's neighbourhoods, on how to implement a new way of designing spaces where the city's *fiesta majors* are promoted and organised from. Joint work will be carried out to that end, with the **Fiesta Majors Platform and other neighbourhood coordinating players and associations, strengthening the diversity of festival models.**

Important aspects here are the diverse and representative contents of the social fabric found in neighbourhoods and the arrangement of public spaces that facilitate and strengthen the participation of all the communities present in the region.

A professional figure/association tasked with bringing accessibility to the neighbourhood *fiesta major* design and production spaces is required. The pilot test will identify existing resources in the neighbourhood based on coordination with technical district staff and in coordination with other local facilities and players (Neighbourhood Plan, community centres, social organisations, and more). It will need to represent a learning space for all the individuals involved which enables the experience to be scaled to the city's other neighbourhoods and areas.

CULTURE AND EDUCATION: RIGHT TO CULTURAL PARTICIPATION AND LIFELONG ARTISTIC EDUCATION AND PRACTICE

Mission

To update and continue advancing in the development of a cross-cutting public policy in the fields of culture and education, reduce inequalities in the right to engagement in the city's cultural life and guarantee equity of opportunity in accessing quality and lifelong education.

Goals

The goals featured in the measure include those already set out in the government measure entitled "Towards a Public Policy on Education and Culture" presented in 2019 and the addition of others that have been steadily identified as priority over the years.

- > To move towards a comprehensive conception of the relationship between education and culture, connecting the various dimensions involved in cultural and artistic education: critical and investigative capacity (thought), experience and teamwork (action) and personal subjectivity and sensitivity (emotion).
- > To develop a territorially balanced offer of cultural education, preferably in the areas with the most deficits and deficiencies, and aimed at people of all ages and throughout life, establishing continuity pathways both in school contexts and outside the regulated framework and within the community area.
- > To establish links between cultural and educational players, overcoming institutional and competence 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 schools as cultural centres that generate, rather than merely disseminate and convey, knowledge, content and creations. And at the same time, to boost the educational dimension of the city's cultural centres and creation spaces.

- > The processes and players of contemporary creation committed to the intrinsic values of culture (creative freedom, aesthetic training and expressiveness, memory, research, etc.) need to operate as driving forces for the city's educational development.
- > To recognise and promote the development of multiple and heterogeneous cultural and artistic education pedagogies that share respect for diverse forms of knowledge, systematisation and rigour in the acquisition of expressive languages, inclusive universal learning and a central role for people in the learning process.
- > To develop governance structures (for designing, deploying and assessing programmes and projects in this direction) that are sustainable and yet adaptable in culture and education programmes. To launch a joint intervention and programme-deployment model based on diagnosis, action and assessment.
- > To strengthen and accompany the consolidation processes of professional figures relating to cultural, artistic and educational mediation as key players for the development of systems, programmes and initiatives for linking artistic creation in a (formal, non-formal and informal) educational context.
- > To promote the development of policies and programmes linking culture and education in the metropolitan arena. In particular, to encourage the development of programmes that link artistic creation in an educational context, based on local cultural and educational players and in the context of metropolitan area vocation programmes, such as the Metropolitan Dance festival and the future ManifestaArt Biennial 2024. That is, to start launching programmes jointly and between several municipalities and with this networking logic at a metropolitan scale.

Lines of action

This government measure follows a path embarked on under the 2019 measure that gave expression to Barcelona City Council's commitment to developing a cross-cutting public policy that encompasses culture and education. Which is why some of lines of action provided for under the measure include the consolidation and extension of programmes launched before 2019, others that have been developed and implemented between 2019 and the present day and which will be extended in the coming years and, finally, lines of action that will start being developed over the coming months.

5.1. Right to cultural practice and experimentation within the contexts of school and formal education

5.1.1. Extension and consolidation of support programmes that represent intersections and connections between cultural facilities and players and schools

Initiatives and programmes started between 2019 and 2022

- > **Mediation and support programme for artistic baccalaureates specialising in the performing arts:** The 2020-21 school year saw the launch of three new artistic baccalaureates specialising in the per-

forming arts in the city's public centres, and there are now nine schools currently offering these courses in the city. These new schools have launched "CONNEXIONS Batxillerats Artístics", a mediation and support programme launched jointly between the Barcelona Education Consortium and the Barcelona Institute of Culture, with the aim of establishing long-lasting links between these centres and the cultural system, above all in the realm of the performing arts, and cultural facilities in the vicinity of these schools.

Three types of proposals will be developed over the school year: training and support aimed at teachers for establishing how to adapt the language of the performing arts to the curriculum to be developed; implementing educational initiatives around lesser-known aspects of the world of production in the performing arts, and instruction aimed at knowledge of the city's spaces and performing arts projects and at students of these baccalaureates. Collaboration with performing arts facilities near these schools.

In addition, a CONNEXIONS "sub-programme" was launched in 2021, entitled "Imperdibles", aiming to introduce young baccalaureate students (aged 16 to 18) to the performing arts programme and enable them to discover new languages and creations in the field of performing arts and in designing a festival. The current programmes will be consolidated for the coming school year and steadily extended.

- > **Specific line of subsidies:** A specific line of subsidies within the ordinary general call for applications has been created, for developing and consolidating projects that promote links between the cultural and educational fields. This line is provided with a total budget of close to half a million euros which have been used to fund part of the 80 projects from 80 separate associations of the 110 projects submitted for the 2022 call.
- > **Assessment of the educational link of the creation projects:** In 2020, due to the situation caused by the Covid-19 pandemic, the **2020 Barcelona Awards Grants** were created as an exceptional source of financial aid. The grants were allocated to enable creation, research and innovation projects in the areas of culture and education. The goals pursued were to reactivate a sector that was hit hard by the health crisis and is constantly battling job insecurity, and to promote initiatives that would help to maintain dynamism within the areas of culture and education in Barcelona through innovation in these areas.

Thirty-four awards were given out worth a total of 340,000 euros in the lines "Generating new links between cultural and educational players and/or facilities" and "New strategies and methodologies for strengthening the educational projects of cultural facilities". These grants **have been used to generate new lines of research around possible links between cultural and educational facilities and to present new cultural and artistic projects in educational contexts** in different parts of the city of Barcelona.

Similarly, as a result of the commitment to promote these links, **the Barcelona Crea S Grants**, the successors of the Premis Barcelona 2020 Grants, will incorporate **into the projects' assessment a specific and preferential rating for links with the education system.**

New programmes and initiatives that are to be implemented over the coming months

- > **Coordination between the Unified Call for Educational Programmes and Team Training and the Educational Activities Platform (PAE):** The Barcelona Education Consortium is organising the Unified Call for Educational Programmes and Team Training which will enable the educational programmes and training activities that improve teaching quality to be grouped together on a single platform. These programmes are proposed by the city's institutions and cultural, scientific and social players to be developed in schools as a process that will be carried out throughout or for much of the school year.

The Educational Innovation Council, which has been attached to the Barcelona Institute of Culture since 2022, is also managing and promoting the School Activities Platform (PAE). This platform provides a standardised way of presenting the activities that are offered throughout the year by the city's cultural facilities to the education system whether free of charge or through bookings and payment. More specifically, the PAE is offering over 5,200 activities, facilitating their registration, the forms of preliminary contact between schools and facilities, and access to the educational materials and documents relating to the activities. Free activities are also being offered at schools for disadvantaged children to prevent prices from posing an obstacle to access. During the 2021-22 school year, 82 associations offered 31,026 free places for paid activities, 13% fewer than during the pre-Covid-19 era, but clearly recovering from the previous school year.

Through this approach, new links will be established between the **two systems and platforms**, the **CUP and the PAE**, to facilitate analyses in schools of the data on the programmes and activities offered by the two instruments, and to redress the balance between the city's schools of activities offered by the city's cultural facilities and players.

Both are tools that are meant to facilitate the strategic planning of projects to be carried out during the school year in accordance with the educational project of each centre (PEC). The coordination between the two platforms will therefore help schools to organise the proposals and generate greater impact (from the point of view of educational transformation), as well as link the various activities that may take place at the same school.

5.1.2. Programmes promoting the development of artistic-creation processes in educational contexts

Programmes launched before 2019

- > **“In Residence”:** This is a programme created in 2009 and launched by the Barcelona Institute of Culture and the Barcelona Education Consortium which introduces contemporary creation to state secondary schools through a creation process developed by a creator with compulsory secondary education (ESO) students and their teachers throughout a school year. With the completion of the thirteenth edition (2021-2022), a total of 210 creators, 3,000 teenagers and 175 teachers have taken part in the programme, from almost three quarters of Barcelona's schools. Right from the outset, In Residence gave importance to the role of mediators,

who organise and support each of the creation processes. The programme currently has 16 mediation teams, made up of the main associations dedicated to cultural and education programmes, art centres, museums, performing art spaces, creation factories and creation spaces. This is a well-established programme in the city which will continue growing over the coming years.

- > **“Tot Dansa”**: brings the language of movement and contemporary-dance creation to the city’s compulsory secondary education (ESO), baccalaureate and state-school students, through a living, collective-creation experience. With a choreographer, chosen through a Mercat de les Flors competition, and the support of the Institute of Theatre’s Higher Conservatory of Dance, teachers and students at participating schools together create a show to be performed at Mercat de les Flors.

It is developed throughout the school year, and the methodology is divided into three stages led by the project’s choreographers, chosen each year, and with the assistance of a team of dance trainers/educators. The three areas are: training the teachers, the creation process in the schools and the final show featuring all the schools taking part.

Thirty-seven of the city’s state schools have taken part over the last 10 editions of the programme, 6 per edition. The number of schools taking part has doubled since the 2020-2021 school year, up to 12 per edition.

- > **“Films in progress”** i **“Photography in progress”**: These programmes, promoted citywide by the A Bao A Qu association, with the support of the Barcelona Institute of Culture and the Barcelona Education Consortium, aim to encourage students to discover film and photography understood as art, creation and culture in addition to developing the educational potential of film making.
- > **“Corrandescola”** and **“Improversem”**: These are two programmes jointly launched by the Barcelona Institute of Culture, the Barcelona Education Consortium and the Catalan government which invite secondary school students to work on their spoken language, singing as soloists and staging through folk songs, also known as *cançó improvisada* or *corrandes* in the case of the “Corrandescola” programme. The “Improversem” programme, by contrast, does this through folk songs and rap, creating a space for critical dialogue around a topic of interest, such as gender equality and the fight against racism.
- > **“Contes cantats”**: This is a programme for the collective creation of a cantata, where students from various schools work together with the composer and a music school. The programme is run by the Barcelona Education Consortium, ESMUC and the Orfeó Gracienc.

Programmes started between 2019 and 2022

- > **“Espais C”**: The “Espais C” programme (“Artistic-creation spaces in Barcelona’s primary schools”) continuously introduces art into schools through a stay and access to a creator’s workshop. “Espais C” is a programme from the Barcelona Education Consortium and the Barcelona Institute of Culture with the collaboration of the Autonomous University of Barcelona’s Department of Pedagogy. Although it began earlier, the programme underwent a major reorientation in 2021-2022 with regard to the approach and engagement of the city’s visual arts sector.

The programme is coordinated by Fabra i Coats Contemporary Art Centre of Barcelona and the Experimentem amb l'Art association, with Hangar, the Antoni Tàpies Foundation and the Suñol Foundation taking part too, as centres mediating, selecting and supporting the participating artists. Three schools have participated in the programme in 2021-2022 (two secondary schools and one primary school) and it will be extended to a total of six “Espais C” centres which will join the programme in 2022-2023.

- > **“Escena Pilot”**: this was launched in 2020-2021 and brings the language of theatre to compulsory secondary-education (ESO) and baccalaureate students through a lived experience of collective stage creation. This is about giving young people the opportunity to have an important theatre experience in contact with professionals from the sector.

The programme is jointly promoted by the Barcelona Institute of Culture and the Teatre Lliure, and involves the production of a theatre show collectively created by students from a number of the city’s state secondary schools. The 2021-2022 edition saw five secondary schools taking part, a number that will rise to ten over the coming four years. The results of the pilot scheme will enable the strategy for extending the programme to be defined over the coming years.

5.1.3. Extension of the “Eix Singular” [Specialist Hub] programme: unique artistic and scientific projects in schools

Programme launched before 2019

The **“Eix Singular” programme**, a variant of the “Caixa d’Eines” programme developed under the Neighbourhood Plan, was launched in 2018. “Eix Singular” [Specialist Hub] involves establishing an artistic discipline as the cornerstone of a school’s educational project (especially in schools that operate as “Instituts escolars” - specialist or ‘magnet’ schools), that will have an impact on all students at every educational level.

The programme is run by the Barcelona Education Consortium, with the participation of the Neighbourhood Plan and the Barcelona Institute of Culture. The aim of creating specialist schools is to help facilitate students’ formative itinerary and reduce the school drop-out rate. The purpose of promoting a specialist artistic hub is to strengthen this aim to ensure continuity in learning and to generate cohesion between the teaching staff and the subjects that are taught which are connected to this hub. It also serves to give the school and its educational project a distinctive character. This distinctiveness helps to raise the profile of the school in the local area and also enables it to link up with leading facilities and programmes in this field or speciality located in Barcelona.

“Eix Singular” is currently being developed in eight of the city’s schools and in 2022-2023 there are plans to create a network or shared space for meeting and joint innovation, and it is hoped that the programme might be **extended to up to ten schools**. One of the goals is for these participating schools to become benchmarks for all the city’s schools when it comes to generating methodologies on how to apply artistic languages and expressions within their curricula and educational plans.

A series of issues need to be taken into account with regard the deployment and extension of the “Eix Singular” programme:

- > The structuring plan must stem from a shared need between the teachers, the educational community and the surrounding area.
- > More intensive support programmes need to be established for the early years (from 3-4 years) in schools by external associations and players specialising in the field or the specialist discipline.
- > An annual programme is being designed for specific training in this specialisation and its application to the school curriculum, aimed at the school’s trainers and teachers.
- > We need to guarantee a system for keeping teaching staff, with specific profiles for developing this structure and speciality.
- > The programme’s implementation in each school can be accompanied by an investment programme for adapting the schools’ spaces (from an architectural and equipment-supply point of view) to enable this specialism to be developed.
- > A revitalisation plan needs to be incorporated along with a regular programme of activities from within the school, aimed at the community and outside school hours, related to this specialism.

5.1.4. Creation and consolidation of the “Temps d’art” [art time] programme

Programme started between 2019 and 2022

A new arts education pilot scheme, entitled “**Temps d’art**”, was jointly launched during the 2021-2022 school year by Barcelona City Council and the Barcelona Education Consortium.

“Temps d’art” opens up a new space for creation and arts education for schools in a particular territory, with three inter-relating areas: music, performing arts and visual and plastic arts. The initiative, which was created to redress the inequalities in the practice of artistic experiences during and outside school hours, increases the time dedicated to arts education in accordance with the context of each school (up to two hours more in primary and secondary education) and sets out a new way of working in the classroom, with three resident artists in each of the schools.

Currently taking part in this pilot project are students from three state schools and a La Verneda secondary school (with a total of 430 children and young people) and the sessions include the support of specialist teachers from the schools and an artist for each of the artistic languages. The programme is monitored qualitatively and quantitatively, with the participation of students, teachers, the artists and management teams from the schools, as well as the person in charge of the programme.

5.1.5. Linking Creation Factories up with local schools in the area

Programme started between 2019 and 2022

A space has been established under the Neighbourhood Plan for linking the Cre-

The city neighbourhoods where the Neighbourhood Plan is being implemented are: El Carmel i Can Baró; El Poble-sec; Les Roquetes i el Verdun, La Prosperitat, El Turó de la Peira i Can Peguera; El Besòs i el Maresme, El Raval, La Trinitat Nova, La Trinitat Vella, Zona Nord, El Bon Pastor i Baró de Viver, El Gòtic Sud, La Marina, La Verneda i la Pau, Sant Genís dels Agudells and La Teixonera.

ation Factories located in these areas [12] with their nearest schools. Through this line of action, facilities such as La Central del Circ, Ateneu Popular 9 Barris and El Graner - Centre de Creació del Cos i el Moviment - have been provided with specific resources for developing educational programmes based on their experience supporting creation in their respective disciplines and languages.

5.1.6. Consolidation and extension of artistic activity and practice programmes in the classroom in areas with certain social and territorial features

Initiatives and programmes started between 2019 and 2022

With the aim of redressing current inequalities in access to artistic-training programmes, programmes are being launched that promote intensive interventions in schools with certain contexts and educational needs due to a variety of factors (the social and financial context of the families, high levels of late enrolment, etc.)

An example of this line of action is the **“EducArtS” programme**, an initiative from the Neighbourhood Plan in collaboration with the ICUB and the Barcelona Education Consortium and developed by the Arc i Xamfrà Foundation which is being implemented in the Ciutat Meridiana, Torre Baró and Vallbona neighbourhoods. It is an educational project that uses the performing arts and music as social and educational tools, for improving the educational opportunities of these neighbourhoods’ children and young people. Based on demand from schools, the programme works to support children with their emotional needs in order to improve their emotional state and to equip them with the tools for managing conflicts, improving the students’ language and communication skills, stimulating inter-school relations and strengthening the educational community.

5.1.7. Training plan and support system for teachers

Initiatives and programmes started between 2019 and 2022

In this line, new projects have been launched within the framework of the Neighbourhood Plan to support teachers and to promote a shift in the school’s educational project towards new artistic fields.

One of the keys for promoting artistic practice in the classroom is ongoing training for teachers and their involvement in applying new teaching methods for arts education and practice in the curricular context. To this end a training plan will be established, as well as a **system for supporting** teachers (in many cases with the participation of outside specialists and workshop facilitators).

5.2. Right to (non-formal or informal) cultural educating environments

5.2.1. Expansion of the Municipal Music and Art School Network

New programmes and initiatives that are to be implemented over the coming months

Barcelona currently has five municipal music schools which are being managed through the Municipal Institute of Education (IMEB). They are located in the districts of Horta-Guinardó, Sarrià-Sant Gervasi, Eixample, Nou Barris and Sant Andreu. As pointed out in the diagnosis of this measure, the public supply of arts education in the city is insufficient to meet existing demand. The Esco-

la Municipal de Música i Art in the Sant Martí district will be launched during the 2023-2024 and 2024-2025 school years in an attempt to move towards a more balanced distribution of arts education opportunities that ensures better access, extending teaching for the first time beyond musical language and making the facility an interdisciplinary, community focused centre. In addition, the headquarters of the Escola Municipal de Música de Sant Andreu - Mestre Pich Santasusana, currently located in the Josep Pallach building, will move to the Fabra i Coats complex.

In addition to this extension, as already started during the 21/22 school year, throughout the Municipal Schools and Arts network, **community-focused programmes are to be developed and implemented by area**. These area-specific programmes are intended to enable the Escola Municipal de Música's impact to go beyond its building or facility and spread through the neighbourhoods themselves through these programmes in collaboration with other facilities (old people's centres, neighbourhood centres, community centres and so on). This will enable practical music programmes to be developed with other groups and segments of the population who tend to be less well represented in music schools.

Support and accompaniment activities will also be promoted for music-specialist teachers at schools and music awareness-raising projects within the community.

5.2.2. System of financial aid and/or allowances for families for accessing artistic practice and education

New programme that will be implemented over the coming months

The five municipal music schools that are currently up and running also have an allowance programme for students from lower-income families. The 2020-21 school year saw 12% of students (248 children and young people) receive an allowance, from a budget totalling 102,000 euros.

In addition, financial aid has been provided from the state since 2014 in the form of discounts and allowances for carrying out activities in private music schools authorised by the Catalan Ministry of Education under an agreement from the Barcelona Institute of Culture with the Catalan Private-Initiative Music Schools Association (EMIPAC).

One of the measures included in the Educational Afternoons Strategy is financial aid for extracurricular artistic practice for school-age children and teenagers, similar to the current grants for extracurricular sport activities, also based on the activities offered by organisations and various officially approved arts activities in the city, to make it easier for children and teenagers in socially vulnerable situations to access these opportunities. This aid programme is expected to be launched for the 2023-2024 school year and will be provided with an initial fund of over half a million euros, which will be progressively increased over the coming years.

5.2.3. Training programme for social and cultural associations and players for carrying out extracurricular activities and providing support and accompaniment to the AFAs [students' families associations]

Initiatives and programmes started between 2019 and 2022

As for AFAs (students' families association), support strategies need to be estab-

lished to ensure they serve their function of bringing families together and to promote their involvement in fostering extracurricular artistic and cultural activities. This year we are promoting a specific line of subsidies, from the Department of Education itself, aimed at supporting AFAs at Barcelona's schools in organising extracurricular activities (including arts activities) with a total allocation of 50,000 euros.

5.2.4. Municipal programme of extracurricular activities in districts and neighbourhoods where they are most lacking and which have the greatest need

New programme that will be implemented over the coming months

A specific intervention within the framework of the Educational Afternoons Strategy and the Neighbourhood Plan is to be deployed in areas where such activities are most lacking or where families and children and young people have difficulties accessing extracurricular artistic and scientific activities.

A **pilot programme of extracurricular arts activities** will be launched for the 2022-2023 school year in state schools in a total of ten neighbourhoods in the districts of Sant Martí, Sant Andreu, Nou Barris, Horta-Guinardó, Sants-Montjuïc and Ciutat Vella in the areas covered by the Neighbourhood Plan and aimed at all educational levels. Local cultural facilities in these areas, such as libraries and community centres, will also be directly involved in the programme. The programme will be accompanied by a support, accompaniment and skills-acquisition strategy for AFAs and will include, ideally, local professionals and organisations.

5.2.5. Consolidation and extension of the Connexions programme

Initiatives and programmes started between 2019 and 2022

As part of the "Ampliem Espais" [We're expanding spaces] programme, which was carried out in response to the restrictions on carrying out educational activities in schools owing to the Covid-19 pandemic, local facilities were made available to schools to make up for the lack of school spaces.

This new reality and the new links between the schools and local facilities led to the creation of the Connexions Programme. Connexions was established so that providing access to spaces for educational facilities could go beyond the simple provision of a space and would instead enable a collaboration project to be developed between the school and local cultural facility which would create new synergies and links between the two. This pilot project carried out during the 2021-2022 school year became a programme that will now be offered at eight schools from 2022-2023 and which provides a mediator who enables links to be formed between a school and a local cultural facility so they can work together to develop co-created and long-lasting projects.

5.3. Right to cultural and artistic centres and facilities with an educating aspect

5.3.1. Transformation of the models and teams of cultural centre educational services and programmes

New programmes and initiatives that are to be implemented over the coming months

If progress is to be made in the educational side of cultural facilities and centres, reference indicators need to be established on the funding required by an educational service compared to all the other services. This action is especially important in the case of museums, although it will eventually need to be applicable to all other cultural centres too.

It is important to begin giving the educational and mediation activities of cultural centres a more central role through greater involvement of educational services in defining the general cultural programme of museums and cultural centres. And, by the same token, all the other branches and programmes of cultural centres and museums need to play more active roles in the definition and deployment of educational services.

Finally, in some cases, some of the procedures for hiring these services will be reorientated and supervised to ensure stability and continuity among the teams that carry out education programmes in many of the facilities.

5.3.2. Consolidation of the CIP (Educational Innovation Council) as the main catalyst for activity ideas

New programmes and initiatives that are to be implemented over the coming months

Currently promoted by the ICUB, the Educational Innovation Council (CIP) was set up by the Barcelona Municipal Institute of Education (IMEB) with the aim of facilitating coordination between the cultural, scientific and artistic institutions, among others, that offered educational activities to the city's schools. The CIP has a track record of highlighting the compensatory effect of school activities and their potential for bringing cultural literacy to children and young people from complex backgrounds.

The CIP currently brings together over 150 citizen organisations (institutions, public authorities, boards of trustees, foundations, museums, non-governmental enterprises, private universities etc.) which play an active role in this educational network, offering over 5,000 educational activities.

The CIP's new management project for the coming four years will include further research and innovation to generate new links and synergies between schools and cultural centres so that they mutually influence one another and co-produce proposals.

New technical functions are also being incorporated which will affect and extend the educational work of the CIP network's member organisations, promoting new educational after-school and holiday activities to help combat inequalities between the city's children and young people.

Also, work will focus on the educational quality of the educational projects, facilitating training and improvement processes, and renewing the Seal of Educational Quality (an assessment certificate of the educational capacities of the activities offered), so that the Council's organisations and institutions can create educational proposals in line with the transformation process of the schools, while establishing educational-quality parameters across all the educational projects offered by the Council's members.

5.3.3. Boosting regular programmes that connect cultural centres to nearby schools

New programmes and initiatives that are to be implemented over the coming months

The strategic importance of the educational programmes needs to be incorporated into and made explicit in the catalogue of services of local cultural centres (community centres, libraries, activity centres etc.) and in the programme contracts of cultural centres and museums.

To facilitate this **new approach and boost spaces for collaboration between cultural centres and schools, it will promote the progressive training and skills acquisition of the cultural centres' teams** (both at executive and managerial as well as technical levels) in ways of working that are increasingly cross-cutting and promote community involvement. In fact, one line of work that needs encouraging and which some cultural centres have already started experimenting with, though it is at an early stage, would be to promote systems for defining cultural centre programmes that are open to the participation of educational players.

In this line a **working group has been created**, launched by the Department of Heritage and Museums of the Barcelona Institute of Culture, **to help to define and specify the functions of the municipal museums' educational and mediation services**. The aim must be to define a catalogue of types and standards that enable the standardisation of the criteria for signing up to these services, and their deployment at all municipal museums over the coming years.

In the case of local cultural centres such as community centres and libraries, several cultural programmes are also being launched linking the areas of culture and education. On the one hand, one of their cornerstones of community centre network programmes such as the **Barcelona Cultural District** of living arts and the **Temporals programme**, of contemporary visual arts, is the involvement of schools near to the community centres that plan shows and exhibitions

The IMEB and Barcelona Libraries Consortium (CBB) have likewise agreed to the transfer and cataloguing of the **Artur Martorell Heritage Fonds to the Biblioteca Xavier Berenguel, as well as the collection of Children and Young People's literature from educational resources up to now in the Biblioteca Artur Martorell in the Municipal Libraries network catalogue**. Support is also being provided at municipal nursery schools by their nearest public libraries to encourage shared reading from a young age, both in school and with families. As part of this project, 25 school playgrounds open their gates every Saturday morning for free play and they also offer cultural activities and small libraries in collaboration with CBB.

At the same time, programmes are also being carried out jointly with libraries linking culture and education, such as "Literàpolis", "Poètiques Barcelonines" and "Lectures explosives". The last of these programmes consists of a book club which, in addition to the usual dynamics of such clubs, includes "augmented reading" activities, such as visits or activities around a setting or representative feature of the text being read or meetings with authors.

5.3.4. Identifying schools as cultural centres in their local area

Programme launched before 2019

- > **“Patrimonia’m Col·leccions” extension.** “Patrimonia’m Col·leccions” is a collaboration programme where a school works jointly with a municipal museum sponsoring one of its heritage collections or features and carrying out a cross-cutting interpretation and heritage-dissemination project. It aims to move beyond the traditional approach to museum-school relations based on one-off visits and where students are a mere receptor of the narratives created by museums.

State primary and secondary schools take part in the programme, promoted by the ICUB. This year (2021-2022) a total of nine schools have taken part in this programme.

Programme started between 2019 and 2022

- > **Cultural and educational halls.** Under the Neighbourhood Plan and making the most of other earlier experiences carried out in the city, a total of five event spaces have been set up in five schools to serve as cultural spaces for organising regular programmes and disseminating culture in their local area.

They have been set up in schools in neighbourhoods where there is a shortage of facilities offering cultural programmes and cultural dissemination activities. The programme is being carried out by the nearest neighbourhood community or activity centres, and is helping to make the most of the school facilities outside normal school hours, making the school into a cultural centre as well.

The number of cultural and educational rooms in the city will extend to a further four schools in the city, making a total network of nine spaces.

New programme that will be implemented over the coming months

- > **Deployment of the programme for bringing works from the Municipal Art Collection into schools.** This is a new programme that will be carried out in three schools on an experimental basis in the 2022-2023 school year. The intention is to extend the programme to a total of ten schools by the 2024-2025 school year.

This is a programme launched jointly between the Barcelona Institute of Culture, the Museu d’Art Contemporani de Barcelona (MACBA) and the Barcelona Education Consortium to enable participating schools to house and exhibit throughout the school year items from the municipally-owned contemporary art collection and held in the MACBA’s reserve collection.

The scheme provides for the development of a public research and analysis programme on the pieces, with the involvement of the artists that created them, to be carried out by the whole community of the school where the artwork is housed.

The project aims to offer a new approach to contemporary creation from schools, and a re-reading from a context that is different from the museum where the artwork comes from.

5.3.5. Promoting new educational-project models in large facilities

Initiatives and programmes started between 2019 and 2022

- > Some of the city's **large cultural facilities** in which Barcelona City Council has a direct stake have launched **new project lines that entail a new link to schools** with the aim of further developing artistic creation and awareness processes. One of the challenges for the coming years is to get more facilities joining in and larger numbers of schools taking part in this type of activity.

Examples here would include, but by no means exhaustively, “El monstre al Laberint”, launched by the Liceu, the “La Caixa del Lliure” programme, from the Teatre Lliure, and “Escola en residència” from the CCCB. Mention should also be made, given its track record and impact regarding participating students, of the Cantània programme launched by the Auditori.

5.4. Right to a cross-cutting municipal action that promotes links between culture and education

5.4.1. Involvement in the development of new Catalan Government-scale initiatives to foster closer ties between culture and education in Catalonia

Initiatives and programmes started between 2019 and 2022

Worth noting is the important leadership being taken on by the Catalan government's National Council of Culture and Arts to promote links between culture and education in Catalonia.

The organisation of the Arts in Education Forum in April 2022 was an important step for calling on the Catalan government's Ministries of Education and Culture, as well as all of Catalonia's local councils, to make considerable progress in ensuring a greater presence of artistic practice in the primary and secondary curriculum and for local authorities to take steps to regulate the minimum number of programmes to promote the teaching of arts (besides music).

Barcelona City Council played an active role in this process and some of the programmes promoted at a local level are being used to establish future work lines in the Catalan context.

5.4.2. Designing and implementing new communication initiatives for the programmes and initiatives that link culture and education

New programmes and initiatives that are to be implemented over the coming months

A communication strategy needs to be established which also goes beyond the specific communication areas of the mass media, journalists and sections specialising in the fields of culture and education.

For this reason work is being carried out to define a **municipal web portal** that acts as a point of reference in the city on cultural and educational programmes. This portal should enable people to learn about the programmes being launched, enable monitoring of the artistic processes being carried out in educational contexts and should serve as a space for disseminating to all city residents the landmarks or more singular examples in terms of cultural and educational projects.

Ultimately, when it comes to considering schools as cultural centres, we need to recognise their capacity to generate productions and creations aimed at all Barcelona's residents, besides the city's respective educational communities.

Greater visibility to the cultural and educational projects within the specific media of the educational sector thereby helps to generate greater awareness among the educational community of the importance of playing host to programmes in this line.

It is expected that a **communication plan** and a whole series of specific measures for highlighting relations between culture and education will be put in place over the next four years.

5.4.3. Programme for collecting cultural and educational data

New programmes and initiatives that are to be implemented over the coming months

There needs to be broader diagnoses and knowledge of the activity being carried out and on the impact of the cultural and educational programmes. Such analyses are crucial for the ongoing deployment of new public policies and programmes.

Work is now being carried out on standardising and connecting the various sources of data and indicators available. Work will then be carried out on integrating the indicators generated by the Barcelona Education Consortium with information on schools and students, data on municipal nursery schools and municipal music schools and the data gathered by the Barcelona Institute of Culture from the city's cultural facilities.

Over the next three years, these initiatives need to help bring about an interoperative space for connecting the various databases and indicators of the various municipal institutions and departments involved.

FEMINIST CULTURE: THE RIGHT TO A DIVERSE AND EQUITABLE CULTURE

Mission

To make progress in the right to equal participation and diverse representation of cultural identities from a feminist perspective and to overcome inequalities based on gender issues in the city's culture, as well as to apply the gender perspective to all areas of municipal cultural policies.

Goals

Public policies based on cultural rights must place explicit emphasis on gender equality, LGBTI rights and the intersectional perspective. 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 must be given on equal terms, both in access to cultural practices and artistic training and in the creation and expression of narratives and imaginaries, the development of new individual and collective identities, and decision-making in the public, private and community spheres.

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

- > Incorporate the feminist perspective in the planning, management, execution and evaluation of the public policy carried out by the Institute of Culture and by all the projects and bodies in which it participates.
- > Ensure the balanced presence of women and men in decision-making positions.
- > Deepen in the analysis of the cultural reality by applying the gender perspective.
- > Move towards a gender-equal cultural programme in the city of Barcelona.
- > Avoid sexist and androcentric gender stereotypes in programming and communication.
- > Promote spaces for reflection on how to apply the feminist perspective in the city's cultural policies and action.
- > Apply the intersectional perspective to take into account other axes of inequality (class, origin, race, sexual orientation, gender identity and disability), in addition to the gender axis.

Lines of action

5.1. The right to a feminist cultural institution

5.1.1. Creation of the Gender Mainstreaming Unit

According to the Regulations for Gender Equality in Barcelona City Council (2019), '[a]ll areas and districts, as well as autonomous bodies, public companies and other entities linked to or dependent on Barcelona City Council must have municipal staff who are a reference and trained in gender equality public policies in charge of guaranteeing the application of gender mainstreaming'. These municipal staff are known as *gender mainstreaming units*.

The ICUB does not currently have a gender mainstreaming unit, although there are people who informally take on information gathering and diagnosis functions in relation to equality within the institution.

In order to guarantee that all the changes and internal protocols to apply the gender perspective in all municipal action are carried out correctly, there must be a reference unit to ensure that it works properly. The functions of this unit will be integrated into the Department of Strategic Projects, which reports directly to ICUB management.

The person or persons forming this unit, with the necessary training and experience, will monitor and evaluate all the programmes, and will be the permanent link between the ICUB, the Directorate of Gender Services and Time Policies, and the Fourth Department of Social Rights, Global Justice, Feminism and LGBTI.

5.1.2. Training programme on gender mainstreaming and gender perspective in cultural management

The Barcelona City Council Gender Equality Regulations recognise the importance of gender equality training and make it compulsory for all municipal staff (second additional provision), [13] including political and managerial staff (Article 17). [14] In recent years, the Directorate of Gender Services and Time Policies has provided training in gender equality for all political and managerial staff, mandatory courses have been developed for all municipal staff against sexual and gender-based harassment and also on the Regulation itself, and comprehensive training in gender mainstreaming and gender perspective has been included in the City Council's Training and Development Plan. Therefore, a lot of progress has been made on this issue as far as the City Council is concerned. However, from the cultural sphere, there continues to be a feeling among the ICUB's technical staff that there is insufficient training on issues related to gender and feminism, especially with regard to the application of the gender perspective and the intersectional approach to cultural work.

It is for this reason that it is necessary to design a training programme on the gender perspective in cultural work aimed at all the ICUB's technical staff. This training will also be made available to the teams of externally managed cultural facilities, consortiums and institutions in which the City Council participates. Before designing the training offer, however, it is necessary to establish a system for collecting training needs on the part of the staff prior to designing the offer.

The training programme must be made up of various complementary offers:

- > **Compulsory training** for all ICUB technical staff on gender mainstreaming and gender perspective applied to cultural management. This train-

← 13

'In order to guarantee effective compliance with this rule, the City Council must guarantee mandatory training of all the City Council's staff in this Regulation'.

← 14

'[...] The municipal government must guarantee sufficient, quality and compulsory training, in the first year of each term of office, for all political and managerial staff in the area of equality between men and women'.

ing will also have to take in the history of the feminist movements in the city's cultural policies and the legacy they have left behind.

- > **Working sessions** on the application of the gender perspective in cultural programming work. It would be a more practical conference, especially aimed at all those involved in the programming of cultural activities. Participation in this conference would be optional, but ICUB management should encourage all ICUB staff to take part.
- > **Promoting the participation of ICUB staff in comprehensive training in gender mainstreaming and gender perspective**, which is already included in the City Council's Training and Development Plan.

In order to design the compulsory training and the working days, it will be necessary to have the support of the Directorate of Gender Services and Time Policies and of cultural agents who already have experience in this type of contingents adapted to the cultural sphere.

5.1.3. Promoting the gender perspective in subsidies

Years ago, Barcelona City Council included gender equality criteria in its subsidies. In fact, the City Council's general call for subsidies includes, as an evaluation criterion, with 4% of the total score, the incorporation of the gender perspective both in the functioning of the organisation and in the subsidised project. Thus, in order to obtain the maximum score in this criterion, the gender perspective must be incorporated into the functioning of the organisation (this value must be made explicit in the statutes, the founding principles, the mission, the objectives, the organisational structure, activity reports, etc.) and that the gender perspective is incorporated into the project presented (from the values it promotes, the objectives, the methodology and processes, the activities, the target population, etc.).

This criterion has had a positive impact on cultural projects that have had to be thought of and explained from this point of view. However, the application of this criterion to subsidies for cultural projects has implications and singularities that require a specific approach.

The first point to bear in mind is that the gender perspective in artistic and cultural expressions is difficult to identify automatically. An exhibition project can have a gender perspective without talking about women explicitly or, indeed, without the participation of women, but it can highlight this absence or debate gender stereotypes.

Entities that really have the gender perspective internalised can explain these nuances in the proposal, but from the point of view of the assessors, more knowledge is needed to detect when this perspective is really being applied and when it is not.

Therefore, this line of action includes three actions:

- > **Elaborate a manual to assess the gender perspective of cultural projects and entities** that will enable evaluators to have more resources at their disposal. Currently, the assessment of the projects presented is carried out from three perspectives: a technical perspective carried out by ICUB staff, one carried out by the Executive Committee of the Culture Council and one carried out by outsiders. Therefore, all these people, internal and external, should have this manual.

The drafting of this manual must be done in collaboration with the Directorate of Gender Services and Time Policies, the ICUB's Gender Mainstreaming Unit, when it has been created, and the Gender Committee of the Council of Culture.

- > **Offer cultural agents specific training on how to apply the gender perspective** in their cultural projects. To carry out this action, the ICUB will seek partnerships with professional associations in the cultural sectors, some of which have already made progress in offering this type of training. The space for designing and coordinating this training will be the *Oficina Ciutadana de la Cultura* (OCCU – Citizen's Office of Culture). The training will be complemented and coordinated with that already offered annually by the Directorate of Gender and Time Policies on equality criteria in subsidies for organisations.
- > **Ensure that all juries assessing subsidy applications are gender-equal and that an intersectional perspective is taken into account when selecting jurors.** Currently, the system for assessing applications is based on three different approaches: a technical approach carried out by ICUB staff, one carried out by the Executive Committee of the Council of Culture and one carried out by external people. The application of selection criteria to ensure that the juries are equal will therefore be carried out by the ICUB's group of technical staff and the group of external people selected by the Council of Culture, as the Executive Committee has already been formed.

5.1.4. Working group on feminist culture within the Consell de Cultura (Council of Culture)

With the reformulation of the Consell de Cultura that has taken place this year, the aim is to give a greater and more strategic weight to the commissions and working groups. The reformulation consists of creating working groups and monitoring committees with the aim of incorporating, in the plenary sessions of the Council of Culture, a series of debates on issues of interest that affect the city's cultural policy.

The working groups will be made up of people, at the proposal of the Executive Committee, whether they are members of the Committee itself or of the Plenary, who will promote the preparation of the debates, generate ideas, propose possible contributions, and identify and present the issues to be dealt with. These subjects will have to comply with the following conditions:

- > That they deal with cross-cutting issues, not restricted to the problems specific to a given sector.
- > That they have the will to achieve a certain level of abstraction (not circumscribed to specific conflicts and particular problems, or linked to specific events).
- > The aim is to propose models or benchmarks for adopting specific cultural policy measures.

For all these reasons, the creation of a working group on feminist culture within the framework of the Consell de Cultura fulfils all the conditions and, furthermore, represents a response to a demand from the sector. In fact, one of the proposals in the report 'Culture and feminisms. Measures to advance in the introduction of the feminist perspective in the field of culture in Barcelona' (Cultura Viva 2019

programme) consisted, precisely, of creating a stable working group on culture and feminism in coordination with the Council of Culture.

The aim of the new Council is to generate debate on issues of interest that affect the city's cultural policy and that can serve as a generator of ideas to establish new policy measures or provide insights into new diagnoses of the city's cultural life. The reflection on what a feminist cultural policy should be like responds directly to this objective.

5.1.5. Perceptive diagnosis of the employment situation of ICUB staff

As noted in the diagnosis of this measure, in quantitative terms, gender inequalities in decision-making positions within the ICUB organisation chart have become more balanced in recent years. With regard to working conditions, all ICUB staff are subject to the 3rd Plan for Equal Opportunities for Women and Men 2020-2023 of Barcelona City Council. This plan brings together a whole series of specific measures that affect remuneration policy, people management processes and the organisation of working time, and the reconciliation of personal, family and professional life. With regard to prevention and action in situations of sexual or gender-based harassment, the City Council also has a specific protocol.

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<https://ajuntament.barcelona.cat/dones/sites/default/files/documentacio/pla-igualtat-2020-2023.pdf>

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<https://ajuntamentbarcelona.ccoo.cat/wp-content/uploads/sites/10/2017/03/Protocol-asset-jament-sexual.pdf>

Therefore, it can be said that, from an objective point of view, ICUB staff have a very broad coverage of rights from a gender perspective. However, it is necessary to go a step further to ensure the detection of internal inequality dynamics; for this reason, it is proposed that a perceptive diagnosis be made of the employment situation of ICUB staff from a gender perspective. By means of a survey, the aim is to collect the personal assessments of all the staff on issues linked to possible gender inequalities (pay, job categories, relationship and communication dynamics, areas of participation, sexist attitudes, etc.).

The ICUB's Resources Department, the ICUB's Gender Mainstreaming Unit and the City Council's Directorate of Gender Services and Time Policies will collaborate in the design and coordination of this diagnosis.

5.2. The right to work and to cultural participation free of discrimination

5.2.1. Developments in an information system with sex-disaggregated data and non-androcentric indicators

Act 17/2015, of 21 July, on the effective equality of men and women in Catalonia (Article 56) and the Barcelona City Council Gender Equality Regulations (Article 16) establish the obligation to collect and use sex-disaggregated data and to have non-androcentric indicators. However, in the case of cultural data, reaching this goal requires a process.

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<https://barcelonadadescultura.bcn.cat/>

The Barcelona Cultural Data Observatory was created in 2015 as part of the ICUB with the aim of producing and disseminating data, indicators and reports on the cultural reality. The Observatory offers data on facilities, visitors, cultural activities, subsidies, etc., all aggregated as open data so that anyone can use them and make their own analyses. However, there is still a lack of sex-disaggregated data available on the web. This is due to the fact that the sources of information are very varied and, in most cases, do not correspond to individual records. To give an example, part of the museum visitor data is collected by museum staff and another part comes from online purchases. This variety of sources makes it very difficult, at the present time, to collect the gender of each

of these people. Thus, the only data that can be presented disaggregated by sex are those that correspond to a single record, for example, enrolments in workshops at community centres.

Therefore, it is necessary to continue to make progress in the collection of sex-disaggregated data by the teams in a progressive and systematic way.

Non-androcentric indicators refer to indicators that make visible the social roles, needs, conditions, values and aspirations of women and men throughout their lives in all areas. In the cultural sphere, there is a great deal of work to be done in the design of indicators that allow for an in-depth analysis of gender inequalities.

In order to respond to these two questions, the following actions are being carried out:

- > **Design of a pilot project for the collection of sex-disaggregated data.** The aim is to define what information is to be collected and what the collection methodology is, and to specify how it is to be integrated into the data collection system already in use. The pilot will be put into practice in municipal cultural facilities of different types in order to evaluate the results and assess the extension of the model to all cultural facilities. The aim of this pilot is to find the best formula and system to make it feasible to collect all data disaggregated by sex.
- > **Elaboration of a study on the roles of cultural work.** So far, when it has been attempted to analyse gender inequality in cultural action, the data collected has focused on the most visible and public roles (direction, interpretation, authorship, etc.). However, inequalities and the dynamics of feminisation of some tasks or horizontal or vertical segregation are also found in other areas of cultural work. The Cultural Data Observatory has already begun to work along these lines, but it is necessary to give impetus to defining which roles it makes sense to analyse in each of the cultural sectors.
- > **Analysis of existing surveys and studies.** There is currently a great deal of information available on the cultural and leisure roles and habits of the population with data disaggregated by sex. It is a question, therefore, of carrying out a search and being able to complete and disseminate all the information related to culture from sources that are not strictly cultural. The surveys that are carried out periodically in the fields of health, education, sport and youth are examples of sources of sex-disaggregated data on issues of interest to cultural policies.

5.2.2. New study on the gender perspective in municipal cultural programming

The year 2018 saw the publication of the Report on the 2016-2017 cultural programming of Barcelona City Council from a gender perspective, an initiative of the Directorate of Gender Services and Time Policies together with the ICUB, which was the first diagnosis of municipal cultural policy that took into account the gender perspective. The study analysed the programming of different areas (municipal or municipally-participated facilities, festivals and festivities) and the organisational structures of the programming areas/spaces (ICUB, Library Consortium, creative fairs, community centres and museums). The results of the study allowed us to clarify our intuitions about certain dynamics of inequality.

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<https://bcnroc.ajuntament.barcelona.cat/jspui/bitstream/11703/109249/1/MAQInformeCulturaMaquetat.pdf>

Although progress has been made in recent years in raising general awareness of the importance of applying a gender perspective to cultural programming, it is still very difficult to carry out a quantitative analysis of this issue. For this reason, a new study will be carried out which will collect quantitative data on types of activities, organisational structures, audiences and users, and which will include a qualitative section that will allow us to analyse the gender perspective of some of the programmes.

In the design of the new study, it will be necessary to define and systematise very well how the data collection is carried out in order to guarantee that the methodology can be reproduced in future studies and, therefore, be able to analyse the evolution and evaluate the gender impact.

5.2.3. Protocol on sexual harassment or harassment on grounds of sexual orientation, gender identity and gender expression in cultural activity

Barcelona City Council has created new instruments necessary for the fight against sexual or gender-based harassment. Specifically, there is the *Protocol for the prevention, detection, action and resolution of situations of harassment based on sexual orientation, gender identity and gender expression* and the *Protocol for the prevention, detection, action and resolution of situations of sexual harassment and gender-based harassment*. In addition, a course on sexual and gender-based harassment, compulsory for all staff, has been held, in which more than 2,500 municipal employees have been trained.

Therefore, municipal staff have the resources to deal with any situation of distress for these reasons. However, municipal cultural activity is not only carried out directly by the ICUB, but also by agents who have different types of relations with the City Council. Municipal-owned facilities with external, civic or community management, consortium, foundations or festivals in which the city council participates, do not have municipal staff and therefore cannot be covered by these protocols. At present, therefore, it is the responsibility of each centre or entity to draw up a protocol for harassment or action in the face of sexist, LGBTI-phobic, etc. actions.

However, in the same way that in 2018 the Barcelona City Council's Department of Feminism and LGBTI designed the *Protocol 'No callem' (We won't keep quiet) against aggressions and sexual assaults in private nightlife spaces*, the ICUB also has room to influence the way in which cultural agents deal with these cases. In the case of the 2018 protocol, a comparison was carried out and the feasibility was assessed in collaboration with various nightlife venues and associations in the city to ensure its implementation. In addition, a system of adhesion of leisure areas was created and advice was offered on this issue.

This line aims to reproduce the good practice of the 'No callem' (We won't keep quiet) protocol by designing a **protocol on sexual harassment or harassment on grounds of sexual orientation, gender identity and gender expression in cultural activity**. To do this, it will be necessary to identify the relationships established between the cultural agents in each sector (relationship between theatre and music group, relationship between theatre and company, relationship between creation centre and artist, etc.). The design of this protocol will be carried out in collaboration with the Fourth Office of Social Rights, Global Justice, Feminism and LGBTI, and with the participation of all the professional associations of the cultural sector. It will therefore be a protocol that will not replace those that each entity or company has drawn up, but will lay the foundations for a shared

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<https://bcnroc.ajuntament.barcelona.cat/jspui/bitstream/11703/108611/3/protocol%20oci%20nocturn%20CAT.pdf>

position among all cultural agents in terms of prevention and detection of cases as well as the corresponding attention and referral.

The Oficina Ciutadana de la Cultura (OCCU – Citizen’s Office of Culture) will play an important role in the design process and will coordinate the work with cultural entities.

The collaborative work between the ICUB and the Fourth International Commission for Social Rights, Global Justice, Feminism and LGBTI is evident in the whole of the measure and in concrete actions such as this one. In this sense, it is worth highlighting the **commitment of Barcelona City Council to the fight against abuses in the cultural sector**. The first example of this commitment is the signing of an **agreement between the City Council and the Catalan Film Academy** to promote attention to and prevention of abuse in the audiovisual and performing arts sector. This agreement, with the collaboration of Dones Visuals, will also make it possible to work on the drafting of a protocol of good professional practices in this area and will be available to any person or company.

5.2.4. Report on the gender impact of subsidies and agreements

Gender impact assessment aims to show that public policies and regulations are not gender-neutral and that they have a different impact on women and men, even if this was not foreseen or intended. In practice, treating equally those who start from a situation of inequality is tantamount to reproducing this inequality. For this reason, policies designed for the general population are often not neutral but gender-blind. [15]

According to the Regulations for Gender Equality in Barcelona City Council (2019), gender impact reports are mandatory in regulatory proposals, municipal budgets, municipal fiscal policy instruments and urban planning, and calls for gender impact reports to be drawn up on the most gender-relevant spending programmes.

The City Council already draws up gender impact reports on municipal budgets that include all the cultural promotion activities carried out by the ICUB. However, the analysis of the gender impact of municipal cultural policies needs to be further refined.

In this sense, the grants awarded and the agreements signed are actions that have a direct impact on the city’s cultural fabric. In 2019, the ICUB awarded 5.6 million [16] euros in grants per call for proposals and 3.5 million euros in grants per agreement. [17] For this reason, a **report on the gender impact of subsidies and agreements** will be drawn up and its results will make it possible to assess whether changes need to be made in the call for subsidies to avoid reproducing gender inequalities.

5.2.5. System of subsidies on the prices of cultural activities with a gender perspective

In 2019, the City Council drew up a gender impact report on the public prices project for 2020 for district facilities and sports facilities. The public prices of 44 community centres and 105 district socio-cultural facilities (children’s centres, toy libraries, youth centres, senior citizens’ centres and facilities, cultural centres, neighbourhood centres, etc.) and 103 sports facilities were analysed.

Among the conclusions of the report are some recommendations that are worth taking into account when designing a system of price subsidies for cultural ac-

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Source: Feminist methodological journals: Gender impact assessment of economic policy: municipal budget and taxation. Available online at: https://bcnroc.ajuntament.barcelona.cat/jspui/bitstream/11703/118797/1/Quaderns%20metodol%C3%B2gics_3_Pressupost%20i%20fiscalitat.pdf

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https://ajuntament.barcelona.cat/dones/sites/default/files/documentacio/reglament_equitat_v18_comissio_presidencia_final.pdf

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This amount includes investment grants, which total 525,030.62 euros.

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Source: Barcelona Observatory of Cultural Data

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<https://bcnroc.ajuntament.barcelona.cat/jspui/handle/11703/119270>

tivities with a gender perspective. These recommendations should be extended to all municipal cultural facilities (directly managed or outsourced) and activities:

- > Generalise discounts for single-parent families and large families.
- > Incorporate, in community centres and socio-cultural facilities, services specifically aimed at the assumption of care work by men.
- > Ensure that family allowances always include the possibility of two adults plus children in order to promote shared responsibility and to prevent women from taking on these responsibilities if they have to choose.
- > Exemptions and reductions linked to people with disabilities should be extended to the people who care for or accompany them.
- > Exemptions for women in situations of gender violence.

The system of bonuses will be designed and implemented in parallel to the implementation of the cultural RECs. The Cultural REC (citizen's economic resource) is a digital citizen's currency to facilitate access to and participation in cultural activities in the city and the purchase of cultural products. This system will make it possible to identify users who could be eligible for subsidies.

5.2.6. Conciliation services in municipal facilities

Last April, the 2021-2014 Plan for the education and upbringing of young children was approved to focus on the lives of boys and girls in the vital stage from 0 to 3 years of age, and on the services and support that families need to educate and care for them. One of the strategic objectives of the plan is to 'facilitate conciliation by reducing gender inequalities in upbringing and work, as well as child poverty', and the fifth line of action is to 'attend to and care for the needs of young children in public spaces, in facilities and in the range of cultural and sporting activities to build social integration and create a community around children'. As a previous step, the City Council began its political commitment to care with the 2017-2020 Government measure for a democratisation of care, an implementation that allowed the first step to be taken to recognise care as a central part of the socio-economic life of the city, promote the co-responsibility of all social actors in guaranteeing the right to dignified and quality care, and reduce the social and gender inequalities that characterise both the provision and reception of care.

Therefore, the City Council is making a commitment to improving the lives of carers and also those of the people who receive this care. In this sense, conciliation, that is, the compatibility of work, personal and family life, is a central element to improve people's lives.

The cultural sector has a long track record in the city in the creation of family offerings and programming, designed so that children and their families can participate in cultural activities (concerts, activities and guided visits to exhibitions, creative workshops, performing arts shows, etc.). Even major festivals such as the Grec Festival and Sónar with SonarKids have created specific programmes for family audiences. However, there is a lack of conciliation services to ensure that people who have children in their care can access the cultural offer for adults. Over the years, some attempts have been made and, currently, the Sala Beckett offers a babysitting service for children during some performances while the people in charge watch the show.

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https://ajuntament.barcelona.cat/educacio/sites/default/files/210422_mesuradegovern_petitainfancia_def.pdf

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https://media-edg.barcelona.cat/wp-content/uploads/2017/06/05124906/MGD-Cures_web.pdf

On the other hand, the artistic and creative sector is increasingly demanding measures to support creation that also include family reconciliation for creators, a type of measure that is much more common in other countries around us.

Therefore, in order to make progress in work-life balance and improve the access and cultural participation of people with children in their care, it is necessary to make a commitment to the city and, in order to do so, this line includes two specific actions:

- > Design and implement a pilot project that offers a babysitting service for different types of cultural facilities (libraries, community centres, theatres, museums, etc.), while the people in charge are doing an activity, attending a show or seeing an exhibition. In each case, it will be necessary to define the best option: for example, in the case of the community centre, it will be necessary to see if it is offered during the timetable of a specific workshop and, in the case of the theatre and the museum, to see what frequency of service it makes sense to offer and the existing offer needs to be adapted, such as offering a performance in the morning.

This action will be carried out in collaboration with the Fourth Department of Social Rights, Global Justice, Feminism and LGBTI as a continuation of the work that has already begun to offer municipal babysitting services.

This line can have a positive impact on people who assume more care responsibilities, mostly women, and also on families without a support network and few resources to contract help. However, an evaluation of the pilot project must be carried out to confirm that this line has a positive impact on these people and to assess the options for the economic sustainability of offering this service.

- > Adapt part of the accommodation for artists and creators who are part of the municipal system of residences for stays with children. It will therefore involve reserving some of the rooms in the residences, including the necessary furniture and materials, for the temporary stay of children.

5.2.7. Incorporation of the gender perspective in the design and rehabilitation of cultural facilities

In July 2021, Government measure for municipal facilities with a gender perspective, was presented, which provides criteria for introducing the gender perspective in the design of facilities, establishes processes, references and regulations for introducing this perspective in the design of facilities and in their evaluation, and defines and facilitates instruments for incorporating the gender perspective in the design of facilities.

← https://bcnroc.ajuntament.barcelona.cat/jspui/bitstream/11703/122951/1/MAQ_Mesura%20de%20govern%20per%20uns%20equipaments%20municipals%20amb%20perspectiva%20de%20gènere.pdf

This approach must therefore be present in the design of all new buildings planned by the ICUB and, whenever possible, also in building refurbishments.

The following are some of the issues that will need to be taken into account, although they will have to be suited to each space and facility, adapted and new ones will have to be added:

- > Take into account the needs of the public and the groups that are expected to use the facility in the design phase.

- > Ensure that the facility is connected to the surrounding urban network, connect it to public space and give it a role in the design of the facility. Not think of the facilities as isolated buildings but open to the environment, and make this environment available as an extension of the facility, even if only to be able to carry out activities there.
- > Include areas for sitting or waiting adapted to all needs.
- > A uniform distribution of light in the street, especially in the pedestrian area and the entrance to the facility, without dark corners or obstructions.
- > It is important to allow flexibility in the interior spaces so that they can evolve and change according to people's needs.
- > In order to increase the autonomy of people with functional diversity, children and adults, indoor spaces must be designed so that everyone can move freely and independently, without needing anyone to accompany them. Autonomy is a combination of good connectivity, accessibility, legibility, safety and adequate signposting.
- > Have gender-neutral toilets that do not discriminate in their use or destination on grounds of gender identity or expression and that at least one option where toilets and sinks are included in the same area.
- > Include breastfeeding areas in facilities where it is common for women with breastfeeding babies to be present, such as community centres.

On the other hand, as already pointed out in the government measure 'Grass-roots culture and cultural sectors: right to creation, experimentation, research and cultural production', the planning of the new cultural facilities will also have to take into account the possibility of including temporary residences and accommodation for artists and creators; the new cultural facilities will also have to incorporate the gender perspective, and this perspective will also have to be present in the refurbishment and improvement or adaptation works of the cultural facilities.

5.3. Right to an open and diverse culture

5.3.1. Educational activities with a gender perspective in cultural centres

The government measure 'Towards a public policy on culture and education' was approved in April 2019. However, some of the initiatives included in its action plan have not yet been put into practice. For this reason, the government measure 'Culture and education: the right to cultural participation and lifelong education and artistic practice' will also be presented next year as one of the new measures of the Cultural Rights Plan.

This innovative approach to generating a municipal cultural-educational policy aims to have an impact in three areas: in school and formal education contexts, in non-formal educational environments (extracurricular activities, literacy training, etc.), and, finally, in the educational dimension of the city's cultural centres.

This line of action aims to ensure that the educational programmes and activities of the cultural centres have an internalised gender perspective. To achieve this, the following actions are being carried out:

- > Elaboration of a **synthetic manual** with a series of recommendations and aspects to be taken into account when designing and implementing educational activities incorporating the gender perspective.

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<https://www.barcelona.cat/aqui-es-fa-cultura/sites/default/files/2021-11/Mesura%232.pdf>

- > Design of a **questionnaire** to be answered before offering any educational activity. This would be a checklist of the issues to be taken into account.

These two elements must be adapted to the reality of the types of cultural facilities and centres and include aspects linked to the equal participation of pupils in educational activities. Likewise, they must be available to all teams involved in the creation or implementation of educational activities, regardless of whether they are municipal staff, staff hired by companies or entities that manage municipally-owned facilities, or subcontracted staff.

Consolidation and extension of the methodology of the plans to incorporate the gender perspective in municipal museums

Since 2020, the ICUB's Directorate of Memory, History and Heritage, in collaboration with the Directorate of Gender Services and Time Policies, has been promoting and accompanying the process of drawing up a strategic plan to incorporate the gender perspective into each of the municipal museums and heritage centres. In 2020, plans were drawn up for the Barcelona Museum of Natural Sciences, the Design Museum, the Music Museum, the Monastery of Pedralbes, the Photographic Archive of Barcelona and Montjuïc Castle, and in 2021 the rest will continue. [18]

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The municipal museums and heritage sites that are drawing up the Strategic Plan to incorporate the gender perspective are: the Barcelona History Museum, the Museum of Ethnology and World Cultures, the Frederic Marès Museum, the Historical Archive of the City, the Born CCM, the Archaeology Service and the Picasso Museum.

The preparation of these plans involves the entire team of the centres, as it analyses and affects all areas (management, collection management, dissemination and public programmes, hiring, and the functioning of internal services). After carrying out a diagnosis together with the teams of the centres, an action plan is proposed based on four blocks (programmed activity and public; story and roles; management; and communication, signposting and spaces).

This is the first time that a diagnosis and strategic planning work has been carried out to include the gender perspective in a coordinated way in a whole area of the city's cultural policy. Furthermore, the aim is not to give each plan a separate entity but to integrate them organically into the master plans of each centre. This is therefore an example to be followed with the rest of the municipal facilities (community centres, libraries and creative fairs) and also with the stable programmes (*Grec*, *Quinzena de la Dansa*, *la Mercè*, etc.).

5.3.3. Consolidation of equal programming in all the municipal cultural programmes

The City Council has made great progress in ensuring that the cultural programmes of all programmes (festivals, cycles, festivals, etc.) meet the criteria of parity. This dynamic must be consolidated and fully integrated into all municipal action, without exception.

All the ICUB's management must set out, both to the municipal technical team and to all the external agents that collaborate with it, the guideline of incorporating parity as an indispensable requirement in any programming. Likewise, this guideline must be extended to externally managed cultural facilities.

The ICUB's Gender Mainstreaming Unit will be responsible for monitoring the application of this directive.

5.3.4. Public procurement with a gender perspective

In 2016, Barcelona City Council published the Guide to social public procurement. This guide sets out social, social inclusion and gender equality measures to

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https://ajuntament.barcelona.cat/contractaciopublica/sites/default/files/guia_contractacio_publica_social_cat_2.pdf

encourage the contracting of works, supplies and services with companies and professionals that carry out public contracts.

In the case of service contracts, which are mainly in the cultural sphere, there are a series of questions included in this guide that should be present in all City Council contracts. These recommendations are analysed below in relation to cultural services from a gender perspective:

- > The operational definition of the provision and of the people to whom the services are addressed must take care to ensure that gender equality is achieved, in accordance with the legal provisions established in Act 17/2015, of 21 July, on the effective equality of men and women.
- > Contracts must guarantee equality between men and women in matters related to remuneration, agreements, correct assignment of professional categories and types of contracts. In this sense, it must be ensured that women do not have worse working conditions or that there are no horizontal or vertical segregation dynamics.
- > It must be ensured that companies with more than 50 employees have an equality plan, as established in Royal Decree 901/2020, of 13 October, which regulates equality plans and their registration and amends Royal Decree 713 /2010, of 28 May, on the registration and deposit of collective bargaining agreements and collective labour agreements (BOE No. 272). And, in the event that they are not legally obliged to draw up this plan, companies must present the measures applicable in relation to the workers who will participate in the execution of the contract, in order to achieve equal treatment and equal opportunities between men and women in the workplace, eliminate stereotypes and promote real and effective equality between men and women. This condition of contractual execution must be included in the set of specific administrative clauses or in the set of conditions, in accordance with the provisions of Article 146.2 of the revised text of the Public Sector Contracts Act.
- > With regard to gender parity in the profiles and professional categories, the Guide determines that this social consideration can be included in the approach to a municipal public contract as a condition of contractual performance, because the requirement is considered essential for the performance of the contract and is imposed as an obligation on the contracting company to guarantee parity in the profiles and professional categories of the people entering into the contract or in the development of positions of managerial responsibility in the performance of the contract.
- > In the performance of a public contract, there may be conditions in which it is necessary to ensure the correct application of Act 11/2014. In this sense, in contracts that have a significant workforce or have citizens as the target of the service provided, it is possible to establish, as a condition of contractual performance, the authentication by the company of the adoption of codes of conduct or protocols of action to guarantee equal opportunities and non-discrimination of LGBTI persons in the performance of the contract.
- > It is also possible to establish, as a condition of contractual performance, that the contracting company adopts measures for the responsible reconciliation of work, family and personal time in relation to the people

employed in the performance of the contract, or economic or assistance measures that facilitate the care of minors or dependent persons.

Thus, the Guide already provides many guidelines for guaranteeing gender-sensitive public procurement; however, the cultural sphere has some specific characteristics in terms of the services it offers that must be taken into account in order to include clauses that have a significant impact.

For this reason, this line of action is linked to line '5.2.2. Social clauses in culture' of the government measure 'Grassroots culture and cultural sectors: right to creation, experimentation, research and cultural production'. This line proposed the creation of a working group made up of municipal staff and external professionals with the aim of establishing a series of social clauses adapted to the types of cultural services and activities contracted by the Institute of Culture. This working group will involve people with knowledge of the application of the gender perspective to ensure that this perspective is also present.

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<https://www.barcelona.cat/aqui-es-fa-cultura/sites/default/files/2021-11/Mesura%232.pdf>

The result of this group's work will be the drafting of a set of clauses that can be included in future cultural services contracting pacts, taking into account their suitability for the purpose of the contract.

5.3.5. Debate and reflection on feminist culture in the context of an international conference on cultural rights

In order to continue advancing in the reflection on cultural rights, an international conference organised by the Barcelona Institute of Culture will be held at the end of 2022.

This conference will be an opportunity to deepen the reflection on what a feminist cultural policy is and how to design and implement it. Therefore, as this issue is one of the principles of the Cultural Rights Plan, it will have to be very present and specific spaces (tables, workshops, presentations, etc.) will have to be dedicated to it, but it will also be necessary to introduce this perspective in the rest of the topics that are dealt with.

5.3.6. Communication campaign on the gender perspective in culture

Communication and cultural dissemination is strategic in order to bring changes and the evolution of public policies to the citizens. This measure of government represents the first step towards a feminist municipal cultural policy, but, above all, it represents the materialisation of a political commitment. For this reason, this first action of the measure aims to respond to the need to raise awareness among the cultural public and the general public of the importance of applying a gender perspective to culture.

The proposal is to design a city-wide communication campaign that conveys the positive impact of feminist cultural action, within the framework set out in this document. It would therefore be a reflection on gender stereotypes, on the importance of equal representation in cultural products and expressions, and on the inequalities that are reproduced in cultural dynamics in a more or less evident way.

This campaign would also serve to continue reinforcing Barcelona City Council's commitment to gender mainstreaming and feminist public policy.

CULTURE AND PUBLIC SPACE: RIGHT OF ACCESS TO AND PARTICIPATION IN STREET CULTURE

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

The city, and especially its public spaces, have an implicit cultural dimension that is shown in the general public's practices and customs, as well as an explicit cultural dimension, which is reflected in the city's heritage, architecture, urban planning, spatial organisation, design, public art, landscape and relationship with the natural environment.

This measure aims to address both dimensions, generating the necessary conditions for improving the right of citizens to express, live and participate in culture in public spaces.

Accordingly, the objectives it pursues are to:

- > Give a cultural perspective to urban planning in the city, in order to ensure the conservation of heritage, expression of memory and exercise of creativity.
- > Ensure the cultural use of public spaces and the expression of all practices present in the city.
- > Explore new forms of cultural use of public space.
- > Develop cultural action that includes reflection on, and the creation and execution of, an environmental perspective.
- > Reduce the existing imbalances between cultural uses of public space in various areas and neighbourhoods of the city.

All that, however, while bearing in mind that managing shared, public spaces involves a complexity and a series of balances that must not be lost sight of. It is necessary to plan cultural expressions in the street, taking into account the impact and affects they may have and encourage the coexistence of uses in public spaces while ensuring community harmony throughout the city.

Lines of action

5.1. The right to cultural public spaces

The lines of action included in this section respond to projects and programmes designed to become mechanisms for promoting and fostering culture in the city's streets and public spaces.

5.1.1. Barcelona Urban Art Programme

The Barcelona Institute of Culture, together with the Municipal Institute of Urban Landscape (IMPU) and the Department of Social Intervention in Public Space, is working on designing and implementing a citywide programme that will enable the development of a new system for the functioning of artistic intervention spaces using the language of urban art in public spaces.

Urban art encompasses some of the artistic trends and manifestations whose specific context and support is the public space, based on the language of the plastic and visual arts and, increasingly, even performance art. In fact, there is room for different trends and styles in the term urban art, be it graffiti, mural art, illustration, collage or light art, all of which have in common the fact they are conceived and take on meaning by being located in squares, parks, streets or on the façades of any urban fabric and with a defined and ephemeral temporality.

This urban art programme must serve to establish a system that will facilitate planning and managing the artistic interventions of those disciplines that take place in the city. In that regard we can differentiate between two broad areas of intervention. On the one hand, those interventions which take place on **walls and accessible spaces in public space**. These are small- and medium-scale interventions, which are usually easier.

On the other hand we have **large-scale interventions**, mainly on party walls [19]

← 19

In the first case, we could differentiate between two main types of lines of work. Each of them would have certain characteristics and a specific system of operation:

- > **Open walls:** those walls where anyone is allowed to develop free artistic expression using any visual discipline in specifically located and sign-posted spaces. The only requirement would be to follow a basic code of operation and coexistence in the use of the spaces.

The programme will work to make open walls available to the citizens of Barcelona in all of the city's districts and will set up a municipal information system on the location and characteristics of these spaces through a website.

- > **Regulated walls:** are walls on which interventions are carried out through any visual discipline but linked to a specific project of community revitalisation or artistic promotion. On this kind of wall, priority will be given to projects that seek involvement with the area and that are linked to the local community. These spaces are either managed by local social and cultural facilities (youth centres, civic centres, etc.) or are part of a specific social or cultural awareness or dissemination programme being developed in that neighbourhood or district.

Party walls are anonymous walls that divide properties, and although they play no role in the building's exterior appearance, they can end up exposed to public view, following urban-planning changes, in a permanently provisional state.

In the case of the second area of large-scale interventions, work will be carried out to define a protocol that establishes the characteristics and conditions that the site or surface on which the proposal is to be developed must have (in terms of location, conservation and state of conservation), as well as the criteria for developing the proposal itself.

Finally, this Urban Art Programme will also include the planning and design of the project to set up the **Centre for Urban Art and Creativity “EL CILINDRE D’HORTA”**, located at Carrer de Beatriu, 30, in the Horta-Guinardó district. El Cilindre will have to be a reference point in the field of urban art, providing artists and the public with information, support, resources, training and dissemination of urban art. It will also become a centre for research and reflection on these expressions, from a cultural, experimental, innovative, anthropological and contemporary perspective, in constant dialogue with other cultural spaces in the city and providing support for urban art projects arising in other areas.

The functions and services to be included in this new benchmark of urban art in the city are as follows:

- > Information and advice point on urban art.
- > Reference point for municipal programmes and actions related to urban art and experimental artistic practices in public spaces.
- > Both informative and awareness training and also specialised training.
- > Promoter of artistic projects and programmes linked to the local area.
- > Exhibition and outreach space both indoors and outdoors.
- > A space for meeting and reflection on promoting urban art and its different artistic manifestations.
- > A space for the support and inclusion of urban art creation projects.
- > A space with an international perspective and connections with other facilities and projects of similar characteristics.

The centre will also act as the central node of a proposal for an urban gallery in the public space, and will have the Espai Boca Nord youth centre on the one side and the Plaça de Botticelli square on the other.

This project is the result of the joint efforts of the Horta-Guinardó district, the Barcelona Institute of Culture and the Municipal Institute of Urban Landscape (IMPU).

Finally, it will be necessary to maintain and expand the resources and support for the urban art entities and projects that are being developed in the city in order to enable the development of a diverse and representative ecosystem of players, as is the case in other cultural sectors in the city.

With regard to the planning and development of public spaces, artistic intervention features must be incorporated into the use plans to enable the most suitable spaces where interventions can be carried out, both in terms of accessible walls and large-scale interventions, to be designed in advance.

5.1.2. Cultural superblocks

The superblocks project has taken a step forward in recent years and 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 accommodate various expressions and ways of life of city residents. It is therefore necessary to go a step further and institutionalise the cultural use of the superblocks.

The cultural superblocks programme will be integrated into the design of the new squares and green hubs that are being created in various city districts and neighbourhoods. It is a matter of adding people's cultural needs to the new spaces by means of different mechanisms:

- > Inviting and promoting the participation of local cultural players from the area (cultural facilities, organisations, companies and professionals) in the diagnosis and proposal processes that are developed in each of the project spaces within the Barcelona Superblocks.
- > Incorporating specific features in the urban design that facilitate the cultural use of the streets and green hubs such as, for example, strategically located lighting and energy points to facilitate the holding of shows or concerts, or fixed and mobile structures that can act as stages.
- > Promoting the activation of cultural use of the superblocks by cultural facilities and players in the city.

5.1.3. Rambla Cultural Line

The global transformation project for La Rambla contains a specific cultural strategy that includes a whole range of actions aimed at constructing a new everyday La Rambla experience, through the cultural and community practices of local residents. This strategy is coordinated by the Barcelona Institute of Culture, the Ciutat Vella district and the municipal company Foment de Ciutat.

The "Rambla Cultural Line" is being rolled out in three broad lines of work:

- > Promoting local cultural and community activity on the public highway through the "Àgors Rambles", as well as the participation of the wide range of cultural facilities located on the avenue itself.
- > Linking the avenue with cultural events in the city that did not have a presence there or which, if so, did not share a joint promotion context or strategy.
- > Creating a collective image of La Rambla as a space for receiving and producing local culture and benchmark activities that promote it.

The **Àgors Rambles** are an opportunity for creating new spaces for culture on the public highway. They are not closed spaces for cultural programming but can coordinate different cultural proposals in different parts of La Rambla. There are currently three kinds of functioning agoras:

- > **Àgora Radiofònica**: a radio space set up in a florist's kiosk in disuse that aims to give a voice to La Rambla local residents, organisations,

institutions, events and communities, with a view to recovering this emblematic avenue for the people of Barcelona. Ràdio Rambles broadcasts programmes from the Cultural Line of the project for the transformation of La Rambla, but also programmes from organisations, groups and institutions that applied for the first public call.

<https://xrcb.cat/ca/radio/radio-rambles/>

- > **Àgora Infantil:** work is being done with the Andreu Nin Library to offer children's entertainment on a fortnightly basis at Pla del teatre during the spring, summer and autumn months. This agora draws children and families to the heart of La Rambla.

<https://ajuntament.barcelona.cat/lesrambles/es/el-agora-infantil>

- > **Àgora Musical:** a musical stage space created in Plaça Reial with different cultural players such as the district's music schools, concert halls and cultural facilities in the Rambla area to offer concerts with the aim of bringing local audiences to this emblematic space.

<https://ajuntament.barcelona.cat/lesrambles/es/el-agora-musical>

As far as **city and neighbourhood cultural events** are concerned, the actions carried out to date have focused on ensuring that certain festivals and cultural events in the city take place along the whole or in a part on La Rambla. For example, BCNegra was set to be held on La Rambla (in the end it was online due to health restrictions) and the inauguration of the Raval(s) community festival was held on the Rambla de Canaletes. It has also given support to other initiatives promoted by local groups and entities directly involved in promoting La Rambla.

Finally, **creating a collective image of La Rambla** represents the determination to transmit, with and through work shared with the social and cultural players involved, the possibility of recovering for the people of Barcelona, above all the people of La Rambla, both its facilities and its public thoroughfare as an emblematic space for receiving and producing culture.

5.1.4. Overflow of cultural facilities

This line of action responds to Barcelona City Council's desire to place people at the centre of the planning and organisation of public space, taking space away from vehicles and creating new spaces for social and cultural encounters, relations and expression. It carries on from the "Cultural Superblocks Line" (5.1.2) of this measure, which notes the desire to promote the active participation of cultural facilities and players in the cultural dynamisation of superblocks and green hubs. However, we need to go a step further and define new programmes and guidelines that change the way the city's cultural facilities operate.

With this line, a series of short and medium-term actions are aimed at ensuring that cultural facilities outgrow their physical space and open up to the public space.

One of the key factors for rolling out this line is designing the cultural projects of the city's cultural facilities as phenomena that transcend their walls. In other words, regarding cultural projects as proposals that are rolled out in, and have an impact on the surrounding area, **an approach that must include considering**

nearby public spaces as places for scheduling and carrying out a facility's regular cultural programme, as well as its strategy for community animation and action.

Implementing this line includes analysing the possibilities and needs of each facility, taking into account their location and surrounding area. Some of the measures that will gradually be implemented on various levels include:

- > Incorporating into all public tenders for running and managing these facilities the obligation to analyse the adjacent public space in order to make a proposal for regular dynamisation and activity programmes.
- > Defining, agreeing and putting into practice the resources and tools necessary for both the ICUB itself and the districts to promote the use of the adjacent public space as a space for cultural programming and activity involving the facilities that depend on each other.

All these actions will be designed in collaboration with the city districts, to ensure the specific features and needs of each neighbourhood and facility are taken into account.

5.1.5. Consolidation of the link between culture and sustainability

Barcelona City Council has a long history of raising awareness and disseminating information about the climate emergency and all the related issues. A large number of programmes, spaces for reflection, activities and exhibitions are generated over the course of the year through the Environmental Facilities Network (Fàbrica del Sol, manufacturing workshops, the Beach Centre, environmental classrooms, etc.) and also thanks to citizen programmes and networks (More Sustainable Barcelona, Citizen Sustainability Council, etc.). However, all this work is carried out in parallel with that of the cultural facilities, sectors and players, many of whom are also working along the same lines. While we understand that the climate emergency is a global challenge, it is more important than ever to join forces from a local perspective.

Following this line, therefore, a **framework will be created to consolidate all the activities and programmes** that are already being developed from the cultural sector and that aim to raise awareness and encourage reflection on climate challenges and sustainability.

In the process of developing this new framework, we can already point out some actions to study and evaluate:

- > Broadening the focus on sustainability in culture within the Grants and Subsidies Programme.
- > Incorporating a line of work on sustainability, culture and the climate emergency in the Citizen Culture Office (OCCU). The OCCU will become the municipal reference space for reflection and critical debate on the city's cultural policies, with the aim of ensuring these debates reach and interest not only cultural professionals but also the general public. In that regard, the debate on the relationship between culture and sustainability, defining sustainable cultural development and the synergies between environmental, social and cultural policies are some of the issues to be addressed.

- > Taking advantage of the use of public space and green spaces in the city that host cultural programmes, festivals and celebrations in order to publicise and highlight these spaces.
- > Taking the line of work of the Barcelona Film Commission and the Catalunya Film Commission as a reference, provide resources and guidelines for action to ensure sustainability in audiovisual productions.

5.2. Right to artistic and cultural expression on the streets

The lines of action set out in this section respond to actions to protect and facilitate the cultural players in particular, and the public in general, so they can make cultural use of Barcelona's public space.

5.2.1. Regulations governing street music

Following intensive research and joint reflection by the ICUB (through the Cultura Viva programme) artists' collectives, the heads of the city's districts and the Area of Ecology, Urban Planning, Infrastructure and Mobility, 2019 [20] saw the launch of the programme "Barcelona Music on the Streets". A new regulatory framework was defined at the same time to regulate this activity throughout the city.

Throughout history, playing music on the street has been a cultural exchange that has allowed access to live music, experiencing and getting to know new styles and a variety of instruments. However, this activity has not always been seen as a form of cultural enrichment and it has often been managed from a public order perspective. The aim of transforming this activity into a cultural project is to give it a new meaning, reassigning the cultural and relational value it confers on public space, while respecting its coexistence with other uses of the city.

The project proposes a huge leap in scale. Until now it was limited to the exceptional nature of the Ciutat Vella district but, following the change in how licences are managed, it will be possible to extend it to all city districts. Over the course of 2022, the number of music spots in the city will increase to around 50, [21] which will lead to an increase in the number of musicians authorised to play music on the streets by means of a much more flexible and transparent access mechanism to the project.

One of the first missions of the project is to dignify the activity of street music and all the artists who want or need to do it. That is why, among other things, it establishes and promotes mediation with all the players involved and seeks processes and activities that allow a greater harmony between artistic activity and other uses of public space.

Moreover, this project also encourages the community of participating musicians to share responsibility and participate in designing and managing the project, establishing mechanisms for proposing improvements and new ways of organising themselves.

5.2.2. Working group on the use of public space for popular culture shared with the districts: "Events in public space"

This is an initiative that will also be reflected in the sixth government measure rolled out under the Barcelona Cultural Rights Plan: "Popular Cultures: the right to popular and traditional cultural practices as spaces for participation and social cohesion".

20 →

The project originated in the Ciutat Vella District in 2001 and the ICUB took over running it in 2019.

21 →

Joint work is being carried out with the technical and management teams of all the districts to identify the best places to locate a street music spot, taking into account the needs of the participating musicians, the social and commercial dynamism of the neighbourhood and respect for rest and other civic activities

For the purposes of facilitating the use of streets as ideal spaces for demonstrations and meetings of groups taking part in popular and traditional culture, while establishing a clear and fair framework that respects all their uses, an ‘Events in public space’ working group has been created, putting special emphasis on **popular street culture** activities. It is a technical working space led by the body in charge of territorial coordination at City Council level, with representatives from the districts and also the municipal areas of culture, urban planning, and prevention and safety.

Streets need to become suitable spaces for manifestations of popular culture, so they can be enjoyed and to facilitate their integrating and cohesive side, while ensuring that such manifestations are held in total safety both for the players and participants or watching public, and are compatible with other uses and the lives of local residents. Such safety must include the risks that arise from the activity itself, as well as maximum respect for the rules of civil behaviour and community life.

The committee will be specifically tasked with the following work:

- > Harmonising the administrative processes and user criteria of public spaces while facilitating fair access for the various cultural groups and making their use compatible with safety and civic coexistence.
- > Setting out improvements for processing permits for holding activities.
- > Promoting the design of public spaces as sociability spaces with specific approaches to cultural diversity and to the cultural activities of young children and young people.
- > Preparing an annual calendar of activities in the field of popular cultures with a specific approach to neighbourhood events, ensuring a measured distribution over time and some coordination.
- > Having well-informed mapping on public spaces and their features for hosting activities, as well as an annual calendar of their occupation and volume of activities.
- > Facilitating the comprehensive management of events by their associations and of their demands in each district, not just in connection with the need for infrastructure but also other services relating to the activity, as well as its monitoring and assessment.

5.2.3. Decentralisation of the cultural offering

For some years now, Barcelona City Council has been setting up multidisciplinary exhibition circuits: the Barcelona Cultural District, the “Temporals” programme, “Pantalla Barcelona”, the “Quinzena Metropolitana de Dansa” and “Sala Barcelona” are the main benchmarks for this commitment to exhibitions. They all seek to decentralise the cultural offering by taking it to the neighbourhoods while improving work opportunities for the creative sectors. Likewise, the city’s major events and festivals, such as the Open City Biennial of Thought, the City and Science Biennial, the Mercè and Grec festivals, have also been the focus of programming and cultural dynamism spread throughout the city’s various neighbourhoods and districts.

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. Likewise, this line seeks to set clear

Other actions linked to decentralising programmes can be found in the first Government Measure of the Cultural Rights Plan “Culture in the neighbourhoods and community action: right to cultural practices and new centralities”.

Available online at: <https://www.barcelona.cat/aqui-es-fa-cultura/sites/default/files/2021-11/Mesura%231.pdf>

guidelines that promote support for those initiatives arising from the neighbourhoods and districts that are intended to have an impact on the city. In other words, festivals, programmes or other singular projects arising from the initiative of district institutions or entities must be made visible and reinforced to show the polycentric nature of the city with regard to generating cultural projects and content. [22]

5.2.4. Working group on the Sant Joan bonfires

The tradition of lighting bonfires on the night of Sant Joan (St John’s Eve) goes back a long way and in Barcelona, despite the fact it has declined a lot in recent decades, there are still groups, associations and local residents that keep it alive.

The relationship between the summer solstice and fire has been maintained since the time of the earliest Mediterranean civilisations, who even then celebrated the shortest night of the year by lighting fires. Throughout history, this ritual has survived in different circumstances, but the bonfire tradition has been maintained thanks to its social, collective and ceremonial nature.

Given the drop in the number of bonfires in the city, in 2019 the #CrememBarcelona platform was created, made up of people and organisations linked to Barcelona’s bonfires, as well as individual followers of Barcelona’s festive scene. The aim of this platform is to protect the Sant Joan bonfire tradition and, in order to guarantee that protection, it is calling for Sant Joan night in Barcelona to be declared a cultural asset of local interest (BCIL), as regards its intangible side.

In line with Barcelona City Council’s commitment to the use and expression of culture in public spaces and to promoting, respecting and protecting expressions of popular culture, a **working group will be set up comprising people linked to the platform and the different areas of the City Council** concerned (Directorate of Memory, History and Heritage and the ICUB’s Department of Cultural Heritage, the Area of Environment and Urban Services attached to the Office of the Deputy Mayor for Ecology, Urban Planning, Infrastructure and Mobility, the Area of Prevention and Safety, and the Heritage Planning and Coordination Services Directorate), to analyse and evaluate the possibilities of recognising the Sant Joan bonfires as a cultural asset of local interest (BCIL).

5.2.5. Night Committee

Night management is an area with many variables that requires a clear strategy that can respond to as many related needs and challenges as possible. Combining local residents’ right to rest with economic activities, the use of public space, leisure and cultural activity is a complex task that needs to be addressed.

In recent times, the restrictions resulting from the health situation caused by Covid-19, the banning of night-time leisure activities and opening-time restrictions have caused serious problems with crowds of people gathering in public spaces at night. Understanding these mass gatherings as irresponsible acts simplifies dynamics and behaviour that very often respond to the real needs of broad groups in the city. However, disputes over night-time activities go back a long way. In the cultural sphere, the night is associated with certain types of cultural practices, expressions and programmes. Club culture is a clear example of this, and Barcelona is a benchmark city in Europe for this type of musical activity and programming.

Based on Barcelona City Council’s commitment to protecting cultural expressions and sectors that generate wealth in all senses (cultural, economic and social), but

without ignoring the problems and conflicts that are generated in the city, night management must be approached from a cross-sectoral perspective.

Accordingly, we will **study the setting up of a Night Committee as a municipal analysis and decision-making body** made up of representatives of all the areas and councillor' offices concerned (Office of the Deputy Mayor for Ecology, Urban Planning, Infrastructure and Mobility, Office of the Deputy Mayor for Prevention and Safety, Councillor's Office for Climate Emergency and Ecological Transition, Barcelona Institute of Culture, Territorial Coordination and the districts). The aim of this committee will be to devise a shared strategy for action that will enable the necessary balances to be found in order to define actions.

5.3. Right to urban planning with a cultural perspective

The lines included in this section respond to the desire to move towards integrating the cultural perspective into the design, planning, interventions and city planning regulations, in the same way that in recent years the feminist perspective has played a key role in transforming the urban model.

However, this new perspective must be based on the paradigm of cultural rights, guaranteeing diverse cultural use and participation in public spaces by citizens, and recognising the role of the city's cultural fabric in promoting cultural practices and access to them.

5.3.1. Protecting music in urban planning regulations

The number of music halls and live concerts in Barcelona has gradually been falling in recent years. There are various reasons for this fall but one of the most common problems in music halls stems from disputes with local residents who complain about the noise, either as a direct result of the programme or due to the crowds of people at the entrances and exits.

Good soundproofing and respect for the rest of local people are priorities for the City Council (municipal investment in improving private venues and regulatory changes made to the Live Culture Venues are examples). However, it is also necessary to find formulas that guarantee the survival of the city's musical richness, protect consolidated cultural players and promote the birth of new projects.

For years now the United Kingdom has been working on a model based on the **agent-of-change principle**. It starts from the idea that when a person, company or authority (agent) introduces a new use of land it is responsible for managing the impact of that change. The clearest example is when a new housing development is built next to a concert hall or music club already in operation. The change of regulations based on the agent-of-change principle establishes that, in actions to ensure that the new development (the new residential building, for example) can be effectively integrated with existing businesses and community facilities (such as a concert hall), the new agent is responsible for all the adaptations required to mitigate any nuisance caused by the pre-existing facilities.

Taking the agent-of-change principle as a reference, **an analysis will be carried out to review the urban planning regulations** that apply to new housing developments, shops or new public or private facilities in the city so that they take into account the pre-existing cultural establishments, respect their uses and take charge of the adaptations that each project requires for it to be integrated into the area's fabric and cultural activity.

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https://dibaaps.diba.cat/vnis/temp/CIDO_dogc_2010_09_20100907_10239085.pdf

5.3.2. New uses for the city's green spaces

Decree 112/2010, of 31 August, which approves the Regulation on Public Entertainment and Recreational Activities, determines the requirements, limitations and characteristics of these activities. The Decree contains a catalogue of the activities that are regulated by this regulation: public performances (representations, performances, exhibitions, projections, competitions or other types of entertainment or leisure activities, performed in front of an audience, and carried out by artists, performers or actors) and recreational activities (music bars and restaurants, discos, dance halls, function rooms, concert halls or café theatres).

The regulations also distinguish between ordinary public entertainment or recreational activities (which take place on a regular basis in fixed or temporary establishments) and those of an extraordinary nature (which take place in establishments that have a licence for an activity different from the one intended, or in a space open to the public or in other establishments that are not considered to be places open to the public). In accordance with current regulations, a maximum of 12 extraordinary events or recreational activities may be held each year.

Cultural activity and programming is diverse and can include different types of activities. Cultural facilities and players, and the use they can make of public space, can be very diverse and have different needs at different times. A specific problem arises when cultural players want to make use of a public space (square, park or street) that has the urban planning category of a road or park to carry out cultural activities that arise from their regular activity.

According to current regulations, roads and parks do not have a recreational or entertainment use and, therefore, any cultural use of them is limited to a maximum of 12 shows or recreational activities per year. This line of action proposes to study **modifying the use of those areas that come up against this limitation in order to guarantee the cultural use of public space. Work will be carried out to create a specific use within urban planning code 6 (urban green)** that will allow entertainment and recreational activities in such a way that they will become ordinary activities and not be limited in number. However, it will be necessary to impose limits and conditions in the environmental project for each area to ensure that the activities that take place there are not a nuisance to the public and that they are safe for users and spectators or audiences.

However, this amendment to the use of urban planning code 6 (green space) must only apply to those spaces associated with municipal cultural facilities in which cultural activity needs have been detected that exceed the limit of 12 per year.

The changes that will be studied on the basis of the needs detected are as follows:

- > Change in the use of the Fabra i Coats site.
- > Change in the use of the Montjuïc Castle second enclosure and moat. According to the latest Plan for the Use of Montjuïc Mountain, the Castle's first site is classified as 7 (facility), so activities there would not be limited to 12 a year. However, the second site and the former moat are classified as 6 (urban green).
- > Change in the use of the Àgora Berta Càceres at Parc de les Glòries. The whole of the new square, which includes a cultural agora, is classified as 6 (urban green).

The changes to the specific green spaces will be studied and agreed with the districts they are located in, to ensure an overall perspective of the impacts these changes could have in each area.

5.3.3. Housing for artists in the new cultural facilities

The government measure “Grassroots Culture and Cultural Sectors: the right to creation, experimentation, research and cultural production” included as one of the pillars of the new municipal system of creative residencies an increase in the supply of housing for artists and creators. Besides creating the new housing already programmed at Vil·la Joana (Collserola Park) and the Muñoz-Ramonet spaces (Carrer de Muntaner), in addition to the five existing ones, this line goes one step further by specifying the municipal commitment to include flats for artists and creators in the plans for new cultural facilities in the city.

The amendment to the General Metropolitan Plan (MPGM) will regulate the system of public housing for specific use [23] in the city, incorporating as a complementary use housing for artists in new municipal cultural facilities that include artistic or cultural creation and/or production among their planned activities. A maximum of 30% of the surface area of the facility and up to a maximum of 350 m² of built space above ground level, located in the same facility, may be used for this complementary use.

← 23

Public housing for specific use refers to land destined for housing use, but specifically to meet the temporary needs of certain groups of people. Source: Consolidated Text and Regulation of the Urban Planning Act (TRLU)

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

Mission

To promote digital rights based on the uses of new digital technologies as a fundamental area guaranteeing the right to participation, transparency and access to cultural content.

Goals

Having once again brought to the fore subjects such as freedom of expression, data privacy and open-source technologies, the international debate on digital rights and their relationship with cultural rights has called for in-depth reflection on internet neutrality and the free circulation of culture, knowledge and information.

For the purposes of ensuring their values and perspectives are at their most democratic, digital innovation policies in Barcelona are based on digital rights and free, open-source technologies, especially in their social and cultural aspects.

Given the above, the goals of this government measure are as follows:

- > To promote access to artistic and cultural content and open-data systems.
- > To promote and support communities linked to digital culture, to prototype and respond to new local and global challenges.
- > To generate collaboration networks and projects with other national and international institutions.
- > To design new regulatory municipal frameworks that have a positive effect on citizens' digital rights.

Lines of action

5.1 Right to access cultural digital content and media giving priority to open-source licences

The lines of action featured in this section correspond to projects and programmes designed to promote digital, cultural democratisation as well as access and creation, with accessible and re-usable digital cultural heritage.

5.1.1 Consolidating and extending the Open Archives programme

The Open Archives project works to promote the concept of digital archives as a common cultural asset. Many cultural institutions have made great efforts over the last few years to digitise their collections, with the aim of making them available to the public, but they have been hampered by technological and management difficulties regarding intellectual property rights. Numerous community citizen initiatives have also started digitalising their cultural heritage. Open Archives aims to create an experimental environment with a participatory innovation lab format, to democratise access to the cultural digital archives of institutions and communities alike, as well as develop the technological skills of communities by implementing cultural projects with a social return and citizen participation. [1]

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<https://www.barcelona.cat/cultur-aviva/ca/projecte/arxius-oberts>

Open Archives explores new ways of presenting digital archives through cultural narratives. It encourages the generation of new archives from the perspective of digitalising cultural heritage, tangible or intangible, accessing cultural content not previously accessible, and recovering historical memory, as well as identifying neighbourhoods and their communities through their archives and cultural digital content. The project is coordinated under Barcelona Institute of Culture's Living Culture programme, and works with the Department of Memory, History and Heritage and the Department of Innovation, Knowledge and Visual Arts to assess the city's digital archives, jointly identifying their potential and how we can present and use them effectively.

It was launched towards the end of 2018, based on a research-action process around the state of the art of the GLAM (galleries, libraries, archives and museums) and community digital culture sectors. During the research stage, local and international digital archives, collections, files and assets were mapped, and cultural institutions, communities, associations and actors working on this subject were also identified. During the launch process, participatory design spaces were created with the aim of characterising the functions of an open-source digital platform for storing, managing, displaying and accessing digital cultural archives. These specifications have been used as the basis for reaching a collective consensus on what we understand by open digital archive, from the point of view of access, publication and description, as well as its possible uses and degree of circularity.

Based on the information gathered, interests detected and needs identified, between 2020 and 2022 progress has been made with regard to the following goals:

- a) Designing the functional screens of the open-source tech platform.
- b) Co-designing and rolling out three pilot tests on the ground, working jointly with both public and community archives.
- c) Launching an experimental Beta platform, for demonstrating and displaying the prototyping developed in the process.

- d) Identifying the problems within the legal framework governing intellectual property that put obstacles in the way of making content available with legal security.

As regards community practices, it is necessary to understand the Open Archives ecosystem as a cultural digital citizen lab with three dimensions:

- > Digitalised and licensed open-source heritage: Open data and open content.
- > Online platform: Open digital resources (open-source software) for providing access, managing, processing and displaying data.
- > Citizen lab: Relational space (face to face or online) for exploring and designing new relations between data and tools, through a panoramic approach.

All digital content, resources and manuals generated around Open Archives and which document the production process of the Open Archive pilots are, where possible, licensed in open code with the aim of making it easy for anyone to reproduce, adapt, circulate and reuse the knowledge, content, IT codes and pilot tests generated in Open Archives as a form of cultural democracy.

The Open Archives platform currently has over 900 items from the city's digital heritage available for consultation, as well as six online exhibitions and digital narratives created in accordance with the aim of reusing and highlighting this content. The project is set to expand between 2022 and 2024, by opening it up to association and citizen community archives, connecting 36 collections between publicly and community-managed archives, and carrying out 12 pilot tests for creating exhibitions and narratives.

5.1.2 Fostering synergies between community digital culture projects under the Living Culture programme and the Open Archives programme

There are a series of community projects under the umbrella of the Living Culture programme which are also cultural digital content generators in ordinary, everyday activities with a public-community logic.

These projects are a way of creating citizen cultural heritage from a community perspective. By way of example, but by no means exhaustive, we can mention three of the most active.

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<https://www.barcelona.cat/culturaviva/ca/projecte/xarxa-de-radios-comunitaries-de-barcelona>

Barcelona Community Radio Stations Network: The Community Radio Stations Network (XRCB in Catalan) is being developed as a platform working in collaboration with several community radio projects in Barcelona, based on recognition of their enormous decentralised value and their capacity for self-management, with the aim of building networks that enable their impact to expand and ensure they can be reproduced. Which is why the XRCB is building commons and open-source techno-social infrastructures. That way all the software and resources that are produced will be available to the communities that need them, for the purposes of creating new spaces for research, design and production of a public-community nature in the realm of local radio broadcasting.

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<https://www.barcelona.cat/culturaviva/ca/projecte/la-veinal-tv?viewMode=full>

La Veïnal TV: La Veïnal is a community TV idea for Barcelona, faced with a collective need for coordinating the voice of local residents. It is working on creating

a TV channel through a website that can become a grass-roots, cross-cutting communication tool with a community logic and act, at the same time, as a new television model that guarantees freedom of expression and the right to information for all Barcelona residents. By providing participatory and training workshops in several neighbourhoods, La Veïnal is attempting to bring about a change of cultural hegemony through neighbourhoods and local residents themselves. It believes there is a need for a new participatory, communication and communal paradigm that creates social narratives and explains what is happening to us as individuals and as a society.

Arnau Itinerant: The new Arnau Itinerant theatre is an artistic project that brings together the performing and live arts, community projects and recovered memories in Paral·lel. Following the example of other initiatives, such as the Ateneu Popular 9 Barris and the Teatro del Barrio de Madrid, the new Teatre Arnau stands apart owing to fact it is municipally owned and community managed, i.e. that it is the local residents who select the artistic projects making up the programme with the aim of bringing dignity to cultural professions by preventing them from becoming more precarious, as well as feminising and decolonising them. In addition, the programme they design every year reflects the roots they are sinking in the three neighbourhoods that surround the old building, and that is turning the theatre into an urban asset on Av Paral·lel. Arnau Itinerant is a theatre that will do more than just theatre. It is intended to be an empirical testbed for experimenting with other ways of creating and managing. Commitment, cooperation and activism are part of the DNA of the projects planned from 2018 to this day (five shows, 11 artistic and community projects, and an online archive).

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<https://www.barcelona.cat/culturaviva/ca/projecte/teatre-arnau?viewMode=full>

For the purposes of boosting the creation and knowledge of these archives, initiatives will be launched to improve collaboration between the Living Culture programme projects and possibilities for disseminating and reusing the digital heritage that Open Archives offers.

5.1.3 Encouraging reflection on the relationship between digital culture rights and licences

Actions will be promoted to work on the field of cultural rights from a legal and regulatory point of view, and to generate a municipal action protocol with the strategic objective of broadening the scope of digital rights for the cultural ecosystem.

Intellectual property legislation has the difficult task of finding a balance between protecting the social side of general interests and the monopoly granted to holders of intellectual property rights. All legal traditions concur in their doctrine that granting absolute monopolies to copyright holders would be very harmful to progress in the arts and knowledge. Legislation grants copyright holders exclusive personal (moral) and property rights. However, as with ordinary property rights, intellectual property rights are not absolute. The mechanism used by legislation for regulating the use of protected contents under certain conditions is to establish limits or exceptions that allow the use of protected works in accordance with intellectual property legislation without authorisation from copyright holders. *Limits* and *exceptions* are not interchangeable concepts. Exceptions are directly uses of third-party works that are not considered copyright exploitations. Limits, however, are acts that allow, for various reasons, copies that are unauthorised by the copyright holder of the work copied. Copyright holders are unable to oppose such copies but receive a compensatory payment through remuneration rights.

The limits system is subject to constant review, to adapt it to technological advances and prevent intellectual property from becoming an obstacle to innovation. The emergence of digital environments has also made it necessary for limits to be redefined so those that already existed in the analogue world can be applied to the digital sphere and adapted to the new types of use arising in it, and which put protected contents in more vulnerable situations, given that technical media enable a greater number of copies to be made without any loss in quality. Legislative activity over the last few years to adapt to the new environment has been very extensive but such amendments and adjustments to limits have made absolutely no difference to the uses of protected contents for incorporation into works protected by intellectual property to create new artistic works or incorporate them into archives.

The limits and exceptions established by each country's intellectual property legislation which allow use without the authorisation or consent of the copyright holder of protected works are regulated differently according to the jurisdiction: Exceptions in the United States that allow the use of a work without the need for requesting a copyright holder's consent fall within the doctrine of Fair Use and do not entail any type of obligation or additional payment. Such limits in Continental Europe, however, appear with a completely different legislative technique based on a closed system of narrowly defined limits or exceptions and which are usually restrictively construed, almost invariably in favour of the copyright holder of the work copied. Some limits are compensated with payments through simple remuneration rights, as in the case of private copies, use of contents by aggregators or library, museum or archive loans or use of orphan works. The determining factor for archives will be whether the applicable legislation is for closed- or open-limit systems.

There are several reasons justifying the existence of limits to a creator's exclusive exploitation rights. It was initially to safeguard fundamental rights such as freedom of expression and right to information, as well as general interests such as education, the right to culture and carrying out the activities of certain cultural or academic organisations, or the effectiveness of public authorities. The path to digitalisation also saw the appearance of more technical limits (the "technical" copies necessary for the proper functioning of telecommunications) as well as justifications relating to competition and innovation. Defining these limits or exceptions in the exercise of exclusive copyrights has been one of the most hotly disputed issues of the latest EU directives and their steady incorporation into the legislation of its various member states. The rapid development of technological changes showed the need for these limits to be adaptable to and flexible in new situations.

It is states, and not cities, that have the jurisdiction to legislate in intellectual property, but a city can lead the way and create a state of opinion giving rise to a change of regulations in the long term. Accordingly, the Department of Innovation, Knowledge and Visual Arts will carry out the task of diagnosing regulations to identify legal uncertainties in the projects which, for the sake of freedom of creation and expression, put contents protected by intellectual property rights at the disposal of the public but which do not undermine the exploitation of the works or legitimate interests of their copyright holder.

5.1.4 Generating synergies between city and international art and science projects, starting with the Casa Muñoz Ramone Art, Culture and Science Centre

The buildings left in legacy by the Barcelona-based businessman Julio Muñoz

Ramonet, at Carrer de Muntaner, 280-292, and built between 1917 and 1921, will become a unique centre dedicated to art, culture and science.

The new facility aims to highlight and convey Muñoz Ramonet's legacy from several perspectives, while generating knowledge and critical debate on art, culture and science at the same time. The centre will be a neighbourhood-scale facility with local uses open to local residents, not just for holding cultural and leisure activities but also as a place for reflection and disseminating ideas about art and the new knowledge paradigms. In that regard, it will also have a city scale, as a unique facility, and an international scale, as a benchmark centre combining heritage value and 20th-century collecting with 21st-century artistic and scientific creation.

In short, the new facility will be a meeting point for every initiative launched by the city in the fields of art and science and, at the same time, be capable of becoming a centre for creating new projects, where the intersection of culture and digital arts has to be one of the lines of work. Moreover, in keeping with and following the experience of the city's creation factories, part of the buildings left as Julio Muñoz Ramonet's legacy will be allocated as temporary residencies for artists and scientists from other countries or cities.

Renovation work is expected to go out to tender in the autumn of 2022, to equip the centre for accommodating artistic residencies.

5.1.5. Continuing to work on finding new opportunities for collaboration with science and technology institutions, along the lines initiated by the international Collide programme, in collaboration with Arts at CERN

One line of work that has to be specified over the coming months is how to continue the experience started with nuclear research centre CERN under the Collide programme. Collide is an artistic residency competition organised by the central programmes of Arts at CERN, the main art and science programme promoting dialogue between artists and physicists at CERN.

Barcelona City Council reached an agreement with CERN to collaborate under the Collide International programme between 2019 and 2021. The collaboration involved an annual call for artists of every age and nationality to propose artistic projects inspired in the scientific research and innovation being carried out at CERN and to start developing them in collaborative creation spaces such as the Fabra i Coats Creation Factory.

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<https://www.barcelona.cat/barcelonaciencia/ca/art-i-ciencia/interseccions-entre-art-i-ciencia/premi-collide>

Each of these calls is for the award of a three-month residency to an individual or group so they can expand their research and innovate. The first two months of the residency are spent in Geneva at CERN itself, and involve working in contact with professionals in the field of particle physics, engineering, information technologies and the world of laboratories. The third month is a stay at a Barcelona creation factory. Residents have an opportunity during this second stage in Barcelona to expand and apply their research through the city's scientific and cultural networks.

Thanks to the participation of the Institute of Culture and the City Council, Barcelona is the third city to collaborate with the programme, after Linz (in collaboration with Ars Electronica) and Liverpool (in collaboration with FACT).

The aim behind the Collide Award is to challenge and transform the way art and science are perceived and how science can have an influence when it comes

to creating new ways of expressing art. As mentioned, the City Council has an explicit commitment to this line of work, research and experimentation, which is why it must continue to look for new partnerships to develop new projects, as in the case of the Collide Award, Barcelona can carry on exploring ways of relating science with art.

5.2. Right to data and technological sovereignty in the cultural field

The lines of action described in this section correspond to projects and programmes designed to make socially responsible and non-extractivist, techno-ethical ICT solutions available for accessing, offering and producing cultural media content and services.

5.2.1. Pilot plan for a municipal open-source digital platform to experiment in new audio-visual and transmedia formats.

The pilot plan proposes co-designing, prototyping, validating and launching an open digital cultural public-community platform in collaboration with the local cultural cooperative ecosystem, as well as grass-roots and community artistic creation groups. The challenge is to offer the city's cultural creators an alternative to the current content-streaming platforms which allows them to receive a fairer return, from some coordinates of the fair, ethical, socially responsible and mutually supportive digital economy.

The result will be an open-source digital culture platform inspired in the Decidim platform and interoperable with the Goteo crowdfunding and ticketing platform, integrated into a payment gateway and accessible through a web portal based on the Decidim platform and code. The technology will be licensed in open source code and local digital cultural content creators will be directly involved in its design and governance, along with Barcelona's cultural cooperative ecosystem, and beneficiary communities and audiences, as well as the local cultural fabric's media-production infrastructures and facilities, through cultural content creation pilot tests. The pilot tests consist of a series of participatory, audio-visual, cultural and artistic experimentation processes.

The platform's prototyping process will enable experimentation with several economic, social and ecological sustainability models, based on inter-cooperation through cooperative investments in combined tangible (servers, network) and intangible (cultural content, inter-cooperative business model) assets. The aim is to model the various possibilities for sustainably offering users a service of access to live, pre-paid and/or on-demand cultural content, with mechanisms such as pay-per-view, membership, donations to specific creators, crowdsourcing and matchfunding.

To launch this platform, a pilot test will be coordinated within the Living Culture lab framework, to implement a pilot prototype project and deploy an experimental joint infrastructure. The first stage (November 2022 - April 2023) will involve researching requirements and functions carried out with projects from the Living Culture lab environment and a sample of local cultural spaces (a community centre, a creation factory and a municipally owned museum), while the second stage (May 2023 - December 2023) will involve a test on the experimental platform, which will be subject to a participatory process with a wider group from the city's ecosystem to validate the scenarios for its use. The goal of the project, to be implemented during 2022-2023, is for the tool to be available at the end of this

period with a sufficient level of maturity for regular use by Barcelona City Council services and departments and by local facilities, as well as to reduce annual costs in subscriptions to multinational payment platforms and improve the service.

5.2.2. Launching a support and co-funding programme for social video games

Based on the experience of [GameBCN Barcelona](https://gamebcn.co/) and the Ars Games' Gamer Space project at Zona Nord de [Ciutat Meridiana library](https://ajuntament.barcelona.cat/biblioteques/bibzonanord/ca/ca-nal/zona-gaming), backed by the university and several public authorities, we are proposing a change in perspective, a new way of learning, designing and producing video games, from a more social perspective and within the social and solidarity economy, incorporating matchfunding as a co-funding lever.

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<https://gamebcn.co/>

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<https://ajuntament.barcelona.cat/biblioteques/bibzonanord/ca/ca-nal/zona-gaming>

Matchfunding is a collective funding mechanism for projects which, besides receiving contributions from individuals through crowdfunding campaigns, receive additional, proportional, financial support from the local authority. In other words, the City Council undertakes to match every euro donated by individual citizens.

A three-year programme will be launched between 2023 and 2025 to roll out this model, during which 10 social video-game and serious game (digital rights, social uses of video games and open code) projects will be incubated and promoted, receiving support, personalised mentoring and access to funding through the above-mentioned matchfunding mechanism.

5.2.3. Stepping up use of the Decidim platform in the cultural world, by experimenting with a new model for community and cooperative management and cultural-facility governance.

Decidim.barcelona is Barcelona City Council's digital participatory platform for building a more democratic city. It is written in open source code, so anyone can see how it is built and can analyse, study, audit, reuse, distribute and improve it. It is also a tool that helps help to build a network of more open, transparent and collaborative cities that put their residents at the centre of their policies. Decidim.Barcelona was launched in February 2017. It is the first, and so far largest, platform based on Decidim software, and has been used to draw up important documents , such as the [Municipal Action Plan \(PAM\)](#) (2016-2019) and Participatory Budgets (2020-23).

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<https://www.decidim.barcelona/processes/pam?locale=ca>

The purpose of the platform is to act as a portal and infrastructure not just for the participatory processes promoted by the City Council (PAM, implementation of rules, urban development plans, and so on), but also for those launched by city residents and associations (popular initiatives, community development ,etc.). The platform offers tools for collective decision-making, communication and campaigns, calls for face-to-face events (assemblies, meetings), collaborative writing of texts and other digital communicative and collaborative functions for improving the [democratic quality of the City Council](#) and other city organisations.

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<https://ajuntament.barcelona.cat/innovaciodemocratica/ca/projectes/decidimbarcelona>

Barcelona City Council is committed to the Decidim platform as an essential tool for consolidating the right to ethical and sovereign digital participation, implementing improvements and new functions so it can extend its use to other groups and sectors, including the city's cultural ecosystem.

A participatory process was therefore held between November 2021 and September 2022 so the community could contribute to the [new redesign for Decidim](https://meta.decidim.org/processes/RedesignDecidim?locale=ca).

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<https://meta.decidim.org/processes/RedesignDecidim?locale=ca>

An intersectional approach was followed in the design process (bearing in mind the various inequalities to be tackled: gender, origin and class), and developed on the basis of the participant's experience, where individuals are neither users nor consumers, but play a proactive role and where value lies in the role they exercise as a person taking part in a democratic process. The platform's new version is now available with the open source publication of the v28 version. In the coming months, the new functions and redesigned interfaces will be rolled out and implemented on the Decidim.Barcelona platform, and a process will be launched for training and accompanying users.

Action has also been taken to roll out mechanisms for the digital inclusion of children on the Decidim platform. A series of legal and interaction mechanisms have been implemented on the platform, based on recognising children as fully fledged citizens, to boost their participation and foster its use by minors aged 8 to 13, not just from the interaction-design point of view but also with regard to legal aspects (managing authorisations from legal guardians, moderating debates, data privacy and protection, etc.).

In the specific field of culture, the aim is to boost Decidim's uses and functions (both those already implemented and others at the development stage) to generate adaptations and examples of use of the platform which serve the city's cultural ecosystem, integrating it with other open and non-open tools. For example, we can use a lite version of the platform as an online space for holding conferences, festivals and other cultural events in hybrid or online formats (Decidim.cultura), or to support the city's cultural associations and cooperative-culture organisations when it comes to implementing their own forms of Decidim as an internal participatory tool for members. As regards local cultural facilities, such as community centres and creation factories, it might be useful to explore the Canòdrom Community model, where all the registration processes for activities, workshops and events are carried out through the Decidim platform.

5.2.4 Rolling out the Plan for the Democratic Digitalisation of Education with the DD platform

The DD platform is part of the Plan for the Democratic Digitalisation of Education to roll out the first prototype for an open-source and auditable education platform. This has been developed through the joint work carried out by Xnet, the City Council and the Barcelona Education Consortium. It is a pioneering initiative that aims to provide an alternative to the tools offered by companies with exclusive solutions, to guarantee data privacy and control, so that primary and secondary schools can access technology in a sovereign and secure way, with usability equivalent to that of the most frequently used platforms. The main difference lies in the fact that DD, given its auditable and open-source software, guarantees student data sovereignty and interoperability. The pilot test includes guides to help schools understand application of the legal framework to safeguard their digital rights. The project not only encourages the digitalisation of schools but also guarantees the digital rights of all the players involved: students, teachers and families. Moreover, it is intended to be a public alternative to the tools offered by large tech giants, with the aim of strengthening the right to information with a critical approach.

Xnet worked with three city schools – two primary and one secondary – during the development, implementation, skills-acquisition and rollout process, which began in February 2021: Escola Montseny, Escola Àngel Baixeras and Institut

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https://ajuntament.barcelona.cat/acciocomunitaria/ca/noticia/primer-prototip-de-plataforma-educativa-de-codi-obert-i-auditable-a-la-ciutat_1143691

Maria Espinalt. Other participants in the process included a group of promoting families, the aFFaC (Federated Associations of Student Families of Catalonia) and the development companies IsardVDI and 3iPunt. Barcelona City Council has now ratified its support so the pilot project can be extended to other schools and municipal facilities with training activities, such as libraries, community centres, and so on.

5.2.5 Launching municipal grant and subsidy lines for digital culture projects

One of the most powerful mechanisms for promoting proposals which enforce and guarantee digital and cultural rights is the municipal grant and subsidy policy and the resources channelled through this route in city projects. In that regard, various council departments and municipal bodies have promoted municipal grant and subsidy lines for digital culture projects for years now. These lines, explained in detail below, and others which may eventually appear, will gradually be reformulated whenever possible, to be adapted to new needs, while work will continue on supplementing them with the creation of new lines.

Barcelona Institute of Culture Call for ICT Investments

This call for grant and subsidy applications for investments in ICT infrastructures is aimed at promoting the performance of experimental and innovative projects that explore new languages and methodologies around the cultural proposals and digital creativity.

It will take into account projects relating to the areas of new media and virtual, augmented and mixed reality and learning technologies.

Visual Arts and Digital Culture Category (Area Ab) of the General Call for Grant and Subsidy Applications

This category, in subsection 2, funds projects relating to digital culture (video art, network art, virtual reality, AI, video games, apps etc.) which generate or develop digital environments and technologies.

Democratic Innovation Category (Area P) of the General Call for Grant and Subsidy Applications

Four programme lines are established in the area of Democratic Innovation (Area P):

- a. Development and implementation of software or digital infrastructures based on Decidim or other free technologies to improve democratic participation.
- b. Implementation of Decidim in associations or federations, communities or groups, cooperatives and/or social organisations to improve coordination and democratic quality.
- c. Digital skills acquisition for democratic participation and safeguarding digital rights.
- d. Research and development projects on democratic innovation issues and challenges of the network society.

Projects geared to democratic innovation are understood as those geared to promoting digital rights and innovative democratic participation, such as collective

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<https://www.barcelona.cat/barcelonacultura/ca/suportcultura/convocatoria-de-subvencions-inversions-tic-en-projectes-dexperimentacio-i-innovacio>

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https://ajuntament.barcelona.cat/sites/default/files/anunci_bopb_convocatoria_general_subvencions_2022.pdf

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https://ajuntament.barcelona.cat/sites/default/files/anunci_bopb_convocatoria_general_subvencions_2022.pdf

decision-making and citizen, association or organisation deliberations, citizen control of public policy or of a democratic organisation, collaborative production with public authorities or between social organisations, development of digital infrastructures for participation, promoting skills acquisition and digital mediation for citizen involvement, research projects for democratic innovation, safeguarding digital rights and, in general, the challenges posed by the network society.

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<https://ajuntament.barcelona.cat/digital/ca/innovacio-digital/make-in-bcn/impulsem-el-que-fas-modalitat-innovacio-social-digital>

“We promote what you do”, Digital social innovation category

Barcelona is committed to the ethical and responsible use of technology to foster digital innovation with social impact. The *Impulsem el que fas* (We promote what you do) subsidy call by Barcelona Activa offers a solution to Barcelona’s high social-impact needs, such as recycling, digital inclusion, bridging the digital gap – with particular emphasis on the gender perspective – and the fight against energy poverty, among others.

Projects are launched in the Digital Social Innovation in the Regions category which exploit digital connectivity, distributed technology and technology protecting the right to privacy, as well as robotics and AI, open data, open knowledge and open hardware, in issues such as social inclusion, education for digital empowerment and solutions for new, more-sustainable and circular-economy lifestyles.

5.3. Right to enjoy digital and inclusive cultural facilities

The lines of action appearing in this section correspond to projects and programmes designed for ensuring universal access to the internet and offering citizens facilities with open code, accessible and inclusive cultural ICT services.

5.3.1 Consolidating the Canòdrom Digital and Democratic Innovation Lab’s operations

The Digital and Democratic Innovation Lab [16] at the former greyhound track Canòdrom de la Meridiana is a benchmark centre for digital technologies and citizen participation in Barcelona and a revitalising space for local residents and associations in the Congrés i els Indians neighbourhood. This new facility, which opened to the public in April 2021, is a unique place in Barcelona: a new, experimental centre-lab, open to the neighbourhood, the city and the world. A crossroads between digital culture, free technologies, digital rights and democratic participation. Through this confluence work is being carried out on a wide range of issues, including feminism, human rights, social justice, diversity, urban models and sustainability. Its challenge is to bring digital culture and democratic innovation closer to the surrounding area and, at the same time, be a meeting place for organised communities, social projects, research and citizen centres, who will decide on a participatory basis what the Canòdrom is.

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<https://canodrom.barcelona/>

Its goals are to:

- > Launch digital training and skills-acquisition programmes to promote digital inclusion and empower local people in areas such as network privacy and security, preventing digital violence and citizen participation through tools such as the Decidim Barcelona platform.
- > Establish collaboration agreements with research centres, universities and cultural centres to study issues such as critical AI and data applied to participation.

- > Provide space and support for projects and initiatives in areas such as technology and gender, video games, free software projects and developing the [Decidim platform](#).
- > Promote participation and democratic innovation, facilitate participatory processes and support the latter with the necessary technological tools.
- > Be a benchmark space in the El Congrés i els Indians neighbourhood, with a programme of activities, workshops and exhibitions aimed at local residents and other projects such as “Open terraces” and cultural initiatives so the new Digital and Democratic Innovation Lab becomes a meeting point in the neighbourhood.

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<https://www.decidim.barcelona/?locale=ca>

Activity at the Canòdrom covers several spaces and programmes:

Escola Canòdrom: A “school” for ongoing training, knowledge exchange and self-learning on the challenges of the digital society and emerging technologies. We will put the focus on facilitating access to free technologies and to providing tools for reclaiming the Internet as a space for everyone. Escola Canòdrom covers everything from basic digital literacy, in collaboration with Barcelona Activa, which attempts to bridge the gap in digital knowledge or use of devices, to specific training on free tools and software, as well as active democracy and participation issues. In addition, there are also plans to offer training in free tools for benchmark civic facilities.

Canòdrom Community: The Canòdrom accommodates and generates spaces for dialogue with projects working on free technologies, participatory democracy, feminism and digital culture. You will also find cutting-edge projects in residence, collaborating with research groups and community players.

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<https://canodrom.barcelona/ca/comunitat>

Canòdrom Obert: This open centre is a crossroads between digital culture, free technologies, feminism and democracy. Through this confluence work is being carried out on issues such as cybersecurity, robotics, the environmental impact of technology, free tools and digital education, with a diverse activity programme that includes concerts, film screenings, family activities, guided tours, outdoor games and other options for enjoying yourself with family and friends.

5.3.2 Providing local cultural facilities with the best ICT infrastructures

During the pandemic lockdowns, which speeded up virtualisation of workshops, functions and other activities, a number of digitalisation needs were detected in community centres and other local cultural facilities that required the acquisition and installation of infrastructure. Once the emergency was over, various Barcelona City Council departments adopted a multi-level approach to equip local cultural facilities with ICT infrastructure and thus enable consolidation of the digitalisation process on sounder foundations with the rollout of new infrastructures, services and capabilities.

The Department of Culture and Education in the Neighbourhoods launched a project in collaboration with the Municipal Institute of Information Technology to provide the city’s entire community centre network with high-speed fibre optics and thereby ensure that all centres had access to the Internet with better connectivity (WiFi Plus). This year, €260,000 has been invested in equipping Barcelona’s 52 community centres with equipment for holding hybrid training activities and meet-

ings (face-to-face at the centres and also online at the same time). This includes new, specific ICT equipment for adapting workshops and similar activities to an online format. In order to reach all the centres with maximum resource efficiency, we have opted to provide a basic network and audiovisual infrastructure but capable of streaming meetings, training sessions and workshops, and to give rooms the necessary features for holding activities.

For its part, the Sant Andreu District has launched a pilot project to analyse and design a proposal for installing streaming systems in the district's cultural facilities, including support and training for facility staff and ensuring equipment start-up.

The project stems from the need to have a hybrid or mixed environment – face-to-face and online – capable of holding, from an inclusive point of view, neighbourhood councils and other events of interest in the Sant Andreu district's neighbourhood cultural facilities.

The project has been implemented over the last two years (2021-2022) and means neighbourhood councils, often moved to a 100% online environment due to the Covid-19 pandemic, could be effectively held in hybrid format, to ensure participation in both face-to-face or “analogue” format while encouraging remote or “digital” format using open and democratic video-conference technologies through the Internet.

The project is therefore based on a scenario for promoting technological sovereignty for technicians operating in cultural facilities, to give them tech skills, equip them with the necessary infrastructure resources, and design a hands-on training programme to work effectively on digital illiteracy in community-management and self-management spaces, including not just IT skills acquisition on a technical level but also basic audio-visual editing and production knowledge.

This new pilot test is expected to be replicated in other local cultural facilities once its utility for improving Barcelona residents' access to digital culture has been demonstrated.

5.3.3 Implementing a pilot plan for improving digital accessibility at local facilities

We all have the right to culture, although access to it is not always guaranteed. Currently hardly any events are subtitled, a situation that makes it difficult for people hard of hearing to take full part in them. The situation is particularly difficult when it involves a course or workshop, as it requires considerable effort to follow them.

The project provides for the installation of simultaneous subtitling apps for events at 16 Sant Andreu district facilities. This improves accessibility for people who are hard of hearing, enabling them to play part a fuller part in activities such as conferences, neighbourhood councils, courses and workshops.

The installed equipment includes a computer, cameras and microphones, as well as an app that enables simultaneous subtitling (Catalan/Spanish) through an AI system, accessible to everyone from a PC, tablet, mobile or large screen in the room where the event is taking place.

The voice-recognition app is a system that automatically sends out images, audios and subtitles in real time.

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<https://www.decidim.barcelona/processes/PressupostosParticipatiu/f/4517/budgets/11/projects/234>

5.3.4 Promoting access to cultural facilities with the REC Cultural

The REC Cultural is the new citizen currency that will improve consumption of culture and democratise access to it. It is the cultural version of the REC (Catalan initials for “citizen economic resource”), a citizen exchange system that complements and has parity with the euro, enabling transactions between individuals, organisations and businesses that accept it and which has special discounts. The REC Cultural will be established in Sants and Poble-sec from 1 September 2022 to 28 February 2023 in a pilot test.

It may be used in the two neighbourhoods’ community centres, shops, training spaces, concert halls and museums. A total of €200,000 will be paid out during the pilot test, in two ways: first, a total of 500 families on benefits from social services in Sants and Poble-sec will receive a cheque for 200 RECs and, second, there will be consumer discounts for other local residents.

Anybody user who signs up to the REC Barcelona app, which is available from App Store and Google Play, can exchange euros for the REC Cultural and get a 50% discount when they spend it on culture. This September (2022), some 50 establishments signed up to the REC Cultural, including facilities such as Montjuïc Castle, CaixaFòrum and MNAC, along with bookshops such as La Carbonera, Mamut and La Inexplicable, and concert venues such as Sinestesia, Meteoro and Laut, a list that will grow day after day.

The Citizen Culture Office (OCCU) will be offering personalised training sessions on the app aimed at people who have received cheques in Rec Culturals and may need guidance when it comes to downloading and configuring the app.

The initiative is part of the Cultural Rights Plan, and it is hoped that the pilot test will stimulate consumption, production and access to local culture.

5.4. Right to have a digitalised cultural public authority with good governance

The action lines featuring in this section correspond to projects and programmes designed for rolling out public digital cultural policies for a transparent and open-government digital culture.

5.4.1 Achieving consensus on a municipal digital rights charter

A municipal digital rights charter will be approved in line with documents currently approved or at the drafting stage in other European cities. The aim of the charter is go deeper into the relationship between culture, digital rights and democratic technologies, and to spell out a series of citizen rights regarding their access and cultural participation in the digital sphere.

Among all the issues relating to digital rights in the cultural arena, we will need to reflect on, debate and address the following aspects:

- > Digital gap, tools, platforms and training for digital skills acquisition and the right of citizens to cultural creation.
- > Digital inclusion, accessibility and equal representation.
- > Democratic management and collective governance of culture, and public and community digital heritage.

- > Business ethics models, copyright and property rights, and decent pay for cultural creators and managers.
- > Open technologies, digital commons and data sovereignty.

This charter will be drawn up in a participatory process involving the city's digital culture ecosystem, starting with an open discussion and co-creation session during the Culturopolis days (16-19 November), will serve to lay the foundations for its drafting with an initial "decalogue of ideas" on a municipal charter of digital cultural rights. The process of reaching a consensus and drafting the charter will continue with more working sessions and consultations with public, private and community players throughout 2023.

5.4.2 Promoting implementation of the "Public Money, Public Code" rule

In 2018, Barcelona City Council became the first city in the world to formally join the "Public Money, Public Code" campaign launched by the Free Software Foundation.

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<https://ajuntament.barcelona.cat/digital/ca/transformacio-digital/tecnologia-per-a-un-millor-govern/programari-lliure>

To give an impetus implementing this rule, which consists in ensuring software developed with public funds is written in open source code, an interdepartmental work group will be set up with all the services involved taking part. The aim is to analyse the facilitating features, regulatory barriers and internal difficulties that exist in order to advance towards the full implementation of this rule, not just with regard to IT developments themselves but also promoting open-code IT service procurement, where the new functionalities paid for and implemented by the City Council are open. This is a progressive process, which will gradually apply to new contracts once the relevant technical and legal analyses have been made.

In the course of 2023, the Institute of Culture expects to implement a new Systems Plan that should enable progress to be made in this regard, incorporating this rule by identifying suitable apps, within a clear methodological framework and with an established timetable.

Examples of open-source software projects developed by the City Council under this "Public Money, Public Code" logic include the Decidim citizen participation platform, the Open Archives cultural digital heritage democratisation project, and the online repository for residents' memories in the Neighbourhood Visual Memories project.

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<https://decidim.org/ca/>

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<https://www.barcelona.cat/cultura-aviva/ca/projecte/arxiu-oberts>

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<https://ovq.cat/memories-visuales-de-barri/>

There has also been a consolidation here of the last three terms of office's policy for requiring all recruitment from Barcelona City Council's websites to be carried out using open source technologies: the benchmark Drupal framework or, if that is not available, Wordpress.

5.4.3 Promoting the Cultural Data Observatory as a tool for improving public policy on digital culture

The Barcelona Cultural Data Observatory is a Barcelona City Council Institute of Culture initiative, launched in 2015. Its mission is to prepare and disseminate data, indicators and reports on the city's cultural reality and make all the information available to institutions, cultural players, the scientific community and interested members of the public in an orderly and accessible way, with the aim of broadening and improving the knowledge we have on Barcelona's cultural life. [24]

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<https://barcelonadadescultura.bcn.cat/>

A packet of measures will be promoted to boost this role and generate data and knowledge for diagnosing and assessing public policies on culture, to ensure they focus on the real needs of city residents and the cultural ecosystem.

One of the priorities is to further develop the open data policy by adopting a data lake model that improves data interconnectivity. The goal is to advance in automation and big data, to offer more elaborate, better linked and contextualised data and thereby enable the city's cultural reality to be analysed in greater detail and public policies developed that will foster access to consumption and cultural creation in Barcelona. It will require the development of new systems, metrics and ethical parameters, with quality indicators given priority, so better measurements can be made of Barcelona residents' cultural digital consumption

In addition, the aim is also to strengthen collaboration with the cultural data observatories of the ICEC, the CONCA and Barcelona City Council's Culture Technical Office. A specialisation strategy will therefore be followed within a framework of collaboration and open-data sharing between authorities and strategy coordination (aligning processes to avoid duplicating activities, for example, by agreeing that only one of the observatories conducts a survey on every museum and shares this knowledge with all the others).

5.4.4 Aligning the regulations and procedures for Barcelona Institute of Culture grants and subsidies, with the aim of respecting and safeguarding cultural digital rights

One of the most powerful levers that the local authority has to influence the practices of the city's cultural players is its grants and subsidies policy. Accordingly, a set of actions has been identified in the area of regulations and procedures that regulate public grants and subsidies which, without the need for making substantial legal amendments, can be aligned with the municipal strategy for guaranteeing cultural digital rights.

- > Launching an internal working group to include techno-ethical assessment criteria in the every one of the Barcelona Institute of Culture's grants and subsidies that involves digital technology development or implementation.
- > Amending the criteria, categories and areas of the "Call for grant and subsidy applications for ICT investments in experimentation and innovation projects", to orientate that call towards funding projects that guarantee cultural digital rights.
- > In the specific area of intellectual property licences and rights, assessing the legal framework of measures to advance and ensure all the results (knowledge and assets) funded through the Barcelona Institute of Culture's grants and subsidies are accessible to citizens through open licences. Those licences must take account of the fact that not all artistic creations bear the same costs, risks and range of marketing, so studies need to be done on which licence is the most beneficial not just to creators but also to city residents who have already paid, wholly or partly, for publicly funded works. For example, the best option for some works would be to have a very strict copyright for a short period of time; for others, a progressive licence or even immediate entry into the public domain.

- > Offering options for working with open software and ensuring the entire application process, signing of documents, filling in of forms, reformulations and justifications of subsidies can be done with open software (Openoffice, open code PDF readers and open source operating systems such as Linux and Ubuntu).
- > Including ethical citizen data-protection clauses in contracts for hiring ICT service providers, to protect people's digital rights (not just to privacy and data anonymisation but also in intellectual property exploitation and compliance), and ensuring public ownership of the data and knowledge generated in every contract entered into by the City Council.

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 right to cultural access and participation, dissemination, knowledge, conservation, memory and representation.

Goals

The role of large municipal museum and heritage facilities 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 with its consolidation. 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 while generating new means of governance that foster community and territorial coordination.

Accordingly, the objectives it pursues are to:

- > **Develop a plan to promote Barcelona's museums.** The Barcelona Institute of Culture must be the body that promotes the city's museums, and therefore various lines of action are being coordinated, geared towards promoting heritage and culture through new means of dissemination and mediation, and also towards coordinating new values and conceptual frameworks which are in line with the eco-social reality.
- > **Facilitate platforms that consolidate the exchange of perspectives and foster collective participation and creation, including cultural and artistic research and experimentation.** Making cultural, social and participation policies effective requires the creation of places for dialogue where people can meet, discuss, share and create based on collective enrichment and open innovation. For this reason, this goal covers all the actions that favour connectivity and the creation of a network between city residents, institutions and museums, in order to favour community participation.

- > **Make education the backbone of museum scheduling and initiatives in the City of Barcelona, as well as cultural heritage in general.** One of the vital tasks facing museum facilities is to ensure the transmission of knowledge, and an ideal way of doing this is their educational side. In order to achieve this task, it is necessary to influence and create an educational project not only during compulsory education, but also throughout people's lives, as one of the principal the functions of these facilities.

However, this task goes way beyond offering a closed package of pre-determined activities. It is necessary to move forwards while taking into account educational innovation, creating links with educational centres, organisations and groups which adapt to new educational modalities, such as project-based learning.

- > **Include new creation and production models that make hybridisation of disciplines, stakeholders and products effective.** Part of reformulating the relationship between city residents and the museum community, requires a comprehensive vision of today's reality. This transformation in concept means developing new models that favour the creation of various cultural products that are accessible and transparent to city residents.

In this regard, by reformulating strategies and participation models with the general public, we propose actions geared towards creating participative experiences based on the co-creation of local initiatives. Actions that get city residents involved in the reality of the city's culture and heritage, and which also involves museums in the reality of every neighbourhood, on a much smaller scale.

- > **Improve and reinforce scientific profitability, through knowledge about public collections and heritage assets.** Another essential function of museum facilities is research and the subsequent creation of content and knowledge, based on the collections and heritage assets that they conserve and preserve. This task not only represents an improvement in the quality of museum facilities, but also involves opening them up to the general public, in terms of open knowledge and dissemination. These two features are closely associated with a contribution to culture and heritage, in forming a general public that is more critical, reflective and knowledgeable about their history.

Seeing research as an end for opening up knowledge for city residents, thereby ensuring that everyone has access to it, is something that involves developing research strategies linked to today's reality and the application of a socio-cultural focus that brings value to research and not only makes it understandable for society, but also useful and necessary.

- > **Improve conditions for access to, and the social impact of, the city's museums and heritage.** Making the narrative of the city's museums and cultural heritage more accessible to society, for enjoyment and knowledge, as well as facilitating a diverse interpretation of the city's cultural structure. The right of anyone to freely take part in cultural life necessarily involves efforts to improve the accessibility conditions (both physical and cognitive) of the City of Barcelona's museum

facilities. As the city's main cultural stakeholders, museums will strive to implement a series of proposals which focus on effectively democratising culture.

This opening up of facilities, centred around a community perspective of the task, favours the exchange of reflections among city residents and involves the community in a cross-cutting way. It must be based on improving a sense of belonging and contribute to improving the rate of participation in cultural practices in the city's neighbourhoods, thanks to transparency and proximity.

Lines of action

5.1. Right to a coordinated heritage narrative

5.1.1. BCN Heritage online

The digital presence of Barcelona museums will be consolidated and enhanced through the creation of a platform (BCN Heritage Online) which will present and promote museum information and content in a clear, organised and coordinated way, in order to ensure access to information and interaction for all city residents.

This new online platform will facilitate access to information for anyone interested in receiving or consulting information about the city's museums and heritage facilities, while also improving the online presence of Barcelona's museums. The platform must also make it possible to go one step further on the road to digitalising collections and records, providing relevant, educational information about heritage from various perspectives, coordinating the communication strategies of museums and creating an online space where people can actively take part, creating content and activities exclusively for the digital or hybrid environment.

Before the end of this term of office, the project will be presented to all municipal museums in order to compare it, and subsequently publicise the tender for designing and launching the platform, which will initially bring together all municipal museums. However, as the implementation and evaluation proceeds, the idea is for this platform to also include the city subsidised museums, where the City Council is a stakeholder.

Although this is a plan to make museums more accessible to city residents, the platform will also make it possible to improve museum access for tourists.

5.1.2. Promoting the creation of a Museum Coordination Committee for the city

In order to ensure dialogue and the exchange of views among city museums, it is planned to create a coordination committee that makes it possible to implement organisational, communication and programming measures more effectively.

The coordination committee will be formed by the management bodies of city museums and representatives from the Barcelona Institute of Culture, in order to guarantee a global, operative vision on the management and governance of the facilities, ensure consensual decision-making and consolidate a systematic vision of the facilities for management and governance issues that facilitate the application of work values and methodologies.

The coordination committee must embody the formalisation of something that currently exists informally and which, until now, has focused on matters linked to specific collaboration and coordination projects, such as Museum Night.

One of this committee's first tasks must be to contrast the proposal and monitor the implementation of the BCN Heritage Online platform.

5.1.3. Harmonising collection policies

It is necessary to carry out a critical review of policies concerning museum collection and municipally managed collections, with the aim of defining a global collections policy for Barcelona City Council.

The growth of its collection is part of a museum's function and mission, and therefore its ability to explain and construct its narrative. Reflecting on collection policies goes beyond the museums themselves and must be tackled from a broad perspective which takes into account the various stakeholders and institutions involved in this task. Reviewing and updating these policies is something that must be undertaken in order to reposition museums in relation to society.

In this regard, all municipal museums will draft, validate and publish a document that explains their collection policy. This document must establish the basic rules of action which guide the development, use and conservation of the collection, in accordance with professional standards.

The review of collection policies must comply with the following criteria:

- > Shared philosophy. Spaces must be provided so that municipal heritage collections of artistic, historical and cultural interest share the same spirit and are guided by the same principles, in accordance with international standards and current legislation.
- > Singularity. Every municipal museum must also preserve their singularity/identity, in terms of the specific nature of their collections. Every municipal museum conserves part of the city's artistic, historical and cultural heritage, and has a role in the preservation and improvement of those collections.
- > Selection. Selection is the key factor when planning an increase in the collections. Every admission of an object into museum collections involves a responsibility, a commitment towards their conservation, documentation and study.
- > Coordination. Collection policies must be consistent with lines of action and development within the context of museums, as established in the 2030 Museums Plan.

5.2. Right to participation, creation and research in museums

5.2.1. Initial design of the Àgora Museus programme

The future *Àgora Museus* programme must become a permanent space for participation, consultation and exchange, where city residents can go to carry out various programming projects (education, dissemination, creation, etc.) and coordinate projects and strategies linked to the territorial context of each museum.

The desire to design a programme of these characteristics is due to the need for offering city residents an open space for culture and the exchange of knowledge, based on proximity, fostering citizen participation in creation and enriching the cultural life of the city and its neighbourhoods, actively listening to city residents and providing museums with spaces for discussion in order to broaden perspectives and narratives.

Although some projects that are in line with this philosophy are already up and running, such as the Science Museum's Children's Council or initiatives with the various communities involved with the Ethnology and World Cultures Museum, designing the *Àgora Museus* programme requires an intensive analysis of the general public's needs and the ability of museums for integrating these new methodologies and tools into their normal activities. For this reason, a specific working group will be set up to specify and coordinate the strategic and action basis of this future venue for listening and exchange.

5.2.2. Introducing mediation services into municipal museums

Cultural mediation arises as a response to the need for cultural facilities and centres, as well as museums, to promote new means of communication with their visitors and to make the displayed content available to them, recognising the various ways of visiting, interacting and experiencing that can be found in the same space or in relation to the same content.

Although there is no precise definition of what cultural mediation is, in the case of museums, it can be said that mediation goes one step further in educational services, in that it seeks new strategies for relating to the public, linking the museum's role and activities not only to the contents of its records, exhibitions and collections, but also to the goals and concerns of the museum's social and cultural context.

Throughout Europe, it is becoming increasingly common to find mediation services integrated into museums and cultural centres. However, the city's municipal museums currently lack this service, nor do they have profiles trained in this type of work.

Taking as a reference the lines of action already initiated by some city museums, such as the Born Culture and Memory Centre and others, two cultural mediation services will be launched as a pilot project in two of the city's municipal museums, the Museum of Ethnology and World Cultures and the Museum of Natural Sciences, in order to assess their impact and detect possible challenges before introducing a mediation service to the entire network of municipal museums.

5.2.3. To consolidate and expand the Creation and Museums programme

Creation and Museums is a programme that brings together cultural centres of various natures and aims. Museums make their collections and museum spaces available to creation factories. The creation factories provide artistic creativity, which then becomes an instrument for renewing attitudes towards heritage, history and memory, while facilitating an approach from a different angle, adding to the knowledge about museum objects and the experiences they can provide.

The essential condition for the Creation and Museums programme is for the two parties to work together and share, with each one providing their specifics and knowledge. It is therefore essential for the two parties to work together on the narratives and the content which are on show in the resulting creations.

The aim of this line of action is to consolidate and expand the links between the city's creation factories, other creation facilities and museums, in order to continue creating joint projects that have a social and cultural impact.

5.2.4. Museums in the residency system

A municipal system of creative residencies is currently being coordinated, which will provide better working conditions for creators while also offering them greater opportunities for international mobility. [24]

The creation of a municipal residency system will be a long-term process that will grow and include new stakeholders, spaces and resources in coming years. However, at present, the system is being initiated via two specific programmes:

- > Residency Grants: from 2023, the new *Barcelona Crea* grants programme will include the selection of a project for each category. In addition to receiving a grant, the project will take part in a residency programme in one of the city's creation factories.
- > Accommodation for artists and creators: undergoing an expansion that makes it possible to provide twenty dwellings during this term of office.

The city's museums must play a central role in this new residency system, while also offering themselves as spaces where artists and creators can develop artistic residencies.

5.2.5. Plan to improve knowledge about collections

The city's museum and heritage facilities carry out important research and investigation work concerning the collections and heritage they conserve. This line of action aims to generate knowledge and to translate it via an understandable discursive language, which is accessible and informative for society. In this regard, optimising knowledge about municipal collections is a priority.

The plan to improve knowledge about collections (2018-2025) aims to update specific knowledge about all the heritage assets that are in heritage museum collections. To go beyond the current state of estimation and begin using precise data. This precise, exhaustive knowledge of museum inventories is an essential requirement for fully developing their research work and generating the knowledge that museums are responsible for. It is also a duty to society, in as much as it guarantees open access for the people and institutions that need it.

The plan consists of hiring teams of specialists in various disciplines (conservation, restoration, documentalists, etc.) which are integrated into the working dynamics of museums and support their work of inventorying and cataloguing the collections.

The museums involved in this project include: The Marès Museum, the Design Museum, the Museum of Ethnology and World Cultures, the Monestir de Pedralbes, the Barcelona History Museum and the Museum of Music.

Throughout 2021, the hired teams, with a total of 15 specialists, worked on the computerisation of the inventory data of 21,842 registers, as well as carrying out preliminary work involving preventative conservation, photography, measuring and labelling, which added up to a total of 99,587 actions.

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The municipal residency system is described in Line of Action 5.1.3., in the Government Measure "Grassroots culture and cultural sectors: the right to cultural creation, experimentation, research and production".

Available online at: <https://www.barcelona.cat/aqui-es-fa-cultura/sites/default/files/2021-11/Mesura%232.pdf>

In coming years, completing the plan is a priority goal for achieving a situation of excellence, in terms of knowledge about the collections and their public projection.

5.2.6. Barcelona Museums Collection Centre (shared reserved space)

The storerooms of the city's museums are insufficient, in terms of storing all of the collections and for satisfying an increase adapted to the predicted growth of the collections themselves. Similarly, the technical services associated with preventative conservation require conditions, in terms of space and equipment, that is not always achievable.

Having a communal space or facility should provide the essential improvements to the conservation conditions of the collections, both in terms of the space and the possibilities for growth. In this regard, the new CCMB collection centre will create new opportunities.

The centralisation of spaces and services must enable a scaled economy in regard to the technical personnel and equipment of the museums.

A facility of these characteristics facilitates the exchange of knowledge among various disciplines related to the collections, as well as the creation of knowledge crossover, cross-cutting knowledge among the professionals of the various centres and specialities. It would facilitate the creation of a hub and studies centre for collections on a city-wide and international scale, thanks to centralisation, which would not only be physical but also virtual and interactive, by means of databases employing the same ordering and structuring criteria. It would also mean greater economy in terms of space, resources and time for the maintenance, conservation, visualisation and studying of the objects, also due to structuring and centralisation.

The knowledge generated at the CCMB will reach not only museum researchers and workers, but also the general public, by organising easy-to-view slides and the programming of public activities aimed at improving people's knowledge about specific tasks involved in the conservation of heritage.

For this reason, a functional study under the technical and spatial requirements has been carried out, and in accordance with this, a preliminary document has been produced, containing the architecture, first thoughts on possible types of buildings, the study of active cases and possible locations in the Barcelona Metropolitan Area.

5.2.7. Evaluation of municipal-museum pricing policies

In 2021, the Barcelona Institute of Culture carried out a study to analyse the viability and positive externalities of making admission to municipal museums free of charge. This analysis was carried out with the aim of improving access conditions to museums for city residents.

The result of the study determined that making museums completely free of charge would not have a direct, notable impact on ensuring that more city residents would visit and make use of the city's museums and heritage sites. The investigation concluded that a more efficient mechanism for improving access would be to revise the system of discounts.

Taking this study as a reference, the current price and discount policy for museums will be evaluated, with the aim of fostering access in terms of both the number of visitors and participants, as well as their diversity.

5.3. Right to museums with an educational commitment

5.3.1. Creation of the Education and Museums Committee

The Education and Museums Committee was created in 2022, as a working group made up of municipal museum personnel (management and educational staff), teachers from some primary and secondary schools and representatives from the Barcelona Education Consortium and the IMEB. The purpose of this committee is to become a forum for permanent, consolidated interaction, reflection and co-creation among Barcelona's educational ecosystems and its cultural and heritage facilities.

The committee has begun work on agreeing the educational strategies that museums must foster in order to adapt to the educational methodologies of schools. This line of action must also make it possible to consolidate this forum and expand it, firstly by also including the city's subsidised and private museums as well as by increasing the number and diversity of the professionals and teaching staff taking part. This Committee will coordinate with the Educational Innovation Council, attached to the Barcelona Institute of Culture since 2022, which manages and promotes the School Activities Platform (PAE). [25]

Consolidating the Committee should make it possible to promote new types of educational activities, focusing on project-based learning, challenges or learning services. The participation of the city's association network in museum educational activities will also be encouraged, in order to establish more stable links between communities and museums.

5.3.2. Designing regular collaboration programmes between museums and educational centres

The *Patrimonia'm* [Heritage-me] programme is an example of development based on regular, long-term collaboration between museums and educational centres. Up and running since 2019, *Patrimonia'm* is aimed at upper primary-school and lower secondary-school students. It encourages the students to discover, respect and disseminate the collections or specific heritage sites in the city. The project was carried out during the school year, during school hours, with the constant accompaniment of museum personnel. The museum provides advice, facilitates documents and proposes appropriate visits and itineraries on the themes and lines of work developed by the school concerned.

Another example of this type of programme is something that began during this school year, 2022-23, a pilot programme for state schools (primary and secondary) to temporarily house works from the city's contemporary art collections, created by artists currently working in Barcelona. The programme includes the installation and exhibition of the works in schools, as well as developing a public programme with the active participation of the creators and the education community in each participating primary or secondary school. The launching of this programme will increase the visibility of the schools as cultural centres and their links to the local and city-wide cultural system, involving artistic institutions and organisations in their development.

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The School Activities Platform (PAE) provides a standardised way of presenting the activities offered to the education system throughout the year by the city's cultural facilities, either free of charge or through bookings and payment.

The Education and Museums Committee will be one of the bodies working on the design of new programmes which, like these two examples, enable a close, continual link between the city's museums and schools.

5.3.3. Fostering the role of museums in education throughout life

Educational activities in museums often tend to focus too specifically on the offer for children and young people studying obligatory education. However, it is also necessary to make progress in the relationship between museums and other education stakeholders (universities, vocational training centres, open education organisations, dance and music schools, etc.), social stakeholders (cultural, social, local-resident associations, third-sector organisations, etc.) and artistic stakeholders.

In this regard, it is necessary to identify the stakeholders and rethink educational programmes and activities to take into account the various profiles, concerns and interests of socio-educational organisations, not only in the areas around facilities and organisations, but extending them to neighbourhoods that are farther from the museums and heritage sites.

The *Barcelona Dibuixa* [Barcelona Draws] festival, organised by the ICUB and the Picasso Museum, is one example of how to create educational spaces for various groups beyond school environments. The festival has already celebrated ten editions and it is a fun cultural activity that is open to everyone, with the aim of improving access to the world of art and culture through the experience of drawing.

5.4. Right to a high-quality museum system

5.4.1. New systems for analysing the uses of municipal museums

It is necessary to consolidate an accessible, transparent and efficient model of administration, via quantitative and qualitative evaluation models of local museums, in order to ensure continual improvement adapted to social reality. In this regard, the Institute of Culture's Observatory of Cultural Data has been working for some time on systems of indicators and methodologies for compiling data, in order to provide museums and the City Council as a whole with relevant data and information on the impact of museums on the city as a whole.

Various lines of action are currently being implemented which focus on school groups that visit or do activities in municipal museums. By using the codes that each educational centre is assigned by the Government of Catalonia's Department of Education, it has been possible to identify the various interactions that schools have with museums: how many and which schools visit each facility, where they are from and what educational level corresponds to each group, are some of the questions that this system can answer. With this systemised information, it is possible to analyse a museum's area of influence (what neighbourhoods the groups are from), the loyalty of centres (whether they repeat visits) and other specific questions.

In parallel, work is also continuing on the weekly monitoring of museum visits, the expansion of the scope of the Museum and Exhibition Centre Survey to 20 centres, in order to determine the profile of city museums, and monitoring the price-policy study.

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<https://barcelonadadescultura.bcn.cat/dadesactuals-museus/>

This line of action ensures continual progress in the implementation of this collection and analysis system for school audiences, but it also continues to seek

other models for collecting information that are adapted to other service-user and visitor profiles.

5.4.2. Investment plane for municipal museums and heritage sites

The current investment plan is approved until 2024, and it includes a series of resources allocated to improving municipal museums and heritage sites.

Planning investments is a tool that must make it possible to stipulate the frequency, quantity and amount of investment in museums and heritage sites, based on such criteria as necessity, urgency, suitability, etc. The approved investment plan is for over €30 million, shared among various improvement, remodelling, renovation and reorganisation initiatives in various municipal museums and heritage sites: the Martorell Museum, Casa Padellàs (Muhba), the Frederic Marès Museum, Montjuïc Castle, the Reial Monestir de Santa Maria de Pedralbes, Fabra i Coats, Vil·la Joana, the Verdaguer Museum (Muhba), Cases Barates del Bon Pastor, (Muhba), the Design Museum and the Museum of Ethnology and World Cultures.

5.4.3. Consolidation and extension of the methodology used in plans to incorporate the gender perspective in municipal museums

A line of action established in the Government Measure “Feminist culture: the right to a diverse and equitable culture”. presented in March 2022.

Since 2020, the ICUB’s Directorate of Memory, History and Heritage, in collaboration with the Directorate of Gender Services and Time Policies, has been promoting and accompanying the process of drawing up a strategic plan to incorporate the gender perspective into every municipal museum and heritage centre.

In 2020, plans were drawn up for the Barcelona Museum of Natural Sciences, the Design Museum, the Music Museum, the Monastery of Pedralbes, the Photographic Archive of Barcelona and Montjuïc Castle, and this continued in 2021 with the other facilities.

The preparation of these plans involves a centre’s entire team, as it analyses and affects all areas (management, collection management, dissemination and public programmes, hiring, and the functioning of internal services). After carrying out a diagnosis together with the centre’s team, an action plan is proposed based on four blocks (programmed public activity; narrative and roles; management; and communication, signage and spaces).

This is the first time that the diagnosis and strategic planning work have included the gender perspective in a coordinated way throughout the city’s cultural policy. Furthermore, the aim is not to make each plan a separate entity, but to integrate them organically into the master plans for each centre.

5.4.4. Social clauses in municipal museums

Adaptation of Line of Action 5.2.2., included in the Government Measure “Grass-roots culture and cultural sectors: the right creation, experimentation, research and production”, presented in November 2021.

In 2016, Barcelona City Council published the *Guide to social public procurement*. This document aims to incorporate the goals of social justice, environmental sustainability and a code of ethics into all municipal public procurement. The City Council, and all companies and organisations where it has a majority share-

holding that make up the municipal group, will have to apply the guide's content, with corresponding adjustments according to the legal system for procurement and the area of action and jurisdiction.

The specific measures for social public procurement may be included at different stages of the contractual cycle: they can be coordinated as special implementation conditions, i.e. as contractual obligations that the contracting authority predetermines before bids are presented, in the administrative clauses or in the specifications. They can also be included as adjudication criteria, i.e. an invitation to bidders so that they adopt them in the execution of the contract, but without any obligation.

The guide establishes that the applicable social measures must be studied in each contract, according to the characteristics of the contract's subject matter. In the case of service contracts, which are mainly in the cultural sphere, and more specifically in the outsourcing of services provided by municipal museums and cultural sites, there are a series of questions included in the guide that should be present in all City Council contracts:

- > Issues relating to payments, agreements and the correct assignment of professional categories and types of contracts. In this regard, it is necessary to be fully aware that working conditions and the professional recognition of workers determine the quality of the service being offered. When a company or body takes on a service contract, it is assuming a public function, and it is therefore essential to guarantee that this public service is of the highest quality.

Therefore, in the clauses of every contract, it is necessary to ensure that the job categories and working conditions are appropriate for the type of work they are associated with.

- > Issues linked to the social assessment indicators in all the companies. In the case of facility-management contracts, it is necessary to ensure that the bidding companies comply with social minimums. In this regard, connected solvency matters may be considered: for example, the relationship between the highest and lowest salary in the bidding company may be one way of ensuring that more horizontal companies which are of the Social and Solidarity Economy have a greater chance of gaining access to this type of contract.
- > Issues linked to the impact of price on the tendering. Although there has been a tendency to avoid selecting the best offer on the basis of lowest price, further progress still needs to be made to ensure that price is less decisive. Provided that the allocated budget for each contract is not surpassed, factors such as quality, social indicators, ties to the area and cultural sector concerned, multiculturalism, etc., as well as innovative organisational proposals and a trend towards a horizontal approach, must be awarded a higher weighting in the evaluation systems.
- > Issues linked to the social economy. The ability to present a bid for a public tender cannot be limited, because this is against free concurrence, but as the guide says, "the subcontracting of part or parts of the contract subject matter to social-economy companies can be established as a contract requirement, which must be stated in the specifications.

Developing a framework of social clauses for cultural activities therefore requires thoroughness, in order to enable the application of all these recommendations. For this reason, a **working group** will be created, consisting of municipal staff and external professionals, with the aim of establishing a series of social clauses adapted to the various kinds of cultural services and activities that the Institute of Culture contracts.

BARCELONA LIBRARIES MASTER PLAN 2030. RIGHT TO READ, TO HAVE ACCESS TO INFORMATION AND KNOWLEDGE, AND FOSTERING NEW CREATIVE PRACTICES

Mission

To enhance Barcelona Libraries as the main local cultural service for promoting reading and knowledge, while safeguarding the right to have access to information and the use of technologies, supporting lifelong learning and enabling social cohesion and development with equal opportunities through participating in and practising cultural and creative pursuits.

Goals

The new Barcelona Libraries Master Plan for 2030 incorporates and assimilates the links between cultural action and strategic areas such as education, sustainability, science, feminism, interculturality, innovation and technology, among others, as set out in the Barcelona Cultural Rights Plan. For Barcelona Libraries, two decades after launching the consortium that manages them and after implementing two strategic plans, working with the numerous players associated with these areas has always been essential in the process of establishing the library service in the neighbourhoods, especially when it comes to networking with schools and the social and cultural players in their most immediate surroundings.

One of the main targets set out in the new Master Plan is that of maintaining and expanding, as far as possible, this coordinated and cooperative work with the other players in the city, while opening up the perspective of further collaboration. As well as including city residents as active players in this development, by making participation spaces available to them and creating a climate of trust that invites such participation.

During the course of our work, we have found it necessary to adopt two approaches in establishing the priorities for public libraries. The first, looking 10 years ahead, should enable a new, open, flexible, public library service model to be developed in the city, based on identifying not just social and educational challenges but also the area of cultural rights. A library that facilitates discovery,

learning, creation, participation and exchange, diversity and inclusion, within the framework of the cultural, educational and social policies being implemented in the city.

The second aims to enable libraries to meet the challenges posed, by rolling out the library network throughout the city and operationally planning and assessing the actions established, which will need to be provided with a budget and implemented in collaboration with the other players in the surrounding area. They will therefore have a medium-term period for implementation, in accordance with the budget years specified in the annual action plans for each library.

Lines of action

Barcelona Libraries' work areas are in line with the conceptual framework of the Barcelona Cultural Rights Plan and at the same time facilitate the work coordinated with all the players involved in its implementation. They are also in response to the 2030 Agenda goals which, while not including one specifically dedicated to culture, does propose targets in its implementation which libraries can meet and disseminate through documentary collections and specific services, activities and programmes relating to them.

The responsibility of public libraries, as primary local cultural facilities open to everyone and with free admission, goes beyond providing cultural services, promoting reading and guaranteeing access to knowledge, which are their founding goals. There is an implicit responsibility in education, that applies to the libraries themselves as well as networking with all education institutions, whether in the compulsory education stages or in higher or adult education, throughout life.

The fact that people have free access to libraries also means they have a responsibility for social cohesion and ensuring equal access to culture, information and knowledge. They are safe, welcoming spaces open to everyone, places for relating with others and community participation.

1. Right of access to information and the generation of knowledge

The International Federation of Library Associations and Institutions (IFLA) updated its *Public Library Manifesto* in 2022. The manifesto opens with the affirmation that *constructive participation and the development of democracy depend on satisfactory education as well as on free and unlimited access to knowledge, thought, culture and information*. [26] For its part, the Cultural Agenda 21 makes it clear that data accessibility and quality information, and the participation of city residents in their creation, analysis, production and dissemination, enable greater transparency in the allocation of resources and real citizen appropriation of the development processes. So public libraries incorporate these principles and commitments in a very particular context. On the one hand, digitalisation and connectivity have created a multi-channel, interdependent, hypermedia and transmedia society, where immediacy guides current trends. On the other hand, society is conditioned by a prevailing short-term outlook, a sense of being overtaken by information traffic, the concentration of power in certain content-producing corporations and, in short, inequalities in the right to information and knowledge in a broad sense.

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IFLA-UNESCO Public Library Manifesto 2022

<https://repository.ifla.org/bitstream/123456789/2006/1/IFLA-UNESCO%20Public%20Library%20Manifesto%202022.pdf>

1.1 Libraries play a key role in making information and knowledge fully open and accessible, everywhere, at all times and with no exclusions

On the one hand, work is being done to ensure access to diverse, quality information. On the other, people have been given learning support, enabling them to generate new knowledge, with projects that encourage them to make their own creations and productions through technology and which put the emphasis on cultural democracy (maker spaces, citizen labs, etc.). So we need to continue making progress in access to knowledge and its creation as two sides of the same challenge. And we have to do this while bearing in mind everyone's needs and interests, reviving the know-how of individuals and communities, opting for interaction with the digital world while strengthening the socialising role of libraries and guaranteeing compliance not only with copyright but also universal access rights.

1.1.1. Promoting cross-cutting goals that are defined in municipal and metropolitan plans and measures: The Cultural Rights Plan, Culture and digital rights, Popular and traditional culture, museums and community centres, and so on. Opting for libraries to grow outside libraries, working in particular with players from the surrounding area to guide action towards the information needs of local residents and communities. Tackling inequalities relating to income, age, the area, gender, family environment, etc., in access to information and knowledge.

1.1.2. Strengthening the prescriptive capacities of library professionals, by creating a figure with the time and resources to be proactive in attending to each user's information needs and interests. Designing tailored itineraries to search for and access information. Empowering the library's human team so it becomes the mediating agent in content digitalisation and creation projects and in other resources that are having an impact on how information and knowledge are conveyed and accessed.

1.1.3. Launching an online transmedia platform, open and free of charge, for co-creating digital content and accessing the digital resources available in libraries. Establishing partnerships to tackle and make accessible information and knowledge long restricted by property rights.

1.1.4. Strengthening the strategy of libraries regarding communication on their websites (improving accessibility), networks and social media, and citizen digital participation.

1.2. Libraries need to highlight how the right to connectivity is yet to be recognised and is still limited by political, social and regional factors

Despite the advances made over the last few decades, inequalities continue to determine the right to connectivity. The digital divide takes various forms and is related to the unequal distribution in access, use and impact of information and communication technologies. The *Survey on the Digital Divide in Barcelona* points out both the improvements and the pending challenges in this area. Many of the problems linked to connectivity difficulties are concentrated in low-income neighbourhoods and have worsened with the pandemic. But this challenge is obviously not exclusive to Barcelona's library network: inequalities in connection, connection speed, family and household equipment, etc., affect people with fewer resources in particular. And all that occurs in a context where the right to connectivity is not recognised by institutions or regulations, so its rollout remains in the hands of commercial operators.

1.2.1. Playing an active role in demanding recognition of the right to connectivity in all its guises. Achieving solid, versatile, constantly updated technological infrastructures that meet city residents' needs regarding access to digital information and management and provision of services based on ICT use and transmedia creation, as well as guaranteeing digital and connectivity rights. Offering quality connectivity in libraries, taking account of the existing inequalities among people and communities as well as the initiatives and projects that need it because of their particular nature (co-creation, etc.). Offering connectivity infrastructures to individuals and families that need them. Networking with the various players able to support infrastructure access and use: loaning laptops, tablets, and so on.

1.2.2. Leading the way for digital literacy in the city. Promoting digital skills acquisition in preparation for access to official tests, to help improve people's resources when it comes to job hunting.

1.2.3. Promoting digital literacy among people in more vulnerable age groups, especially among older people and those in socially or financially vulnerable situations.

1.3. Libraries are key in tackling the manipulation of information and its dissemination without contrast, rigour or privacy

Both the IFLA's *Lyon Declaration* and the UN's Sustainable Development Goals highlight how access to information requires training in its critical and reflective use in digital contexts. Here the Cultural Agenda 21 calls for renewed effort, especially on the part of public institutions, to ensure that greater accessibility to information, made possible by digital technology, cannot in any way lead to a loss of privacy. The context of digitalisation is not neutral and opens the door to manipulation, plagiarism, levelling down and fraudulent use of information, as well as its dissemination without contrast, rigour or privacy.

1.3.1. Maintaining a documentary, material collection in digital format that conveys the values of solvency, reliability and contrast, diversity, rigour and quality. New collection policy that includes topicality, diversity and accessibility criteria.

1.3.2. Making libraries a benchmark for creating and disseminating reliable and truthful information, especially on the Internet. Strengthening techno-scientific training and dissemination projects to tackle fake news and disinformation. Generating attractive content for several profiles, such as digital natives. Having professionals with training (specific training) so they can give the public recommendations on how to access and critically appraise information, identify scams, etc.

1.3.3. Establishing a collaboration programme with the education system (including formal and informal players) to train critical readers and tackle information manipulation and its dissemination without contrast, rigour or privacy. Specific work with school libraries, adult schools, community centres and other education players throughout life, to launch and offer support in media and information literacy projects.

1.4. Libraries can help to put human capital at the centre of public initiatives, while promoting connections between the productive fabric and knowledge centres

Given a context of technological convergence and AI development, inequalities determine people's opportunities for developing their digital and professional capacities. Youth unemployment and gender inequality in the labour market are two examples of this challenge. We should therefore help to put the debate on training human capital training at the centre of public action, while promoting a socio-economic model that meets people's needs and offers opportunities in our environment. In that regard, the lack of connection between the productive fabric and knowledge centres is a handicap: Barcelona and Catalonia have a structure of micro-enterprises and cooperatives that require access to knowledge because they do not have sufficient resources of their own. As libraries, we can play a very important role in all these challenges.

Libraries have to help citizens to rearm intellectually, to empower and train themselves. They can play a key role not just in immersive, tailored, personalised and lifelong learning but also in learning that occurs through interaction with others and in community action.

One of the fields which will be fundamental for public libraries is that of training people in cross-cutting and basic digital skills. Many of these skills are linked to employment training, but not only that. We are talking about reinforcing learning strategies that enable citizens to access, understand and assimilate information, in short, to know how to transform information into knowledge. All that by tackling inequalities such as that of gender, which remains a challenge in the field of technological education as well. Which is why partnering the education system as well as the industrial and commercial fabric (above all SMEs and cooperatives) is essential.

1.4.1. Programme of hands-on experiential learning spaces to intellectually rearm people.. Pathways for lifelong learning and building a life project for each person.

1.4.2. Promoting the acquisition of scientific and humanistic knowledge through the programming of training actions, reinforcing dynamic learning actions, the "bibliolab" programme (maker spaces, digital fabrication) and the link with re-industrialisation projects in the city. Adapting spaces to the work of existing "bibliolabs" (library labs): citizen science at the Biblioteca Sagrada Família, a music bibliolab at the Biblioteca Vapor Vell, etc. Creating new ones specialising in artistic and cultural issues and also citizen science. Strengthening joint work with digital fab labs on a district level.

1.4.3. Support programme for digital skills acquisition targeted at individuals and families, with direct action by the libraries (learning through information creation, integrating services to support teleworking, etc.) and support action for teachers and schools. Digital literacy proposals for young people, worked on with educational institutions, and linked especially to training against fake news and developing critical thinking.

1.4.4. Promoting collaboration with the business and cooperative fabric, and also the academic and scientific world to develop innovation and improvement projects with a social return for the city.

1.5. Libraries can be a fundamental node in the network of knowledge players working to foster innovation

Even today public libraries have the challenge of being a node in a higher network for managing and democratising the knowledge that innovation promotes. We need to improve governance and systematise coordination with other knowledge players so those goals can be achieved, not just in each library's own environment but also in connection with international networks. However, that cannot be done without putting citizens, their knowledge and their capacities at the centre, recognising that organisations such as universities or enterprises offering their knowledge free of charge are very important, but that programmes such as open science or citizen science are as well.

Innovation is a necessity when it comes to new ways of tackling old and current problems, for example, ensuring sustainable development. Innovation needs to be connected to urban ecology. The consumption and efficient use of resources are unavoidable conditions, both inside and outside libraries. The pandemic has made the challenges of managing municipal facilities, including libraries, all the more apparent. As well as the need for digitalisation linked to the modernisation of public authorities. City residents are calling for spaces that are more flexible in their uses and opening times.

1.5.1. An open, social, citizen innovation programme for knowledge co-creation. Reinforcement of citizen, open and community science projects. A repository of knowledge generated in libraries and the city's other citizen innovation and creation spaces. Dissemination through creative commons licences.

1.5.2. A sustainability programme for libraries in the consumption of resources and use of facilities. Maintain links with cultural, scientific and knowledge dissemination programmed in the city, through participation in scientific and technological events and other international activities and conferences in the world of knowledge, etc., and publicising them in libraries. Action in buildings to increase the number of libraries with energy-efficiency certification. Environmental awareness campaigns among users.

1.5.3. Promoting shared learning, innovation and improvement spaces as part of the work of library staff. Rely on support from and establish partnerships with external players.

1.5.4. Independent access to library facilities outside the usual opening times. Study for carrying out a pilot project in one of the new facilities envisaged.

1.5.5. Programme to assess the innovations introduced. Enhanced gathering and systematisation of library information and indicators, as well as initiatives that promote their use by library personnel.

1.5.6. Commitment to make the future Barcelona Central Library a benchmark for digital experimentation, training and skills acquisition, as well as in technological and educational innovation.

2. right to reading, writing and oral expression. right to artistic participation

2.1. Strengthening the relationship between reading and writing to guarantee the right to self-expression through the Barcelona library network

Learning to think critically and freely, to build an identity as an individual and citizen, to develop in society, involves training in reading, writing and oral expression. On the one hand, the promotion of reading needs to focus on ensuring citizens have access to a reading culture by providing them with pathways and abandoning the notion of readers being people who buy books. Libraries therefore have to be capable of ensuring people can exercise the right to being able to speak and write, to be listened to and read by others. More than channels, the importance lies in being able to transform aims and desires into words, for everyone to be able to build their own story.

2.1.1. Extending Barcelona's Reading Action Programme, in accordance with the Barcelona Institute of Culture. This programme goes beyond libraries as an institution and involves all reading-related players: the world of education, the world of publishing and, in general, all the sectors associated with the arts, culture and science, and the mass media too.

2.1.2. Generating writing spaces: building libraries as a community of critical readers, capable of accompanying and strengthening citizens, to turn them into a writing community, capable of creating different, inclusive, literary or informative content, rooted in their communities and area. Generating content as a counterweight to the big industries, adapted to each library's context. Training staff in the role of accompanying and revitalising communities. Offering an extensive range of book clubs, both F2F and online. Resuming the "What do you read?" programme, creating the Proud Reader Space, as is happening in the field of sport and/or strengthening the #Bibarnabloc blog. Opening digital-writing workshops based on reading: how to write a good tweet, for instance, which includes tasks of abstracting summarising what has been read.

2.1.3. Preparing a communication strategy for the activities and services offered by Barcelona Libraries. Incorporating the profile of a global communication person with an appropriate training programme: coordination of the general strategy and everyday business as well as media dealings. Redesigning the Barcelona Libraries websites, using a more accessible format and integrating content from other platforms (videos, social media, etc.)

2.2. Generating content at local level is key to fighting against the data economy

We live in a context of individualisation and broken links, where the formal and informal structures that encouraged social cohesion, such as work or shops, have become fragmented, resulting in the loss of these community links. Content creation, for example, is becoming increasingly dependent on big companies, which propose a reading linked to the entertainment industry.

At the same time, according to the *Annual Social Media Study*, interest in generating content has declined. So we need to create environments to generate content. If the library network does not create content, it will be created by other players who, in turn, will occupy the internet and media spaces. This is the context in which we have to generate content with the language of Barcelona's library network and from the perspective of its interests, because these days, according to academic research, the discourse that works is that of big companies, in particular GAFAM (Google, Amazon, Facebook, Apple and Microsoft).

With regard to content in Catalan, as academic literature points out, 90% of what is read does not reflect the diversity of our environment, despite having been created in Catalan, because it has been done on the basis of standardised patterns: literature created for marketing.

2.2.1. Generating projects where users take part in creating and co-creating content in several formats. Training staff in innovation and participation processes.

2.3. Expanding the conceptual framework of literary canon so we can transform each person's reading experiences, ensuring we reach everyone

Views on the canon are diverse and heterogeneous. One view is that we already know which books characterise us as a culture and have to be preserved for future generations. Another asserts that the canon is still being built, day to day, and that is how we will do it. Yet another states that canons are particular to each reader, depending on their expectations.

The one thing they all share, however, is the need to look further into it and expand it with several literary languages, even going beyond literature. In fact, bearing in mind that 21.6% of Barcelona's population is from abroad (Barcelona City Council, 2021), and that the figure for foreign nationals resident in the city did not even reach 1.5% of the population in 1991, how has this growth been translated into the canon concept?

Aside from that issue, knowledge transfer is not only the responsibility of the education system but also that of libraries, as the guarantors of lifelong learning. We therefore need to reclaim the work of the canons, thinking about how to tackle it through the public libraries, where there are already examples of good experiences. The focus is not in what but how we read, where the goal could be to turn reading into a pleasurable personal and citizen experience, of building reading communities.

2.3.1. Opening an internal discussion space on the role of libraries with regard to canons: what are the Catalan and Spanish literary canons? What is the universal canon? Does each library need to specialise? Do we need to ensure there is a minimum to be shared by all libraries?

2.3.2. Transforming literary reading, combining textual, literary, cultural and linguistic diversity to build reading communities. Working on different lines of reading, promoting the introduction of new imageries and new readers: experiences such as the ones already tried – with gender policies, for example – have gone very well. Designing reading promotion strategies appealing to free rather than limiting content.

2.4. Action with families is the key, bearing in mind that it is one of the prevailing factors in the spread of inequalities

According to the PISA surveys, the difference in home reading habits between young members from families with medium-to-high cultural capital and those from families with low cultural capital is becoming larger and larger. The result of this inequality can be seen at the school stage, where the former group are a school year ahead of the latter. Given this context, and bearing mind the education system, what is the role of libraries?

2.4.1. Expanding adult education: with other knowledge formats, apart from books, and with the recycling of education as a central feature (future generations will have a much higher level of education). Launching library outreach initiatives and services in their area and in non-conventional spaces outside library facilities (socio-healthcare centres, in the open air, festivals etc.).

2.5. Permeable work by Barcelona's library network, whether between libraries or between libraries and research centres, is essential for meeting today's challenges

Research shows that Barcelona's library network and school libraries share the same ends and that those which are not shared are complementary, which is why dialogue between them ought to be strengthened. Producing a map that shows and gives the location of school as well as public libraries is more necessary than ever for getting to know the area and optimising public resources.

2.5.1. Becoming a magnet for public policies promoting reading, while bringing visibility to and boosting the role of libraries as mediators and specialists. Maintaining and strengthening links with authors and the entire book sector: publishers, local bookshops, etc.

2.5.2. Ensuring access to culture, with the long-term aim of achieving a society of discerning citizens who actively exercise discernment.

Working more closely and in a coordinated way on the methodology, monitoring and evaluation of projects to promote reading in the immediate area, led by public library staff. Making a map of public libraries and school libraries. Maintaining the link with literary programming and the promotion of reading and knowledge in the city: Barcelona city of literature, literary, artistic, scientific and tech programmes, festivals, and other international events and conferences linked to the world of knowledge, etc.

2.5.3. Representing libraries on the Education Innovation Council.

2.6. Adapting the libraries' professional profiles so that they become true facilitators of lifelong reading communities

Given the social and community dimensions of libraries, profiles from the social world have already been incorporated, such as social education. However, they would need to be reinforced, incorporating profiles to boost reading communities as well, where critical reading takes place accompanied by writing. Likewise, bearing in mind the city's social and demographic changes, we need to ensure the presence of the different types of profile and that jobs can be filled by individuals with knowledge of the local cultural reality.

2.6.1. Training and adapting the library team (jobs, skills and so on) to the context and current demand. Libraries need people who are trained and specialise in the area they work in.

3. Right to education, ongoing training and cultural literacy

3.1. Transforming the links between the education system and the library network is key to strengthening Barcelona as an educating city

The link between public libraries and the education system is key to working on all extracurricular learning processes, and strengthening the educating city out-

look. Moreover, a diagnosis on the relationship between culture and education shows a certain way of doing things based on intuition, which at the same time is irregular. Hence the need for structuring proposals and the way they are shared, by explaining their benefits. That way the education ecosystem would see the library network as a complementary player in achieving its goals, besides specific initiatives. We also need to know what and how work is going on in the various educational spaces, to avoid duplication and be able to boost the complementary nature of libraries wherever they can make a greater contribution. Such a proactive approach also needs to be adopted to get to know the spaces as well as the children and teenagers themselves.

As for school libraries, we should analyse their situation and see what the positioning of the library network needs to be, especially since the outbreak of the pandemic, which has led to many of them being transformed, so they are no longer a single space but spread throughout the school. Public libraries differ from schools inasmuch as they are not tied to a curriculum, which means they have greater scope for experimentation.

3.1.1. Positioning libraries as educational reference points after compulsory education and strengthening their presence in informal, extracurricular spaces. Expanding professional profiles in the pedagogical sphere dedicated to the subject of schools, children's libraries and technology libraries. Opening formal meeting spaces between libraries and cultural facilities to define educational projects jointly. Experimental projects from arts and with libraries based on educational projects already up and running for some time.

3.1.2. Establishing a structural programme jointly with schools to promote reading. Analysis of the current situation, with an assessment of certain experiences that may be scalable. Co-creation projects with schools (primary, secondary and adult) as well as universities.

3.1.3. Support programme for school libraries: an analysis of the general situation and an ideas bank, based on a working group created *ad hoc*, to assess their impetus. Updating the repository of materials available for school visits, sharing everything that is done and avoiding duplications. Updating the common framework for all Barcelona's libraries, but adaptable to each context.

3.1.4. Opening two-way work spaces with children and teenagers, complementing proposals with schools and boosting training for those in charge of programming libraries.

3.2. The education ecosystem (schools, public libraries, professionals, families, etc.) is a key element in tackling the challenges of learning processes in the city

Libraries can play a key role in lifelong learning, by awakening interest and curiosity through various tools and activities, as well as information, knowledge and emotions. Besides thinking about whom and what, all these processes can be done through cooperation and networking, based on listening, and by identifying needs and openly and flexibly developing proposals.

Given the complementarity of the various players, the ecosystem allows more places to be reached and several areas to be worked on. It also enables more in-

dividualised pathways to be traced, by identifying and focusing on each person's needs, combining them and complementing them with the collective processes. In culture and education spaces involving active participation, for example, we see how young people can experiment with literature, even when it is not regarded as canonic, besides working on reading and writing from another perspective.

As far as the role of families is concerned, the different actors in the ecosystem should complement each other and give voice to different opinions. The library network has the job of opening this space of differing opinions, besides strengthening the projects being carried out with families and creating new ones, while taking into account the context of each facility, a key aspect in a city as diverse as Barcelona in so many ways.

As regards the educational sphere, we can boost city education links (Barcelona Education Consortium, Educational Resources Centres, education techniques etc.) and, by adopting a broader perspective, we might also think about Primary Healthcare Centres, among many other players.

3.2.1. Positioning libraries as facilities for lifelong learning, networking with the surrounding area and the educational community. Promote cross-cutting projects that involve several players, by facilitating holistic and comprehensive learning: strengthen ties with the various players, which will vary according to goals and the people they are aimed at. Design a programme for connecting to families based on the experiences they already have. Define a mentoring programme which identifies references for the various groups of people taking part, providing pathways and steps for entering facilities. Set up a digital, media and IT literacy programme.

3.2.2. Define network and area cultural projects, by working with current and other players to take account of the needs of the community and area. Working from the grass-roots level up, so that even though a city vision is needed, it is a positive development for the players making up the area to commence projects without depending on the city network, despite being able to receive the necessary support. Improving coordination with the social services and public centres, strengthening connections with the organisations working with other collectives. Ensuring that part of the work day allows meeting and exchange spaces with other professionals from the network itself or other players and facilities.

3.2.3. Opening a self-learning space, strengthening initiatives and projects for self-education (inside and outside school). Strengthening the dissemination of the various international events that are held in the city (music, arts, films, thought, science, education, etc.) and boosting participation in them.

3.3. Incorporating and managing emotions are key to the education system, the library network and connections between the two

As the government measure *Towards a Public Policy for Culture and Education* diagnosis affirms, educational and cultural systems “tend to conceive reasoning, critical capacity and research (thinking) as separate from the spheres of experience (action) and sensitivity (emotion)”, which is linked to “a segmented knowledge approach, information fragmentation and the difficulty of working in a cross-disciplinary way”.

3.3.1. Organising acquired knowledge and strengthening the projects that are already up and running in this area. Incorporating the emotions chart into every proposal implemented by libraries. Facilitating the creative processes in cooperation with the education system, strengthening informal spaces. Working on the line to create Sensory Learning Spaces, based on the Bon Pastor Library pilot test.

3.3.2. Defining a training programme for the library team on strengthening ties and implementing actions with an emotional component. Improving internal communication and implementing strategies for managing emotions in teams and developing a sense of belonging.

3.4. Active participation is essential for Barcelona's cultural facilities to become experiential meeting spaces, places where things happen

The goal is to generate an active participatory space where cultural processes are constructed jointly. In fact, the various Library Strategy Plans have always put the emphasis on cultural dissemination programmes, the model's hallmark.

Based on projects that connect culture and education, it highlights these practical action processes, leaving behind the mere transfer of theoretical information. So we would need to strengthen the co-creation spaces, whether in designing activities or in conceiving spaces, by making progress in implementing projects together, in learning by doing. In this scenario, a library that runs an active artistic participation workshop can contribute an educational approach that is at the same time relaxed and engaging, encouraging links and emotions.

By opening such a space, Barcelona's libraries would become nodes that connect individuals who know how to do several things, complementing what a person does not know how to do and generating a living ecosystem. Connections between individuals will accordingly be encouraged, thereby ensuring every voice in the space is valid, not just for colleagues but also for the facilitator team, thus fostering greater confidence in libraries. If this is to become a reality, we will also need to ensure there are suitable, group coworking spaces, especially in those Barcelona neighbourhoods where there is no 100% guarantee of internet connectivity or heating systems. And we also need to encourage knowledge of the data in this area, which could highlight what libraries are doing.

This active participation is also key when we take account of the standardising content trend, especially after the expansion of the big Internet platforms.

3.4.1. Defining a programme for community cultural processes, by encouraging direct citizen participation. Designing daring proposals, taking advantage of the facilities' room for manoeuvre and encouraging everyone's participation, so people feel the libraries are theirs. Setting a common framework that does not restrict each facility's diversity: a collection of good practices as a proposal.

3.4.2. Implementing a project to renovate spaces, which can define spaces for group work and for shared tasks, where people can talk and discuss. Normalisation space: presence of functional-diversity groups or individuals living together with mental health disorders and illnesses encourages their normalisation in public spaces. Sectorising library spaces in accordance with their various uses.

3.5. An alliance between culture and education is key to developing free, self-determined subjects

The culture-education link contributes significant and experiential learning: incorporating artists into classrooms, for example, is an antidote to the class group, where mentoring plays a key role, enabling new benchmarks and strong ties to be established. Given that libraries have more freedom of action than formal education spaces, they have ample scope to experiment. We can use the culture-education link, for example, to ensure that people who have not already done so can approach and enter libraries, and see library staff as people who are attentive to their needs and/or problems, to their lives. Libraries, then, need to be a space for listening to diversity, a space that invites people to think and give them the tools for that, since the ultimate aim of any action from the culture-education pairing ought to be for each person to learn how to lead their life and to know what it means.

Moreover, initiatives that link education and culture, according to the government measure *Towards a Public Culture and Education Policy*, “need to incorporate a critical view of the reception of artistic expressions”, that is, “contribute towards identifying how and why society has valued and values an artistic work or a specific cultural practice”.

3.5.1. Strengthening the culture-education projects that are currently in progress and which promote the incorporation of new figures complementing library profiles. Fostering diversity and self-management of clubs and discussion groups, such as listening clubs, so that libraries can become a platform.

3.5.2. Opening up spaces for reflection, between a library's teams and within the library network. Analysis of challenges: what should the role of libraries be towards the goal of giving someone the critical skills for cultural self-determination? Do libraries enrich people's imagination and get them thinking from another perspective?

4. Right to equal access to culture and knowledge and cultural participation

4.1. Knowing, protecting and assessing citizens' cultural rights is a key challenge for making progress in building libraries that champion human rights

As public libraries, we are faced with the challenge of (re)defining ourselves as promoters and protectors of cultural and human rights. Cultural rights are a key and interdependent feature of human rights, though they are still little known and occasionally played down by many cultural and social institutions and organisations. As libraries and public facilities, we have a responsibility and opportunity for understanding, reclaiming and deploying the transformational potential of an approach based on cultural rights, fairness and the paradigm of a culture centred on individuals and communities.

Barcelona city and its government have signed and committed themselves through international declarations to cultural diversity, cultural rights and sustainable development. Public libraries are not indifferent to any of those. The challenge is to meet these commitments in a strategic, specific and contextualised way, making headway in establishing policy guidelines, organisation models, and

reference and assessment standards, as well as being equipped with adequate resources.

In addition, recognising the professional commitment of library staff to social cohesion means they require extra training and awareness in this area, thereby promoting the independence of libraries and their staff.

4.1.1. Explicit, strategic and programmatic commitment of libraries as protectors and promoters of cultural and human rights, to respond to the inequalities that exist in the exercise of these rights as active players of Barcelona City Council's Cultural Rights Plan. Alignment with international and local agreements, guidelines and networks of players in this matter.

4.1.2. Development of the public library's role as a player in strengthening democracy, democratic values and, in particular, cultural democracy. Programme for protecting freedom of expression and artistic creation.

4.1.3. Providing library professionals with the tools needed in the field of cultural rights, fairness and inequalities, as well as interculturality, feminism, community action or functional diversity. Training and support programme for Barcelona library staff: Gender perspective, Interculturality

4.2. Inequalities that exist in the right to take part in the city's cultural life are a central challenge for public libraries

Public libraries are perhaps the city's fairest cultural facilities, but participation in their spaces and services is still determined by social and economic factors that arise from inequalities. The right to participation in the city's cultural life includes at least four aspects: a) attendance or access; b) creation and training; c) group and community membership; d) decision on cultural-policy orientation. Public libraries deal with all four aspects and, as such, we can tackle the inequalities that are generated in the exercise of this right. The *Barcelona Survey on Cultural Participation and Needs* shows how a person's neighbourhood of residence, income, origins, age, level of studies and family environment are all factors which explain these inequalities and libraries have the challenge of addressing them.

4.2.1. Programme for citizen participation in public libraries to ensure equality in the right to participation in cultural life (access, training, creation and decision). Pilot tests of citizen co-creation and/or co-management of library activities or services, especially among young people. Specific action to ensure individuals, families, informal groups, associations and organisations participate in decisions on the orientation of public libraries.

4.2.2. Boosting library cards as a channel for participating in the city's cultural life. Strengthening programmes in collaboration with cultural facilities and with community cultural players too. Creating a virtual information space for people with cards for fast access to the various proposals resulting from collaboration with the city's other facilities.

4.2.3. Programme for exchanging knowledge and experiences with school, popular and community libraries.

4.2.4. Programme for assessing participation in public libraries: system-

atising available information, gathering new information on inequalities, analysing the impact of the libraries' social programmes, developing a system of good practices, fostering participatory-research-action, etc. Establishing a system of indicators that shows the participation of several groups present in the city in libraries. Updating Barcelona Libraries' experiences bank and disseminating them in various forums.

4.3. Injustice and inequality are also apparent in the lack of recognition and credibility of numerous personal and community voices and experiences

Society and its institutions can cause exclusion and inequality unless every voice and life experience is listened to. Safeguarding cultural rights goes beyond the right to participate and includes protection of the right for all voices to be socially recognised and therefore have access to being listened to. Especially when we know today that not every person or community enjoys the same credibility, a reality that has been described as epistemic injustice. And when many groups (migrants or fostered minors, to give a couple of examples) are constrained by a bureaucratic trap or by a lack of understanding or recognition of their own reality and existence. For its part, lack of sensitivity towards language rights can worsen exclusion and lack of life opportunities. And, on other occasions, many families end up experiencing IT and digital exclusion, not just culturally but in education or at work as well.

Guaranteeing and promoting equality of expression is a core task of public libraries. The challenge is to identify mechanisms through which specific knowledge is authenticated, specific realities recognised and others not.

4.3.1. Programme for promoting expression and deliberation spaces for people and communities, with special emphasis on the most vulnerable and currently least represented in libraries (for example, fostered children, people with mental health problems, etc.). Programmes in hospitals, old people's homes, etc.

4.3.2. Comprehensive service for accessing information and support for performing procedures and administrative tasks.

4.3.3. Revising and adapting library infrastructures under accessibility, fairness and sustainability criteria. Programme for functional improvements in already existing buildings and introducing new functionalities to projects for new libraries: necessary interventions for introducing the gender perspective in existing facilities.

4.4. Lack of public spaces linking individuals and communities in an inclusive, safe and diversity-friendly way

The breaking of community ties, the transformation of traditional cohesive and sense-of-belong environments (neighbourhood, family, work and so on), unwanted isolation and solitude and the spread of every kind of violence and stigmatisation are core issues for public libraries. Public libraries have an opportunity to offer public spaces for actively listening to people, carrying out activities to welcome and foster first-person narratives, incorporating the emotional dimension. It is a matter of giving space for community dialogue, so people can share needs, feelings and experiences safely.

Such an approach involves a preventive outlook, recognising that community work is neither neutral nor free of conflicts caused by power relations between individuals and groups. Public libraries are also spaces where some of society's existing tensions appear. These have become worse in the context of the pandemic. We therefore need to carry on working to prevent any type of violence there and also to ensure suitable working conditions.

4.4.1. A programme for revitalising community relations that takes into account what goes on not just inside libraries but also, and especially, in their surrounding area. First-person dialogue including individuals who are not formally organised and informal groups. Working on values and emotions based on the active central role played by individuals in revitalising social relations.

4.4.2. The library as a community player: connection and cooperation with the city's policies and players working in the community and cultural diversity field(boards, cross-cutting plans, etc.). Ensuring libraries take part in existing sectoral and territorial boards in their area. Establishing regular dialogue spaces with other players in the area.

4.4.3. Adoption of protocols to make libraries safe spaces free of any type of violence. Recognition and management of social conflicts that appear in libraries. Creation of stable work spaces for library professionals.

4.4.4. Ensuring that libraries have temporary stay spaces, where people can relate without having to do any supervised activity.

4.5. Standardising cultural content and concentrating power in the hands of specific players put diversity at risk

The democratising role of public libraries is linked to their ability to ensure cultural diversity, at least when it comes to the content they give access and legitimacy to. Such diversity is at risk when the cultural creation, production and dissemination model is concentrated into a few hands, very often big digital corporations. The challenge is to prevent libraries from reproducing a lack of social and cultural diversity with their decisions. In other words, they need to be able to guarantee the right to access diverse cultural manifestations, as well as to create diverse content, especially with regard to the world of reading, music and audiovisuals.

4.5.1. Programme to strengthen library diversity, especially with regard to library collections. Specific action to reinforce the presence of minoritised and unpublished voices in collections. Reinforcing the unique nature of the collections in each library, in line with each area's needs and contexts. Fostering equal access and citizen decision-making on the orientation of the collections. Fair-trade policy, with independent and local bookshops and publishers, as well as in the fields of music and audiovisuals.

4.5.2. Programme for promoting social and cultural diversity of staff working in libraries. Establishing a social clause and responsibility policy for hiring staff to foster diversity (mastery of languages and knowledge of other cultures). Increase the number of professionals with diverse profiles who come from the field of social action and education, mediation, etc. Programme of alliances with social organisations that have professionals with diverse profiles. Review professional profiles working in libraries according to each area's needs.

5. Action in existing facilities and rollout of new libraries in the city

The planning of new libraries or transfers of some of the existing ones that fail to meet the standards described in the Public Reading Map of Catalonia, has been gradually adapted over the years to the demographic changes occurring in the city and to the opportunities that such planning offers.

The Master Plan envisages a map with a forecast of improvement actions and also the construction of new facilities in the coming years, by district, in accordance with their adaptation to the standards and needs for the adaptation and improvement of existing buildings and facilities.

f/ “We make
culture here”:
communicating
cultural rights

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

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.

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/ Budget

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 €69 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.

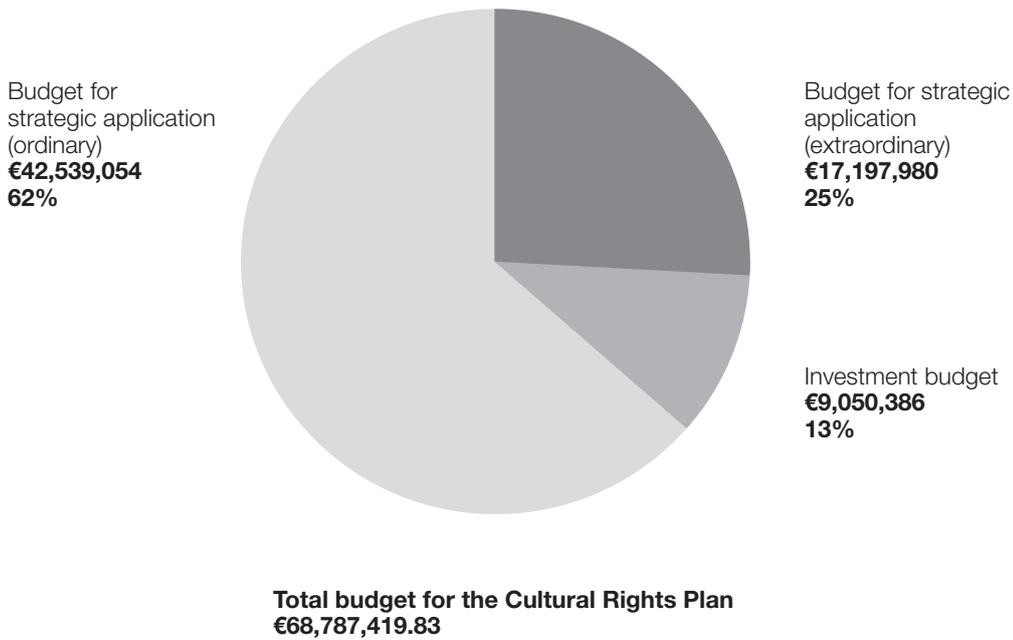
The **budget for ordinary strategic application** includes the resources allocated for the development of the various lines promoted by the ICUB which are already under way —and in some cases by the Area for Culture, Education, Science and Community—. As stated above, these lines are included in the 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 Verdaguer Museum, the Muñoz Ramonet house and gardens, La Escocesa and Fabra i Coats are included.

CULTURAL RIGHTS PLAN BUDGET



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