



Ajuntament
de Barcelona

REPORT

SURVEY OF CULTURAL PARTICIPATION AND CULTURAL NEEDS IN BARCELONA

DRAFTING PROCESS AND ANALYSIS OF RESULTS

Barcelona, February 2020

Barcelona Institute of Culture

Barcelona City Council

The survey described and analysed in this report is a Barcelona Institute of Culture project conducted by the ICUB Technical Secretariat and the public policy researcher Nicolás Barbieri.

FOREWORD

Barcelona City Council presents its first survey of the cultural needs of Barcelona's citizens, the diverse forms of their participation and involvement in the city's cultural activities, and their perceptions of the network and activities available in the various districts.

We live in changing times. The speed and intensity of the changes driven by digital technology are altering our lifestyles, work patterns, leisure spaces and information channels, as well as individual and collective practices relating to access to and participation in culture.

Culture, in all its complexity, plays an increasingly essential role in how people and communities find their place in this new setting. In its broadest sense, culture helps to give life meaning and enables us to create our own set of cultural values. It helps us build and strengthen our personal autonomy to face these changes with less fear and uncertainty, and fosters the creation of connections between individuals and their community. All these factors become increasingly important when the ground is shifting, and once solid systems are challenged. Thus, culture presents an opportunity, but it also creates problems when it is hard to access or when people are not recognised for what they do and practice.

So it is not surprising that we increasingly talk about cultural rights and not just cultural access and consumption. We live in a period where there is an explosion of identities, where there is a need to recognise differences as well as the equal worth of each human being. And in that context, it is not enough to discuss established culture, culture we can consider legitimate because it is institutional. We also need to talk about the culture which is practised, the culture that attracts creativity and experiments with new formats and new spaces, the culture which is seeking recognition.

In 20th-century Europe it was believed that universal access to education was one of the key elements in reducing inequality and fostering social mobility. However, all the egalitarian potential and ability to create individual and collective meaning of the right to education in the 20th century has been weakened and undermined by the uncertainties of the changing times we live in, and the loss of the social fabric of communities and families, where people used to develop and build their abilities.

Uncertainties that affect many aspects of life and social relations. Uncertainties about the future of work, given the need to add resources focused on creativity, innovation, the capacity to adapt, experiment, etc., typical of cultural activities, to the conventional educational repertoire. But also uncertainties that flow from this loss of social fabric, to do with each person's role in life, their own identity, social interactions and recognition of individual and collective diversity. The cultural equipment each person has been able to build largely explains the social inequalities that individuals and groups face today.

We want to use the knowledge this survey can give us to find out how these matters translate to reality, taking into account the diversity of people's neighbourhoods, their socio-economic level, their education levels, gender, country of birth and family traditions. As well as asking where people go, we want to know about their activities and actions. The survey particularly examines the relationship between culture and education, as these two elements and how they can be better coordinated are now among our main priorities.

We feel that these data, after examination and analysis, will suggest new ways to deal with the city's cultural policies, combat inequality, better align need and supply, and improve how the city's rich and diverse network of cultural facilities meets the individual and collective needs of our citizens.

We do not want this to remain a one-off initiative. We would like it to be the first of a series of similar surveys to provide data and indicate where the cultural interests and practices of Barcelona's citizens are heading; a thermometer, taking the city's temperature at regular intervals so we can monitor its cultural health and fine-tune our policies.

We would like to thank the experts who helped us to prepare this survey, as well as the ICUB technical team that promoted and conducted it.

Joan Subirats Humet

Deputy Mayor of Culture, Education, Science and Community

CONTENTS

INTRODUCTION.....	6
1. THE IMPORTANCE OF A SURVEY OF CULTURAL PARTICIPATION AND CULTURAL NEEDS IN THE CITY.....	7
1.1 Beyond a restricted interpretation of cultural participation	7
1.2 Inequalities are a matter for public concern.....	9
1.3 The need to identify cultural needs (and the values attached to culture)	12
1.4 Why a survey of cultural participation and cultural needs in Barcelona?	13
2. METHODOLOGY AND ANALYSIS OF THE SURVEY DRAFTING PROCESS	14
2.1 Formulating the questionnaire.....	14
2.1.1 Defining the key dimensions of the questionnaire and examples of the initial questions	15
2.1.2 First draft of the questionnaire	18
2.1.3 Questionnaire used in the pilot stage	21
2.1.4 Final questionnaire	23
2.2 Features of the sample and key decisions.....	25
2.2.1 Technical features	25
2.2.2 Variables and key decisions.....	27
3. ANALYSIS OF THE RESULTS.....	30
3.1 Questions and variables.....	30
3.2 Participation, needs and values: main results.....	31
3.2.1 Cultural participation	32
3.2.2 Needs	54
3.2.3 Values and cultural assets	86
REFERENCES	113
APPENDICES.....	116
Appendix 1. Glossary	117
Appendix 2. Surveys and reports consulted.....	119
Annex 3. Survey questionnaire	119

INTRODUCTION

This report presents the process of drafting the Barcelona Institute of Culture's new Survey of Cultural Participation and Cultural Needs in Barcelona, and an analysis of the results.

The survey examined the cultural needs, interests and concerns of Barcelona's population, and the extent and type of their participation in culture. This project makes Barcelona one of the few cities in the world with a survey on cultural participation that includes a wide range of practices beyond merely attending events, and evidence of inequities in the right to take part in the city's cultural life.

Given this innovative aspect, it was important for the report analysing the results of the survey to describe the project's conceptual framework and the process of drafting the questionnaire. Consequently, although the fieldwork was carried out in January and February 2019, the final document is being presented a year later.

This project was conducted by the Technical Secretariat of the Institute of Culture and the public policy researcher Nicolás Barbieri. The Barcelona City Council Municipal Data Office also provided advice and technical support.

There are three sections to the report. The **first** section assesses the importance of a survey on cultural participation and cultural needs in the city, sets out the conceptual bases and shows how it aligns with the framework of the Barcelona Institute of Culture and other surveys. The **second** section explains in detail the methodology used, defining the concepts and initial questions of the survey. The **third** and final section analyses the main results. The report also contains a **glossary** of the main concepts used.

1. THE IMPORTANCE OF A SURVEY OF CULTURAL PARTICIPATION AND CULTURAL NEEDS IN THE CITY

Any public survey must be based on a theoretical or conceptual framework which justifies its implementation. It is essential, especially in a field such as culture, to problematise and operationalise the concepts used, partly to ensure the study is rigorous, but also to anticipate the difficulties they might pose when developing a survey.

The Survey of Cultural Participation and Cultural Needs in Barcelona provides important knowledge for public decisions-making: knowledge about the right to participate in the cultural life of the community and the city, which is a right recognised by numerous international bodies. This is not an easy concept to define and even more difficult to make operational, that is, to clearly delimit what the survey should analyse or measure. Nor is that a minor issue, because the categories used reflect limitations in understanding and analysing diversity in forms of participation in cultural life. One of the biggest risks is standardising this diversity and complexity, and having too narrow a definition of the phenomenon to be studied and measured. For example, it is obvious that participation in a city's cultural life is not limited to taking part in activities promoted by the public authorities. At the same time, cultural policies have a major responsibility for promoting this cultural right (Barbieri 2015, Baltà and Dragičević 2017, Pascual 2018).

1.1 Beyond a restricted interpretation of cultural participation

The definitions of cultural participation used in many international surveys (both academic and governmental) are typically restricted interpretations. Cultural participation is usually reduced to consuming products and/or attending events offered by cultural institutions. Cultural participation is restricted to the category of the public and/or audience. Thus, in the context of developing and consolidating the concept of *cultural* and *creative industries*, surveys and analyses focus on a very specific and formal part of cultural habits: patterns of behaviour more akin to the lifestyle of a certain European social class in the last century and much narrower than the wide variety of meanings that cultural participation has today (UNESCO 2014). However, the right to participate in the cultural life of a city goes much further and includes at least four dimensions: *a)* access to or attendance at activities produced by all kinds of

cultural organisations; *b*) citizen practices which enable creation, training and expression; *c*) community participation, which means belonging to various cultural entities, groups or collectives; and *d*) participation in public decision-making and governance, in short, the processes of formulating, implementing and evaluating cultural policies (Barbieri and Salazar 2019).

In addition, many surveys and analyses reproduce uncritically the social hierarchies relating to cultural participation. Thus, certain activities are described as “leisure” rather than artistic or cultural expressions (Crossick and Kaszynska 2016). At the same time, people who perhaps participate or get involved in the city’s cultural life in a different way, are labelled “non-participants” or described as “not involved”. Participation in this sense is basically conceived from the viewpoint of the cultural institutions generating the cultural offering. Thus, they talk about a public that does not respond to this offering, rather than institutions that fail to appeal to different people and communities. There is much more discussion of diversifying audiences than of diversifying the types of cultural experiences that are recognised as legitimate. Consequently it is not uncommon to find comments like “people don’t come”, “they aren’t interested”, “they aren’t involved” or “they aren’t qualified” (Barbieri and Salazar 2019, Stevenson 2019).

These warnings in no way imply that artistic activities are not a sound basis for measuring cultural participation. Nor do we deny that surveys of this phenomenon have become much more inclusive of certain activities that go beyond attending formal events or consuming cultural products. In general terms, we need to continue paying attention to participation in cultural activities financed by public resources. Academic literature has described many of these activities, which are recognised by and produced with the support of public institutions or other formal agencies in the cultural sector with more prescriptive power, as *legitimate culture*. These are activities associated with meanings of culture endowed with more social legitimacy. This legitimisation process also explains how inequalities in cultural participation are generated.¹ Nevertheless, there is increasing demand for other activities (informal, popular, community, etc.) to be included in surveys and in analyses of participation in

¹ For a detailed explanation of the *legitimate culture* concept, see Coulangeon (2017), Gayo (2018) or O’Brien (2019), among other authors. The work of Ariño and Llopis (2017, 2018) is also relevant. John Holden (2010) argues that no one should be excluded from any kind of cultural activity but it is even more important that no one be excluded from contributing to the definition of *culture*.

the cultural life of cities. In short, it means there is a need to develop instruments that take into account the wide variety of meanings cultural participation might have.

Some cultural participation studies have tried to advance our knowledge of activities and practices which are part of everyday life and contribute to the quality of life of both individuals and communities (UNESCO-UIS 2006). Research projects such as "Understanding Everyday Participation"² seek to identify bottom-up cultural participation, manifestations that often are neither taken into account nor detected in surveys. Others refer to *cultural lifestyles*, a concept which can expand to recognise the existence and value of the most varied cultural activities and artistic expressions (Basque Cultural Observatory, 2016). They also advise measuring cultural participation as a continuum, going beyond what happens in cultural facilities and including other public facilities and community spaces (Soto 2007, Barbieri and Salazar 2019).

To sum up, there are significant limitations to the available instruments for measuring and analysing participation in the cultural life of cities. We lack a type of knowledge that is vital for assessing public interventions and making public policy decisions. Frequently, measuring cultural products takes the place of analysing the results of cultural policies and actions. Attention is focused much more on the point of view of institutions than on the view of cultural participants, who are relegated to a secondary level. Relatively few studies and surveys manage to identify the socio-demographic features of these people (UNESCO 2014). Therefore, we need to make headway in creating tools capable of capturing diverse forms of cultural participation that are not detected by the metrics currently used. In other words, moving forward with the effective and ongoing commitment of governments, cultural organisations and research bodies to measure and evaluate the right to participate in the city's cultural life, in all its complexity, as well as the inequalities that condition the exercise of this right.

1.2 Inequalities are a matter for public concern

The agenda of many local policies in our field has been marked by the issue of inequalities. Cities debate inequalities in income, health, education or access to housing intensely. Yet, without ignoring the specificities of the cultural sphere, it has to be said that inequality has not occupied such a central position in the cultural policy agenda. Despite being part of the implicit values of many cultural interventions, equity

² <http://www.everydayparticipation.org/>

has not been at the heart of the debate (Barbieri 2017, Barbieri and Salazar 2019). Governments, as well as cultural and research organisations, have paid relatively little attention to inequalities in the cultural life of cities, i.e. to the fact that different degrees of cultural participation are systematically associated with certain social factors and conditions; a relationship that can be understood as inequitable.

The limited evidence available on this question is heavily focused on measuring cultural participation in state and sub-state or regional contexts. We know much less about what happens in cities, including Barcelona.³ Nevertheless, it is possible to identify the existence (and persistence) of significant inequalities in a sphere as important as cultural participation. To give one example, a report produced by the University of Warwick (Warwick Commission 2015) concluded that the 8% who make up the richest, best-educated and least ethnically diverse part of the UK population are the ones who participate most in publicly funded activities. As noted previously, this refers to participation in the cultural activities offered by institutions, but it is still an indicator of inequalities in this sphere of cultural participation.

So what are the factors that determine inequalities in cultural participation? It is not the aim of this report to conduct an exhaustive analysis of the available evidence,⁴ but some conditioning factors can be identified that need to be borne in mind. Some of them are linked to material and symbolic resources. Thus, cultural participation is conditioned by educational and socio-economic opportunities. Education level, income and social class or status are key. Other factors are linked to the way difference is socially interpreted. Age, gender and country of birth are among some of the more significant differences that can condition inequalities in cultural participation.

In addition, a city survey on cultural participation and needs cannot ignore territory as a conditioning factor. Living in a particular neighbourhood may be a key factor in explaining inequalities in cultural participation. Once again, the available evidence for this is limited but, at least as far as legitimate culture is concerned, it tells us that living in a socially and economically disadvantaged area negatively conditions the opportunities individuals and communities have to make use of public cultural

³ The document *Cultura i desigualtat a Barcelona*, produced by the working group of the same name, can be consulted online. Available at:
<https://ddd.uab.cat/pub/estudis/2019/201575/Cultura-i-desigualtat-BCN.pdf>

⁴ Among other works, see the classics of Bourdieu (1988), the studies of Bennett *et al.* (2009), O'Brien and Oakley (2015), Ariño (Ariño and Llopis 2017, 2018) or Gayo (2018). Barbieri and Salazar (2019) also present all these factors together.

resources. Not only because there are fewer facilities in certain neighbourhoods, but also because living conditions in those areas, with an accumulation of exclusion factors, limit opportunities for exercising the right to take part in cultural life (O'Brien and Oakley 2015). We find some instances of that in Barcelona; for example, inequality in attending cultural activities (by families with children) depending on the district they live in (Barcelona Institute for Children and Adolescents 2017).

Factors such as familiarity with cultural activities, especially initial contact with artistic expression in the family environment, condition cultural participation in the future. However, as Gayo (2018) points out, inequality in cultural participation tends to be analysed on an individual and synchronic basis rather than focusing on families over time. Asking about these issues in more detail would enable us not only to identify the extent of reproduction of cultural inequalities, in which unequal access to cultural and artistic capital is passed from parents to children, but also to design specific cultural policies for tackling this challenge.

To sum up, although there are policies that have attempted to broaden the base of cultural participation, inequalities persist, at least in terms of the types of participation analysed in the available data. Inequalities are becoming more complex. The number of people who attend a cultural activity might increase but the percentage who do so more often could fall (Ariño 2016). Therefore, intensity has to be a key aspect of analysing cultural participation; and also intersectionality, because inequality in the right to participate in the city's cultural life is both multidimensional and multifactorial. Inequalities reinforce each other and are also explained by the relationship between them (Barbieri 2018, Barbieri and Salazar 2019).

Thus, while digital technologies offer new possibilities for cultural participation, they do not break down pre-existing inequalities. A certain massification of cultural consumption does not automatically lead to the disappearance of inequalities in cultural participation but rather, on occasion, the inheriting of some old inequalities and the appearance of new forms of exclusion (Gayo 2018, Mihelj et al 2019).

Inequalities in cultural participation are, therefore, important. They constitute and reinforce social and urban inequalities. There is a risk that people who have more opportunities and who make greater use of public resources could benefit disproportionately. We need to study this situation more and in greater detail, in order to understand why these inequalities are produced and to gain the relevant knowledge for public decision-making, because the available evidence on city-wide participation is

still very limited. More specifically, in relation to the city of Barcelona, we still have hardly any significant data on the relationship between culture and inequality (Grup de treball Cultura i Desigualtat a Barcelona 2019).

1.3 The need to identify cultural needs (and the values attached to culture)

A city survey on cultural participation should not be limited to those aspects linked to cultural demand. Measuring participation in activities or the consumption of products offered by the public and private sectors is relevant but insufficient. We need to avoid confusing demand with needs. Many cultural participation studies are limited to measuring behaviour, leaving aside such issues as motivation or interest in participating and the opportunities for doing so. It is therefore a matter of differentiating what people do (cultural habits or consumption) from what they would like or need to do in terms of cultural participation (Cvetičanin 2007). The concept of *cultural needs* is a complex one to define and difficult to operationalise, so it is even more necessary to develop a language and some instruments that will enable us to learn more about them through a cultural participation survey. Cultural needs are part of the structure of motivations, attitudes, interests and desires that can be addressed through symbolic communication. According to Paulina Soto (2007), identifying cultural needs today forces us to abandon the old notion of culture as a luxury and identify it for what it is: a human right. At the same time, it enables us to avoid presenting inequalities in cultural participation as merely the result of choice, where a lack of interest in cultural activities would just be the expression of personal subjectivity and not an inequitable social relationship (Barbieri 2018).

The relationship between culture and education is a key dimension of cultural needs. And linked to this debate is the need for evidence on whether the right to education in the arts and cultural expression in the city is being observed (or not), above all in the municipal sphere, where there have been demands for policies that integrate culture and education, with some relevant experiences. So we need to learn more about cultural participation which explicitly incorporates an educational dimension.

However, the discussion on cultural needs is also linked to the meaning that cultural assets, services and practices have for the general public, the value people attach to their participation, the opportunities they consider they have (or not) to take part in

culture, and their perception of their experience of the many cultural practices and experiences. A city cultural participation survey should also address these questions.

Finally, many cultural participation surveys have focused on what could be called the *cultural deficit model*, which identifies the absence of people and communities from activity offered by public authorities, and barriers to participation (Crossick and Kaszynska 2016, Gilmore 2017). This is a partial picture of reality - relevant, but partial. A survey of cultural participation and cultural needs in the city must also be capable of identifying its citizens' capacity for involvement in cultural practices off the institutional radar. It must ask about practices that are not recognised as cultural, produced by people and communities not identified as cultural agents and cultural assets until now. To this end, it could make use of the *cultural assets* concept (Lee and Gilmore 2012), i.e. spaces, people and communities of reference for cultural participation in a given area. This capacity model therefore helps to address both the meaning of cultural participation and the opportunities perceived by the population (Barbieri and Salazar 2019, Culture and Inequality in Barcelona Working Group 2019).

1.4 Why a survey of cultural participation and cultural needs in Barcelona?

In the specific case of Barcelona, the City Council has been conducting a range of periodic surveys for years (Municipal Omnibus, six-monthly barometer and municipal services survey, among others) to take the pulse of public opinion and to gather and analyse data that helps us understand the reality of many aspects of the city.

Besides including questions in municipal surveys to find out more about the public who consume culture, the Barcelona Institute of Culture (ICUB) has also conducted surveys of specific sectors, such as museums, civic centres, the Barcelona Grec Festival, La Mercè Festivities, and so on. In most cases, these surveys have focused on obtaining information about attendance at certain cultural activities. Occasionally they have also addressed issues relating to the public's satisfaction and evaluation of the cultural offering but, in general, have not broached other aspects more closely linked to cultural needs or other types of cultural participation.

All these surveys have gathered a good deal of evidence about a constant in the profile of culture users (especially culture promoted by the public authorities). Yet, despite all the accumulated data, they have not been systematically exploited to analyse existing

inequalities in the right to participate in the city's cultural life. Moreover, the surveys conducted so far have captured profile variables such as age, work situation or education level but not taken into account factors such as the interviewee's place of birth or neighbourhood. Likewise, they have not focused on sectors of the population that neither access nor participate in culture promoted by public institutions.

During Joan Subirats' term as Barcelona City Council Commissioner of Culture, in 2018, the government measure [Cap a una política pública de cultura i educació](#) was drawn up and presented. When this measure was being drafted, a need was detected for more in-depth knowledge of the city's cultural reality that would enable cultural policies to be drawn up and evaluated on the basis of more rigorous information. It was also clear that taking a broader view of participation, encompassing the whole population, and interpreting it from the inequality/equity perspective, could help to expand this knowledge.

This new context, together with the need for new data for monitoring and evaluating the new government measure, created an opportunity for a new city survey that would go beyond consumption and ask about cultural participation and cultural needs, and would add this other perspective to our knowledge of citizens and culture.

2. METHODOLOGY AND ANALYSIS OF THE SURVEY DRAFTING PROCESS

In this section, we will explain the methodology used for the Survey of Cultural Participation and Cultural Needs in Barcelona. This is not merely a description of the technical aspects. We will address the main methodological challenges that had to be faced in formulating the questionnaire, selecting the sample and implementing the survey. Transparency on these aspects is important for understanding the value of a survey and knowing what its strengths and limitations are.

2.1 Formulating the questionnaire

Transferring the aspects outlined in the conceptual framework (explained in point 1) to a brief, manageable and operational questionnaire posed a major challenge. Operationalising concepts such as *participation*, *needs* or *values* in the city's cultural life was a key task in formulating the questionnaire, especially given that the survey

was intended to overcome some of the difficulties and limitations indicated by international bodies and studies, as well as various local agents.

Therefore, the questionnaire that was eventually used in the survey was based on the following elements:

- Conceptual and theoretical framework derived from research carried out by academics and specialist bodies (UNESCO), as well as various social and cultural agents with experience in measuring and analysing cultural participation and cultural needs in the city. (See section 1.)
- Recognised and established surveys that introduced us to questionnaires with previously used and validated questions. The intention was to work with tried and tested questions, so we consulted and evaluated the relevance of four types of survey: first, cultural participation surveys used in other cities around the world; second, Spanish regional surveys, especially the Catalan cultural participation survey; third, Barcelona city surveys linked to the subject of cultural participation; and, fourth, Barcelona surveys on other spheres and sectors, such as public health or children. The list of surveys consulted and analysed can be found in an appendix to this document.
- Consulting and checking the development of the questionnaire with leading people and organisations in the field of these kinds of surveys.⁵

Below we present the drafting process for the Survey of Cultural Participation and Cultural Needs in Barcelona questionnaire. Four key aspects can be identified, from its conceptualisation to drafting the final version.

2.1.1 Defining the key dimensions of the questionnaire and examples of the initial questions

The first task was to define the key dimensions the survey had to address, always adhering to the conceptual framework and justification of the need for this kind of survey. (See section 1.) So, four key dimensions were defined to be worked on:

a) Diversity in cultural participation.

⁵ We would particularly like to thank the people and institutions who took part in these meetings: Oriol Cendra, Maribel Pasarín, Camila del Marmol, Catalan Ministry of Culture Technical Office and Analysis Department-Programming Technical Office (Municipal Data Office, Barcelona City Council).

b) Cultural needs.

c) Meanings and values attached to culture and cultural participation.

d) The public value of cultural facilities and other cultural assets.

At the same time, with these dimensions in mind, questions were sifted from recognised and validated surveys. The intention was to avoid, as far as possible, any difficulty future interviewees might have in clearly understanding the questions.

The four dimensions are explained in detail below and, by way of example, followed by some of the questions initially envisaged for each block.

a) Diversity in cultural participation

The intention was that the questionnaire would identify more diverse cultural activities, beyond a restricted concept of cultural participation linked to attending facilities and consuming products. Expression, creation, training and communication activities were considered, from an individual and, more particularly, from a collective and community point of view. The inclusion of digital activities was also evaluated.

Example questions...

- "Could you tell me what three activities you prefer to do in your free time?" Open question designed to detect a level of diversity in people's cultural activities.

- "Now I'm going to read out a list of organisations. For each one, could you tell me if you currently belong to it or not... (sports club, artistic organisation, popular culture entity, church or religious organisation, cultural association...)" This was designed to emphasise participation in diverse groups or collectives which, in some way, encourage participation in the city's cultural life.

b) Cultural needs

In line with the concept developed in the theoretical framework, we wanted to see the level of need people expressed in relation to various cultural activities. It was also important to identify the perceptions these people had regarding their participation in the city's cultural life. We wanted to go beyond what was considered the deficit model in cultural participation and include the perspective of people's and communities' capacities.

Example questions...

- "Now I'm going to read out a series of activities. If you had free time, would you like to devote more time to them?" The intention was to have an ample and varied list, not just attendance at artistic events.
- "Comparing yourself with other people the same age as you, in general would you say that you participate in cultural activities... (much less, less, the same, more, much more)?" We were looking to identify the perceptions people have regarding their participation in the city's cultural life.

c) Meanings and values attached to culture and cultural participation

The survey was intended to detect diversity in ways of understanding cultural participation, as well as its importance in people's lives. We wanted to find out the different concepts of culture, whether artistic and cultural expressions were valued and to what extent. An important sphere from the outset was education in the arts and culture.

Example questions...

- "Could you tell me how important in your life are... (cinema, music, popular culture, painting, photography...)?" We were looking to get an idea of the subjective value that people attach to a diverse range of practices and activities, outside the institutions.
- "Do you think arts classes and cultural projects in primary and secondary school are mainly... (a waste of time / essential for educating children and young people / useful but not essential)?" We wanted to emphasise the relationship between cultural participation and educational opportunities.

d) The public value of cultural facilities and other cultural assets.

Another important issue the survey was intended to address was the extent to which people consider that cultural services and facilities respond to their needs and offer opportunities for taking part in cultural life. Once again, the intention was to find out if these institutions reflect diverse ways of understanding cultural participation, and to understand what values these facilities are considered to promote, as well as their impact on people and the community. At the same time, we wanted to identify which factors either encourage or limit participation in artistic and cultural activities. Finally,

the aim of the survey was to go further than merely considering formal facilities and institutions as cultural spaces. It was essential to include and operationalise the concept of *cultural assets*: reference spaces and organisations for cultural participation in an area.

Example questions...

- "If your public library closed, what impact would that have on you and your family? And on your community in general? (none, a little, a lot)" Intended to capture the public value attached to certain local facilities, from an individual and social point of view.
- "My family and my friends would participate more in cultural activities if..." Followed by a list of reasons linked not only to price but also to proximity, time available, interests, needs and so on.
- "Now I'm going to read out a list of places, some of which might be in your immediate area. Could you tell me if you consider them to be important places in the cultural life of your neighbourhood? (Yes/No)." The list referred to a wide variety of cultural assets, ranging from a theatre or a museum to others such as a school, a cultural centre, a bookshop, a community centre, a park or a religious centre.

Finally, in addition to the four substantive dimensions, the survey attached a great deal of importance to the factors conditioning cultural participation detected in the conceptual framework (territory, class or status, gender, country of birth, education level, age, cohabitation structure). Another aspect very much in mind was the importance of the family as the object/subject of cultural participation.

To sum up, the key dimensions of the survey were defined at this stage and many questions were compiled referring to each of those dimensions. (Only a few examples have been listed here). The process then began of selecting and modifying the questions to create an initial operational questionnaire, which is described below.

2.1.2 First draft of the questionnaire

This was the second step in developing the survey methodology. The survey had to be manageable and operational, as well as taking into account the available resources and time frame. But it also had to keep to the objective of capturing the maximum possible diversity in cultural participation and cultural needs. Therefore, the work of drafting the

initial questionnaire involved some important decisions with regard to discarding possible questions from the initial list. As mentioned above, comparing ideas with people and organisations outside the questionnaire drafting team was a great help.

Some of the key issues in this process, in line with the four key dimensions, are explained below.

a) Diversity in cultural participation (first draft)

Questions about activities classified as legitimate culture (see section 1), such as attending shows or going to cultural venues, seemed necessary. But the survey also sought to avoid a restricted concept of cultural participation. So, we also considered questions linked to free time and doing a wide variety of activities, ranging from storytelling to traditional cooking, religion, the use of public spaces or popular and community activities, among others. The original intention was for the questionnaire to have a section that could be adapted to each area or neighbourhood where it was planned to conduct the survey, so the questions could refer to specific activities that were significant to the local population.

Another section that was retained as relevant was the one on participation in various organisations, entities and groups. The aim was to capture participation not only in artistic groups or entities but also in political, sports, religious or leisure organisations, or social cooperatives.

In addition, we wanted to ask explicitly not just about access to cultural products or attendance at events but also cultural practices and training, both regulated and informal or self-taught. In both cases, the questionnaire envisaged questions to do with music, writing, dancing, the theatre or the circus, the visual arts (including crafts) and audiovisual arts.

Very closely linked to that, the draft questionnaire included questions about the interviewee's family; more specifically, about the cultural practices of their parents, grandparents and children, in order to address the issue of reproduction of inequality in access to cultural and artistic capital. (See section 1).

Finally, it was felt that it was important at this stage to include a series of questions on digital and internet practice, as well as the frequency of these activities or practices. The list was very extensive, ranging from consulting social media to reading the press, searching for information, games, shopping, writing and artistic creation.

b) Cultural needs (first draft)

In addressing the question of cultural needs, we followed the recommendations of international studies to ask about the desire to devote time (or more time) to certain activities. Once again, the questionnaire took legitimate culture activities into account but also others not always considered in cultural participation surveys (ranging from sharing free time with friends to walking in natural surroundings or the city, among others).

To capture people's perception of their own cultural participation, we kept a question which is tried and tested in various surveys, on how people perceive their participation in comparison to others of the same age. However, measuring this is an ongoing challenge because the question is too generic and does not let us capture the different ways of understanding cultural participation.

Another issue we could not address in more detail was the capacity of people and communities for cultural participation in the city. Questions were identified and developed on various cultural practices, cultural training or the cultural assets of an area. Nevertheless, further work is required in identifying personal and collective capacities. The biggest difficulties included the limited length of the questionnaire, quantifying a complex subject, and the lack of established international surveys dealing with this field.

c) Meanings and values attached to culture and cultural participation (first draft)

While considering different concepts of culture, we decided not to ask a direct question on what people understand by *culture*. Also, unlike some surveys, we decided not to ask people whether they regard some activities as culture and others as leisure, on the understanding that the theoretical framework underpinning this survey required a different approach. Instead, priority was given to including the widest possible range of concepts associated with culture and cultural activities in the survey questions (free time, practice, etc.).

We also tried to keep plenty of questions on the values attached to cultural participation. This initial questionnaire included questions on the importance of various forms of cultural and artistic expression (including popular events), the value of cultural (and sports) events for social cohesion and the value of arts education for

children and adolescents, among other topics. Other questions on the relationship between culture and education had to be discarded for reasons of feasibility.

d) The public value of cultural facilities and other cultural assets (first draft)

Two questions were retained regarding the way cultural facilities and services respond (or not) to cultural needs; more specifically, on the impact of libraries and civic centres on cultural participation in an area.

With regard to cultural assets, a question asked people whether they considered having a wide range of cultural spaces to be important for cultural life in their neighbourhood. Once again it should be emphasised that the questions referred to "spaces" other than just the institutions and facilities traditionally regarded as cultural.

One question that had to be discarded, for reasons of feasibility and also because of the complexity of the issue, referred to the evaluation and uses of public spaces. This requires further study so it can be included in a future city cultural participation survey.

2.1.3 Questionnaire used in the pilot stage

A third key stage in developing the survey's methodology involved turning the initial draft questionnaire into a version that could be used in the pilot stage. That required detailed work on the draft together with the Barcelona City Council Municipal Data Office (Analysis Department and Programming Technical Office). The most important changes that had to be made are summarised below.

a) Diversity in cultural participation (pilot stage)

It was considered important that the first survey questions were on free time and a very wide range of activities, not just legitimate culture. The emphasis was on group activities, a key aspect of this survey. Another aspect, discarded in the end because of its complexity, was adapting certain questions to each neighbourhood. Nevertheless, we believe this is an ongoing challenge that should be considered for future surveys.

As regards participation in groups, organisations and other entities, a specific question was retained that included artistic, social, sports and religious collectives. Moreover, the question included the possibility of interviewees mentioning participation in "other

groups for shared activities”, including those organised through digital media. The intention was for cultural participation to be understood in the broadest possible sense.

Questions on taking part and training in various forms of artistic and cultural expression, and on the family of the interviewee, were also retained, although asking about the cultural participation of their grandparents was discarded for reasons of relevance and priority.

Finally, questions about digital and internet practice were included but their scope was limited for the sake of the questionnaire’s feasibility and adaptation to the local environment. The questions referred to sharing artistic creations, written texts or videos online. Although this is not a specific area of local cultural policy, it is an important issue that should be borne in mind in future questionnaires.

b) Cultural needs (pilot stage)

The recommended question on whether people would like to devote more time to certain activities (both part of and well outside legitimate culture) was again included to address the issue of cultural needs, while the question asking people to compare their habits with others of the same age was kept in to see how people perceive their own cultural participation.

c) Meanings and values attached to culture and cultural participation (pilot stage)

It was felt that many of the concepts and meanings of *culture* required a qualitative approach using tools other than a survey. However, the questions retained the widest possible diversity of concepts of cultural participation.

The questions on the values attached to cultural participation were maintained and adapted. The question on the importance of cultural and artistic expression took into account the diversity of possible activities, ranging from manifestations of spoken and written language to dancing, singing and popular festivals or gatherings. In addition, another question was defined on specific values such as appreciating different points of view, meeting and interacting with people, society’s need for arts and culture as a whole, and their contribution to social cohesion. The intention was to capture the

values of individuals and of society as a whole. Finally, the question on the value of art classes in primary and secondary schools was also maintained and adapted.

d) The public value of cultural facilities and other cultural assets (pilot stage)

The questions on the impact of libraries and civic centres on participation in neighbourhood cultural life were maintained in this section, while a number of questions were made more specific. For example, the questionnaire asked about the person's "reference" facility, on the understanding this was more precise than asking about a "neighbourhood" facility. It also asked about the impact of closing these facilities in two regards, "on you and your immediate environment" and "on the population as a whole", with the aim of capturing two dimensions of their public value.

Another change was in the formulation of the question about the importance of cultural assets in a person's immediate environment. Instead of reading a list so the person could evaluate each one, it was decided to seek a spontaneous response (with a maximum of three answers). The aim was to influence the response as little as possible to get as wide a range of assets as possible.

Finally, it was decided to include a specific question on factors that might encourage participation in artistic and cultural activities. In line with the conceptual framework, we decided to ask about four specific factors: having family members or friends join in activities, their connection to the person's own needs and interests, their proximity to the neighbourhood, and price.

2.1.4 Final questionnaire

The pilot stage involved interviewing 150 people, obtaining preliminary responses and enabling us to improve the questionnaire. As this was a new survey of considerable length, the pilot stage was necessary for spotting and correcting possible errors or inconsistencies in the questionnaire and producing the final version (attached to this report). In general terms, the pilot stage detected the need to shorten and streamline the survey by changing some aspects of the questionnaire. We will now explain the most important changes, in line with the four key dimensions.

a) Diversity in cultural participation (final questionnaire)

It was decided to delete the clarification “outside of work” from the question on free-time activities because it might confuse the interviewee. Similarly, it was decided to delete the clarification “apart from work” from the question on participation in various cultural activities.

In the pilot stage, the questions on training in art and cultural expression included the response “at primary or secondary school”. In the end, it was decided to delete this option because the intention was to broaden the scope of training post compulsory education. So, the other four responses were kept: I have no training / I’m self-taught / I’ve studied or done courses / I have higher education.

With regard to participation in various organisations, groups or other entities, the wording of the question that referred to “other groups for joint activities” was altered. In the pilot stage, there was a clarification in the question on the possibility of including groups organised via social media. As this led to confusion, it was decided to remove it. Either way, the challenge of understanding cultural participation as broadly as possible, embracing groups that organise by means of digital tools or via social media, remains for future surveys.

b) Cultural needs (final questionnaire)

Only one change was required in this case. The pilot stage questionnaire asked about doing activities (participation) and the desire to devote more time to them (needs) together. It was decided to separate them into two questions to make them easier to understand.

c) Meanings and values attached to culture and cultural participation (final questionnaire)

A change was made in the section asking about the value of teaching art and cultural expression. A formulation of the question (“art classes in primary and secondary schools”) considered to be too generic was replaced with a more precise one (“in primary and secondary schools students have visual arts and music classes, and in some cases drama and film classes as well”). Also, instead of offering four possible

closed answers, people were asked to evaluate, from 0 to 10, the importance of culture in educating children and adolescents.

d) The public value of cultural facilities and other cultural assets (final questionnaire)

The pilot stage enabled us to identify some difficulties in the questionnaire, in the questions on the impact of libraries and civic centres in their area. The question referred to the person's "reference" facility, on the understanding that this was more precise than asking about the "neighbourhood facility", but this proved not to be the case and it was necessary to go back to "neighbourhood library" and "neighbourhood civic centre". Interviewees were also asked about the impact of closing these facilities at two levels: "on you and your immediate circle" and "on the population in general". In the course of the pilot stage, it was noted that these options were not clear to the interviewees. So it was decided to ask "How would it affect you?" and "How would it affect people in the neighbourhood?". Admittedly, some simplifications do not allow for nuances, but it is much more important that these questions and answers are clearly understood by the interviewees.

So the question on the importance of cultural assets in a person's immediate environment was reformulated. Instead of asking for their importance as regards "people's cultural life", it was decided to ask about it in relation to the "cultural life of a neighbourhood".

2.2 Features of the sample and key decisions

This section explains two important aspects of the survey's methodology: first, the sample's technical features, and second, the decisions made in relation to quotas and classification data; in short, the key variables for conducting and analysing the survey.

2.2.1 Technical features

UNIVERSE

Barcelona population aged 16 and over.

DATA COLLECTION METHOD

On-street computer-assisted personal interview (CAPI).

FIELDWORK DATES

From 8 January to 23 February 2019.

...

SAMPLING PROCEDURE

Stratified random sampling. The strata were formed by crossing the type of neighbourhood (grouped in three zones according to disposable household income: low, middle and high) with the sex and age of the interviewees (age was divided into six categories: 16 to 24, 25 to 34, 35 to 44, 45 to 54, 55 to 64, and over 65). Quotas were applied to each stratum. Simple quotas were also established for nationality (Spanish and foreign national) and for unemployed persons in each zone. Seven neighbourhoods were selected for each zone.

SAMPLE SIZE

1,650 interviews, split into two stages:

a) PILOT STAGE (from 8 to 15 January): 150 interviews. As this was a new survey of considerable length, 50 interviews were carried out as a pilot test in each of the three zones based on DHI, in order to spot and correct possible errors in the questionnaire.

b) STUDY STAGE (24 January - 23 February): 1,500 interviews. After the results of the pilot stage had been analysed and certain questions amended to shorten and streamline the interview, the study stage was initiated with 500 interviewees in each zone.

ALLOCATION

Fixed (550) for each of the zones studied. In each zone the allocation is proportional to the population, according to the Municipal Population Register.

SAMPLING ERROR

For a confidence level of 95% (2 sigma) and $P=Q$, the error is $\pm 2.6\%$ for the whole sample and $\pm 4.2\%$ for each of the three zones of the territorial classification: low DHI neighbourhoods, middle DHI neighbourhoods and high DHI neighbourhoods.

WEIGHTING

Depending on the real target population in each of the strata defined in the sample for obtaining the results for the whole city.

Crossed quotas: ---DHI - 2016 / Age / Sex
Simple quotas: Nationality / Work situation
Source: Municipal Population Register - January 2018

NEIGHBOURHOODS SELECTED

Neighbourhoods with low DHI: 50. Les Roquetes; 53. Trinitat Nova; 57. Trinitat Vella; 58. Baró de Viver; 59. Bon Pastor; 70. La Besòs i el Maresme; 73. La Verneda i la Pau.

Neighbourhoods with middle DHI: 04. Sant Pere, Santa Caterina i la Ribera; 06. Sagrada Família; 15. Hostafrancs; 28. Vallcarca i els Penitents; 30. La Salut; 32. El Camp d'en Grassot i Gràcia Nova; 33. Baix Guinardó.

Neighbourhoods with high DHI: 07. La Dreta de l'Eixample; 08. L'Antiga Esquerra de l'Eixample; 23. Sarrià; 25. Sant Gervasi - Bonanova; 26. Sant Gervasi - Galvany; 67. Vila Olímpica del Poblenou; 69. Diagonal Mar i el Front Marítim del Poblenou.

FIELDWORK

Institut Opinòmetre.

2.2.2 Variables and key decisions

Below we explain the decisions on the type of survey, quotas and sample classification data. These decisions were made to ensure the survey was conducted according to our objectives.

a) A face-to-face interview on the street

After weighing up the various methodological options with the Municipal Data Office teams, we chose face-to-face interviews on the street, for a number of reasons. These days, telephone, internet and home face-to-face interviews pose a series of difficulties that seriously limit fieldwork and make samples less representative.

A telephone interview posed the problem of accessing people without a landline, which could give rise to considerable bias in the coverage. In addition, a telephone interview has to be shorter and could have made it difficult to establish the necessary trust.

The street interview was preferred to a home interview because of the increasing difficulty interviewers have in establishing contact with people to be interviewed, either because they are reluctant to open the door or because of the methodological difficulties caused by fieldwork hours (no one at home or only certain profiles).

Finally, there were various reasons for preferring the street face-to-face method to an online interview. The latter option presented difficulties in covering the quotas and selecting the sample. It also made it impossible to give help or instructions in completing the questionnaire (key in this case) and there was a probability of a lower response rate.

b) A sample based on neighbourhoods and the corresponding disposable household income

As pointed out in the conceptual framework, a survey of cultural participation and cultural needs in the city has to pay special attention to the area. Living in a particular neighbourhood can end up being a key factor that at least partly explains inequalities in cultural participation. In short, the postcode is important for understanding the opportunities for and results of participation in the city's cultural life.

The Survey of Cultural Participation and Cultural Needs in Barcelona links neighbourhood to disposable household income (DHI). This index combines a wide

range of socio-economic variables.⁶ Why not ask people directly about their income? Experience shows that, in general, interviewees are very reluctant to answer questions on economic issues. Often, they simply do not want to respond, or they can have a tendency to lie. Apart from that, the questionnaire for this survey was already quite long (about 15-20 minutes with people standing on the street). Including a battery of questions on household income would have made the questionnaire much longer, with a greater possibility of people dropping out before the end.

So, it was decided to interview people from three types of neighbourhood based on the corresponding DHI: low, middle and high. The neighbourhoods where the survey was carried out are specified in the previous section (technical features). There were a number of reasons for this choice. On the one hand, we wanted to include neighbourhoods in the River Besòs area involved in the Neighbourhood Plan and a programme of actions linking culture and education. On the other hand, we wanted to avoid neighbourhoods with particular cultural characteristics which could unduly influence the results (such as certain neighbourhoods in the Gràcia district). Based on that, 550 surveys were assigned for each socio-economic level and, within those levels, the choice had to be proportional to the population. Seven neighbourhoods were chosen for each socio-economic level that were representative of Barcelona, with the weight that corresponded to them in the city.

c) Other variables taken into account: gender, age, nationality and education level

Once again in line with the conceptual framework, quotas and classification data were established to ensure a rigorous methodology and allow for subsequent analysis.

First, the survey envisaged the gender dimension from the outset. Not only because of the need to present and analyse the data by sex, but also for certain questions, such as those concerning cultural participation in the context of the family. Nevertheless, some of the decisions that were needed to make conducting the survey easier also led to limitations. Obviously, the gender dimension is not fully covered by dividing the interviewees by sex. Moreover, in the final questionnaire it was decided not to ask interviewees their sex but simply to make a note of it. Despite these limitations, the analysis includes the gender dimension with as much detail as possible as a

⁶ For the details see: <https://ajuntament.barcelona.cat/barcelonaeconomia/ca/renda-familiar>

differentiating factor in cultural participation and needs. But we still need to do better to reflect the complexity of this dimension in future surveys.

Besides territory (neighbourhood) and gender, we wanted to include other factors in the quotas and classification data linked to the way difference is interpreted socially. One was the interviewee's country of birth, or more specifically, their nationality. There are still only a few cultural participation surveys (even fewer on a local level) that regard this factor as relevant. In line with the conceptual framework, age was also considered to be a key factor when defining the survey quotas. Finally, education level was included as a classification data item linked to opportunities and material and symbolic resources.

But, as the following section explains, the analysis was not restricted to these variables. Others, based on interviewees' responses, were also included.

3. ANALYSIS OF THE RESULTS

3.1 Questions and variables

The objective of the Survey on Cultural Participation and Cultural Needs in Barcelona is to generate knowledge for public decision-making, a process many different actors are involved in. The creation of the survey and analysis of results began with a number of questions which, obviously, do not exhaust the possibilities this instrument offers but which were important in ensuring its rigour and consistency:

- a)* How can we characterise cultural participation in Barcelona and what are the main factors that explain inequalities in the right to participate in the city's cultural life?
- b)* What cultural needs can be detected among the city's population?
- c)* How do they value participation in the city's cultural life?

The questions rest on the concepts explained in the theoretical framework, and at the same time, enable us to organise the analysis of the data obtained. The three questions are linked to the three broad thematic blocks the survey addresses:

- a)* **Cultural participation:** this block will address access to cultural goods and services; taking part in various cultural activities; expressive and cultural practices; belonging to organisations, groups and collectives; and activities in digital media.
- b)* **Cultural needs:** this block will deal with the needs that the public have expressed in relation to access to, practice of and education in artistic and cultural expressions. It will also address people's perceptions of their participation in the city's cultural life. Finally, it will refer to the factors that might foster or limit participation.
- c)* **Values:** this block will consider the importance of cultural and artistic expressions in people's lives, as well as the values they attach to them. It will also look at the public value attached to certain local facilities. Finally, it will deal with the importance of cultural assets in the interviewee's environment.

The analysis presented in the following section was carried out in accordance with these three blocks and certain factors considered to condition cultural participation and needs in the city. As explained in the previous section, the factors taken into account were territory or neighbourhood (linked to income), gender, age, nationality and education level. But apart from these factors, the analysis included other variables based on the interviewees' responses:

- Intensity: in line with the conceptual framework, it is important not only to analyse whether people participate but also if they do so in different ways, in more than one activity or practice. Therefore, intensity is also a variable of the analysis, for both participation and cultural needs. This variable was constructed based on interviewees' responses. More specifically, the intensity variable captures people who participate in three or more activities (access or practice) often or very often.

- Mothers' cultural practices: once again in line with the findings of the theoretical framework, a key issue was the opportunities for cultural participation offered by the family environment. This relates to the reproduction of inequalities in cultural and artistic capital. Therefore, as explained, the survey includes a series of questions on the cultural practices of parents. Using the answers to these questions, a combined variable was constructed on the mother's cultural practices (in line with the theoretical framework). The "intensive mothers' cultural practices" variable refers to mothers of interviewees who practice (or used to practice) two or more cultural activities. This variable is analysed as another factor that could condition cultural participation.

3.2 Participation, needs and values: main results

This section presents the main results of the Survey on Cultural Participation and Cultural Needs in Barcelona. In order to evaluate the analysis, certain aspects need to be borne in mind. On the one hand, as explained in section 2, this survey of cultural participation and needs supplements other city surveys and instruments for generating information. The analysis therefore prioritises certain aspects where our knowledge was previously lacking.

On the other hand, the analysis is arranged in three blocks: **participation, needs and values**. In each of these blocks, priority is given to analysing possible conditioning factors: neighbourhood (linked to income), gender, age, education level, nationality and mother's cultural practices. This analysis option, which is not usually adopted in most reports on cultural participation, is in line with the objectives and conceptual

framework outlined above. Either way, it does not exhaust the analytical potential of the survey, but is merely a first step that invites others to make more use of available data and explore them in more depth. It is an invitation to anyone who is interested to generate more knowledge through future exploitation and uses of the data, which could be useful for research and action.

3.2.1 Cultural participation

This block addresses access to cultural assets and services; taking part in diverse cultural activities; expressive and cultural practices; belonging to organisations, groups and collectives; and activities on digital media.

One of the first key ideas that flows from the analysis is that the cultural participation of Barcelona's population is both extensive and diverse, although there are some activities in which their participation is limited. This is reflected in the data presented below.

The following table summarises the answers to the survey question on free time, an open question subsequently worked on to code the responses.

TABLE 1. FREE-TIME ACTIVITIES. SUMMARY BY DHI.*Q1. CAN YOU TELL ME WHICH THREE ACTIVITIES YOU LIKE DOING IN YOUR FREE TIME?*

	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Sports activities	39.7	38.5	40.1	41.2
Walking around the city	37.8	42.7	35.0	35.4
Reading	29.4	25.5	31.2	32.7
Digital activities	22.7	23.7	22.5	21.4
Going to the theatre/cinema/concerts	22.3	15.4	24.0	32.5
Excursions or outings outside the city	11.7	8.9	12.5	15.4
Being with friends	11.2	8.9	11.8	14.3
Handicrafts/DIY	10.3	12.1	9.1	9.8
Artistic practice	10.1	9.6	11.4	7.4
Being with your family	8.6	10.8	7.6	6.5
Visiting museums and places in the city	6.5	3.8	7.3	10.2
Looking after a pet	5.3	5.1	5.6	4.7
Other training courses	4.8	4.9	4.9	4.2
Artistic creation	3.0	1.8	3.4	4.4
Volunteering and other social activities	2.3	2.7	2.4	1.1
Activities at the neighbourhood civic/cultural centre	2.1	2.7	2.0	0.7
No activity	1.2	1.6	1.1	0.4
Artistic training	0.4	0.4	0.2	0.9
Other activities	0.3	0.2	0.4	0.2
DK/NA	0.2	0.4	0.0	0.5
N	1,655	553	551	551

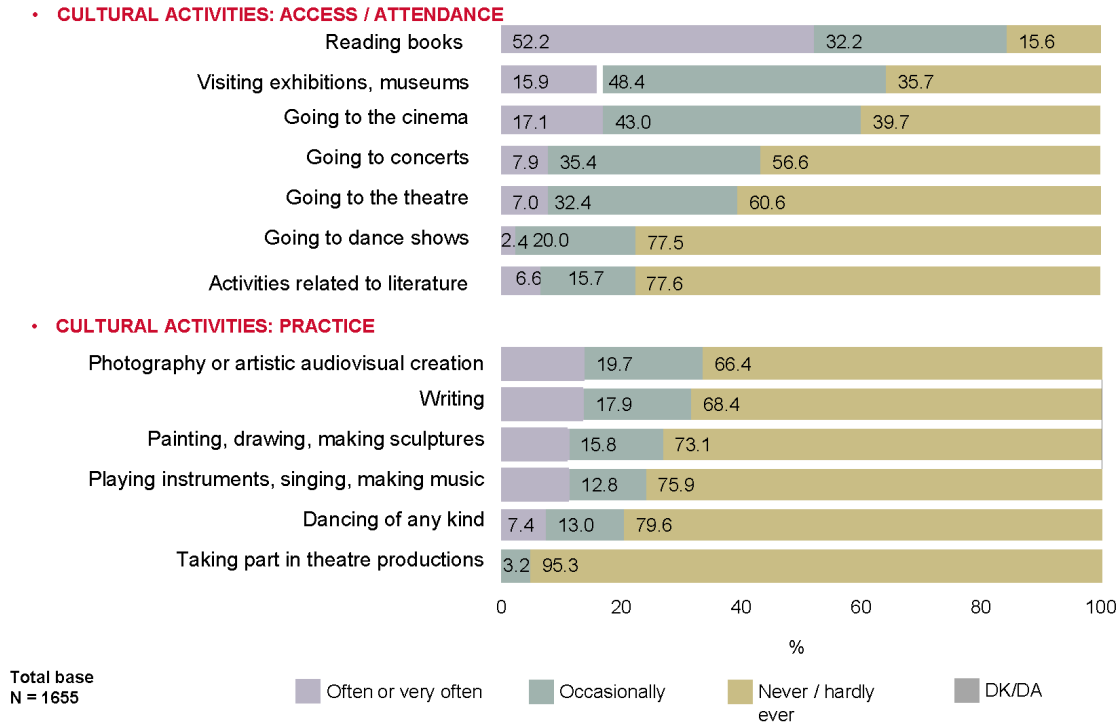
We will comment on the analysis of inequalities in participation later but the table still shows that a large part of the population devote their free time to all kinds of cultural activities. It should be remembered that this survey attempts to avoid a definition of cultural participation that is too restricted. That does not prevent us from seeing that certain activities are more widespread among the population and that participation in others continues to be more limited.

The survey includes three questions that refer to participation in certain activities and practices in the previous six months. A first list refers to activities and practices that belong to what has been called legitimate culture. (See the conceptual framework section). This question refers to two dimensions of the right to participate in the city's cultural life: **Access to or attendance at cultural activities** organised by various

organisations and **practice of cultural activities** that enable citizen creation and expression. (See Figure 1.)

FIGURE 1. CULTURAL ACTIVITIES: ACCESS / ATTENDANCE AND PRACTICE.

Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS?

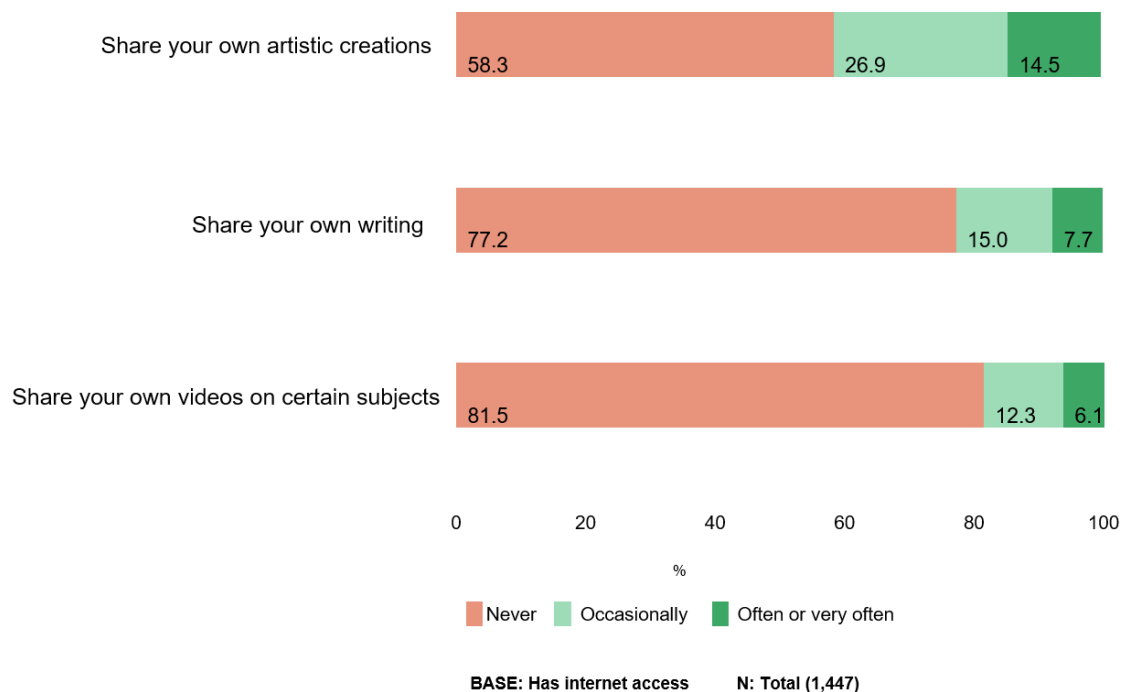


A more detailed analysis of these data shows us that 62% of the population often or very often access one of the activities listed in the "Access/attendance" section (while 38% never do). In turn, 40% of the population take part in one of the practices in the "Practice" section (while 60% never do). So, although the right to participate in cultural life is not exhausted by these activities, a large part of the population never or hardly ever practices them.

A second question linked to participation refers to **activities carried out via the internet**. Figure 2 shows that digital cultural participation (at least as far as sharing creations, writing or audiovisuals is concerned) is limited to part of the population.

FIGURE 2. CULTURAL PARTICIPATION VIA THE INTERNET.

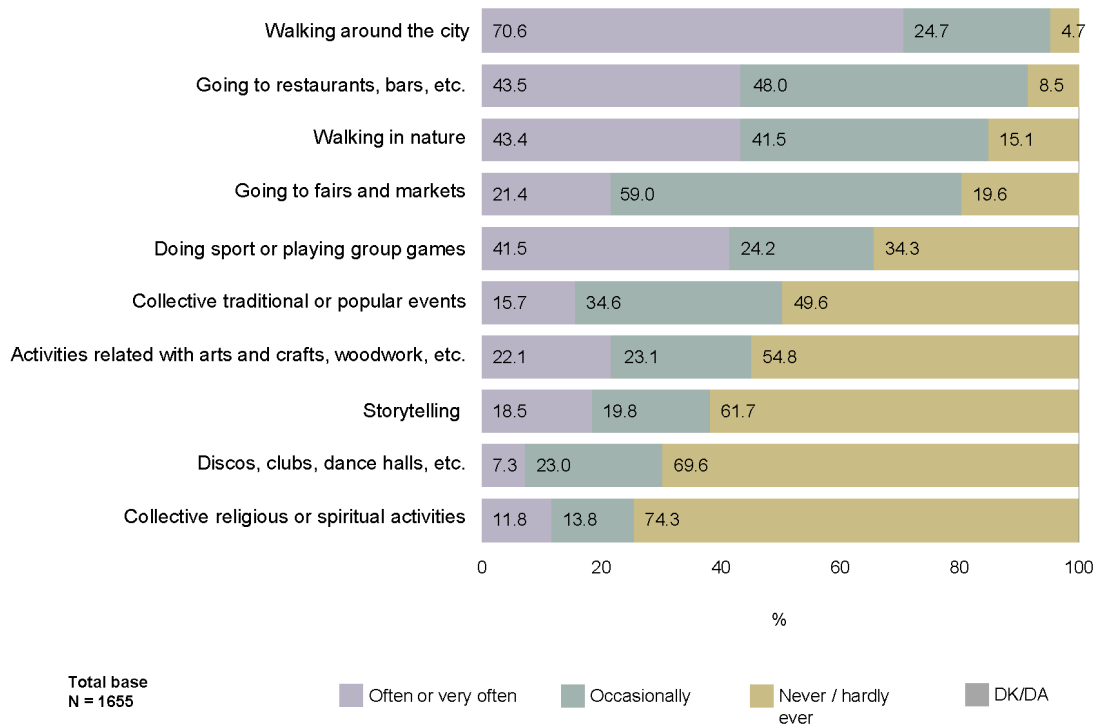
Q21. WHEN YOU CONNECT TO THE INTERNET, HOW OFTEN DO YOU DO THE FOLLOWING ACTIVITIES?



However, in order to include a broader view of participation, the survey asks about **other cultural activities** that are not always recognised as such (not included in the concept of legitimate culture, explained in the conceptual framework). Figure 3 enables us to include a more diverse view of cultural participation, where we find some activities that are more widespread among the population and others that are more limited.

FIGURE 3. NON-LEGITIMATE CULTURAL ACTIVITIES.

Q3. COULD YOU TELL ME IF YOU HAVE SPENT PART OF YOUR TIME ON ANY OF THESE ACTIVITIES IN THE LAST SIX MONTHS?

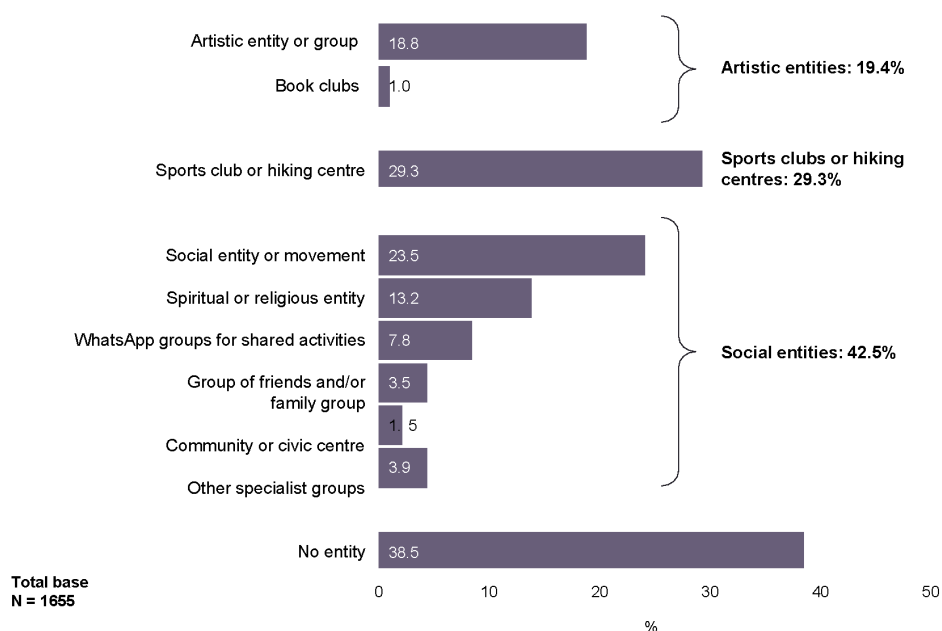


A more detailed analysis of these kinds of activities lets us find out how intensive participation is. It shows that 58% of the people interviewed do three or more activities in the list often. Only 8% said they do not do any often.

Finally, the survey allows us to capture another dimension of the right to participate in the city's cultural life, namely, **participation in various groups and collectives**. Figure 4 shows how diverse this is but also that a significant part of the population (38.5%) does not participate in any of the collective spaces referred to.

FIGURE 4. PARTICIPATION IN VARIOUS ENTITIES OR COLLECTIVES.

Q14. ARE YOU CURRENTLY TAKING PART IN ANY OF THE ENTITIES OR GROUPS I AM GOING TO READ OUT NOW, FOR SHARED ACTIVITIES?



Key ideas

- Cultural participation in the city is broad and diverse. It is not limited to what have been called "legitimate culture" activities but also embraces activities not traditionally recognised as cultural.
- The picture of cultural participation needs to include cultural practices, as well as belonging to various groups and collectives, and activities that take place via the internet.
- However, the data also show that cultural participation is not widespread in every kind of activity. A significant part of the population is not involved in certain activities and practices. This is clearly revealed if we analyse participation intensity.

However, as already pointed out, as well as the scope, diversity and intensity of participation, the survey was also intended to identify the factors conditioning participation and any existing inequalities. The following pages therefore offer a detailed analysis of participation based on the key factors explained previously in the

conceptual framework. It should be noted that the following data refer to activities people do **often**.

▪ **Cultural participation and neighbourhood (income)**

The results of the survey show that living in a particular neighbourhood is a determining factor in the existence of inequalities in cultural participation in Barcelona. As already explained, the survey links neighbourhood to income, so this too is a key part of the explanation. At the same time, territorially based inequalities may be more or less marked depending on the type of cultural activity. On the one hand, these inequalities can be seen in **access to legitimate culture activities** and, to a lesser extent in the **practice** of certain activities. (See Table 2).

TABLE 2. CULTURAL ACTIVITIES: ACCESS / ATTENDANCE AND PRACTICE. SUMMARY BY DHI.

Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS?

% Often or very often	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Access or attendance	62.4	49.7	68.4	71.9
Reading books	52.2	39.6	58.3	61.5
Going to the cinema	17.1	12.7	17.6	25.0
Visiting exhibitions, museums	15.9	8.7	19.8	20.0
Going to concerts	7.9	5.1	8.9	11.3
Going to the theatre	7.0	4.5	8.5	8.0
Other activities related to literature	6.6	5.4	8.0	5.1
Going to dance shows	2.4	1.6	2.4	4.2
Practice	39.7	33.8	44.5	38.3
Writing	13.7	12.7	14.9	12.3
Doing photography or audiovisual creations	13.8	10.3	16.9	12.5
Playing instruments, singing, making music	11.3	8.0	13.2	12.5
Painting, drawing, making sculptures	11.1	10.5	11.6	10.7
Dancing of any kind	7.4	8.1	6.9	7.3
Taking part in theatre productions	1.5	1.1	2.0	0.9
N	1,655	553	551	551

They are even more evident if we analyse the intensity of participation. For example, while 50% of the population in low-income neighbourhoods do not access any kind of legitimate culture activity, that figure is only 28% in high-income neighbourhoods.

On the other hand, as has been explained, the survey also asked for **activities that frequently belong to non-legitimate culture**. The responses gathered in Table 3 show there are some territorial inequalities in this kind of cultural participation as well. Especially in more widespread activities. At the same time, it is striking that participation is practically the same in other (very varied) activities.

TABLE 3. NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY BY DHI.

Q3. COULD YOU TELL ME IF YOU HAVE SPENT PART OF YOUR TIME ON ANY OF THESE ACTIVITIES IN THE LAST SIX MONTHS?

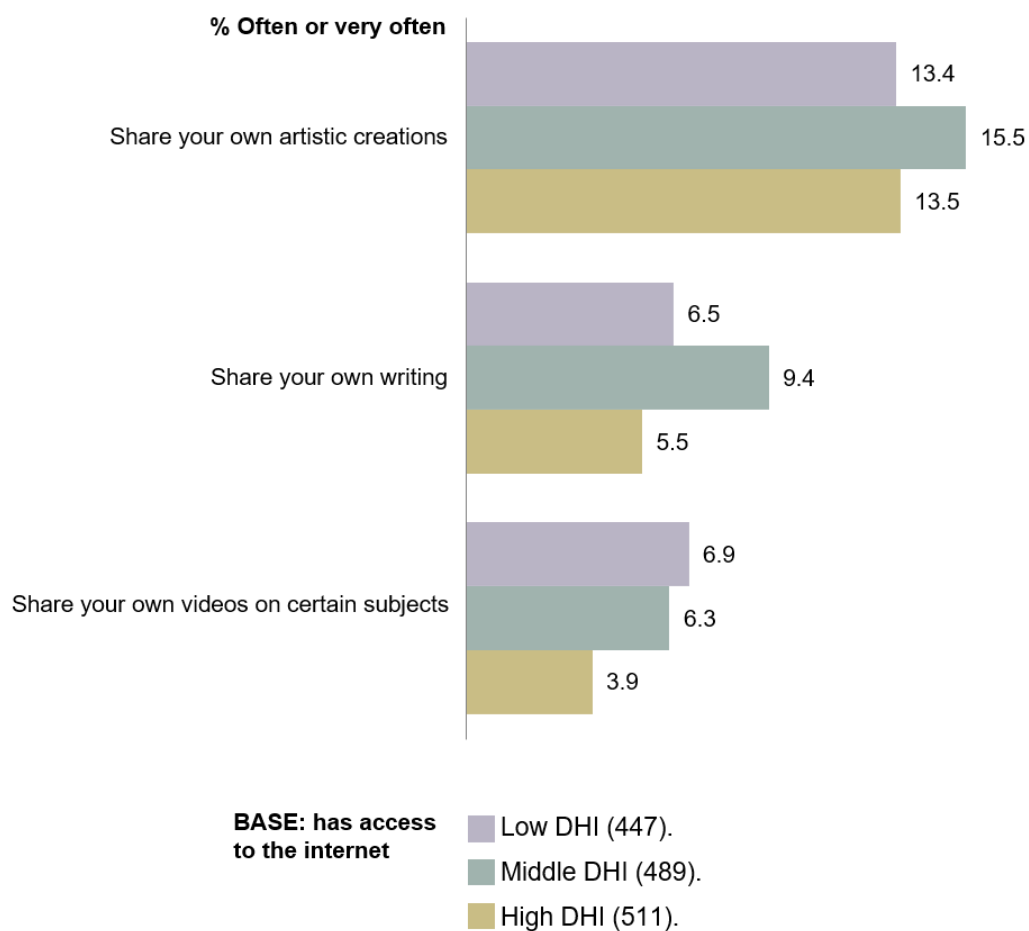
% Often or very often	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Walking around the city	70.6	58.4	77.9	75.7
Going to restaurants, bars, etc.	43.5	34.7	46.5	54.1
Walking in nature	43.4	43.4	42.8	45.0
Doing sport or playing group games	41.5	31.1	47.2	47.4
Doing arts and crafts, woodwork, etc.	22.1	19.0	24.7	21.1
Going to fairs and markets	21.4	20.6	21.8	22.0
Storytelling	18.5	17.7	20.1	15.4
Taking part in traditional or popular events, or other community activities	15.7	16.5	16.5	11.8
Going to places of worship/religious centres or taking part in some collective spiritual practice	11.8	11.4	11.4	13.4
Going to discos, clubs, dance halls, etc.	7.3	6.0	7.8	8.9
N	1,655	553	551	551

A detailed analysis confirms that territorial inequalities are less in this kind of cultural participation but that does not mean they do not exist. While 3% of the population in middle-income neighbourhoods is not involved in any of the cultural activities listed in Table 3, the percentage rises to 15% in the case of low-income neighbourhoods.

The evidence gathered in Figure 5 shows there are no territorial inequalities as regards **cultural participation via the internet** (at least, as measured by the survey). Nevertheless, we need to take into account that the results show very limited internet participation among the population, as analysed previously.

FIGURE 5. CULTURAL PARTICIPATION VIA THE INTERNET.

Q21. WHEN YOU CONNECT TO THE INTERNET, HOW OFTEN DO YOU DO THE FOLLOWING ACTIVITIES?



On the other hand, another dimension of cultural participation addressed by the survey is that of **participation in various collectives or groups**. The following table (number 4) shows there are some territorial inequalities, although again with significant nuances.

TABLE 4. PARTICIPATION IN VARIOUS ENTITIES OR COLLECTIVES. SUMMARY BY DHI.

Q14. ARE YOU CURRENTLY TAKING PART IN ANY OF THE ENTITIES OR GROUPS I AM GOING TO READ OUT NOW, FOR SHARED ACTIVITIES?

	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Artistic entities	19.4	17.4	20.7	19.7
Artistic entity or group	18.8	16.8	20.2	19.0
Book club	1.0	0.5	1.3	1.1
Social entities	42.5	39.1	44.7	43.4
Social entity or movement	23.5	18.6	26.5	25.0
Spiritual or religious entity	13.2	16.1	10.7	14.2
WhatsApp groups for shared activities	7.8	9.0	6.9	7.7
Group of friends or family group	3.5	2.4	4.4	3.6
Community or civic centre	1.5	1.4	1.3	2.0
Other specialist groups	3.9	3.1	4.9	2.7
Sports clubs or hiking centres	29.3	23.3	32.4	33.4
No entity or shared activity	38.5	45.3	34.4	36.0
N	1,655	553	551	551

Thus, there are some very equitable spaces of collective cultural participation. But we also need to mention a key figure in the table: while 34% of the population in middle-income neighbourhoods are not involved in any group or entity, the figure is 45% in low-income neighbourhoods.

Finally, the survey includes another key issue as regards cultural participation: the opportunities offered by the family environment. It therefore includes a series of questions on the **cultural practices of interviewees' parents**. It is worth noting that the territorially based inequalities are also found in these practices, as can be seen in Table 5.

TABLE 5. CULTURAL PRACTICES OF PARENTS. SUMMARY BY DHI.

Q15/Q16 COULD YOU TELL ME IF YOUR MOTHER OR FATHER DOES OR DID ANY OF THE FOLLOWING ACTIVITIES?

MOTHER	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Reading or writing	57.8	42.9	65.7	67.0
Dancing, taking part in dance groups	22.8	21.7	23.8	22.1
Painting, drawing, making sculptures or arts and crafts	21.5	17.2	23.0	26.7
Playing instruments, singing, making music	14.9	13.7	14.0	20.1
Acting or taking part in theatre productions	8.0	8.9	7.3	8.0
Artistic photography, making full-length films, shorts or other kinds of films	4.2	3.6	4.4	4.9
N	1,655	553	551	551

FATHER	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Reading or writing	56.3	42.0	63.3	66.6
Dancing, taking part in dance groups	16.8	16.3	17.6	19.6
Painting, drawing, making sculptures or arts and crafts	16.4	13.9	17.6	18.1
Playing instruments, singing, making music	17.5	15.0	19.2	13.8
Acting or taking part in theatre productions	7.3	9.6	14.2	13.6
Artistic photography, making full-length films, shorts or other kinds of films	12.4	7.1	7.6	6.7
N	1,655	553	551	551

To sum up, the data analysed throughout this block of the survey show the importance of postcodes in the right to participate in the city's cultural life. Very marked differences can be seen in relation to the neighbourhood where people live. Moreover, it is important to note that participation in middle-income and high-income neighbourhoods is very similar. The main differences are between these and low-income neighbourhoods. These inequalities are very clear, especially when we look at the intensity of participation, i.e. people who take part in more activities and more diverse activities.

▪ Cultural participation and the gender dimension

An overall reading of the participation data analysed by sex would show a degree of equity between men and women. That applies to **legitimate culture activities** (going to the theatre, concerts, etc.; see Table 2 for a list of these activities) as well as **others that are not regarded as legitimate** (community, popular, religious, in public spaces; see Table 3 for a list of these activities). In general terms, equity can also be seen in **participation in various entities and collectives**. That is reflected in Figures 6 (data on access/attendance intensity) and 7 (data on collective participation).

FIGURE 6. CULTURAL ACTIVITIES: ACCESS / ATTENDANCE. SUMMARY BY SEX.

Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? (Table 2)

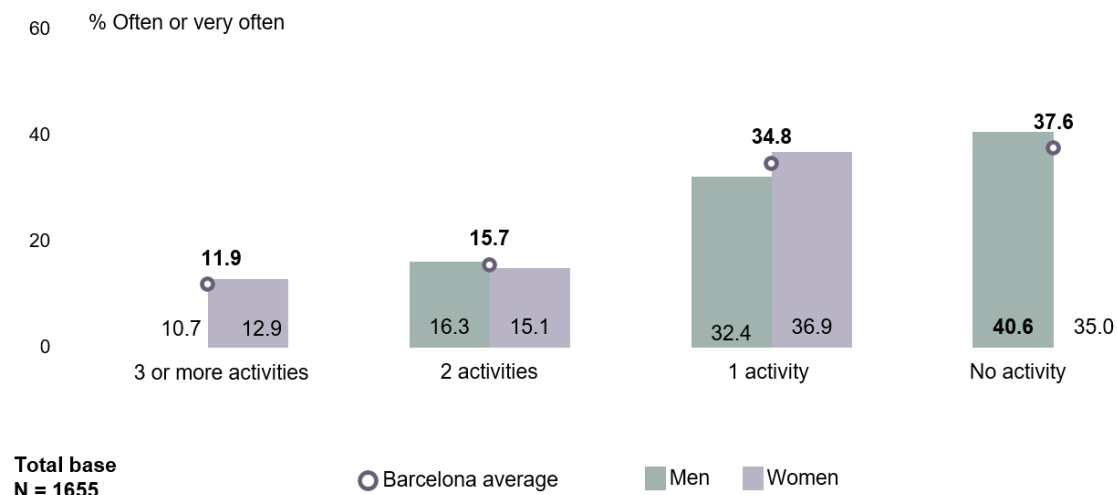
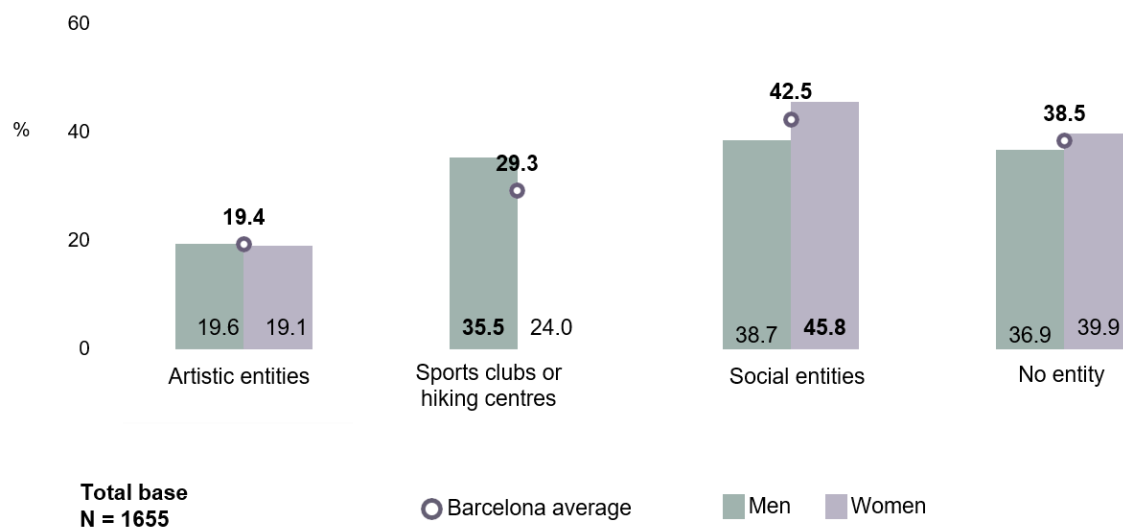


FIGURE 7. PARTICIPATION IN VARIOUS ENTITIES OR COLLECTIVES. SUMMARY BY SEX.

Q14. ARE YOU CURRENTLY TAKING PART IN ANY OF THE ENTITIES OR GROUPS I AM GOING TO READ OUT NOW, FOR SHARED ACTIVITIES?



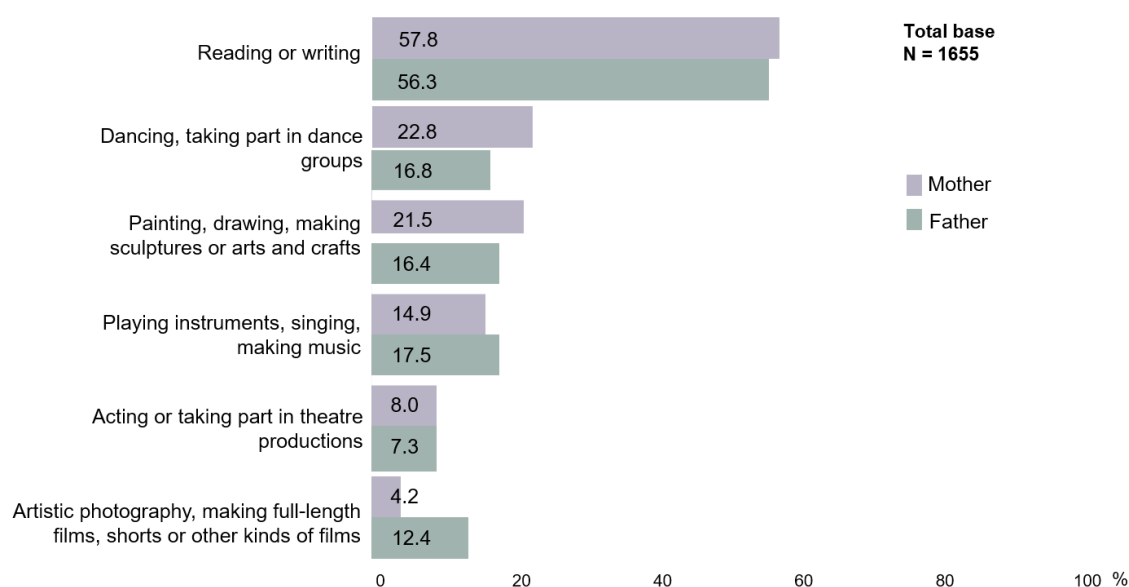
However, this overview, offering an image of gender equity in participation, must be supplemented by a detailed analysis identifying differences which can be partly explained by the sex/gender system. On the one hand, as the previous table shows, women are more involved in social entities, collectives and movements, while men opt for sports clubs or hiking centres. On the other hand, women participate slightly more in artistic activities, while men take part in other activities, such as sports, group games or walking around the city or in nature. Thus, the general image of equity is

qualified by the existence of possible inequalities deriving from socially constructed patterns.

Also, in connection with the gender dimension, the survey envisages a series of questions on the **cultural practices of the parents** of the people interviewed. An analysis of the results does not reveal any overall differences in the cultural participation of parents but it does show differences in their practices (Figure 8) which, once again, are linked to the social construction of roles and distinguishing processes. Thus, practices linked to dance or to painting and arts and crafts are more common among mothers, while activities with audiovisual equipment are practised more by fathers.

FIGURE 8. CULTURAL PRACTICES OF PARENTS.

Q15/Q16 COULD YOU TELL ME IF YOUR MOTHER OR FATHER DOES OR DID ANY OF THE FOLLOWING ACTIVITIES?

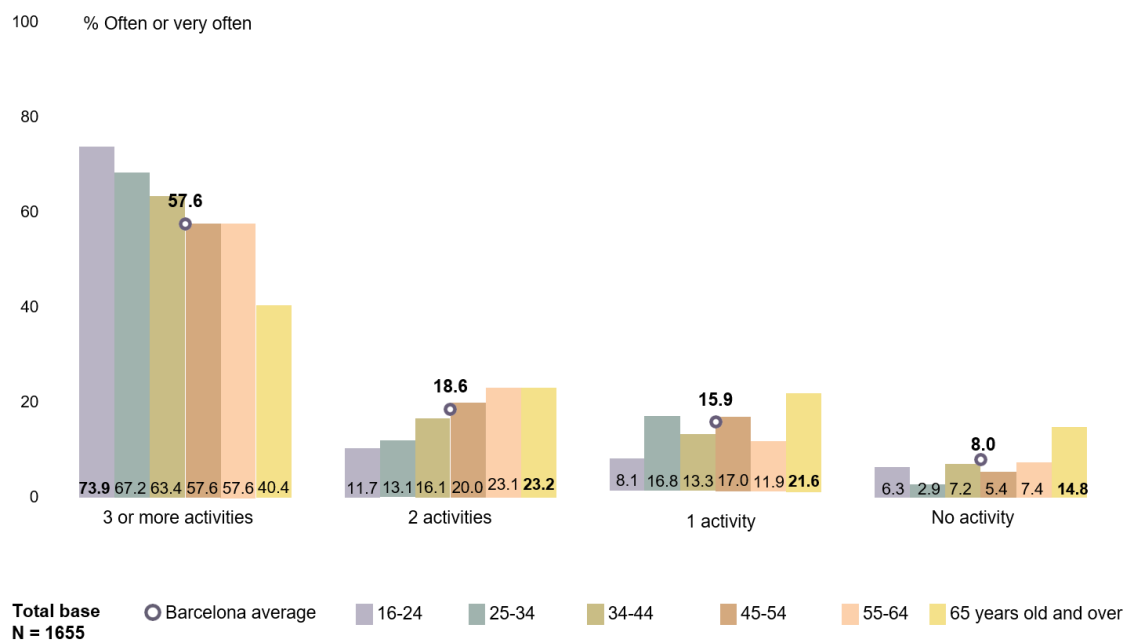


• Cultural participation and age

Age is also a factor that explains certain differences in cultural participation. Are those differences the result of inequalities linked to social constructions about age? That is an open debate to which this survey can contribute. For example, the analysis of participation in **cultural activities not always recognised as such** shows important differences between ages. It reveals that older people participate in them less, especially if we analyse participation intensity, as in Figure 9.

FIGURE 9. NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY BY AGE.

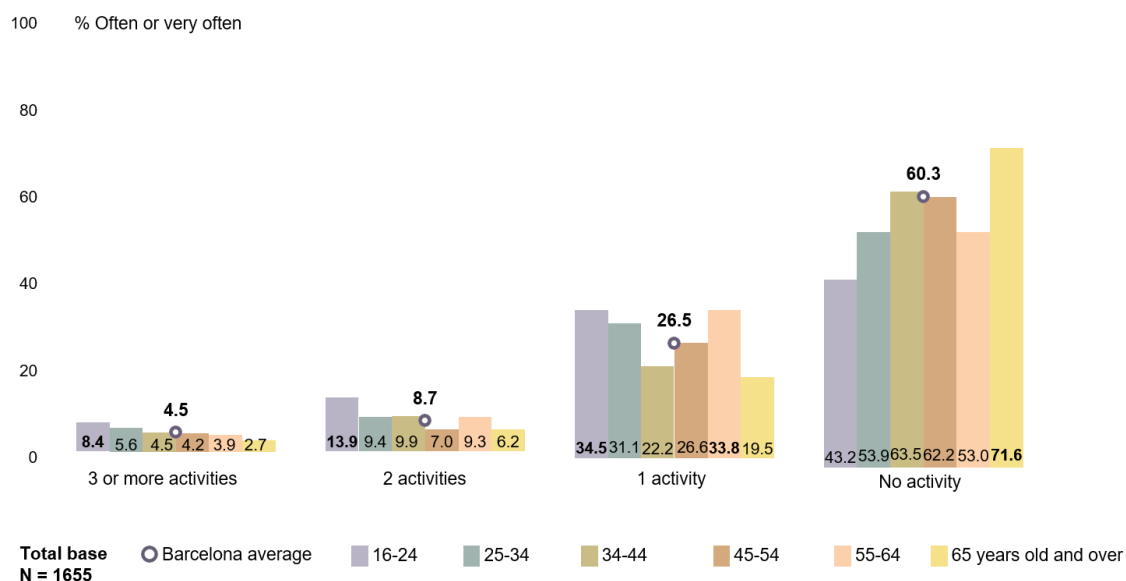
Q3. COULD YOU TELL ME IF YOU HAVE SPENT PART OF YOUR TIME ON ANY OF THESE ACTIVITIES IN THE LAST SIX MONTHS? (Table 3)



We can also see that older people **practise cultural activities less** (dancing, writing or painting, among others; see Table 2 for more detail). This is shown in the intensity data in Figure 10.

FIGURE 10. CULTURAL ACTIVITIES: PRACTICE. SUMMARY BY AGE.

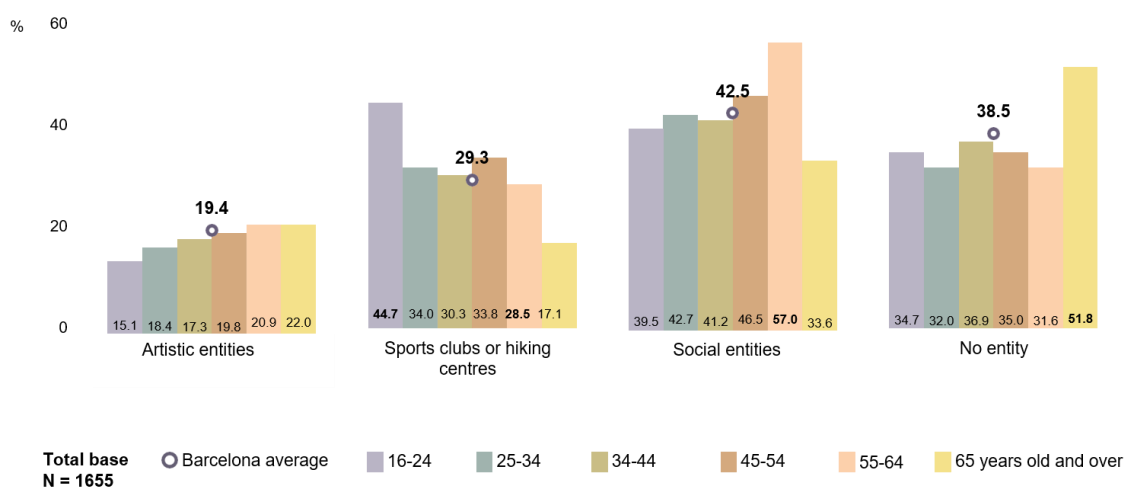
Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? (Table 2)



Participation is also much lower among older people in terms of **belonging to collectives and entities**: over half of older people in Barcelona are not involved in any entity or collective. (See Figure 11.)

FIGURE 11. PARTICIPATION IN VARIOUS ENTITIES OR COLLECTIVES. SUMMARY BY AGE.

Q14. ARE YOU CURRENTLY TAKING PART IN ANY OF THE ENTITIES OR GROUPS I AM GOING TO READ OUT NOW, FOR SHARED ACTIVITIES?



Thus, in most dimensions of cultural participation, older people systematically show a lower level of participation. As many as 71% do not carry out any cultural practice activity, 52% do not participate in any entity or group, and 14% do not do any non-legitimate culture activity. In every case, their data are appreciably different from those of people of other ages. Therefore, while recognising that people are clearly differentiated by age, the survey warns that differences associated with age could turn into inequalities.

▪ **Cultural participation and education level**

The level of formal education people have achieved conditions their participation in the city’s cultural life. Despite that, certain activities and practices are more equitable than others. Inequalities clearly occur in **access to legitimate culture activities** (Figure 12), as well as in **participation in various entities and groups** (Figure 13).

FIGURE 12. CULTURAL ACTIVITIES: ACCESS / ATTENDANCE. SUMMARY BY EDUCATION LEVEL.

Q15. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? (Table 2)

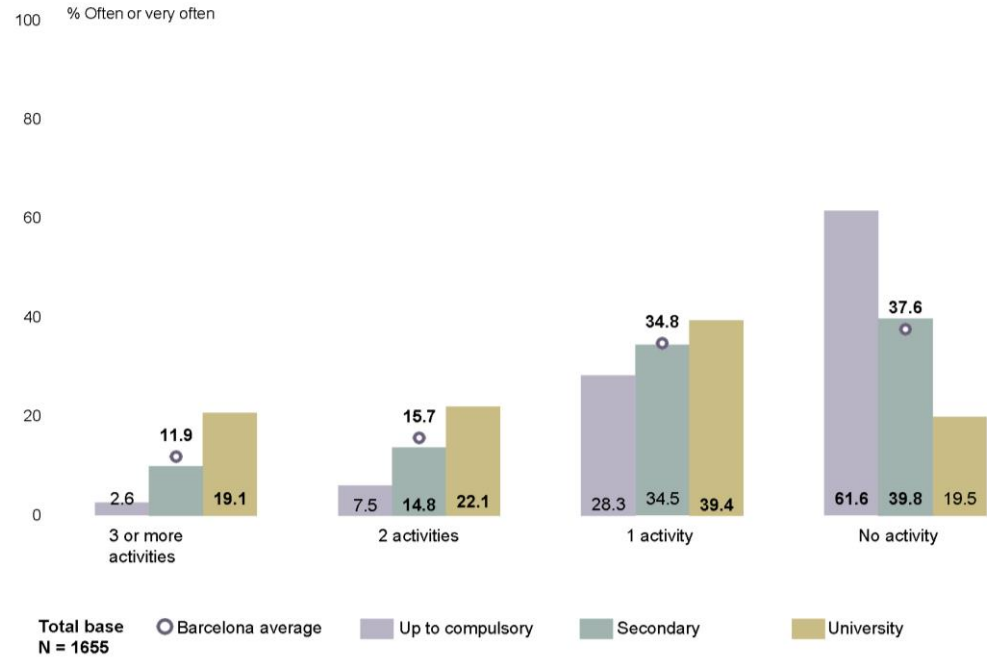
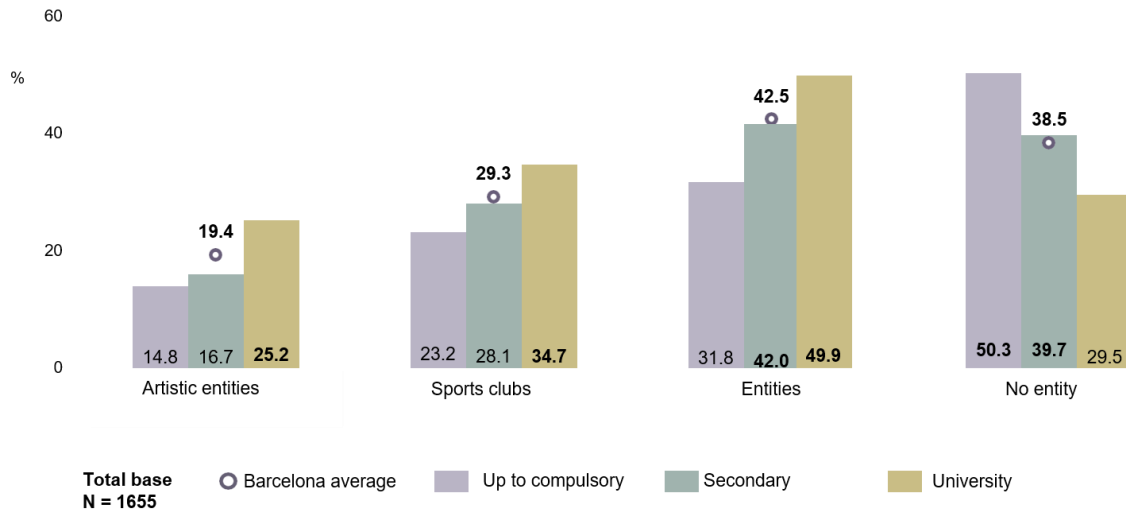


FIGURE 13. PARTICIPATION IN VARIOUS ENTITIES OR COLLECTIVES. SUMMARY BY EDUCATION LEVEL.

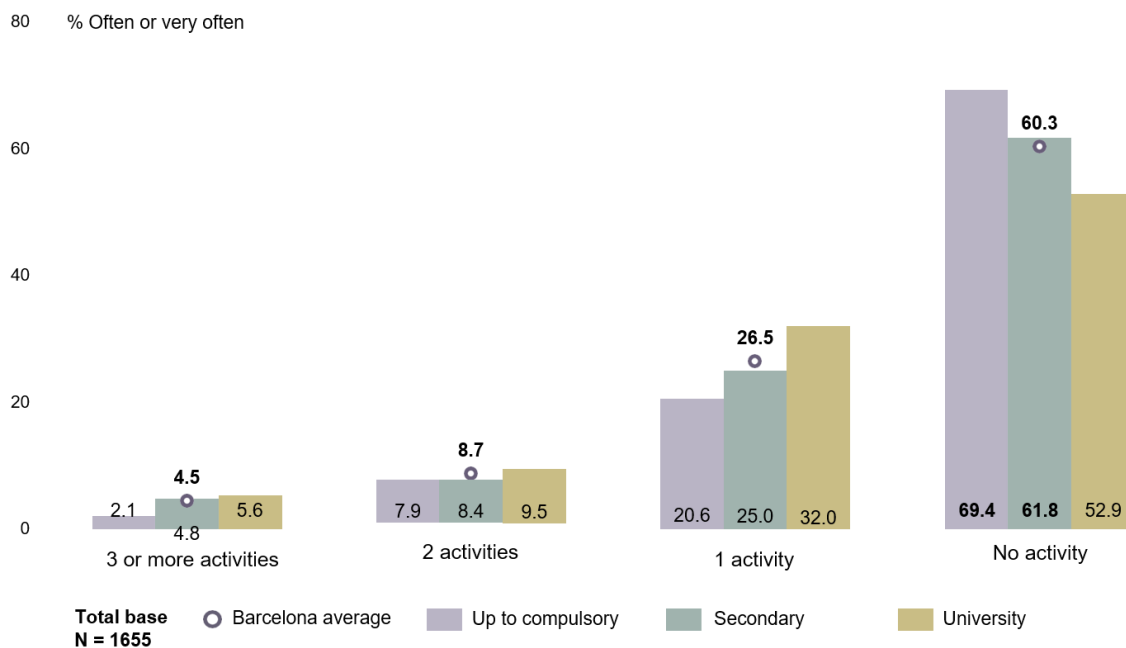
Q14. ARE YOU CURRENTLY TAKING PART IN ANY OF THE ENTITIES OR GROUPS I AM GOING TO READ OUT NOW, FOR SHARED ACTIVITIES?



Cultural practice is also conditioned by education level (Figure 14) but, in part, is more equitable than access. However, it should be borne in mind that these practices are limited to 40% of the population, whereas 60% do none of these activities.

FIGURE 14. CULTURAL ACTIVITIES: PRACTICE. SUMMARY BY EDUCATION LEVEL.

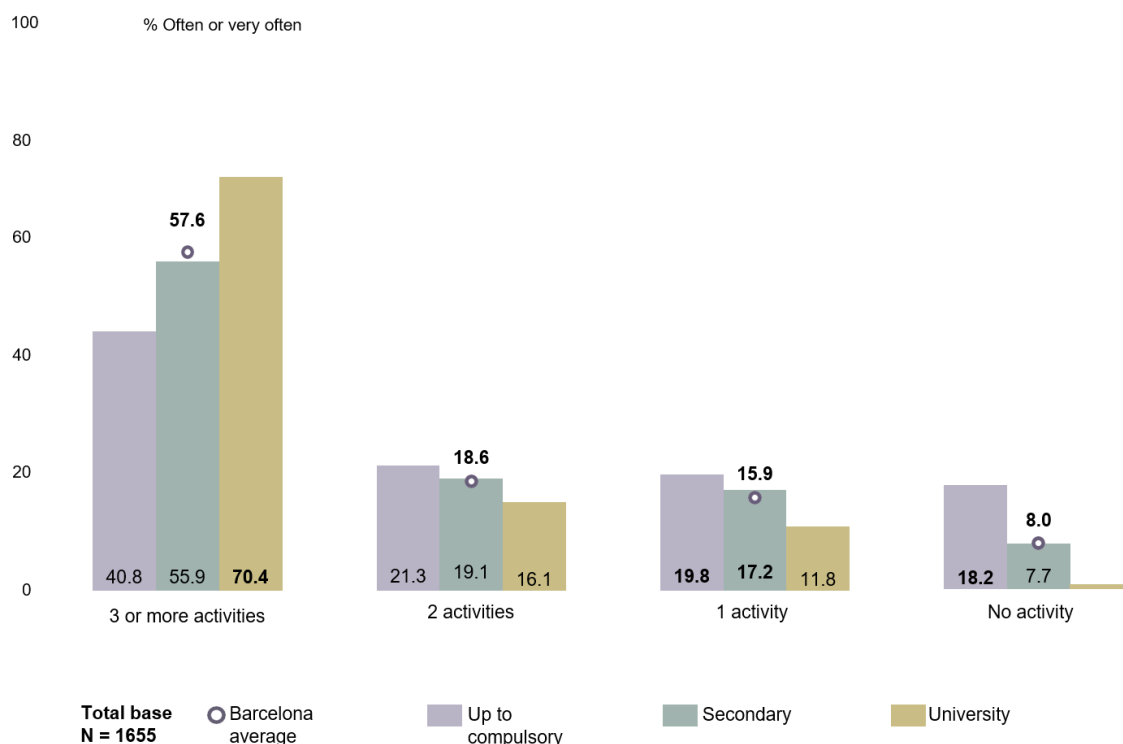
Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? (Table 2)



Inequalities in education level are reproduced in participation in **cultural activities not always considered as such**, especially when the intensity of that participation is measured (Figure 15). But it should be noted that when people are asked about their favourite free-time activities (an open question), these inequalities are reduced. Activities such as walking around the city, walking in nature, doing sport, spending time on digital practices or sharing time with friends or relatives are much more equitable.

FIGURE 15. NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY BY EDUCATION LEVEL.

Q3. COULD YOU TELL ME IF YOU HAVE SPENT PART OF YOUR TIME ON ANY OF THESE ACTIVITIES IN THE LAST SIX MONTHS? (Table 3)

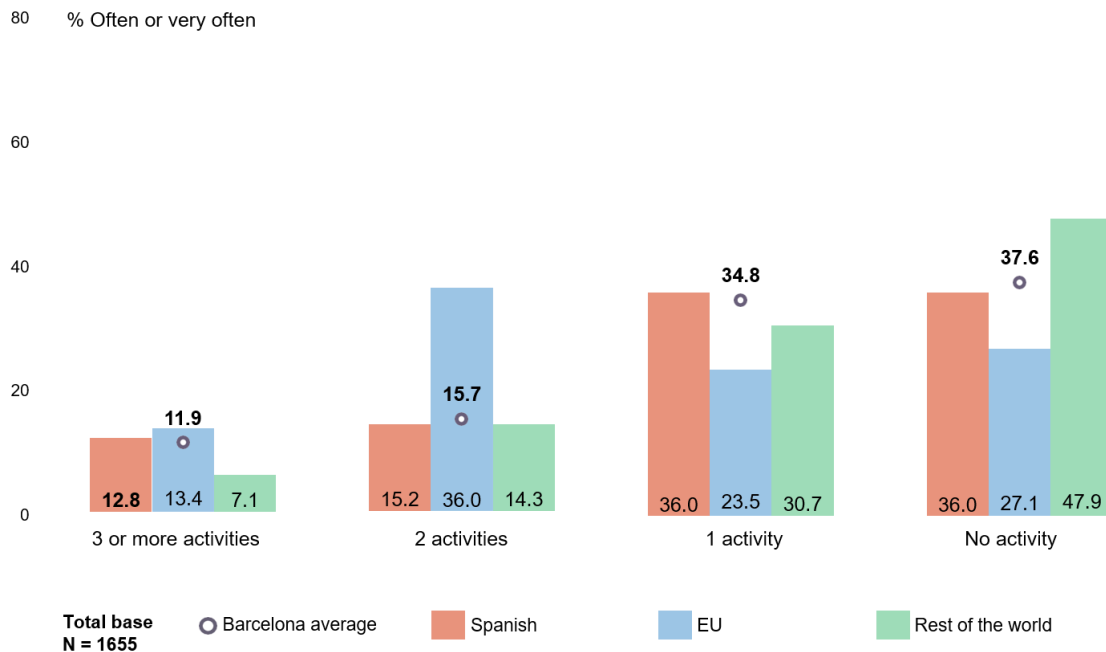


▪ Cultural participation and origin

One of the survey's most important contributions lies in analysing cultural participation taking into account the nationality of people who live in Barcelona. Depending on where people are from, participation is unequal, but not in all activities. In **access to legitimate culture activities**, people from other EU countries (excluding Spain) participate more, and more intensively. (See Figure 16).

FIGURE 16. CULTURAL ACTIVITIES: ACCESS / ATTENDANCE. SUMMARY BY ORIGIN.

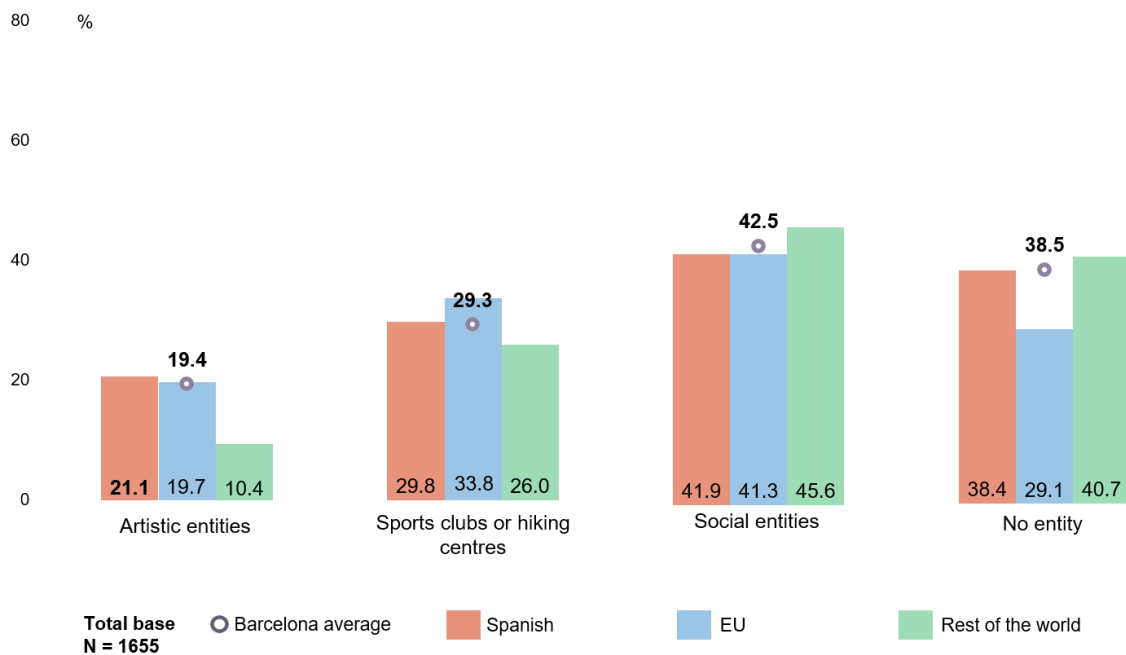
Q15. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? (Table 2)



However, the inequality experienced, above all, by people born outside the EU changes when the type of cultural participation being measured is expanded. **Cultural practice** (in contrast to access) is more equitable if we take country of birth into account, even though the total number of participants does not reach 40% of the population. Participation in **other cultural activities** (outside legitimate culture) is also more equitable in terms of the population's national background. Finally, participation in various entities and groups shows inequalities, but mostly in artistic organisations rather than sports or social ones. (See Figure 17).

FIGURE 17. PARTICIPATION IN VARIOUS ENTITIES OR COLLECTIVES. SUMMARY BY ORIGIN.

Q14. ARE YOU CURRENTLY TAKING PART IN ANY OF THE ENTITIES OR GROUPS I AM GOING TO READ OUT NOW, FOR SHARED ACTIVITIES?



▪ Cultural participation and mothers' cultural practices

As previously explained, a key theme of the survey was opportunities for cultural participation offered by the family environment. So, a combined variable of mothers' cultural practices was constructed from answers to questions on the respondent's mother's cultural practices. "Intensive" mothers' cultural practices refers to mothers of interviewees who practice (or used to practice) two or more cultural activities (see Table 5 for the list of activities).

This variable also explains certain inequalities in cultural participation, especially in **access** but also in the **practice** of legitimate culture activities. Figures 18 and 19 provide evidence of these inequalities, specifically when analysing participation intensity.

FIGURE 18. CULTURAL ACTIVITIES: ACCESS / ATTENDANCE. SUMMARY ACCORDING TO MOTHERS' CULTURAL PRACTICES.

Q15. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? (Table 2)

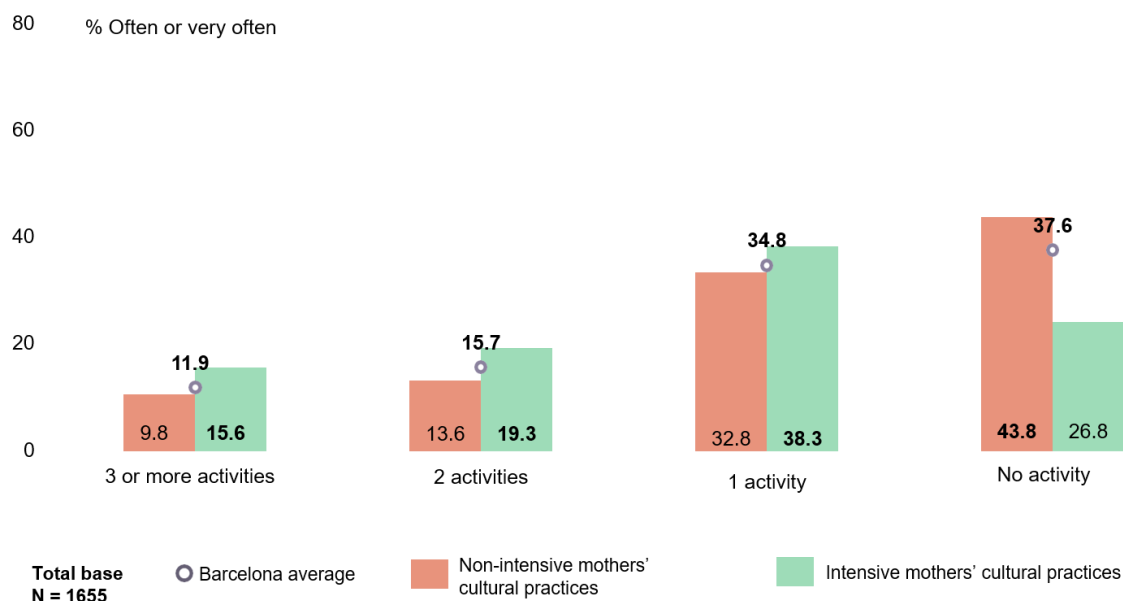
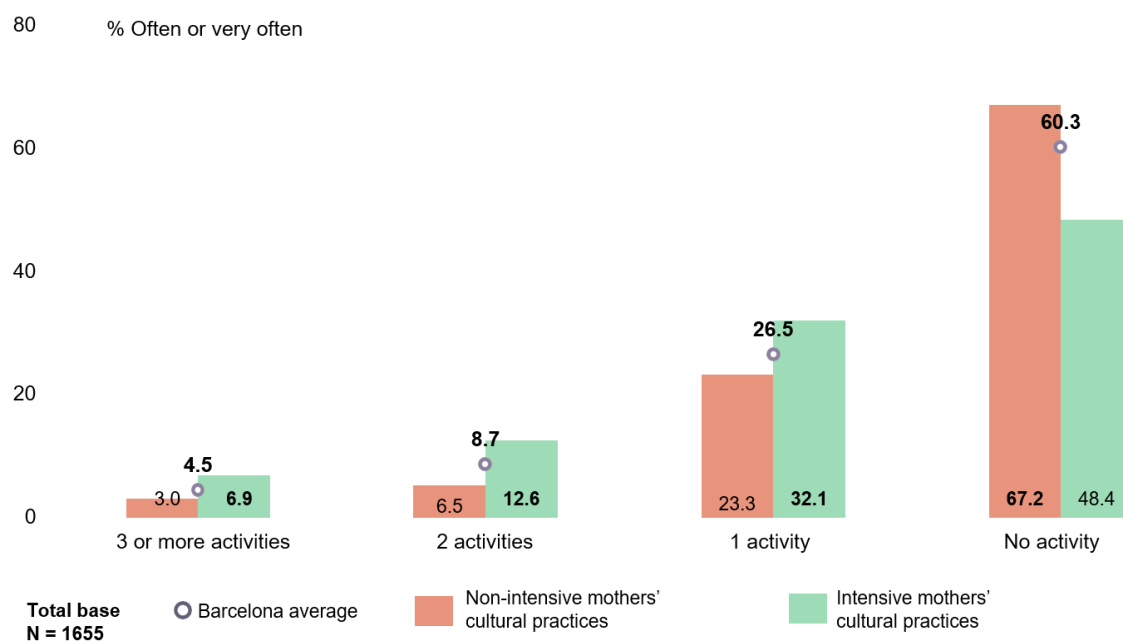


FIGURE 19. CULTURAL ACTIVITIES: PRACTICE. SUMMARY ACCORDING TO MOTHERS' CULTURAL PRACTICES.

Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? (Table 2)



Also, people with intensive mothers’ cultural practices are more involved in all kinds of **groups and entities**. (See Figure 20.) Finally, the evidence shows greater equity but there are still important differences in participation in **cultural activities not always recognised as such**. (See Figure 21) All in all it shows that families are a space where opportunities (or the lack of them) to effectively exercise the right to participate in the city’s cultural life are reproduced.

FIGURE 20. PARTICIPATION IN VARIOUS ENTITIES OR COLLECTIVES. SUMMARY ACCORDING TO MOTHERS’ CULTURAL PRACTICES.

Q14. ARE YOU CURRENTLY TAKING PART IN ANY OF THE ENTITIES OR GROUPS I AM GOING TO READ OUT NOW, FOR SHARED ACTIVITIES?

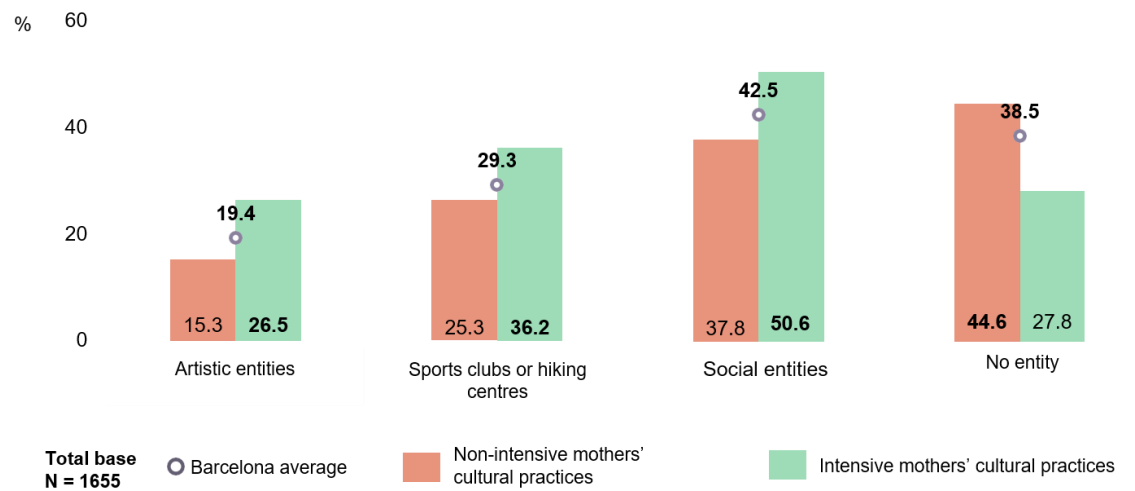
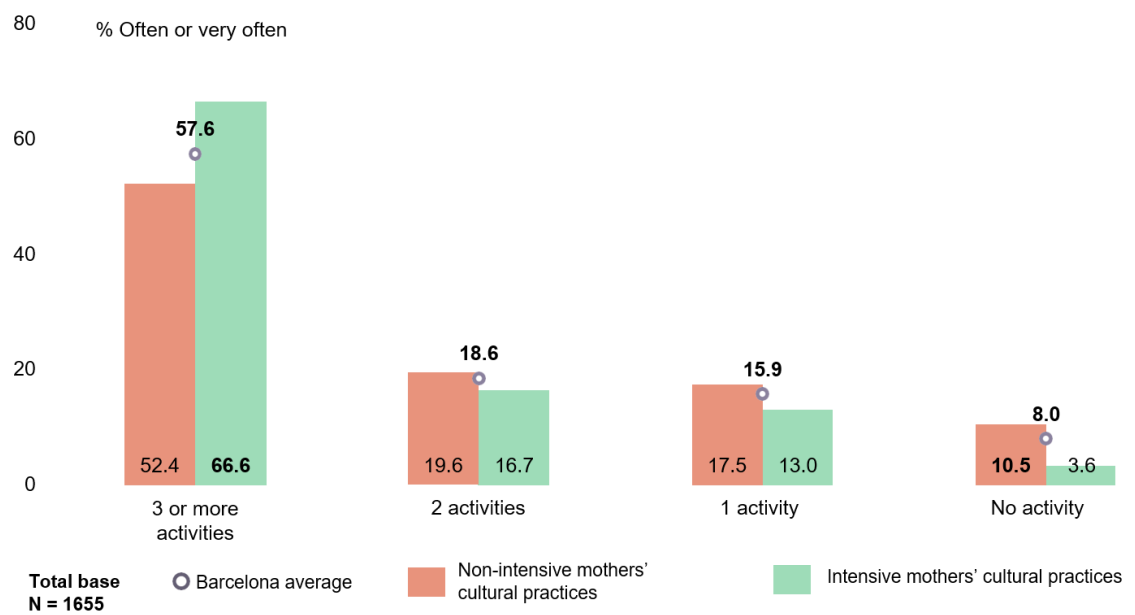


FIGURE 21. NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY ACCORDING TO MOTHERS’ CULTURAL PRACTICES.

Q3. COULD YOU TELL ME IF YOU HAVE SPENT PART OF YOUR TIME ON ANY OF THESE ACTIVITIES IN THE LAST SIX MONTHS? (Table 3)



Key ideas

- There are inequalities, and not just differences, in the right to participate in the city's cultural life.
- These inequalities are especially evident in participation in legitimate culture activities, particularly access, but also in cultural practice and participation in various entities and collectives.
- Participation in cultural activities not always recognised as such is more equitable but is also marked by certain inequalities.
- How can these inequalities in cultural participation be explained? Different factors or elements that could condition participation must be considered. All the factors analysed are important but some more so than others.
- Territory (neighbourhood with income) is among the most important. Participation is very equitable between middle-income and high-income neighbourhoods; the greatest differences are between them and low-income neighbourhoods. Your postcode has a major influence on your right to participate in the city's cultural life.
- Another key factor that explains inequalities in cultural participation is the mother's cultural practices. The family environment is also very important for this right.
- A person's education level and country of birth also help to explain inequalities in cultural participation.
- And more specifically, age and gender are differences that can explain inequalities.

3.2.2 Needs

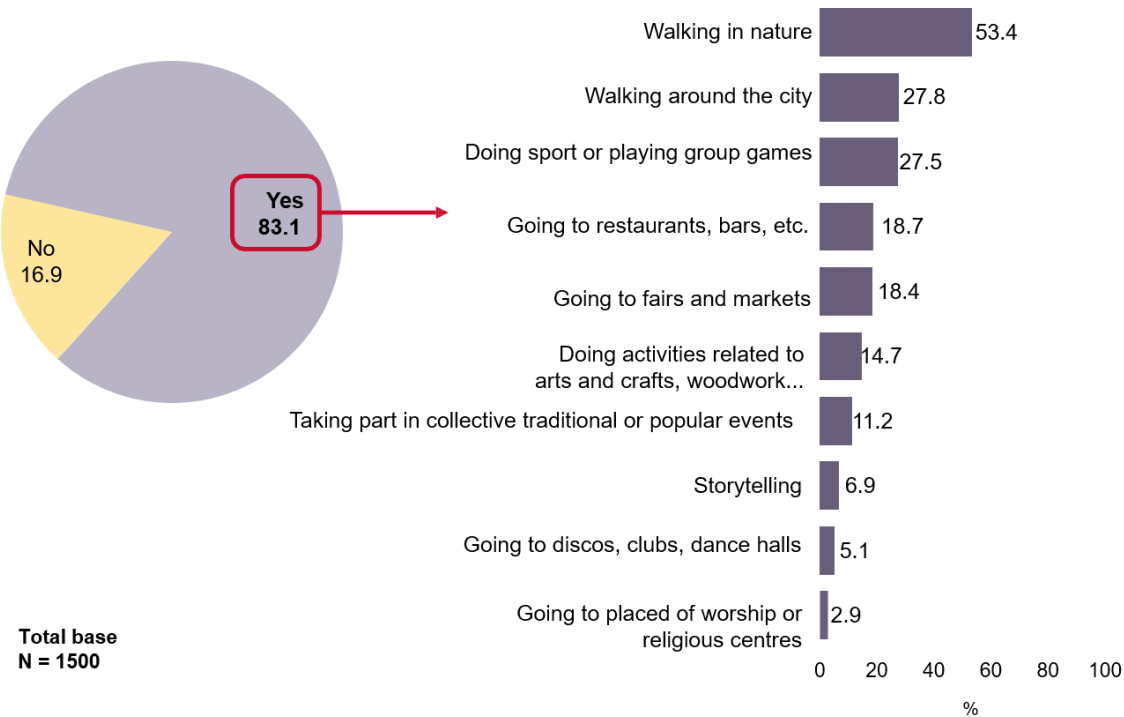
This block analyses the needs that the public have expressed in relation to access, practice and training in artistic and cultural expressions. It also addresses people's perceptions of their own participation in the city's cultural life. Finally, it refers to the factors that might foster or limit participation.

As pointed out in the conceptual framework, the survey tackles the question of the population's cultural needs, an aspect rarely considered in cultural participation surveys, including those of Barcelona. Given the complexity involved, we opted to follow the recommendation of certain international studies and ask people about their

desire to devote time (or more time) to various forms of cultural participation. Figure 22 gives the results on needs linked to participation in **activities not always recognised as legitimate culture**. An analysis of the results shows there are cultural needs in Barcelona. As many as 83% of the people interviewed would like to devote time (or more time) to participating in one or more of those activities.

FIGURE 22. TIME FOR NON-LEGITIMATE CULTURAL ACTIVITIES.

Q4. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 3)

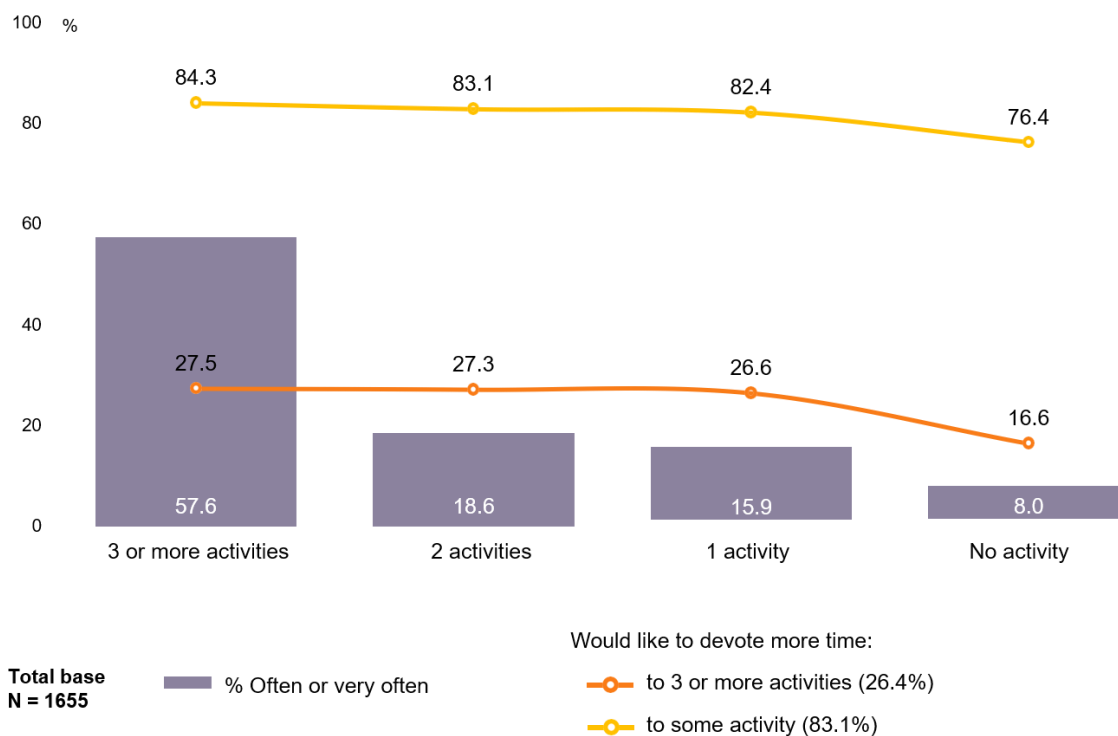


Analysing the needs further, Figure 23 shows the combined results of two questions in the survey: *a)* the real time devoted to **non-legitimate culture activities** and *b)* the desire to do these activities (or do them more often).

FIGURE 23. NON-LEGITIMATE CULTURAL ACTIVITIES.

Q3. COULD YOU TELL ME IF YOU HAVE SPENT PART OF YOUR TIME ON ANY OF THESE ACTIVITIES IN THE LAST SIX MONTHS?

Q4. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 3)

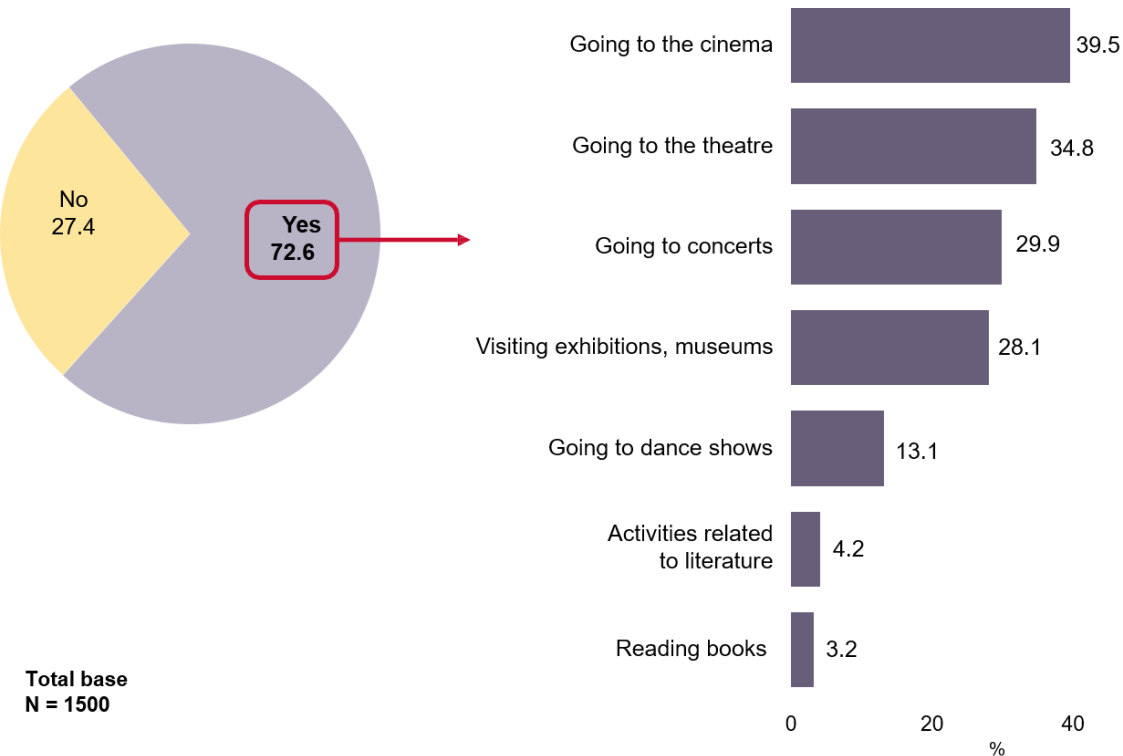


The analysis confirms the importance of understanding cultural needs. Significantly, these needs are applied across both groups: people who do not take part in cultural activities, and people who do but would like to devote (more) time to them.

We also detected significant needs relating to **access to legitimate culture activities**, as can be seen in Figure 24. We can confirm that the cultural needs in this case are ample, as 72% of those interviewed would like to spend (more) time on this dimension of cultural participation.

FIGURE 24. TIME TO ACCESS / ATTEND LEGITIMATE CULTURAL ACTIVITIES.

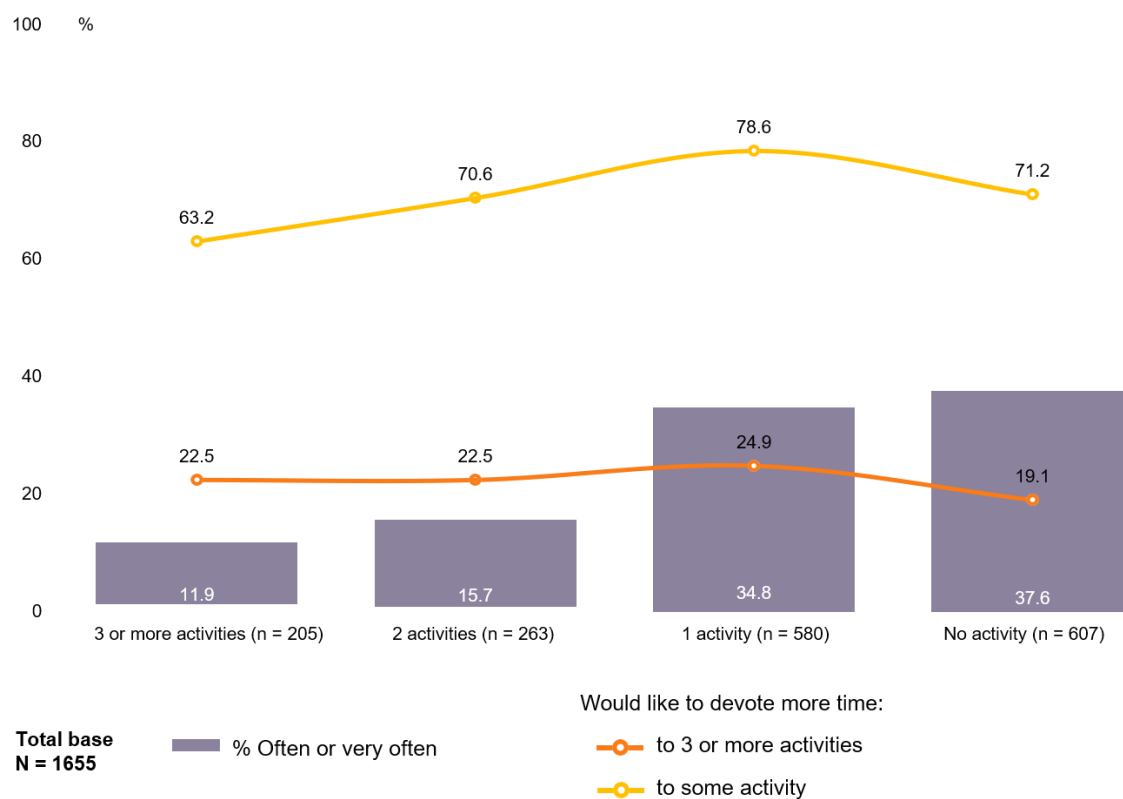
Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 2)



Here it is essential to consider the relationship between cultural participation and cultural needs. Figure 25 lets us analyse this aspect by combining two questions linked to **accessing legitimate culture activities**. It is very important to point out that the people who least practise activities are the ones who are keenest to participate.

FIGURE 25. ACCESS / ATTEND LEGITIMATE CULTURAL ACTIVITIES.

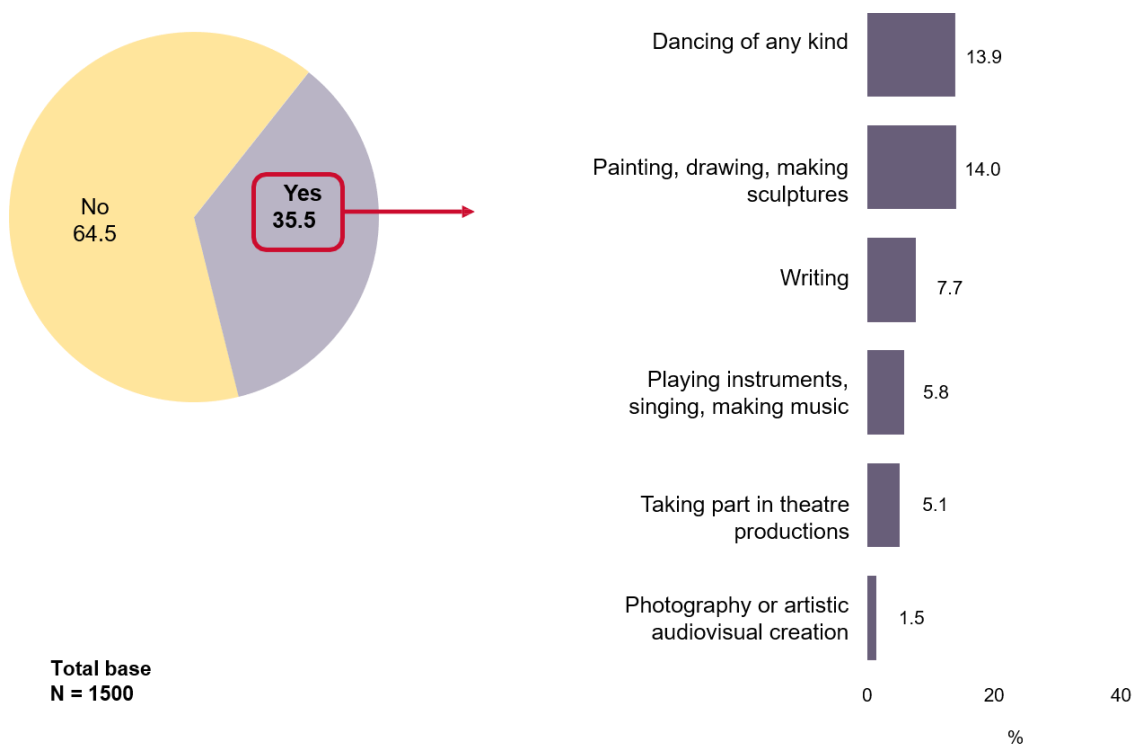
Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN? (Table 2)



Finally, the analysis also shows the existence of needs in the dimension of cultural participation that has been called ***practice activities***, but with different characteristics. (See Figure 26).

FIGURE 26. TIME TO PRACTISE LEGITIMATE CULTURAL ACTIVITIES.

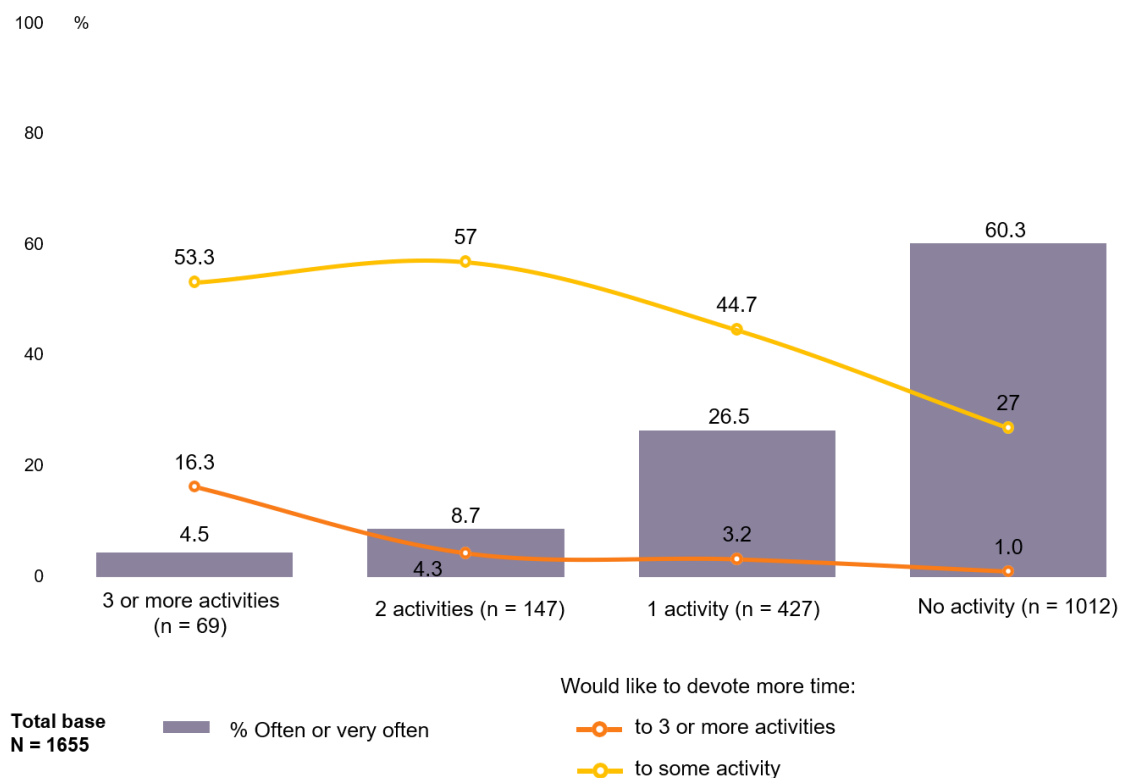
Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 2)



As many as 35% of the people interviewed would like to spend time (or more time) **practising** one of these activities. This percentage is lower if compared to the two dimensions analysed previously but it is still significant. Also, in the case of cultural practice activities, it seems that the people who participate most are the ones who have the most needs (Figure 27). In other words, needs grow as people exercise their right to participate in the city's cultural life (at least in terms of practice).

FIGURE 27. LEGITIMATE CULTURAL ACTIVITIES: PRACTICE.

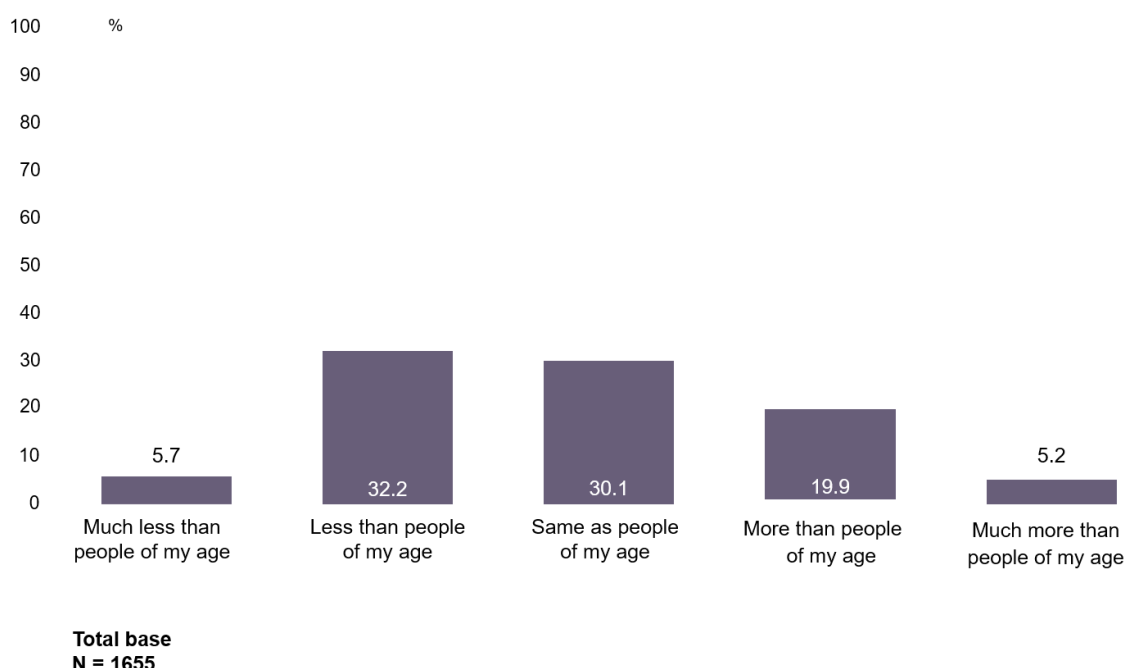
Q5. COULD YOU TELL ME IF YOU HAVE DONE ANY OF THE FOLLOWING ACTIVITIES IN THE LAST SIX MONTHS? Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN? (Table 2)



The issue of cultural needs is also linked to people's perception of their own cultural participation. The survey includes a specific question on this, referring to **how people perceive their participation** in comparison to others of the same age. Figure 28 shows the results of this question. It is significant that nearly 38% of the people interviewed perceive they participate less or much less than other people of their age, while only 25% think they participate more or much more. Although this question is also asked in participation surveys elsewhere, and therefore allows comparison, it would be even more useful if we could analyse the trend in Barcelona in the future.

FIGURE 28. PERCEPTION OF PARTICIPATION IN CULTURAL ACTIVITIES.

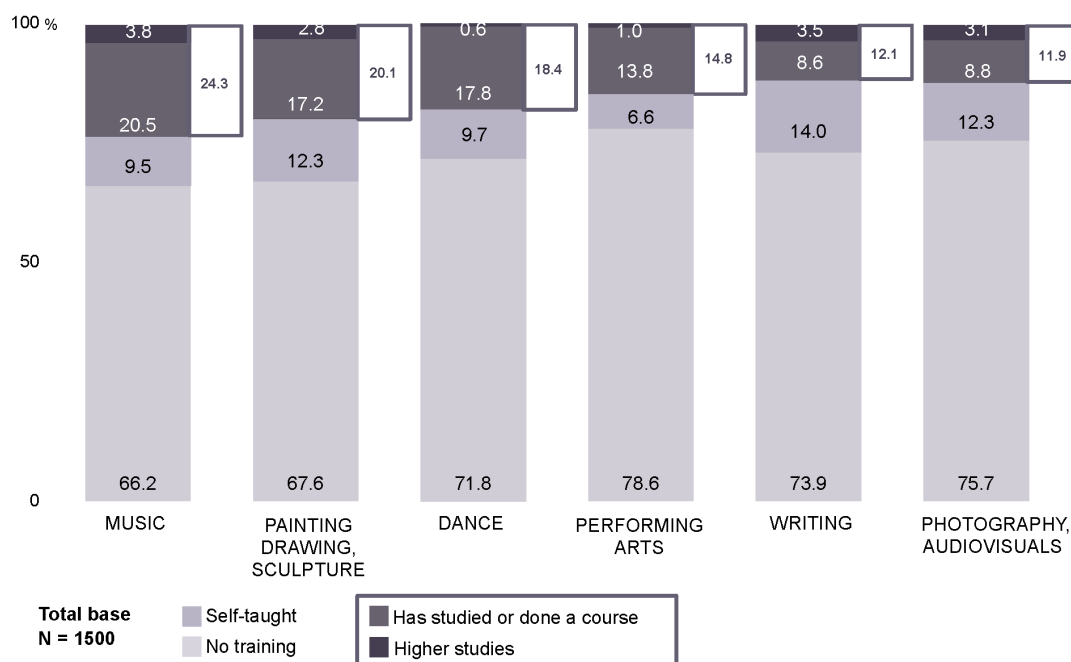
Q7. IN GENERAL, DO YOU BELIEVE YOU PARTICIPATE IN CULTURAL ACTIVITIES MORE OR LESS THAN PEOPLE OF YOUR AGE?



Another dimension that needs to be considered in relation to cultural needs is that of **education in the arts and cultural expressions**. The relationship between the cultural and educational spheres is important for understanding the opportunities for exercising a basic cultural right. The survey therefore includes a series of questions to capture people's training in artistic and cultural activities. Following the conceptual framework, these ask about **training post compulsory education**, incorporating other ways people might have been educated or trained (self-taught, courses, higher education). Figure 29 presents the analysis of the answers to this question. As can be seen, there is considerable variation between the different disciplines or spheres, ranging from almost 34% who have received some musical training to the 24% who have audiovisual training. Another figure, which does not appear in the chart, is that 50% of the population have some artistic or cultural training (including all the spheres). While that shows there are opportunities for exercising the right to education in culture and the arts, it also shows Barcelona's population has considerable cultural needs.

FIGURE 29. TRAINING IN ARTISTIC ACTIVITIES.

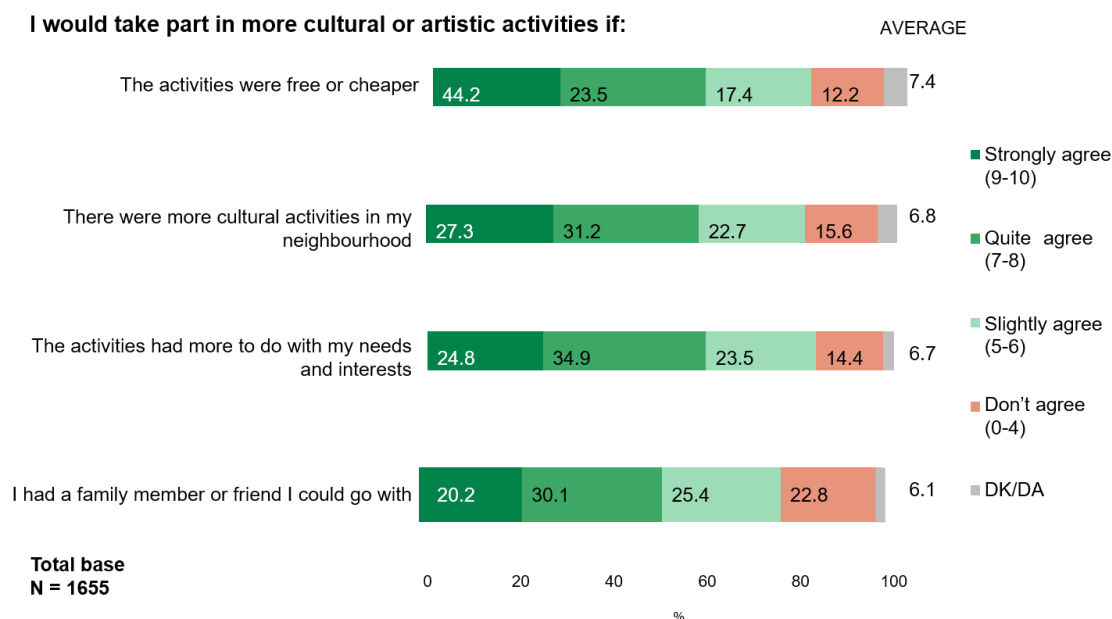
Q19. COULD YOU TELL ME IF YOU HAVE RECEIVED ANY KIND OF TRAINING IN THESE ACTIVITIES IN THE COURSE OF YOUR LIFE?



Finally, cultural needs are also linked to how people perceive the **factors that encourage (or limit) cultural participation**. The survey includes a specific question on this. It asks about the influence of four factors: having family members or friends joining in; a connection with the person's own needs and interests; proximity to the neighbourhood; and price. Figure 30 shows the importance of all the factors, as more than 50% of the population say they strongly agree or quite agree that each one is important. At the same time, we need to bear in mind the relative importance of each aspect. Some people still regard **prices or free admission** to activities as a factor that can limit or encourage cultural participation, although **proximity** (or not), a more direct link with a person's **own needs and interests**, and being able to **share activities with another person** are also emphasised.

FIGURE 30. REASONS FOR INCENTIVISING CULTURAL ACTIVITY.

Q8. NOW I'M GOING TO READ SOME SENTENCES TO YOU. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH EACH ONE?



Key ideas

- The survey addresses the issue of people's cultural needs, an aspect that has received little attention in studies and reports on cultural participation.
- Most of Barcelona's population have widespread cultural needs, specifically relating to the desire to take part in legitimate culture activities, but also for those not regarded as legitimate.
- Those needs apply to both groups: people who do not take part in cultural activities, and people who do but would like to spend more time participating in culture.
- In the case of access to legitimate cultural activities, the people who participate the least have the most need to do so. In the case of practice activities, needs grow in line with participation.
- Training and education in the arts and cultural expressions is a need in Barcelona. Opportunities to exercise this right (and enjoy the benefits) vary depending on the context or artistic discipline.
- Opportunities for participating in cultural activities are mainly conditioned by price, but also by physical proximity, a connection (or lack of one) with people's needs, and whether another person will be taking part with you.

The survey also sought to find out the factors conditioning cultural needs and any existing inequalities. Therefore, the following pages offer a detailed analysis of cultural needs based on the key factors explained and previously identified in the conceptual framework.

- **Cultural needs and neighbourhood (income)**

People's cultural needs are conditioned by which city neighbourhood they live in. Those people who live in low-income neighbourhoods have more needs as regards participating in cultural activities than those who live in middle-income and high-income neighbourhoods. That applies to both **legitimate culture activities** (Table 6) and **others not always regarded as such** (Table 7).

TABLE 6. CULTURAL NEEDS: ACCESS/ATTENDANCE AND PRACTICE CULTURAL ACTIVITIES SUMMARY BY DHI.

Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?

	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Access or attendance	72.6	82.6	68.2	64.3
Going to the cinema	39.5	50.5	33.6	33.5
Going to the theatre	34.8	39.1	31.2	36.5
Going to concerts	29.9	33.1	27.6	29.9
Visiting exhibitions, museums	28.1	31.9	27.0	23.0
Going to dance shows	13.1	16.4	11.6	10.8
Activities related to literature	4.2	4.6	4.2	3.2
Reading books	3.2	5.0	2.4	1.8
Practice	35.5	37.9	35.0	31.7
Dancing of any kind	13.9	18.4	11.6	11.2
Painting, drawing, making sculptures	14.0	16.4	13.8	9.6
Writing	7.7	10.2	6.2	6.8
Playing instruments, singing, making music	5.8	3.2	7.4	7.0
Taking part in theatre productions	5.1	6.6	4.8	2.8
Doing photography or audiovisual creations	1.5	2.0	1.4	0.6
N	1,500	501	500	499

TABLE 7. NEEDS: NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY BY DHI.*Q4. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?*

	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Walking in nature	53.4	58.5	51.8	47.5
Walking around the city	27.8	39.5	20.8	23.0
Doing sport or playing group games	27.5	30.9	26.8	22.4
Going to restaurants, bars, etc.	18.7	24.8	15.8	14.4
Going to fairs and markets	18.4	25.3	14.6	14.8
Doing arts and crafts, woodwork, etc.	14.7	15.2	14.8	13.6
Taking part in traditional or popular events, or other community activities	11.2	13.6	9.6	11.0
Storytelling	6.9	10.2	5.0	5.2
Going to discos, clubs, dance halls, etc.	5.1	5.6	4.4	6.4
Going to places of worship/religious centres or taking part in some collective spiritual practice	2.9	4.2	2.4	1.8
No activity	16.3	9.4	18.2	25.9
DK/NA	0.5	0.0	0.8	0.8
N	1,500	501	500	449

These results are confirmed when analysing the intensity of cultural needs. In other words, the low-income neighbourhoods not only show more needs in certain activities but also overall. People who live in those neighbourhoods would like to do (or do more often) many of those activities, much more than people who live in middle-income and high-income neighbourhoods. Figure 31 shows the needs for **access to legitimate culture activities** and 32 those for **activities not always regarded as such**.

FIGURE 31. TIME TO ACCESS/ATTEND CULTURAL ACTIVITIES. SUMMARY BY DHI.

Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 6)

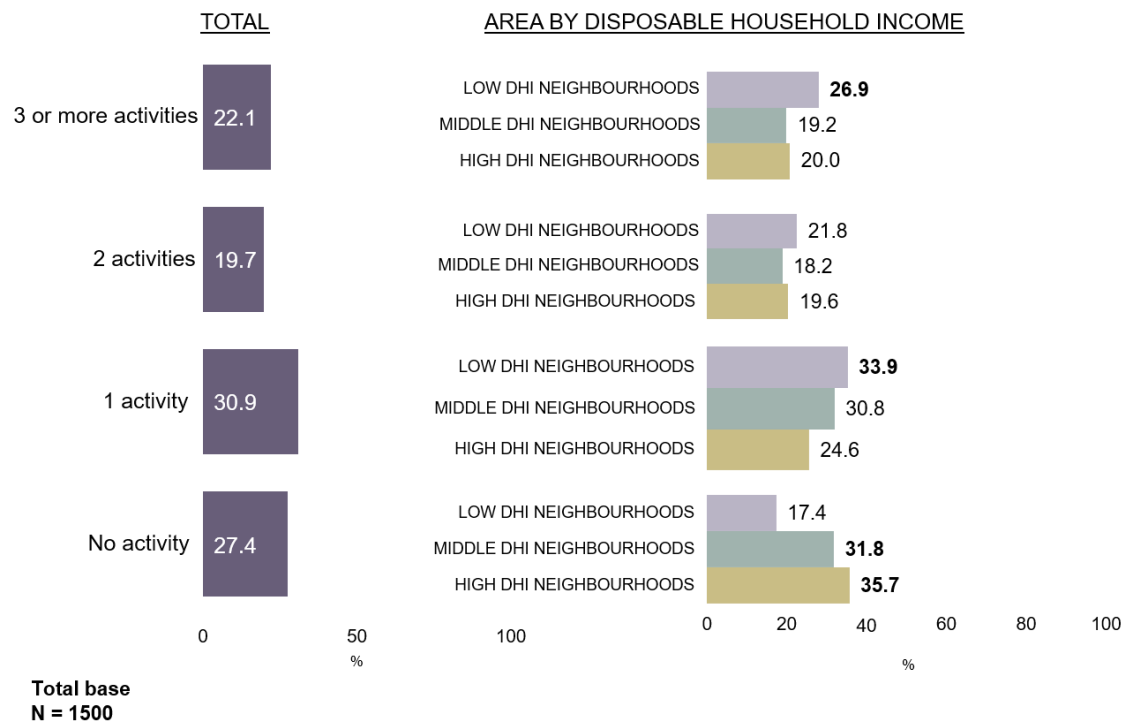
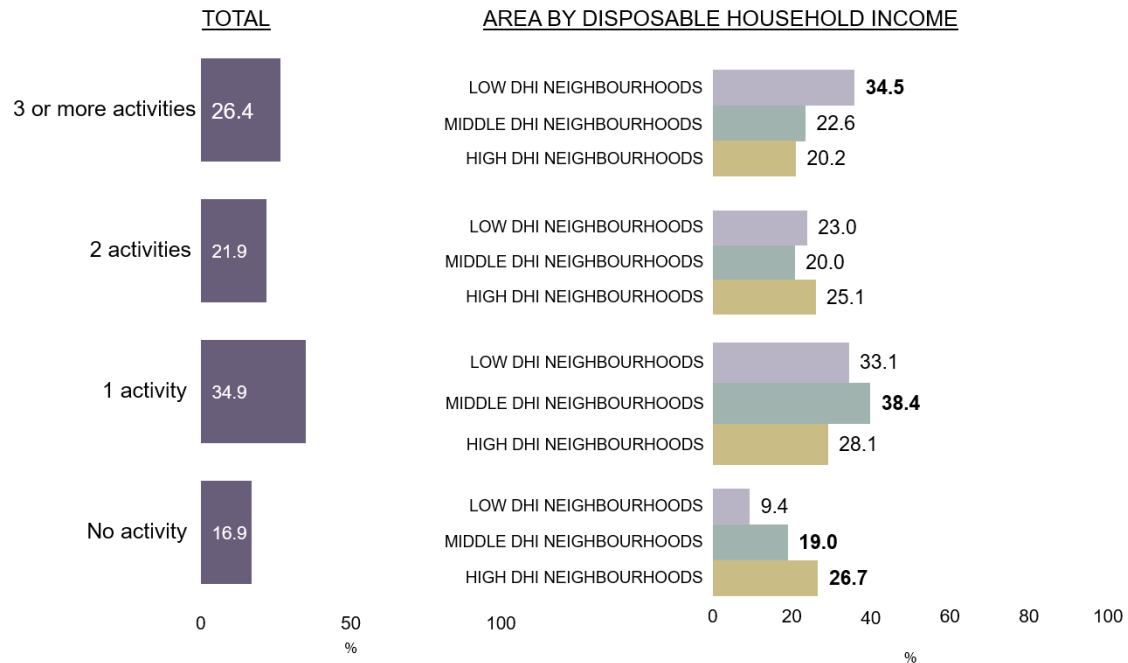


FIGURE 32. TIME TO DO NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY BY DHI.

Q4. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 7)

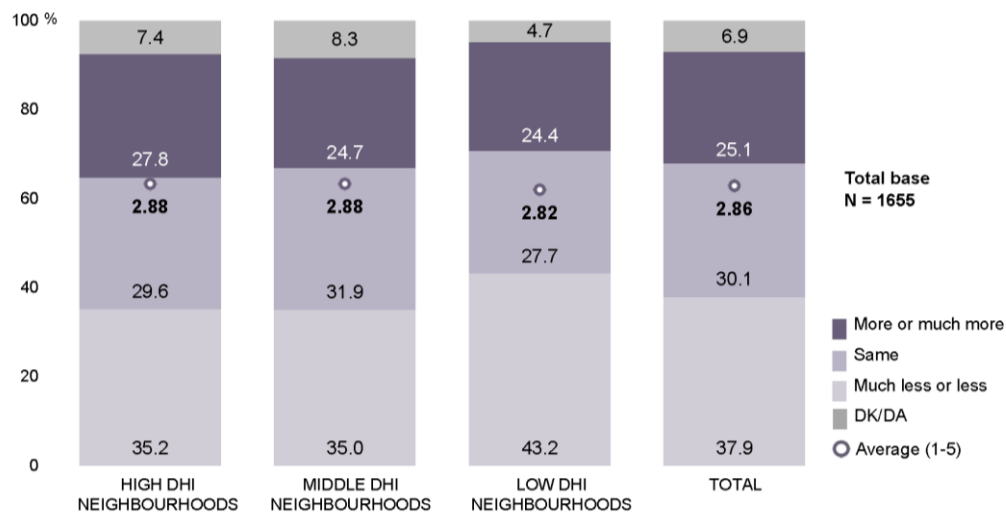


Total base
N = 1500

The neighbourhood factor also conditions, albeit partially, the **perception that people have of their own cultural participation**. Figure 33 shows that people who live in low-income neighbourhoods have a perception of more limited participation than people who live in middle-income and high-income neighbourhoods.

FIGURE 33. PERCEPTION OF CULTURAL PARTICIPATION SUMMARY BY DHI.

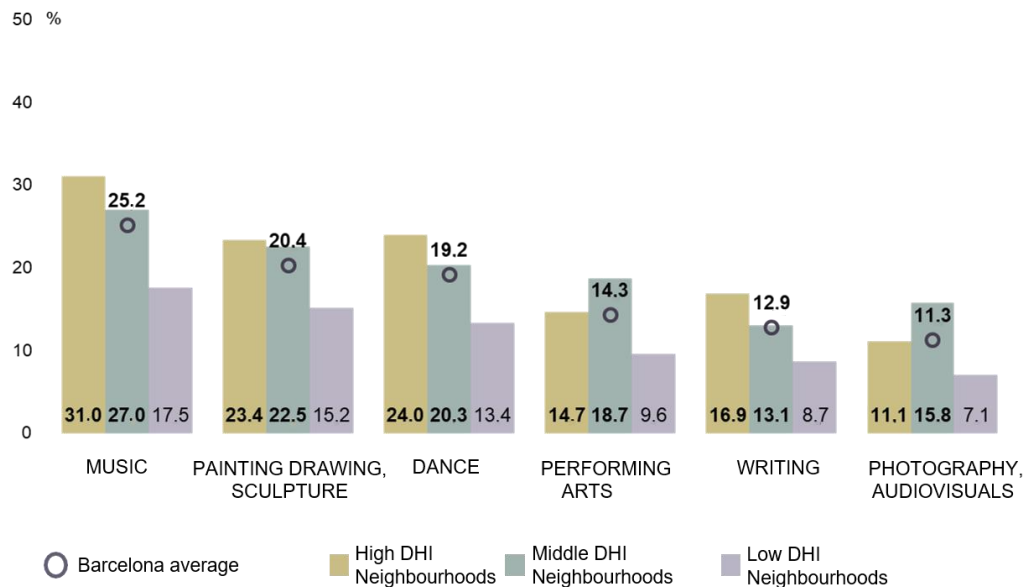
Q7. IN GENERAL, DO YOU BELIEVE YOU PARTICIPATE IN CULTURAL ACTIVITIES MORE OR LESS THAN PEOPLE OF YOUR AGE?



Neighbourhood is also one of the factors that explain the existence of inequalities in **artistic and cultural expression training**, at least in the case of people who have done **some kind of course or advanced training** (post compulsory education). These inequalities occur in all disciplines and all spheres, as shown in Figure 34. However, in the case of music, visual arts, dancing or writing, among others, the opportunities (and results) for training show levels of inequality that are consistent with the differences in disposable income in each neighbourhood, while in the case of performing arts and audiovisuals, the main differences are between middle-income and low-income neighbourhoods. All in all, this seems to show that postcode is as or more important than income in explaining the right to artistic or cultural education.

FIGURE 34. TRAINING IN ARTISTIC ACTIVITIES (A COURSE OR HIGHER EDUCATION).

Q19. COULD YOU TELL ME IF YOU HAVE RECEIVED ANY KIND OF TRAINING IN THESE ACTIVITIES IN THE COURSE OF YOUR LIFE?

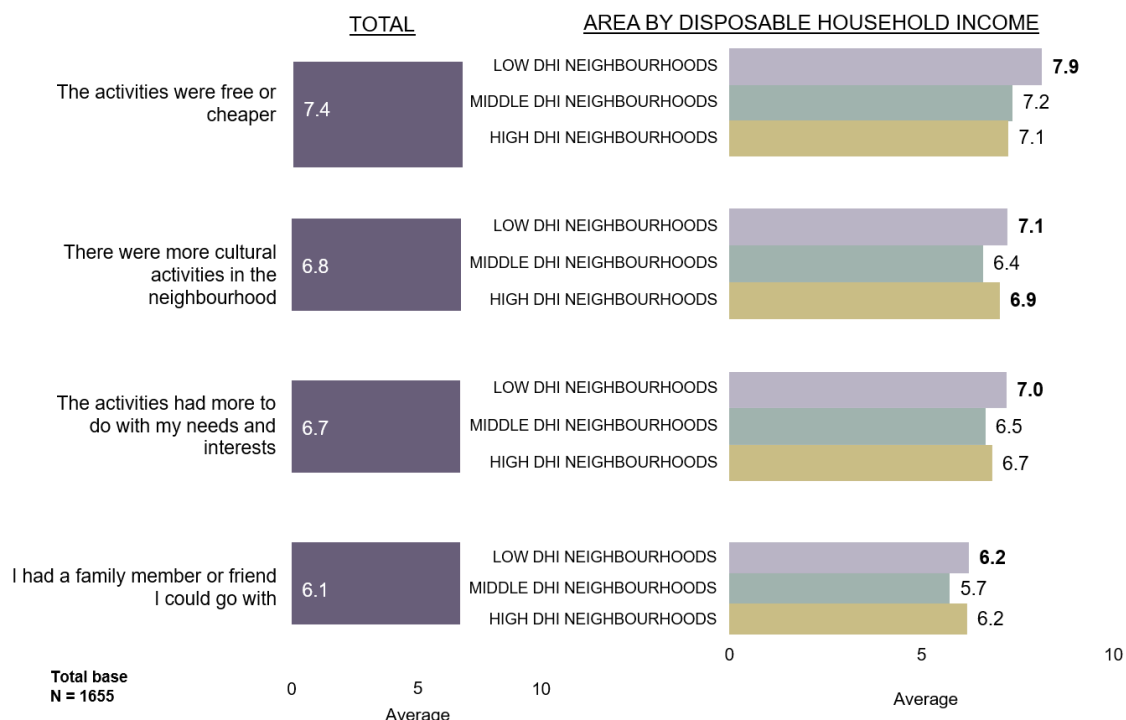


Total base
N = 1500

Finally, the neighbourhood factor is important in explaining how people perceive the **factors that encourage (or limit) cultural participation**. People who live in low-income neighbourhoods attach more importance to each of the factors: price, proximity, link with own interests/needs and having someone to share activities with. (See Figure 35.) The fact that these needs are less in middle-income than high-income neighbourhoods seems relevant. Once again, the characteristics of these neighbourhoods (for example, with regard to current opportunities for participation) would be as or more important than disposable household income.

FIGURE 35. REASONS FOR ENCOURAGING CULTURAL ACTIVITY. SUMMARY BY DHI.

Q8. NOW I'M GOING TO READ SOME SENTENCES TO YOU. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH EACH ONE?



▪ Cultural needs and the gender dimension

The cultural needs of Barcelona's population are also explained by the gender dimension. That is particularly clear when talking about the need to **access and practise legitimate culture activities**. As figures 36 and 37 show, women would like to do these kinds of activities (or do them more often). The inequalities seem more obvious if we analyse the intensity of cultural needs. By contrast, when we talk about needs with regard to **cultural activities not always recognised as such**, we find more gender equity.

FIGURE 36. TIME TO ACCESS/ATTEND CULTURAL ACTIVITIES. SUMMARY BY GENDER.

Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 6)

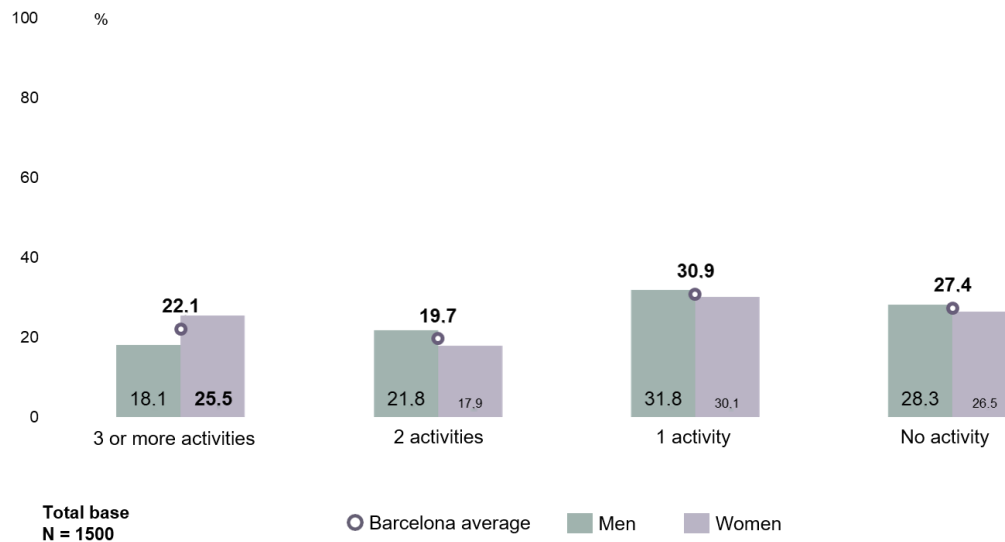
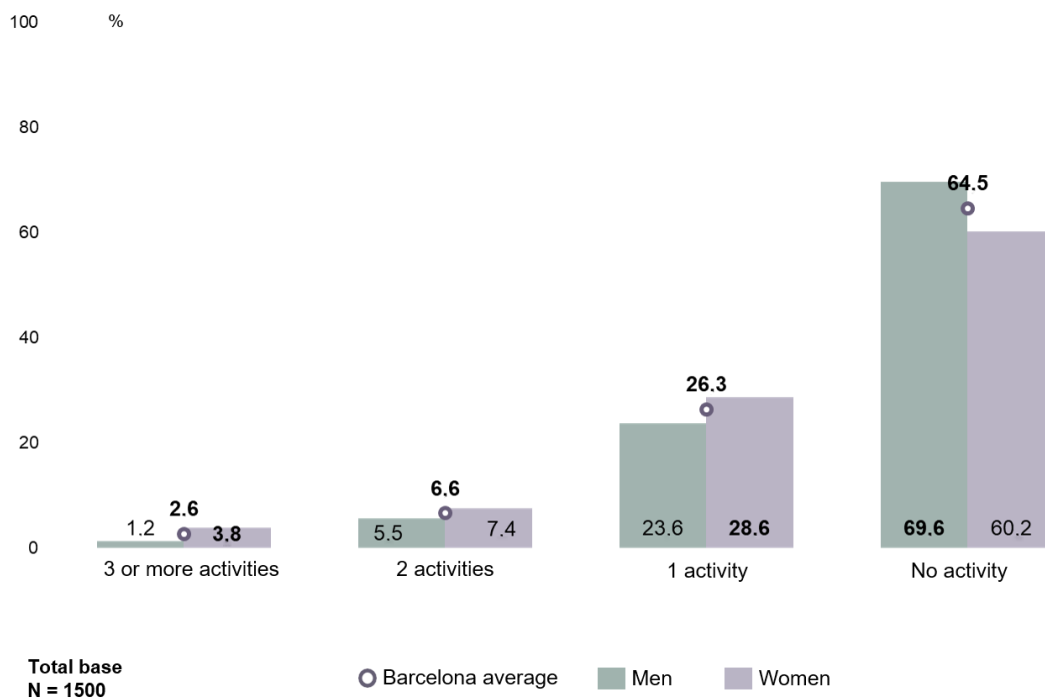


FIGURE 37. TIME TO PRACTISE CULTURAL ACTIVITIES. SUMMARY BY GENDER.

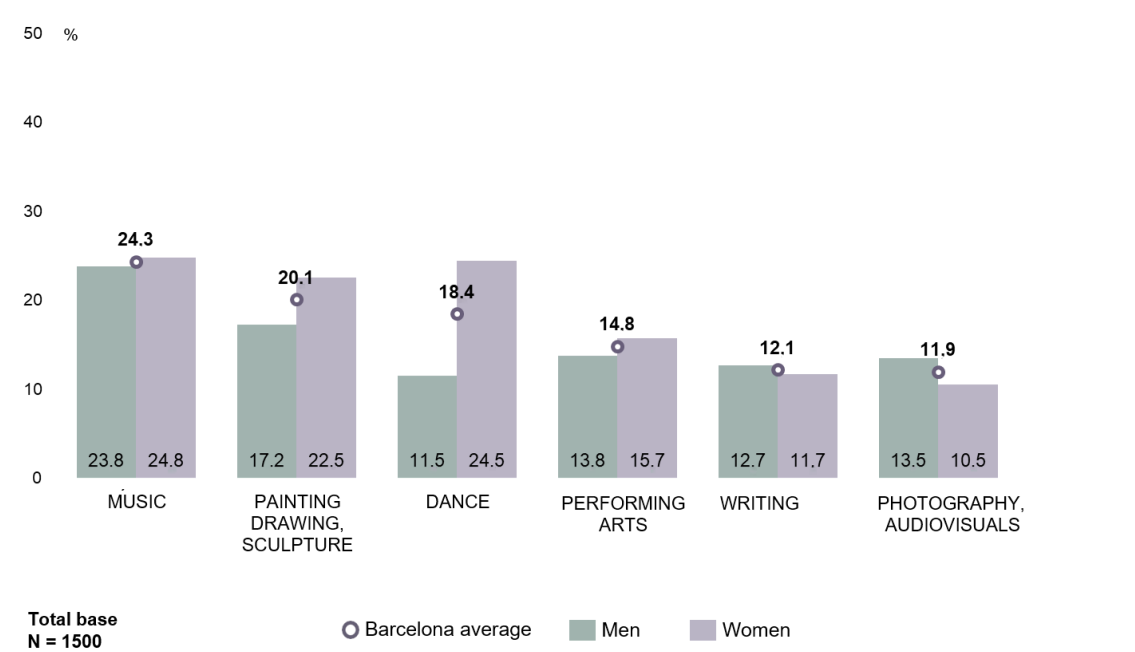
Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 6)



The gender dimension is also an important factor in understanding the opportunities (and the results) **for training in arts and culture**, at least in the case of people who have done this type of course or higher education (post compulsory education). Figure 38 shows gender continues to explain differences in the type of training received (and the needs attended to). Once again, the differences seem to stem from socially constructed gender patterns. That is abundantly clear in the case of dance and certain visual arts, where more women receive training (in contrast to other spheres, such as audiovisuals).

FIGURE 38. TRAINING IN ARTISTIC ACTIVITIES (A COURSE OR HIGHER EDUCATION). SUMMARY BY GENDER.

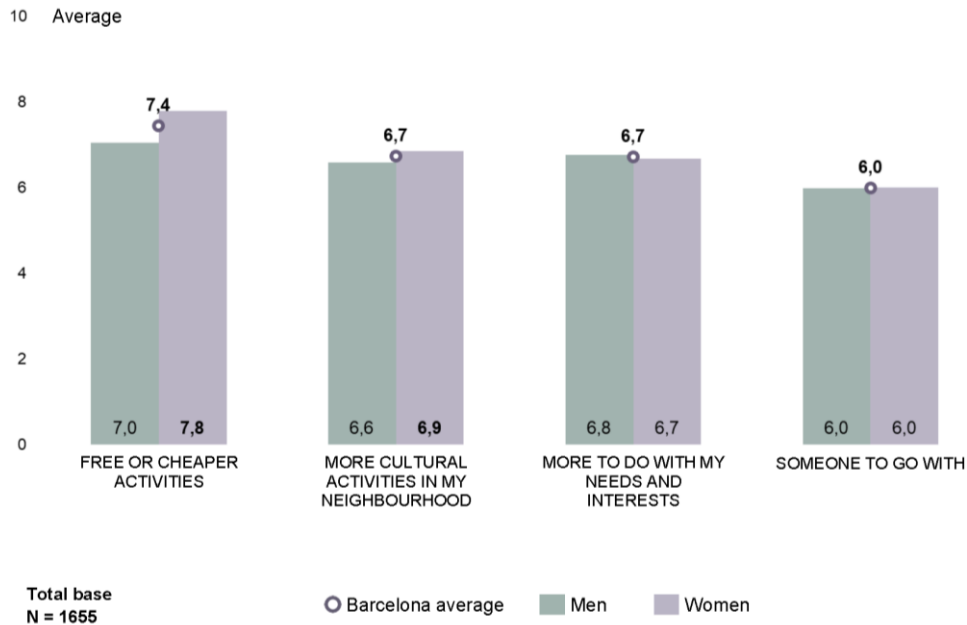
Q19. COULD YOU TELL ME IF YOU HAVE RECEIVED ANY KIND OF TRAINING IN THESE ACTIVITIES IN THE COURSE OF YOUR LIFE?



To conclude, and tied in with the previous aspects, gender is also relevant in analysing the perception people have of **factors that encourage (or limit) cultural participation**. Women have more needs than men in relation to the price of activities and their physical proximity, as shown in Figure 39.

FIGURE 39. REASONS FOR ENCOURAGING CULTURAL ACTIVITY. SUMMARY BY GENDER.

Q8. NOW I'M GOING TO READ SOME SENTENCES TO YOU. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH EACH ONE?

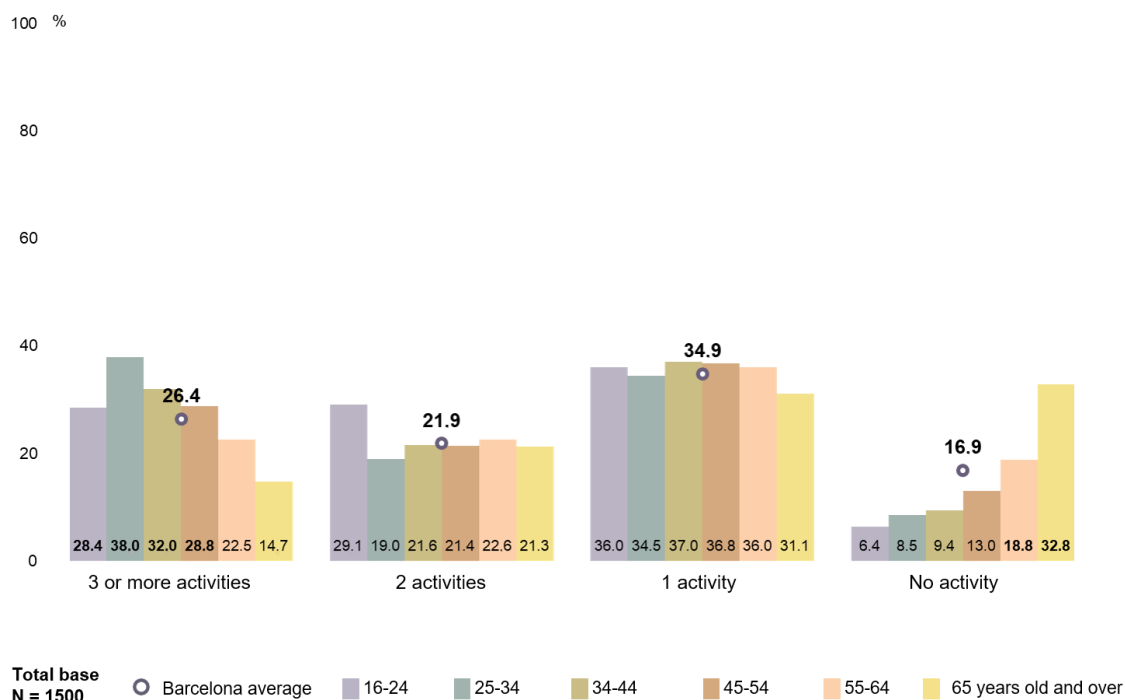


▪ Cultural needs and age

Age is also a factor that explains certain differences in cultural needs. As far as **non-legitimate cultural activities are concerned**, younger people say they have more needs. Figure 40 shows the differences in relation to whether people would like to do (or do more often) activities such as walking in nature or around the city, spending time with friends or doing other popular and community activities.

FIGURE 40. TIME TO DO NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY BY AGE.

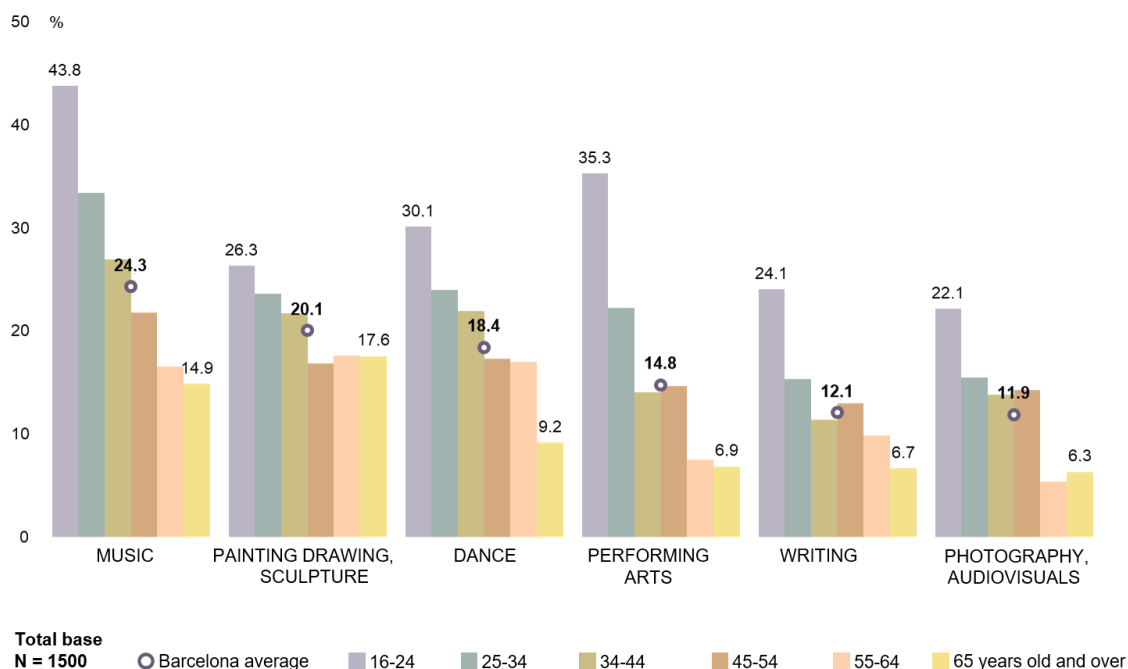
Q4. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 7)



These differences do not occur when they are asked about their needs relating to participating in **legitimate culture activities**, but are detected when they are asked about **training in the arts and cultural expressions**, at least in the case of people who have taken any kind of course or higher education (post compulsory education). Age is a factor conditioning training opportunities and results, and significant inequalities in both can be identified in all spheres and disciplines of artistic and cultural education. (See Figure 41.) It appears that, in this case, the differences can be interpreted as inequalities that derive from social constructions and opportunities associated with different ages.

FIGURE 41. TRAINING IN ARTISTIC ACTIVITIES (A COURSE OR HIGHER EDUCATION). SUMMARY BY AGE.

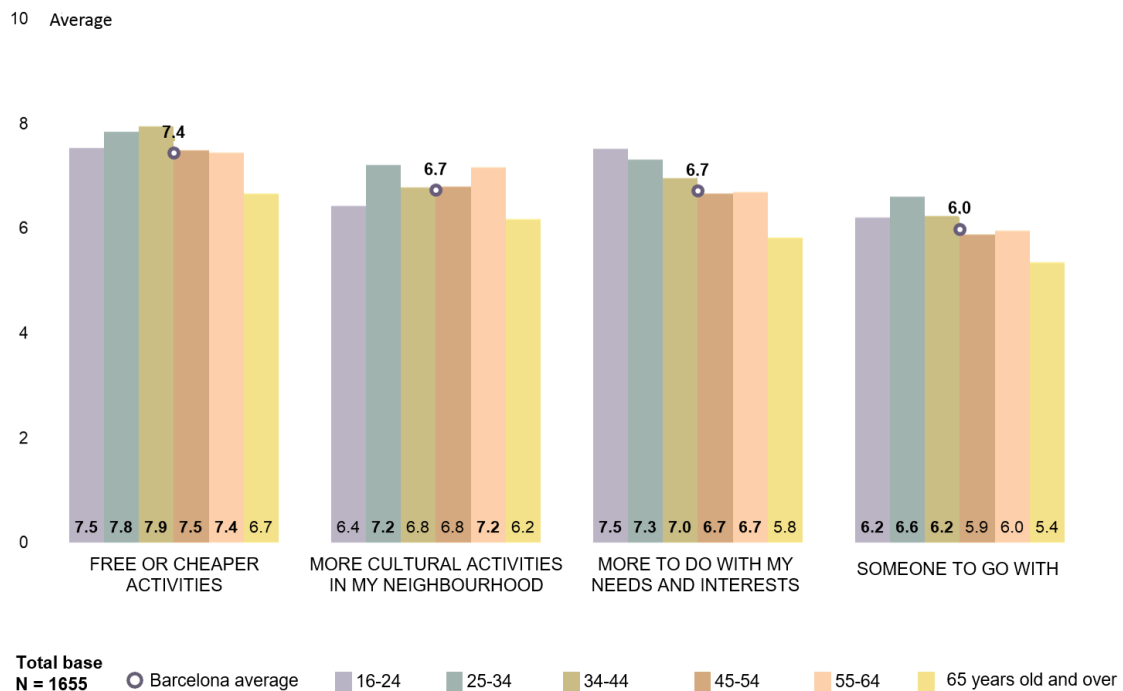
Q19. COULD YOU TELL ME IF YOU HAVE RECEIVED ANY KIND OF TRAINING IN THESE ACTIVITIES IN THE COURSE OF YOUR LIFE?



To conclude, there are also differences (or inequalities, depending on how you look at it) when analysing the perception of **factors that encourage (or limit) cultural participation**. (See Figure 42.) In general, younger people attach more importance to all factors. The differences between younger and older people are particularly clear in the case of a connection (or lack of one) between activities and their interests or needs.

FIGURE 42. REASONS FOR ENCOURAGING CULTURAL ACTIVITY. SUMMARY BY AGE.

Q8. NOW I'M GOING TO READ OUT SOME SENTENCES. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH EACH ONE?

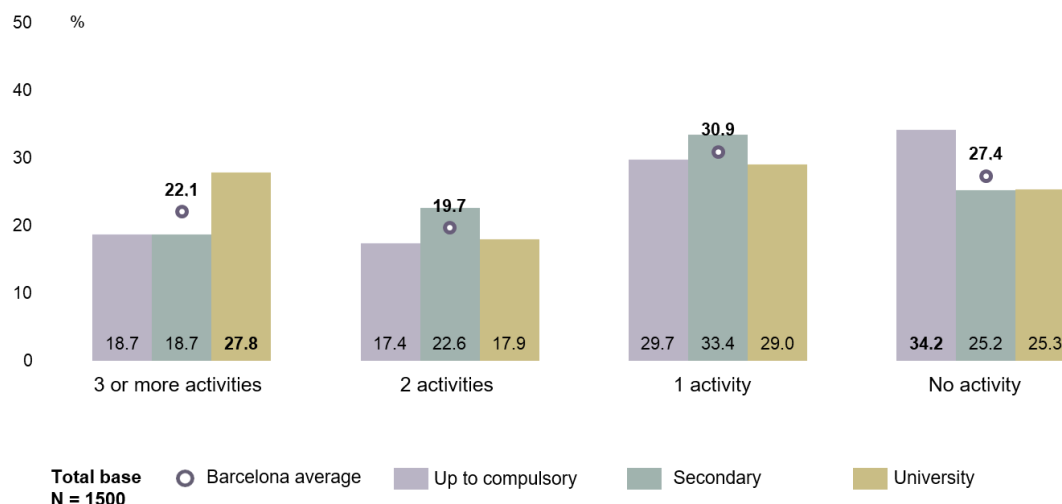


▪ Cultural needs and education level

The level of formal educational attained only partially conditions people's cultural needs. The need to participate (or participate more often) grows with the education level, but only in the case of **accessing legitimate culture activities**. (See Figure 43.) The same does not occur with **cultural practice activities** or with **cultural activities not recognised as such**, where the education level does not appear to condition needs.

FIGURE 43. TIME TO ACCESS/ATTEND CULTURAL ACTIVITIES. SUMMARY BY EDUCATION LEVEL.

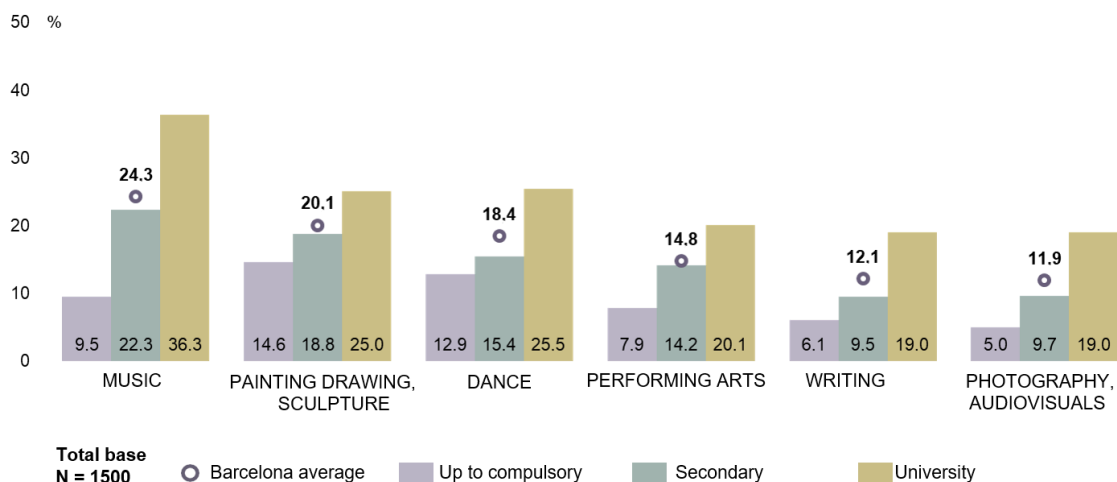
Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 6)



An area of cultural needs where education level is a key factor is **training in the arts and cultural expressions**, at least for people who have done some kind of course or higher education (post compulsory education). We can talk of inequalities in training in all disciplines. And the higher the level, the greater the opportunities (and results) for exercising the right to artistic and cultural education (Figure 44). In some cases, as much as four times higher.

FIGURE 44. TRAINING IN ARTISTIC ACTIVITIES (A COURSE OR HIGHER EDUCATION). SUMMARY BY EDUCATION LEVEL.

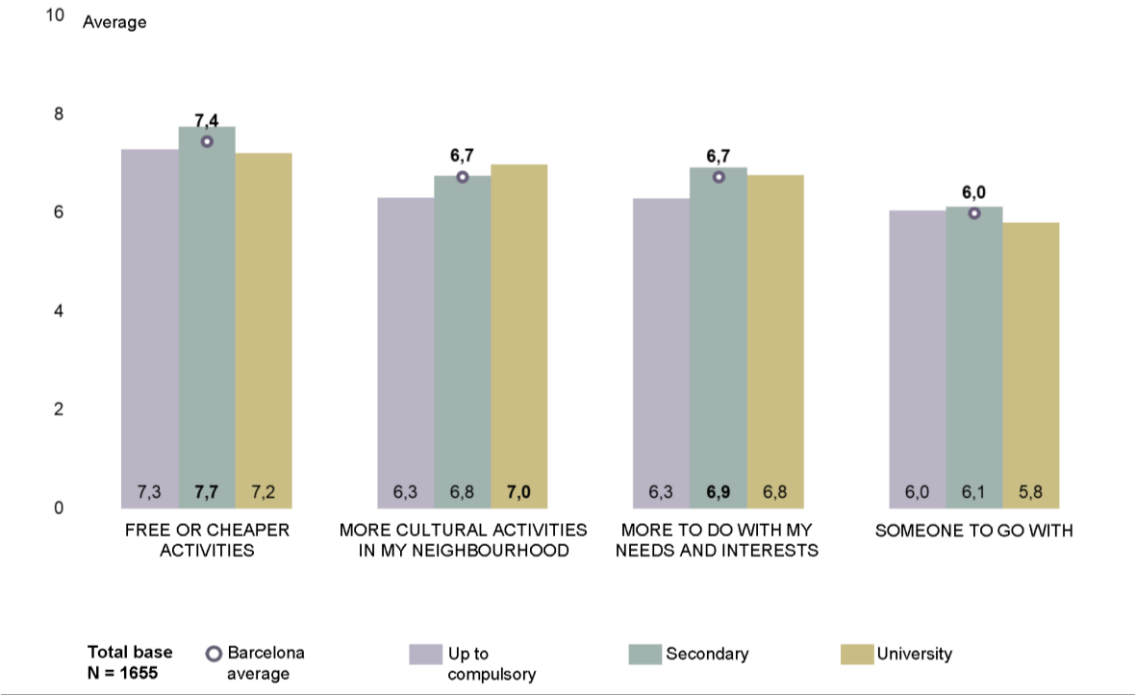
Q19. COULD YOU TELL ME IF YOU HAVE RECEIVED ANY KIND OF TRAINING IN THESE ACTIVITIES IN THE COURSE OF YOUR LIFE?



It seems that education level does not condition public perception of the **factors that encourage (or limit) cultural participation** in any particular way. (See Figure 45.) Price encourages (or discourages) participation, especially among people who have completed post-compulsory secondary education. They are also the ones who see themselves as most affected by a connection (or lack of one) between the activities and their interests and needs. It appears that physical proximity is more important for people with a university education.

FIGURE 45. REASONS FOR ENCOURAGING CULTURAL ACTIVITY. SUMMARY BY EDUCATION LEVEL.

Q8. NOW I'M GOING TO READ SOME SENTENCES TO YOU. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH EACH ONE?



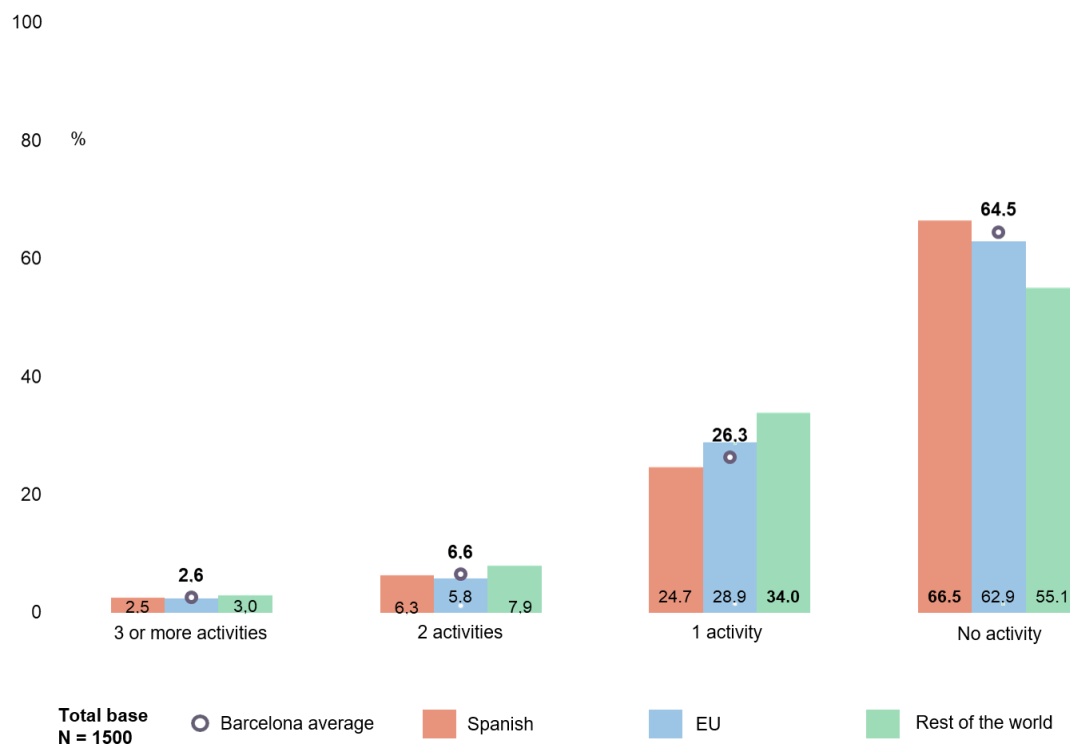
Finally, education level also conditions, albeit partially, **people's perception of their own cultural participation**. The survey analysis shows the higher a person's formal education, the higher their perception of participation. On a scale of 1 to 5, people who have completed compulsory education rate themselves at 2.6, people who have completed post-compulsory secondary education at 2.8, and university graduates at 3.

▪ Cultural needs and country of origin

As previously mentioned, the survey also enables us to analyse cultural needs according to nationality. This dimension is important for explaining **cultural practice** needs, as people from outside the EU show, at least partially, a greater need to participate in these kinds of activities. (See Figure 46.) It is significant that these differences in needs do not occur in other spheres such as **access to legitimate culture activities** or participation in **other, non-legitimate cultural activities**.

FIGURE 46. TIME TO PRACTISE CULTURAL ACTIVITIES. SUMMARY BY ORIGIN.

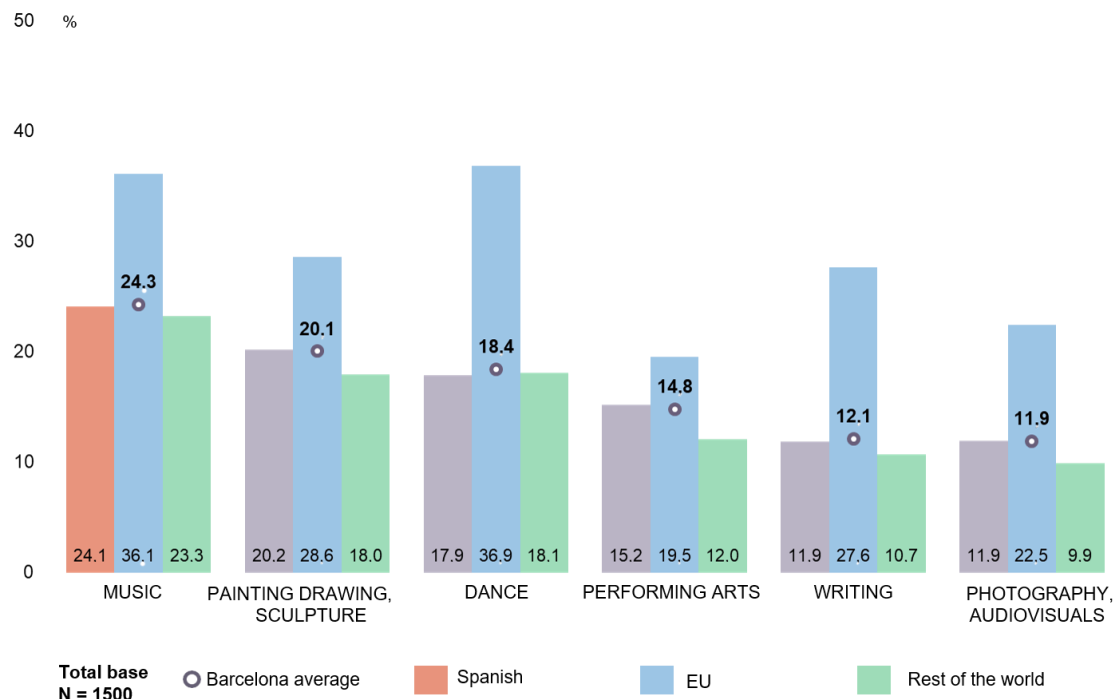
Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 6)



The survey results show that a person's nationality might determine some inequalities in opportunities for **training in artistic and cultural expression**, at least as far as courses or higher education (post compulsory education) are concerned. Barcelona residents from other EU countries have had more access to training in all spheres (Figure 47), much more than people born in Spain or the rest of the world.

FIGURE 47. TRAINING IN ARTISTIC ACTIVITIES (A COURSE OR HIGHER EDUCATION). SUMMARY BY ORIGIN.

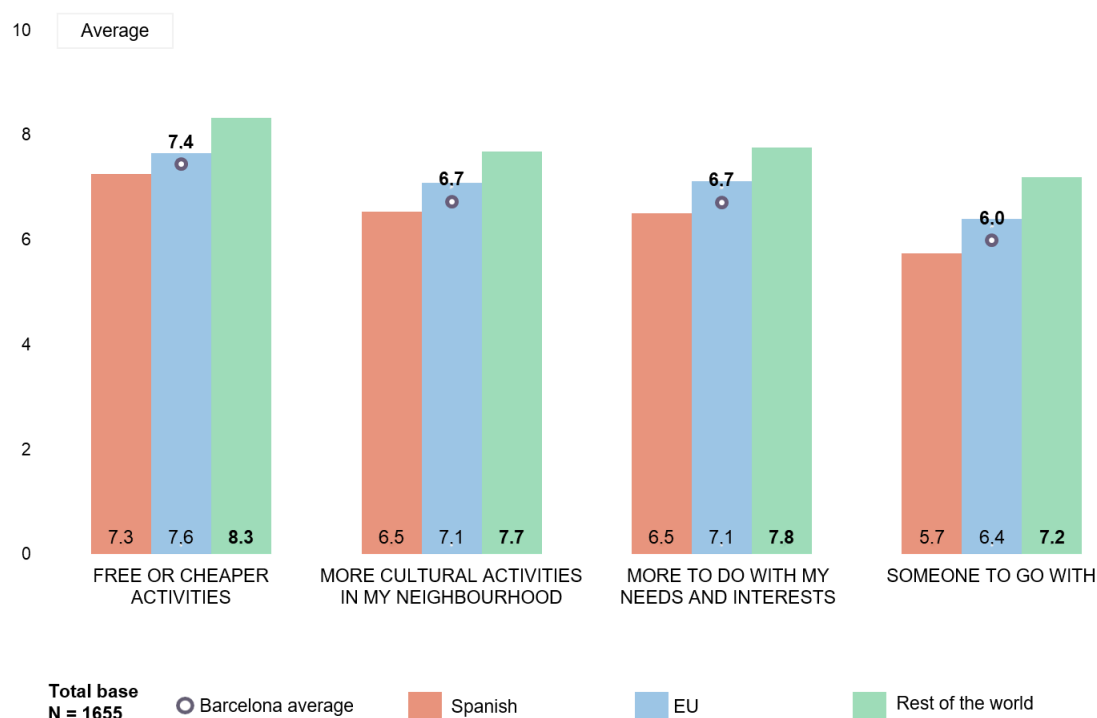
Q19. COULD YOU TELL ME IF YOU HAVE RECEIVED ANY KIND OF TRAINING IN THESE ACTIVITIES IN THE COURSE OF YOUR LIFE?



Another significant fact, linked to cultural needs, is that people from outside the EU attach more importance than the rest to all the **factors that might encourage (or limit) participation in activities**: price, physical proximity, a connection to their own interests/needs, and taking part in activities with friends or relatives. (See Figure 48.)

FIGURE 48. REASONS FOR ENCOURAGING CULTURAL ACTIVITY. SUMMARY BY ORIGIN.

Q8. NOW I'M GOING TO READ SOME SENTENCES TO YOU. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH EACH ONE?



Finally, and also tied in with cultural needs, nationality at least partially explains the **perception people have of their own cultural participation**. The survey analysis shows that people from outside the EU perceive their participation to be lower. On a scale of 1 to 5, people from outside the EU rate their participation at 2.6, people born in Spain at 2.9 and people from the rest of the EU at 3.

▪ Cultural needs and mothers' cultural practices

As explained above, the survey considers mothers' cultural practices as an explanatory factor, including for the analysis of cultural needs. Thus, the cultural needs of a population can also be explained by their mothers' cultural practices; more (or more intensive) cultural practice by mothers produces a population with greater cultural needs. This relationship occurs in the three types of cultural participation analysed: **access to legitimate culture activities** (Figure 49), **cultural practice** (Figure 50) and participation in **other cultural activities not always recognised as such** (Figure 51). The importance of this factor therefore needs to be emphasised.

FIGURE 49. TIME TO ACCESS/ATTEND CULTURAL ACTIVITIES. SUMMARY ACCORDING TO MOTHERS' CULTURAL PRACTICES.

Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 6)

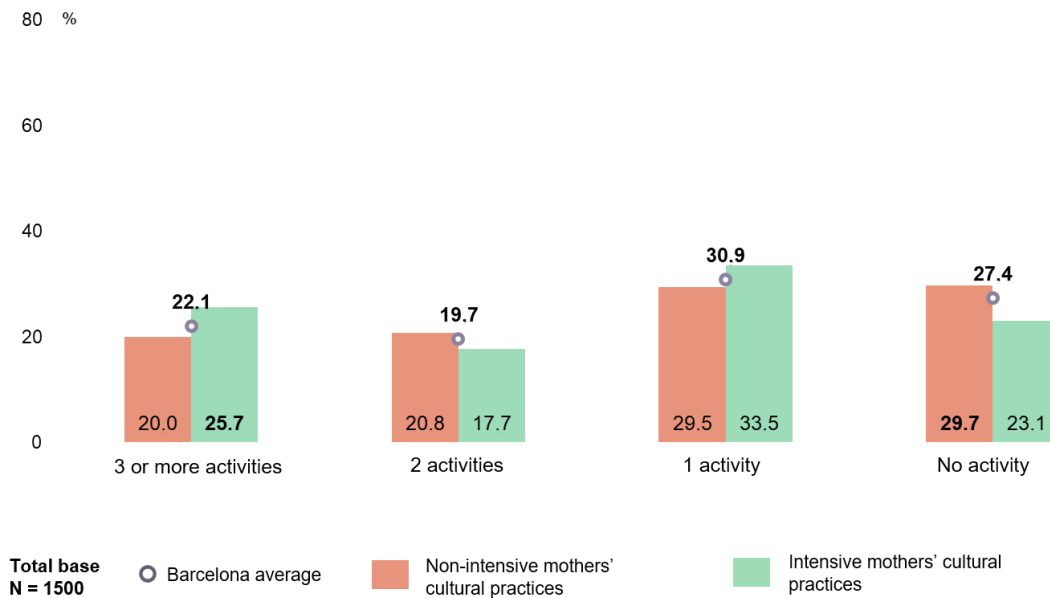


FIGURE 50. TIME TO PRACTISE CULTURAL ACTIVITIES. SUMMARY ACCORDING TO MOTHERS' CULTURAL PRACTICES.

Q6. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 6)

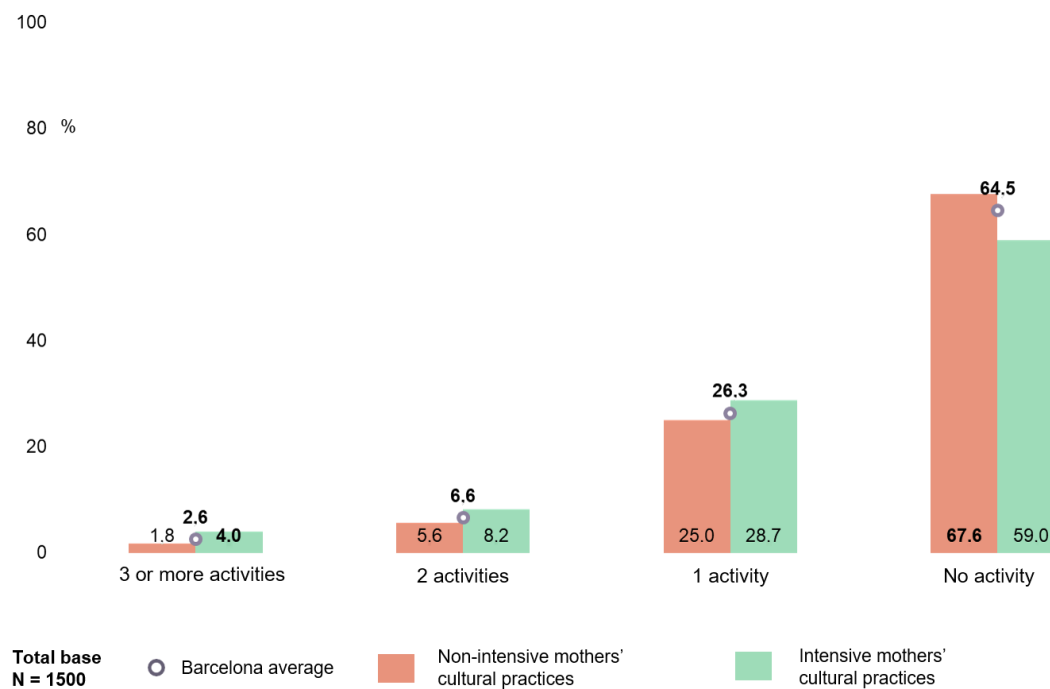
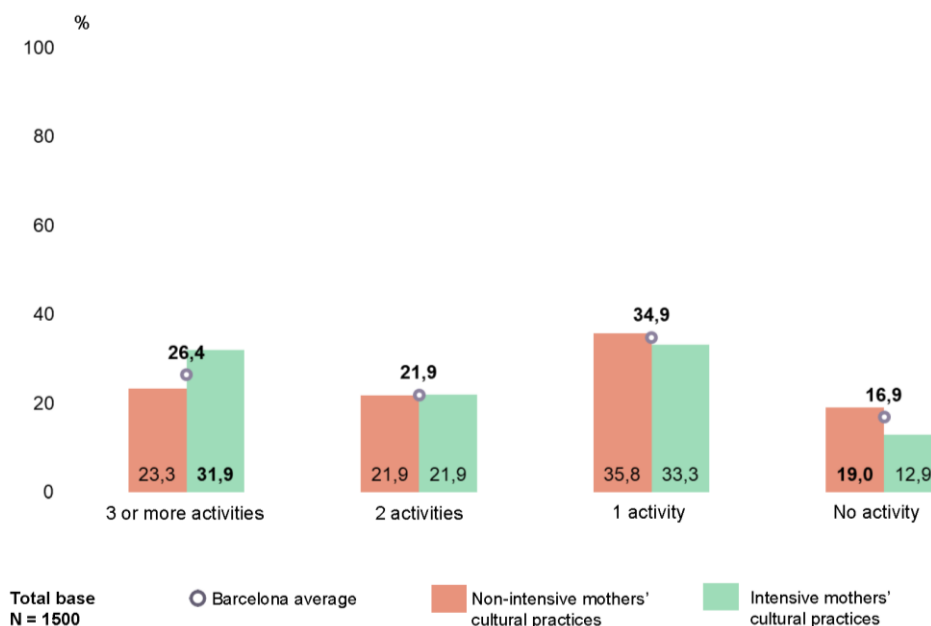


FIGURE 51. TIME TO DO NON-LEGITIMATE CULTURAL ACTIVITIES. SUMMARY ACCORDING TO MOTHERS' CULTURAL PRACTICES.

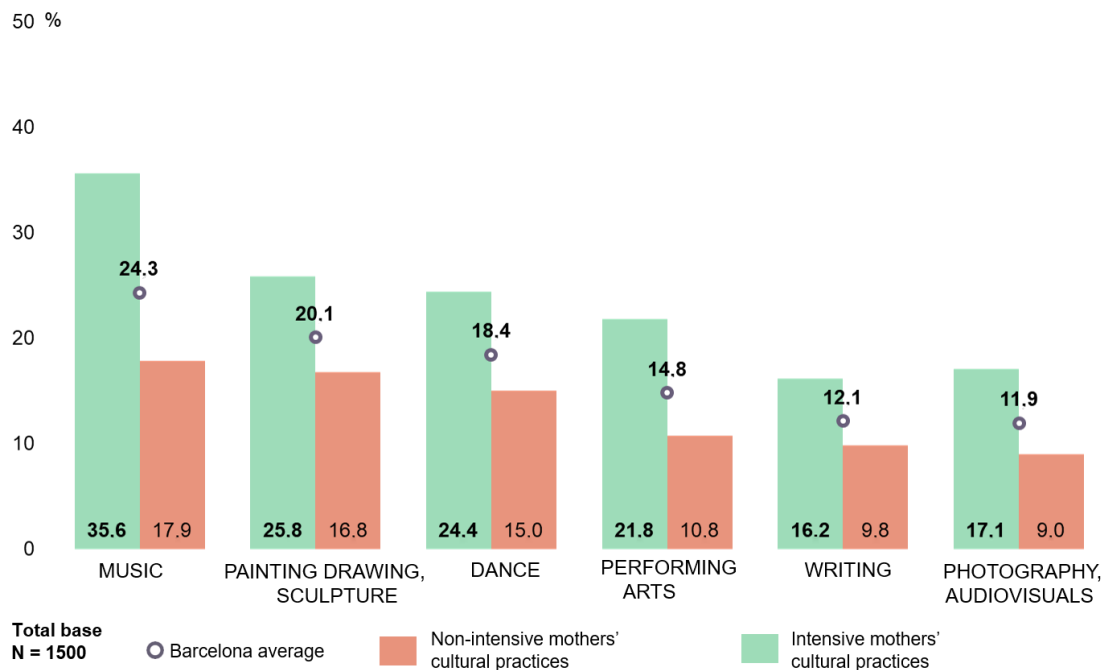
Q4. WOULD YOU LIKE TO DO ANY OF THESE ACTIVITIES, OR DO THEM MORE OFTEN?
(Table 7)



An area of cultural needs where mothers' cultural practice is a key factor is **training in the arts and cultural expressions**, at least for people who have taken some kind of course or higher education (post compulsory education). Inequalities in education can be seen in all the disciplines. (See Figure 52). Greater (or more intensive) mothers' cultural practice means more opportunities to exercise the right to artistic and cultural education (and better results).

FIGURE 52. TRAINING IN ARTISTIC ACTIVITIES (A COURSE OR HIGHER EDUCATION). SUMMARY ACCORDING TO MOTHERS' CULTURAL PRACTICES.

Q19. COULD YOU TELL ME IF YOU HAVE RECEIVED ANY KIND OF TRAINING IN THESE ACTIVITIES IN THE COURSE OF YOUR LIFE?



Finally, their mothers' cultural practices are an important factor in understanding **how people perceive their own cultural participation**. The data show that the more intensive their mothers' cultural practice, the higher their perception of cultural participation in relation to people of the same age. On a scale of 1 to 5, people with intensive mothers' cultural practice rate their participation as 3, while the rest put it at 2.7.

Key ideas

- Cultural needs are also marked by inequalities but in different ways, depending on the factors analysed.
- On the one hand, people with fewer opportunities and resources have more cultural needs. People who live in low-income neighbourhoods show a greater need to participate in cultural activities (legitimate and non-legitimate) than those who live in middle-income and high-income neighbourhoods.
- On the other hand, this relationship between opportunities/resources and cultural needs is not so obvious. Thus, cultural needs are more marked when mothers' cultural

practice is more intensive. Also, the higher a person's education level, the greater their cultural needs, but in this case, only in terms of access to legitimate cultural activities.

- There are also inequalities in cultural needs explained by other factors. One of those factors is country of birth: people born outside the EU demonstrate more needs than the rest, but only in the case of cultural practice. The other factor is gender: more women than men would like to take part in legitimate culture activities (or do so more often).

- The right to education in artistic and cultural expressions is conditioned by significant inequalities, and all the factors are important for understanding these inequalities. Living in a middle-income or high-income neighbourhood, having a higher education level, more intensive mothers' cultural practice, having been born in another EU country, or being younger are factors associated with more opportunities (and results) in artistic and cultural training.

- People's perception of their own cultural participation is also conditioned by the factors of their neighbourhood, education level, nationality and mothers' cultural practice. All of these elements explain people's cultural needs.

There are also inequalities in people's perception of the factors that encourage (or limit) cultural participation: price, physical proximity, connections to their own interests/needs, and having friends or relatives to share it with.

- People who live in low-income neighbourhoods, women, younger people and people from outside the EU attach more importance to those factors.

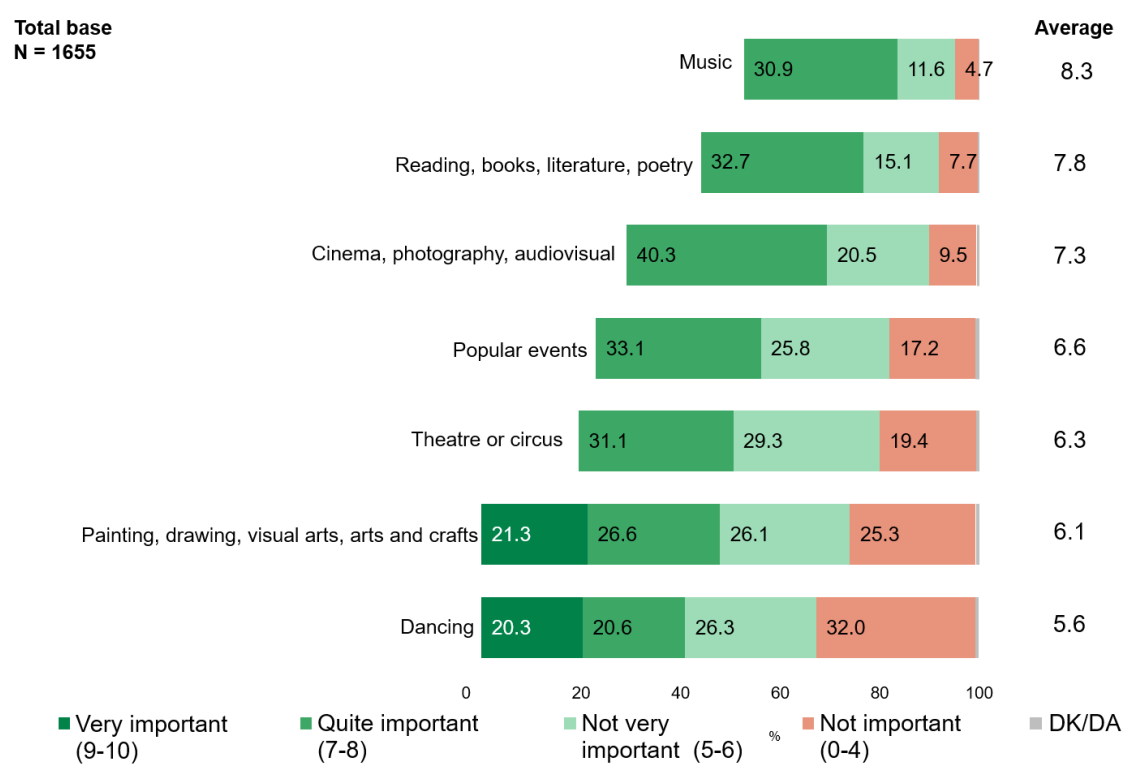
3.2.3 Values and cultural assets

This block addresses two aspects that have received little attention in cultural participation surveys and reports: the values and cultural assets associated with participation. Thus, it analyses the **importance of cultural and artistic expressions in people's lives**, and the **values attached to them**. It also deals with the **importance of cultural assets** in the local environment of the people interviewed for the survey. Finally, it considers the **public value** people attach to certain local facilities.

With regard to values, it should be mentioned that people attach a lot of **importance to the cultural and artistic expressions in their lives**. But as Figure 53 shows, the importance varies, depending on the spheres and disciplines.

FIGURE 53. IMPORTANCE OF CULTURAL ACTIVITIES.

Q9. HOW IMPORTANT IN YOUR LIFE ARE...?

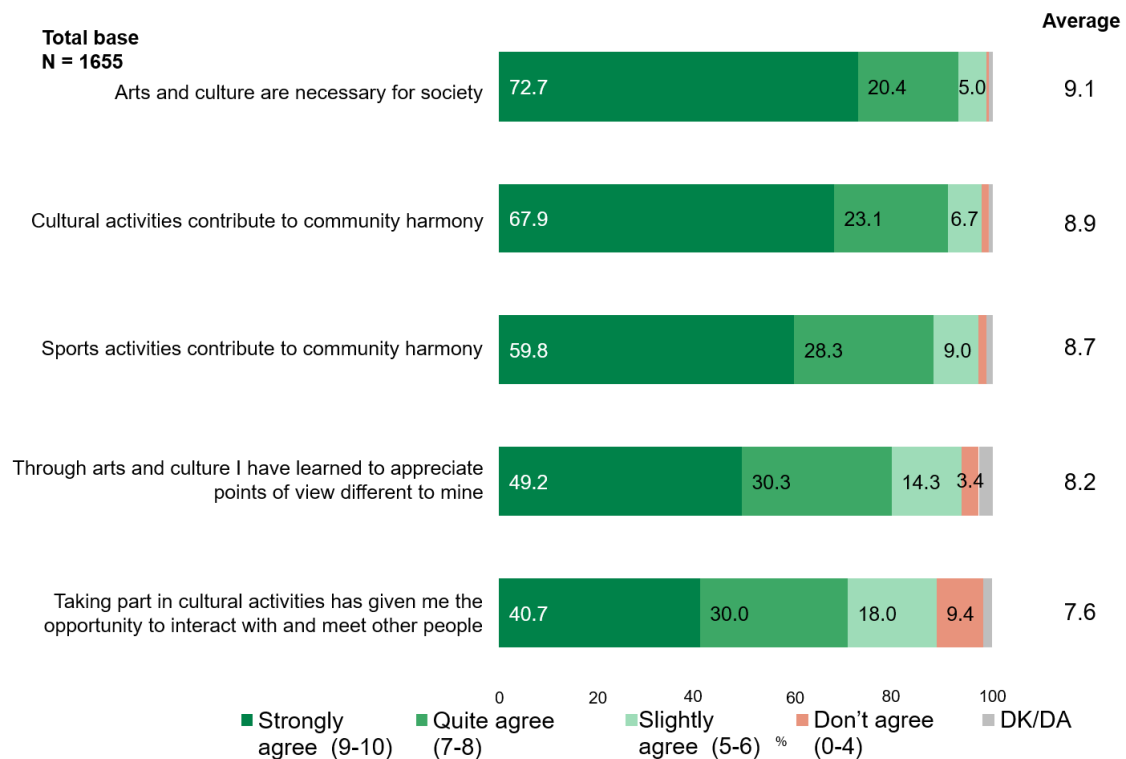


Another area where the survey focused on values was the **relationship between culture and formal education**. People were asked about the **importance they attach to art classes**, particularly in primary and secondary schools. It is significant that, on a scale of 0 to 10 (0 being “a waste of time” and 10, “essential”), its average score was 8.9, and 80% of the population consider this type of training to be very important or essential. (This evaluation is analysed in detail later on according to the different conditioning factors.)

In addition, following the example of international participation surveys, another question asked about the **values that people attach to culture and the arts**. As Figure 54 shows, those values include **social cohesion, appreciating different points of view, and the opportunity to interact with others**. The broad consensus on society’s **need** for culture and the arts is also notable.

FIGURE 54. ATTACHING VALUES TO CULTURE.

Q13. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH THE FOLLOWING STATEMENTS?

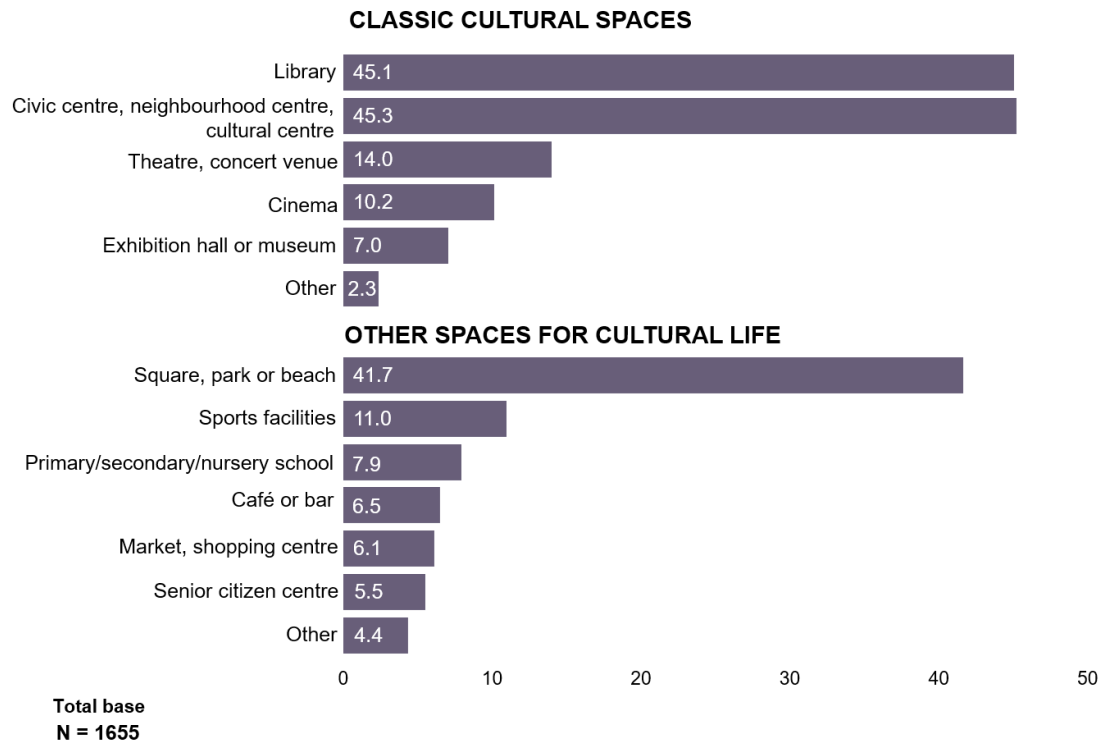


It is worth mentioning some aspects in particular: for example, cultural activities are valued even more than sports activities for their contribution to social cohesiveness. An important point is that social values (such as contributing to social cohesiveness) are even more highly regarded than personal values (appreciating other points of view, relating to others).

Apart from the values associated with artistic and cultural expression, the survey wanted to capture the **importance and diversity of so-called “cultural assets”**, reference spaces and communities for cultural participation in an area. So, an open question was included asking people to point out the most important spaces or places for neighbourhood cultural life. As Figure 55 shows, **traditionally recognised cultural spaces** (libraries, civic centres, cultural centres, neighbourhood centres, etc.) are valued most as cultural assets (76% mentioned at least one place of this kind). But a majority of the population (57%) also value other **spaces not always recognised as legitimate cultural spaces** (squares, parks and beaches, sports facilities, schools, etc.) as important for neighbourhood cultural life.

FIGURE 55. IMPORTANT PLACES IN PEOPLE'S CULTURAL LIVES.

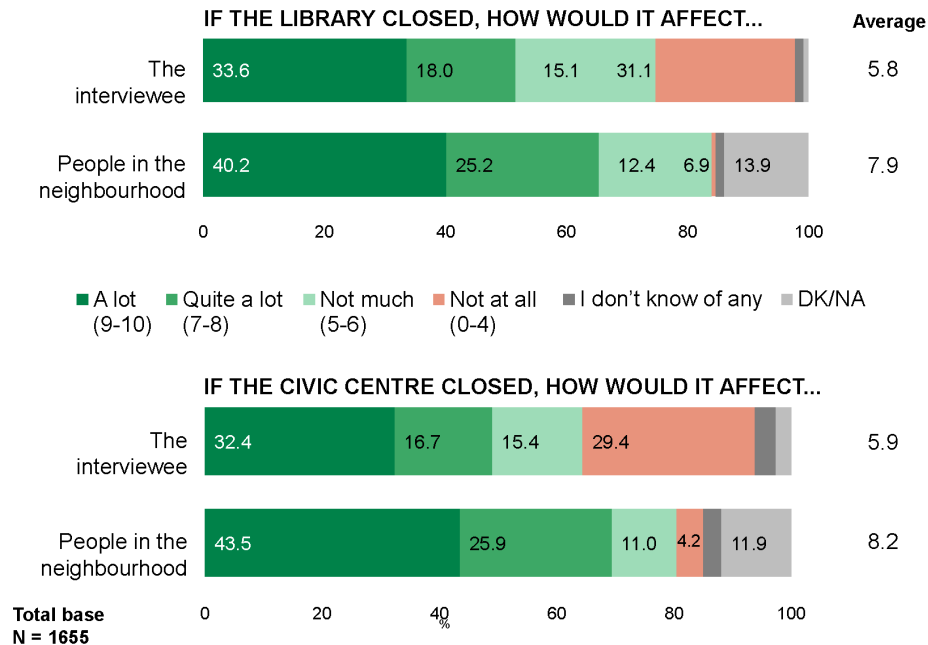
Q2. WHAT ARE THE THREE MOST IMPORTANT SPACES OR PLACES IN THE CULTURAL LIFE OF A NEIGHBOURHOOD FOR YOU?



Another important issue the survey was intended to address was to what extent people consider that local cultural services and facilities respond to their needs and offer opportunities for taking part in cultural life. In short, their **public value**. Adapting the experiences of other, international surveys, the Barcelona survey asked what impact **closing neighbourhood libraries and civic centres** would have. As can be seen in Figure 56, it would affect the vast majority of the population. The people interviewed said it would affect them personally but they believed it would have a far more significant impact on the neighbourhood as a whole. This final indicator refers to the public value of these facilities.

FIGURE 56. IMPACT OF CLOSING THE LIBRARY OR CIVIC CENTRE.

Q10. IF THE LIBRARY IN YOUR NEIGHBOURHOOD CLOSED, HOW WOULD IT AFFECT...? Q11. AND IF THE CIVIC CENTRE CLOSED?



Key ideas

- The survey analyses an issue hardly touched on in previous studies and reports on cultural participation: the values attached to participation and cultural assets.
- People attach great importance to cultural and artistic expression, from the point of view of society and the community, as well as from a personal perspective. This importance varies, depending on the sphere or discipline.
- People regard the link between culture and education as important, and the vast majority of the population consider artistic and cultural education to be important or essential.
- People associate values such as social cohesion, appreciating different points of view and the opportunity to interact with others with culture and the arts.
- Neighbourhoods have diverse cultural assets. Many people regard spaces identified with legitimate culture as cultural assets, but a large part of the population also value spaces not always recognised as such as cultural assets.

- People generally believe that local facilities such as libraries or civic centres have a significant personal and social impact, and highlight their public value.

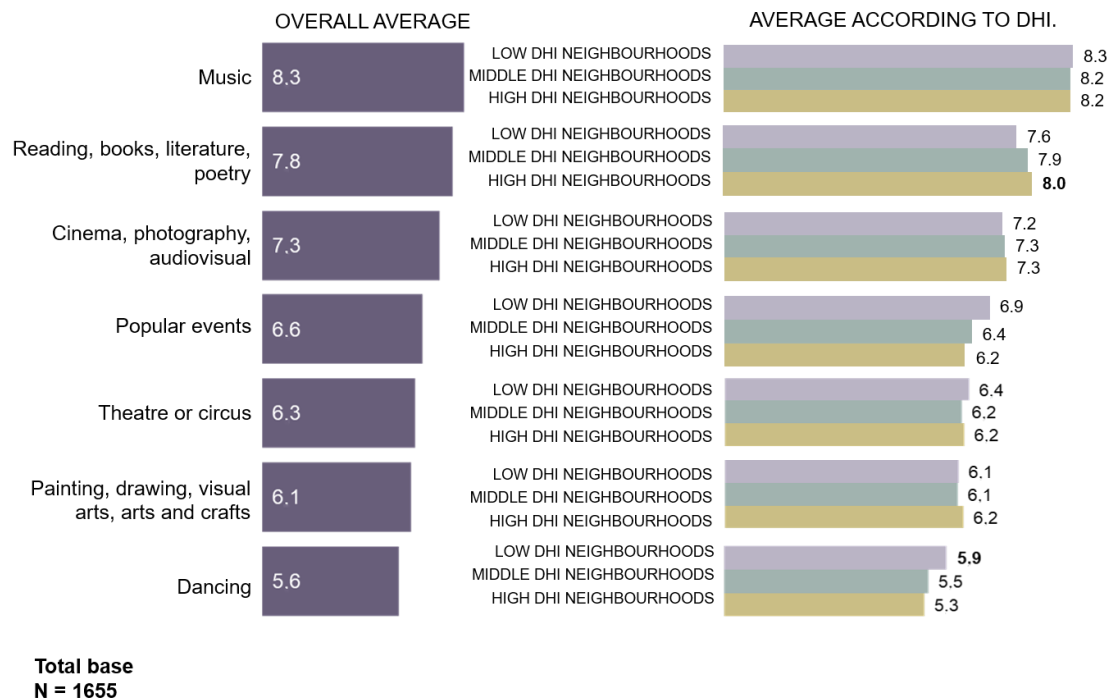
As mentioned above, the survey also sought to analyse the factors conditioning the values attached to cultural participation and cultural assets, as well as any existing inequalities. The following pages therefore offer a detailed analysis of those aspects based on the key factors explained in the conceptual framework.

- **Values, cultural assets and neighbourhood (income)**

Analysis of the survey results shows there are no systematic differences between neighbourhoods when **rating the importance of artistic and cultural expression in people's lives**. (See Figure 57.) The inequalities detected in cultural participation and cultural needs do not appear to be reproduced in this case, although minor differences can be seen in the importance attached to certain spheres or disciplines. While people living in middle-income and high-income neighbourhoods attach a little more importance to reading and literature than people in low-income neighbourhoods, this situation is reversed when considering the importance attached to classical or traditional dance and popular events.

FIGURE 57. IMPORTANCE OF CULTURAL ACTIVITIES. SUMMARY BY DHI.

Q9. HOW IMPORTANT IN YOUR LIFE ARE...?

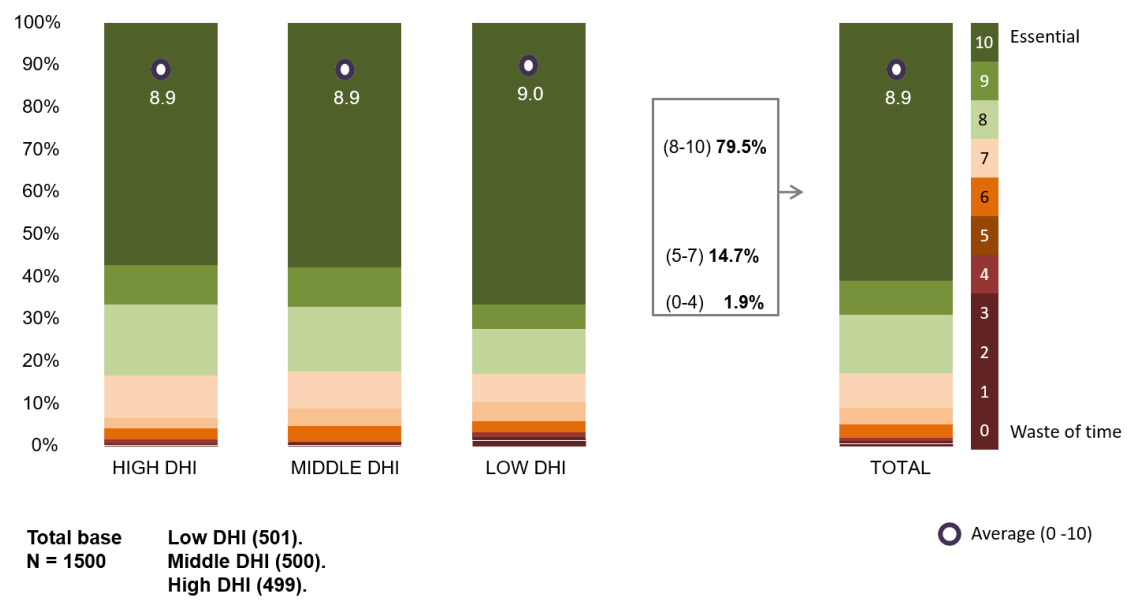


On the other hand, the **values attributed to culture and the arts** are similar among people of all neighbourhoods. Social cohesion, appreciating different points of view, and the opportunity to interact with others are valued in a similar way, regardless of where people live. The broad consensus on society's **need** for culture and the arts is also notable.

The **importance attached to teaching the arts in schools** (including music, visual arts, cinema and theatre classes) is also valued equally highly. Figure 58 shows the great importance attached to arts and cultural education in all types of neighbourhood. The high regard for this value across all areas and social classes is worth highlighting.

FIGURE 58. IMPORTANCE OF ARTS EDUCATION IN PRIMARY AND SECONDARY SCHOOLS. SUMMARY BY DHI.

Q12. DO YOU THINK THAT VISUAL ARTS, MUSIC, DRAMA OR FILM CLASSES IN PRIMARY AND SECONDARY SCHOOLS ARE A WASTE OF TIME OR ESSENTIAL IN THE EDUCATION OF CHILDREN AND ADOLESCENTS? (RATE FROM 0 TO 10)



Finally, neighbourhood (also linked to income) is a factor that helps to understand the **identification and rating of cultural assets**. Table 8 lists the spaces and places regarded as most important for the cultural life of a neighbourhood. The responses (to an open question) are arranged according the type of residential neighbourhood.

TABLE 8. IMPORTANT PLACES IN PEOPLE'S CULTURAL LIVES. SUMMARY BY DHI.

Q2. WHAT ARE THE THREE MOST IMPORTANT SPACES OR PLACES IN THE CULTURAL LIFE OF A NEIGHBOURHOOD FOR YOU?

	TOTAL	NEIGHBOURHOODS		
		LOW DHI	MIDDLE DHI	HIGH DHI
Classic cultural spaces	76.0	74.7	75.4	80.7
Library	45.1	49.5	41.2	46.9
Civic centre, neighbourhood centre, cultural centre	45.3	54.8	38.8	43.5
Theatre, concert venue	14.0	4.0	19.8	18.9
Cinema	10.2	3.4	12.8	16.9
Exhibition hall or museum	7.0	3.4	8.8	9.8
Bookshop	1.7	0.5	2.4	2.2
Art or music school	0.7	0.5	0.5	1.3
Other spaces for cultural life	57.7	60.7	56.5	54.7
Square, park or beach	41.7	41.7	42.3	39.6
Sports facilities	11.0	15.4	9.5	5.5
Primary/secondary/nursery school	7.9	10.5	6.8	5.8
Café or bar	6.5	3.8	7.5	9.5
Market, shopping centre	6.1	6.2	5.3	8.5
Senior citizen centre	5.5	10.7	2.6	2.9
Religious centre	4.0	3.8	4.4	3.1
Disco	0.4	0.2	0.7	0.0
None	0.4	0.2	0.5	0.5
DK/NA	7.4	7.3	7.5	7.1
N	1,655	553	551	551

In general, people in the high-income neighbourhoods identify as cultural assets the **spaces traditionally recognised as such**, slightly more so than the residents of middle-income and low-income neighbourhoods. For their part, the low-income neighbourhoods attach more importance to **"other" cultural spaces**.

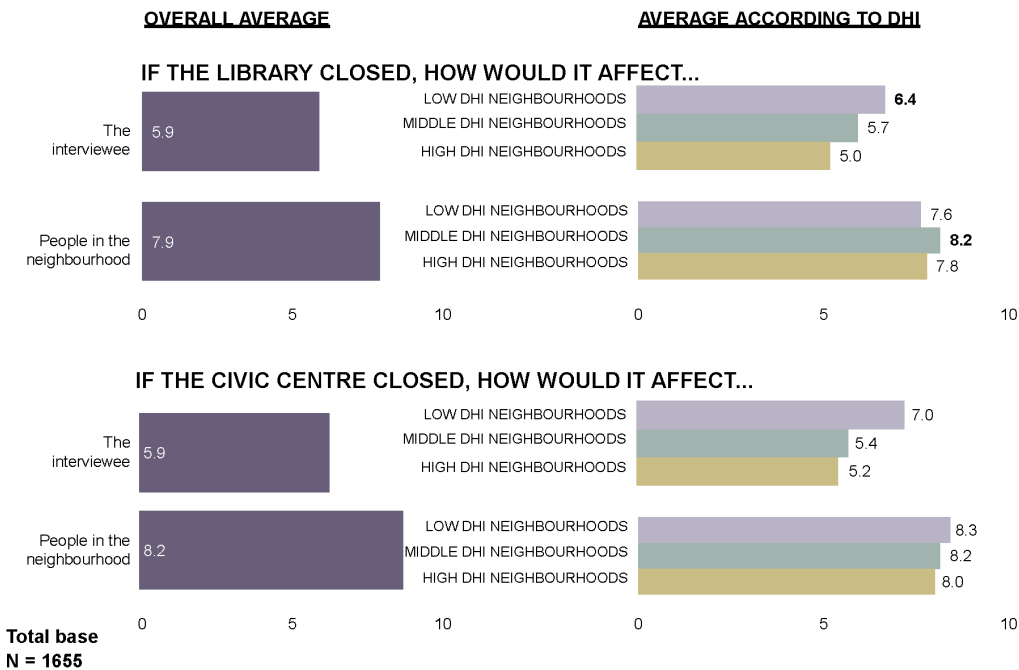
However, in more specific terms, this pattern is not always the same, when we analyse each space. While **civic centres, activity centres, cultural centres and sports facilities** are more recognised as cultural assets in low-income neighbourhoods, theatres/concert halls and cinemas receive more recognition in the middle-income and high-income neighbourhoods. One hypothesis would link this choice to the income of the residents of each neighbourhood, but the availability (or lack of availability) of these spaces and facilities in the different neighbourhoods should also be considered

as a possible factor. On the other hand, **libraries, squares, parks and beaches** are equally cited as important cultural assets in all three kinds of neighbourhood.

However, the hypothetical closure of the local **library and civic centre** would affect low-income neighbourhood residents notably more than people living in middle-income and high-income neighbourhoods. (See Figure 59). These differences are not seen when the question is how the closure would affect people in the neighbourhood and not people individually.

FIGURE 59. IMPACT OF CLOSING THE LIBRARY OR CIVIC CENTRE.

Q10. IF THE LIBRARY IN YOUR NEIGHBOURHOOD CLOSED, HOW WOULD IT AFFECT...? Q11. AND IF THE CIVIC CENTRE CLOSED?

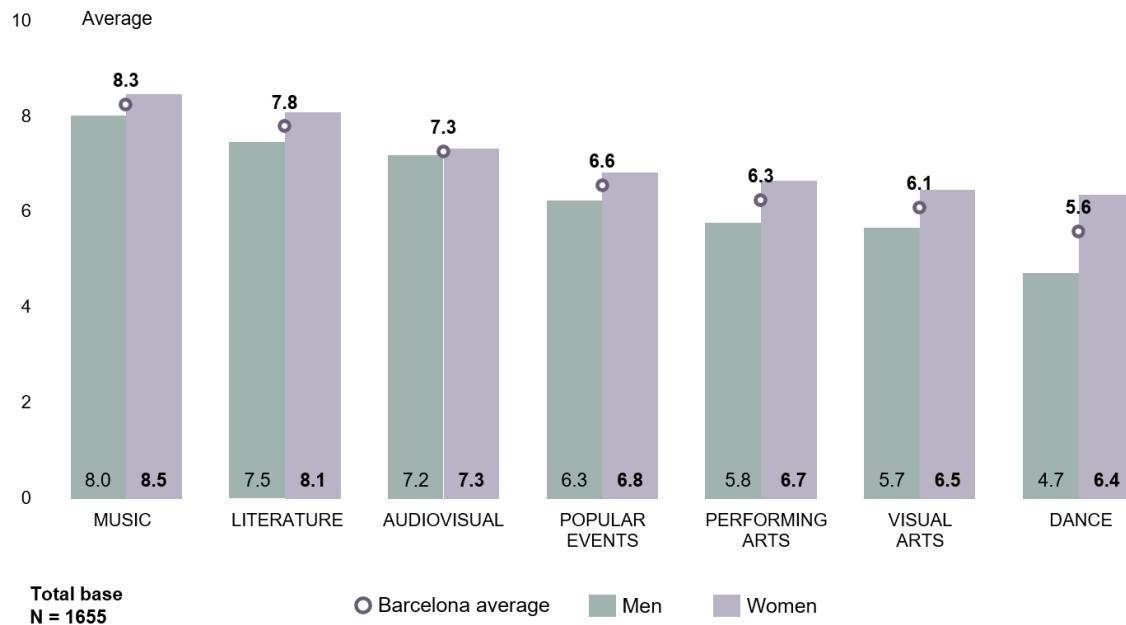


▪ **Values, cultural assets and the gender dimension**

This dimension is key to understanding **the importance and values attached to the arts and culture**. All forms of artistic and cultural expression are more important in the personal lives of women than of men (Figure 60), with notable differences in some spheres and disciplines. **Arts education in schools** is also more important for women than for men.

FIGURE 60. IMPORTANCE OF CULTURAL ACTIVITIES. SUMMARY BY GENDER.

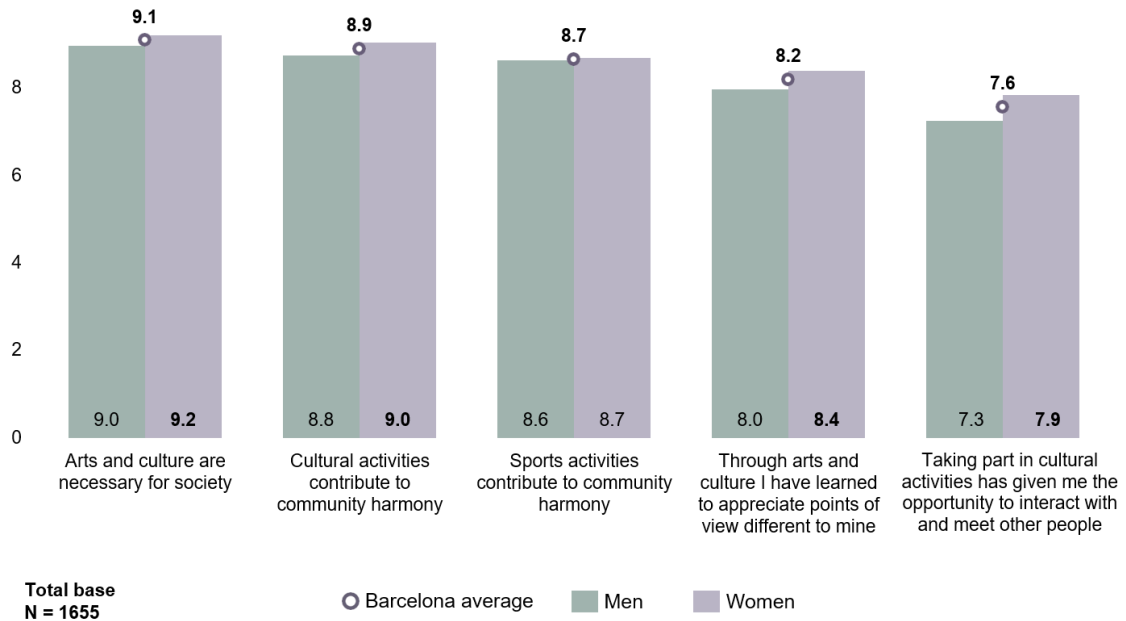
Q9. HOW IMPORTANT IN YOUR LIFE ARE...?



Women also attach more **value to the arts and culture** than men. (See Figure 61.) It is particularly noticeable how women value things that affect them personally: appreciating different points of view or the opportunity to interact with others.

FIGURE 61. ATTACHING VALUES TO CULTURE. SUMMARY BY GENDER.

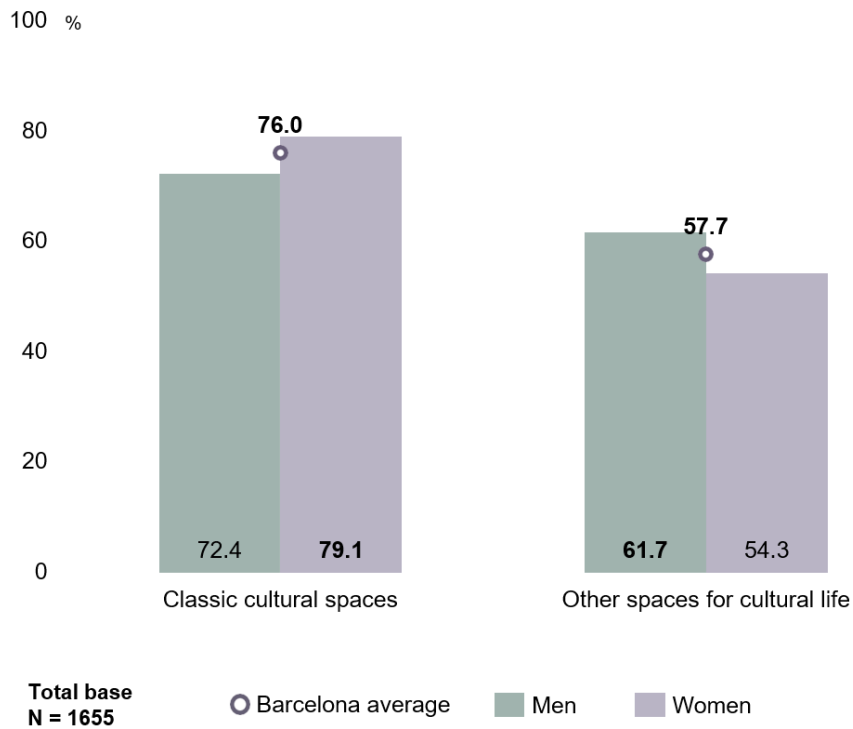
Q13. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH THE FOLLOWING STATEMENTS?



With regard to cultural assets, women attach more importance to **spaces traditionally recognised as cultural spaces** (particularly civic and community centres and cultural associations), while men attach more importance to the **“other” cultural spaces** (Figure 62).

FIGURE 62. IMPORTANT PLACES IN PEOPLE'S CULTURAL LIVES. SUMMARY BY GENDER.

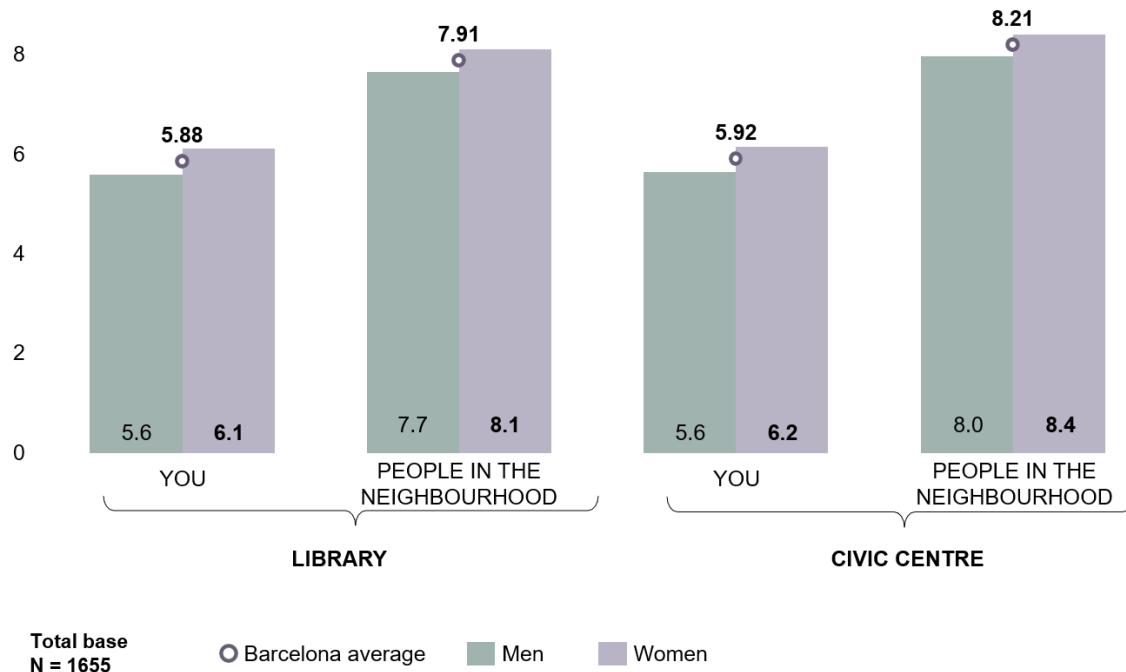
Q2. WHAT ARE THE THREE MOST IMPORTANT SPACES OR PLACES IN THE CULTURAL LIFE OF A NEIGHBOURHOOD FOR YOU?



Finally, the cultural dimension helps to understand the **public value** attached to local facilities. Women, even more than men, believe a hypothetical closure of libraries and civic centres would affect them personally, and everyone living in the neighbourhood (Figure 63).

FIGURE 63. IMPACT OF CLOSING THE LIBRARY OR CIVIC CENTRE. SUMMARY BY GENDER.

Q10. IF THE LIBRARY IN YOUR NEIGHBOURHOOD CLOSED, HOW WOULD IT AFFECT...?
Q11. AND IF THE CIVIC CENTRE CLOSED?

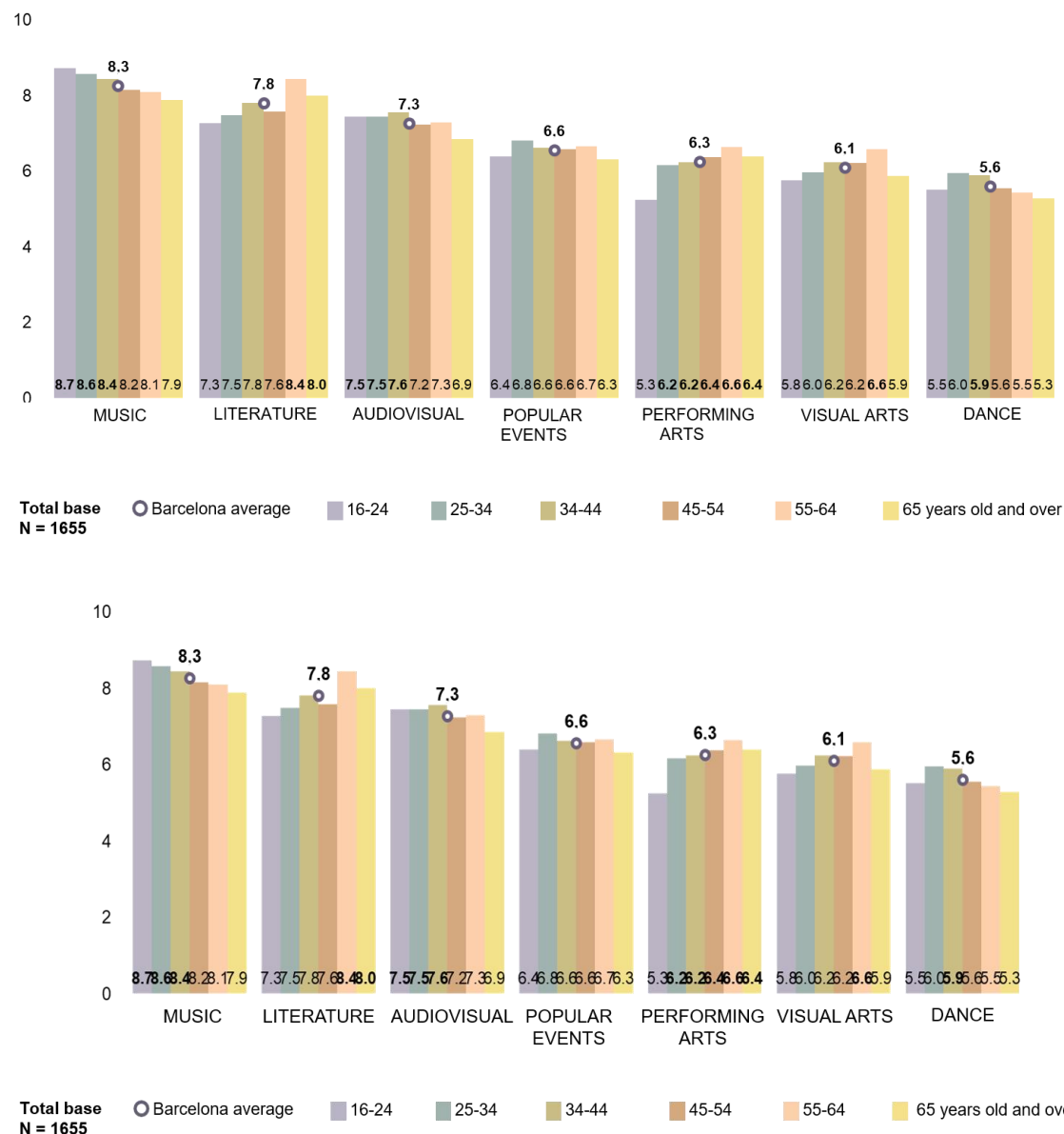


▪ Values, cultural assets and age

Analysis of the survey allows us to affirm there are no inequalities in the **value attached to artistic and cultural expression** as far as age is concerned. There are just a few differences in the importance of different forms of expression in people's lives, although they are interesting to point out. (See Figure 64.) Younger people value the importance of music and audiovisual forms more than the rest of the population, while older people value reading and literature more. But people of all ages agree in regarding the arts and culture as very necessary for society as a whole.

FIGURE 64. IMPORTANCE OF CULTURAL ACTIVITIES. SUMMARY BY AGE.

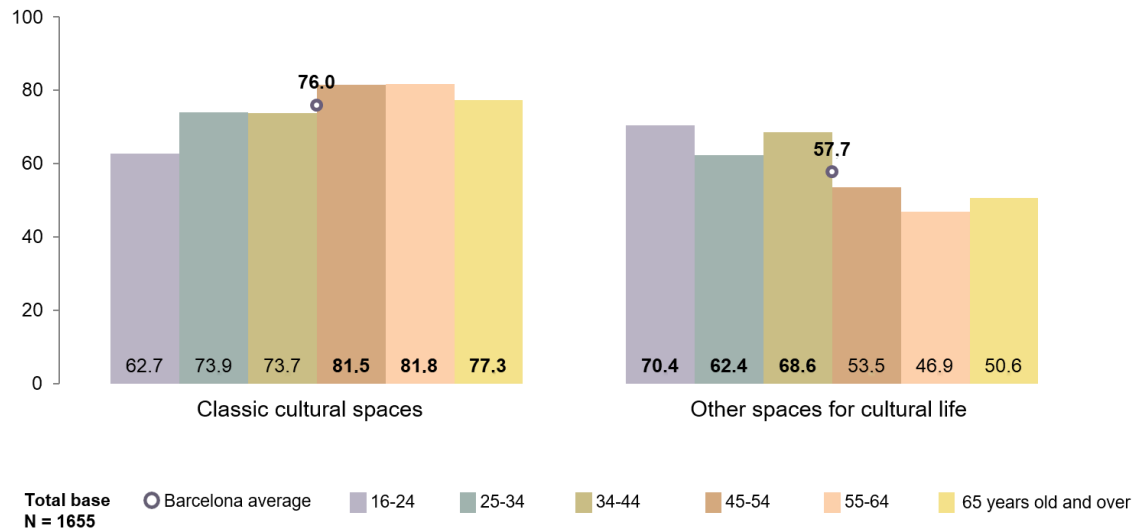
Q9. HOW IMPORTANT IN YOUR LIFE ARE...?



Younger people regard **arts education in schools as important**, but the other age groups value it even more. This ties in with the subject of **cultural assets**, because age is a key factor in understanding what people identify as cultural assets and the value they attach to them. (See Figure 65.) Younger people attach more significance to **spaces not traditionally recognised as cultural spaces** (schools, for example, which is important for cultural education policies). Older people, on the other hand, identify as **cultural assets spaces more traditionally recognised as such** (although senior citizens' centres also get a lot of mentions).

FIGURE 65. IMPORTANT PLACES IN PEOPLE'S CULTURAL LIVES. SUMMARY BY GENDER.

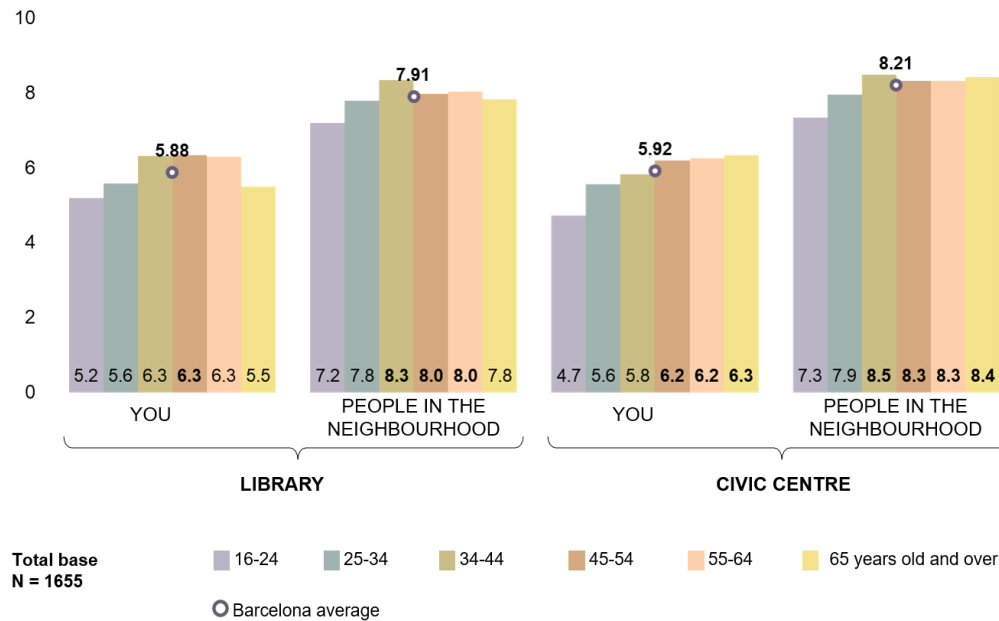
Q2. WHAT ARE THE THREE MOST IMPORTANT SPACES OR PLACES IN THE CULTURAL LIFE OF A NEIGHBOURHOOD FOR YOU?



Finally, on a personal level, a hypothetical closure of the **neighbourhood library** would mainly affect working-age adults, while the closure of the **civic centre** would affect older people as well. (See Figure 66.) The responses of younger people show they would be the least affected on a personal level, although they do recognise the effect the closure would have on people in the neighbourhood.

FIGURE 66. IMPACT OF CLOSING THE LIBRARY OR CIVIC CENTRE. SUMMARY BY AGE.

Q10. IF THE LIBRARY IN YOUR NEIGHBOURHOOD CLOSED, HOW WOULD IT AFFECT...?
Q11. AND IF THE CIVIC CENTRE CLOSED?

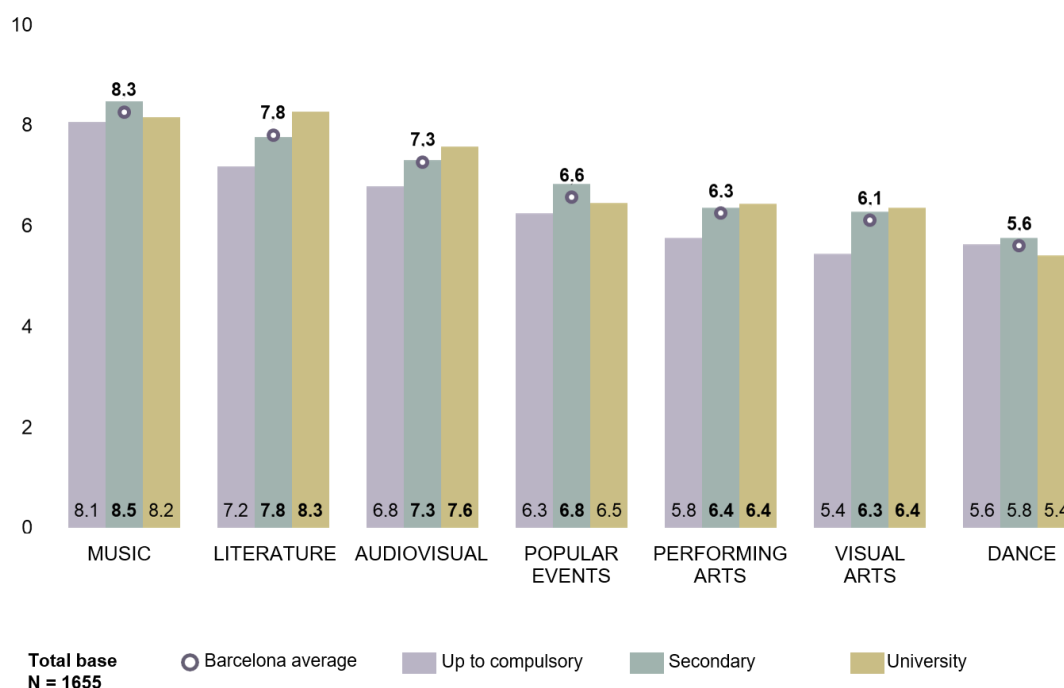


▪ **Values, cultural assets and education level**

Education level is a factor in explaining certain differences in the **importance given to artistic and cultural expression in people's lives**. (See Figure 67.) These differences can be found above all in spheres such as literature or the visual arts, where the importance attached increases with the level of educational attainment. However, people with post-compulsory secondary education and university graduates have very similar values in this area, and they also value music, traditional dancing and popular events similarly.

FIGURE 67. IMPORTANCE OF CULTURAL ACTIVITIES. SUMMARY BY EDUCATION LEVEL.

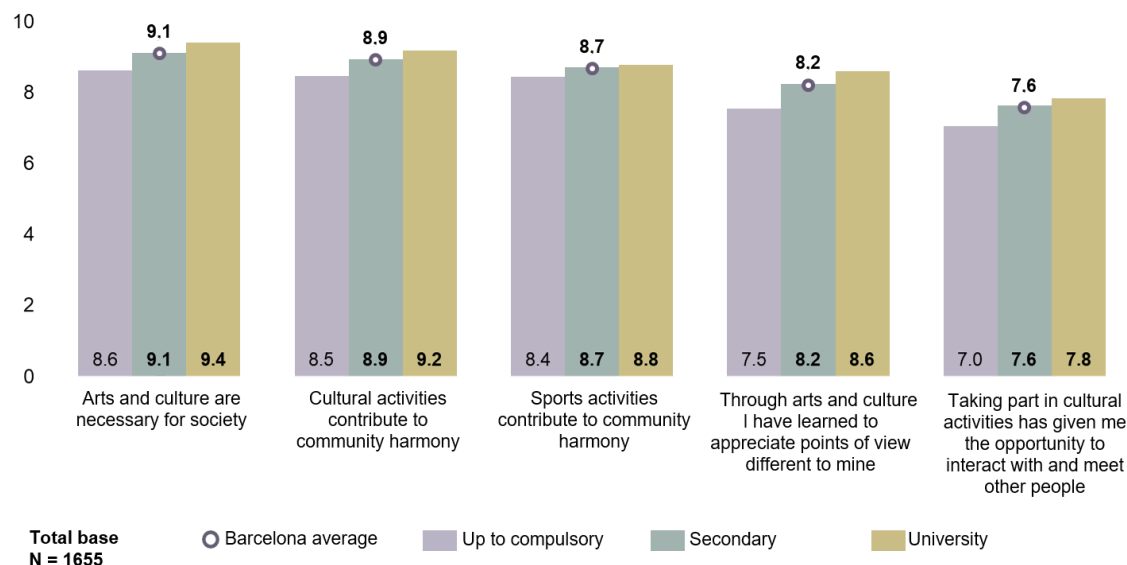
Q9. HOW IMPORTANT IN YOUR LIFE ARE...?



On the other hand, some differences can be seen in **certain values attached to culture**. Figure 68 shows that the higher a person's education level, the more they value the link between culture and social cohesion, appreciating different points of view, or the opportunity to relate with others. However, it should be pointed out that everyone (regardless of their education level) recognises these values, as well as society's **need for art and culture**.

FIGURE 68. ATTACHING VALUES TO CULTURE. SUMMARY BY EDUCATION LEVEL.

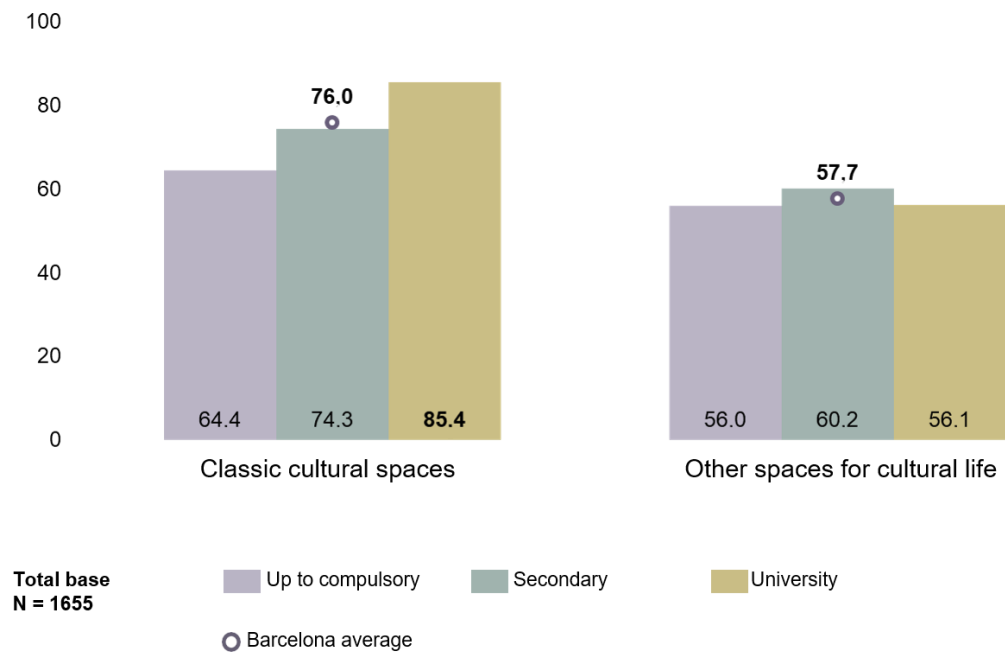
Q13. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH THE FOLLOWING STATEMENTS?



Finally, education level is a conditioning factor when it comes to **identifying cultural assets**. As Figure 69 shows, the higher a person's level of educational attainment, the more they identify with **traditional cultural spaces** (especially libraries and theatres/concert halls). By contrast, the **"other" spaces of cultural life** are identified in the same way by everyone (which would reflect their diverse and equitable character).

FIGURE 69. IMPORTANT PLACES IN PEOPLE'S CULTURAL LIVES. SUMMARY BY EDUCATION LEVEL.

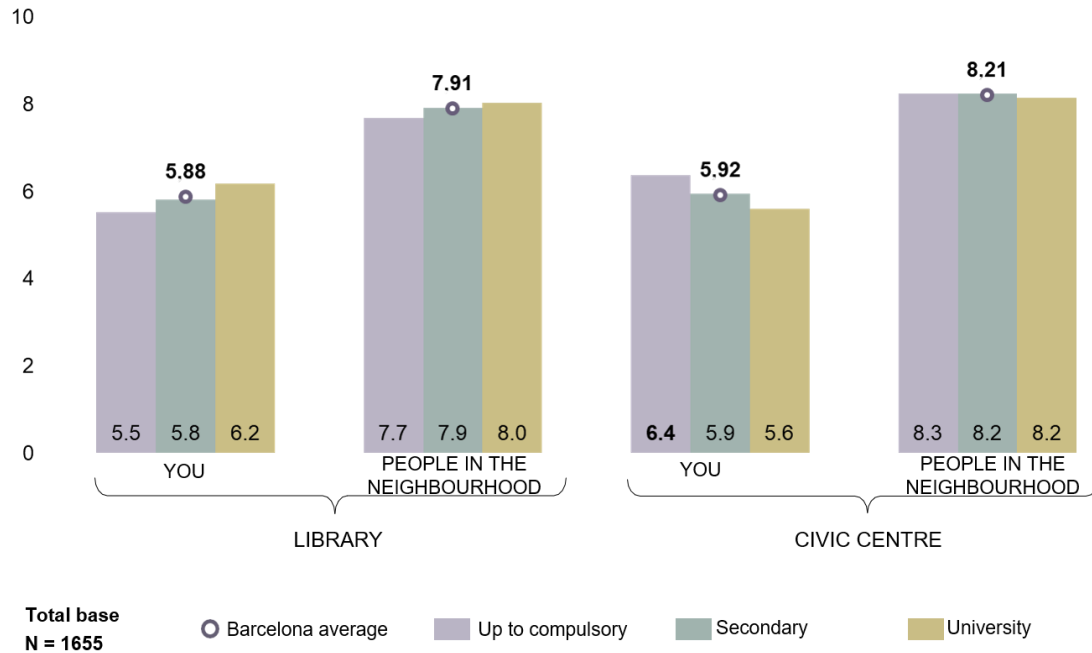
Q2. WHAT ARE THE THREE MOST IMPORTANT SPACES OR PLACES IN THE CULTURAL LIFE OF A NEIGHBOURHOOD FOR YOU?



The analysis of survey responses also shows that the impact of a hypothetical closure of **local facilities** varies according to the level of educational attainment. (See Figure 70.) Closure of the neighbourhood library would have a bigger effect on people with a university education than people who have only completed compulsory education. These differences are not seen when the question is how the closure would affect people in the neighbourhood generally. The score in that case is much higher for all levels of education.

FIGURE 70. IMPACT OF CLOSING THE LIBRARY OR CIVIC CENTRE. SUMMARY BY EDUCATION LEVEL.

Q10. IF THE LIBRARY IN YOUR NEIGHBOURHOOD CLOSED, HOW WOULD IT AFFECT...? Q11. AND IF THE CIVIC CENTRE CLOSED?

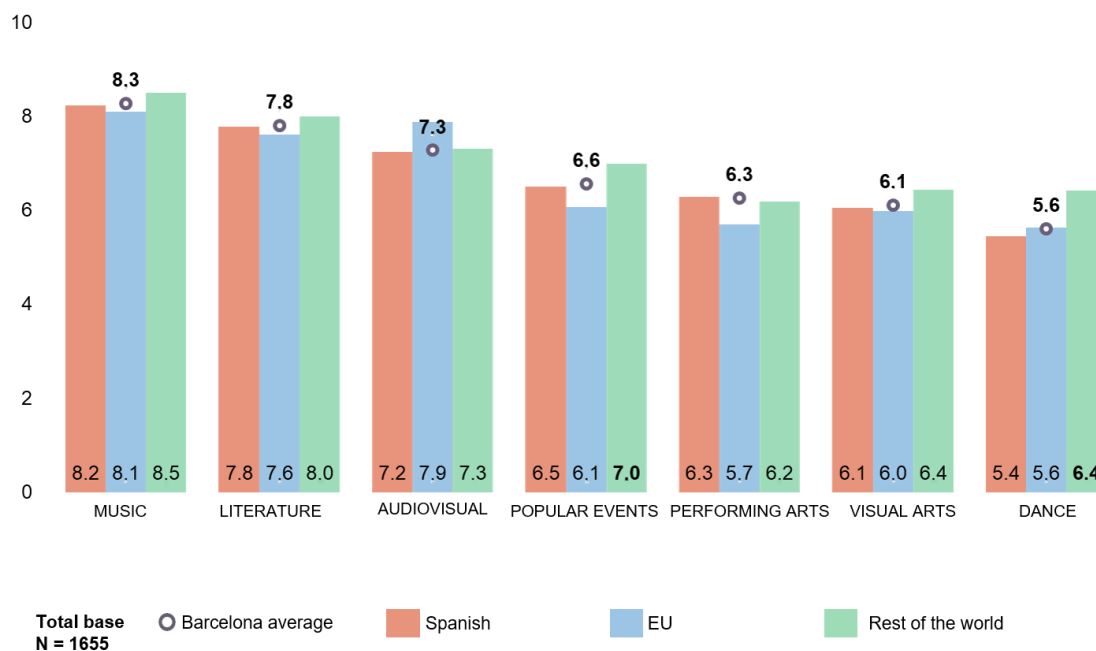


▪ Values, cultural assets and origin

The country of birth does not appear to be a conditioning factor in valuing the **importance of cultural and artistic expression in people's lives**. However, it is relevant to point out that non-EU nationals attach slightly more importance than other people to most forms and spheres of expression, especially traditional dancing, music and popular events (Figure 71).

FIGURE 71. IMPORTANCE OF CULTURAL ACTIVITIES. SUMMARY BY ORIGIN.

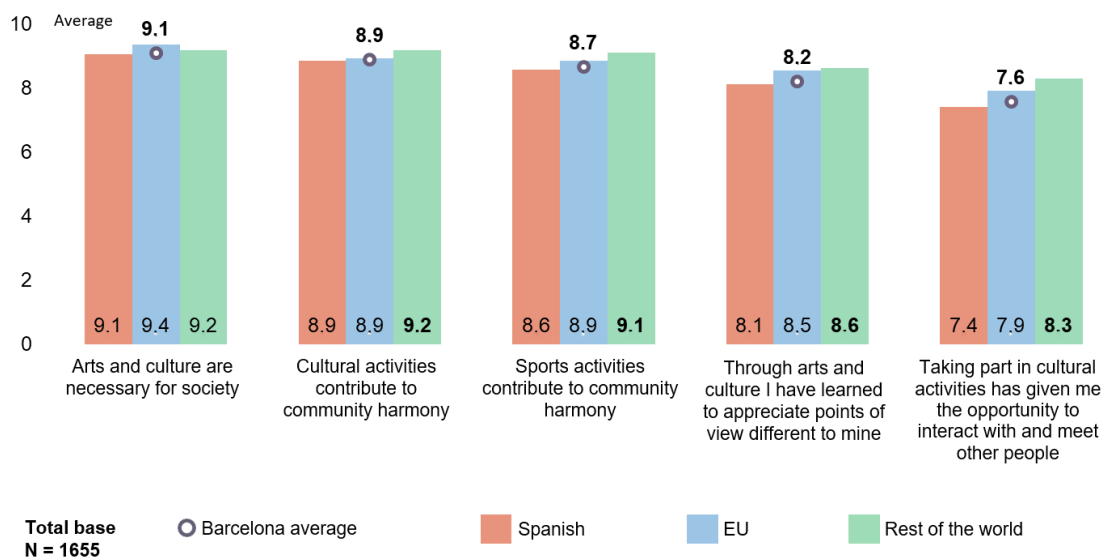
Q9. HOW IMPORTANT IN YOUR LIFE ARE...?



People from outside the EU also **value culture and the arts** more than other people (Figure 72). There is a notable difference in the score awarded to the value of culture and cultural activities as an opportunity for meeting and interacting with other people. An in-depth analysis is required of the link between this score and migrant status.

FIGURE 72. ATTACHING VALUES TO CULTURE. SUMMARY BY ORIGIN.

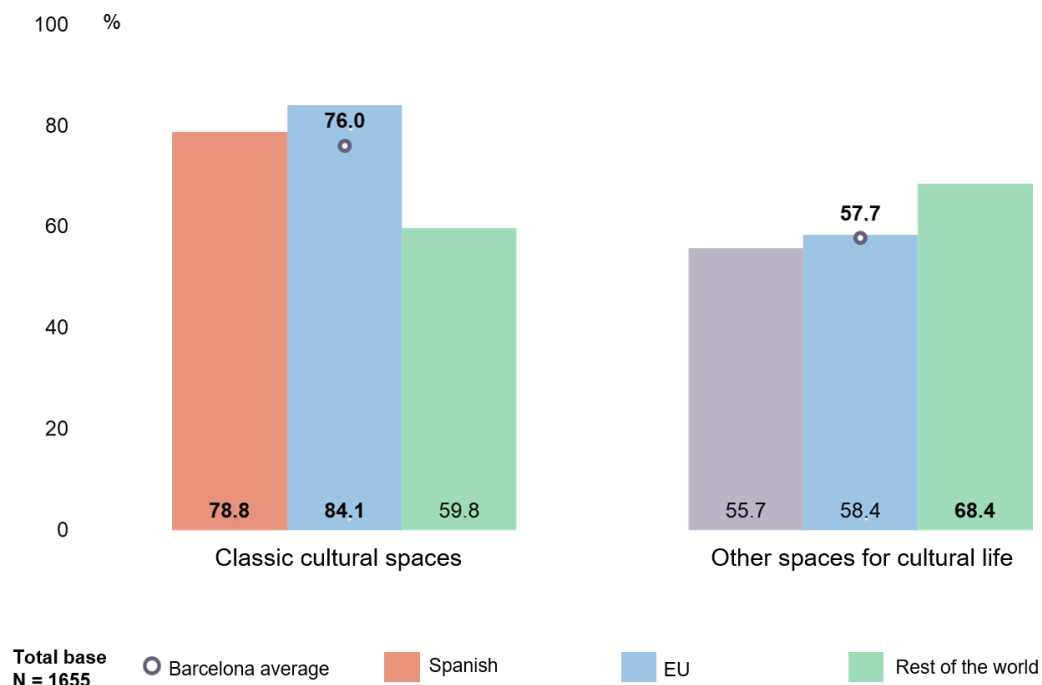
Q13. COULD YOU TELL ME TO WHAT EXTENT YOU AGREE WITH THE FOLLOWING STATEMENTS?



Country of birth is very important as a factor that explains how people **identify cultural assets** (Figure 73). People born in the European Union (Spain and the rest of the EU) attach more importance to **traditional cultural spaces**, while people from outside the EU give priority to **“other” spaces of cultural life** (parks and religious spaces in particular).

FIGURE 73. IMPORTANT PLACES IN PEOPLE'S CULTURAL LIVES. SUMMARY BY ORIGIN.

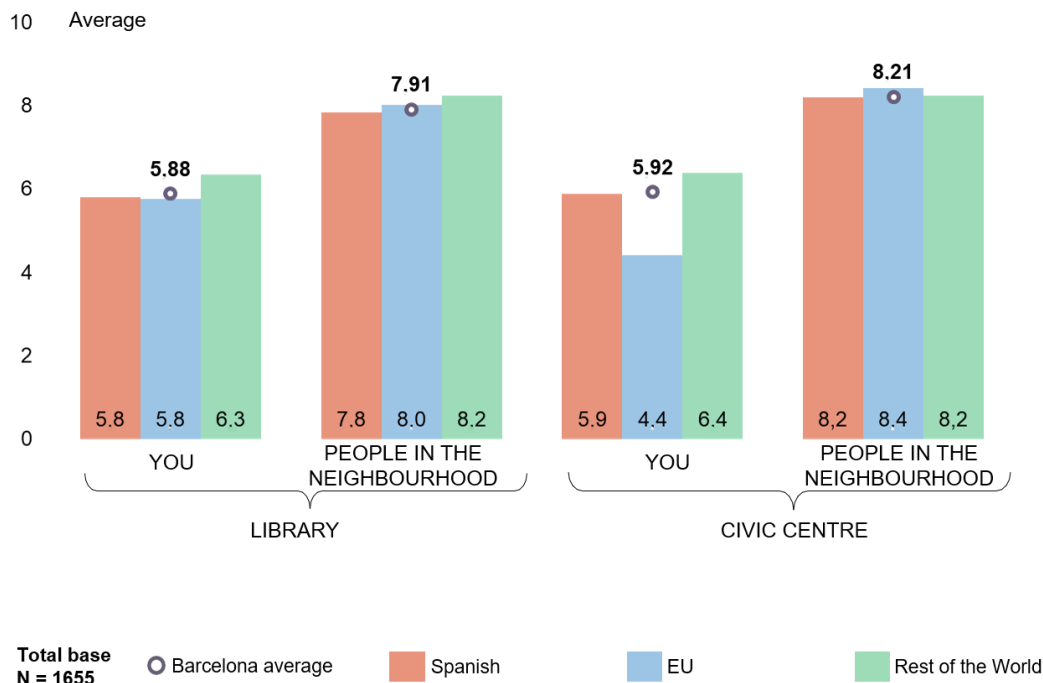
Q2. WHAT ARE THE THREE MOST IMPORTANT SPACES OR PLACES IN THE CULTURAL LIFE OF A NEIGHBOURHOOD FOR YOU?



The fact that people from outside the EU identify and value other cultural spaces more does not mean **local facilities** are less important in their opinion. In fact, the survey shows these people feel they would be more affected than the rest by a hypothetical closure of the neighbourhood library or civic centre (Figure 74).

FIGURE 74. IMPACT OF CLOSING THE LIBRARY OR CIVIC CENTRE. SUMMARY BY ORIGIN.

Q10. IF THE LIBRARY IN YOUR NEIGHBOURHOOD CLOSED, HOW WOULD IT AFFECT...? Q11. AND IF THE CIVIC CENTRE CLOSED?

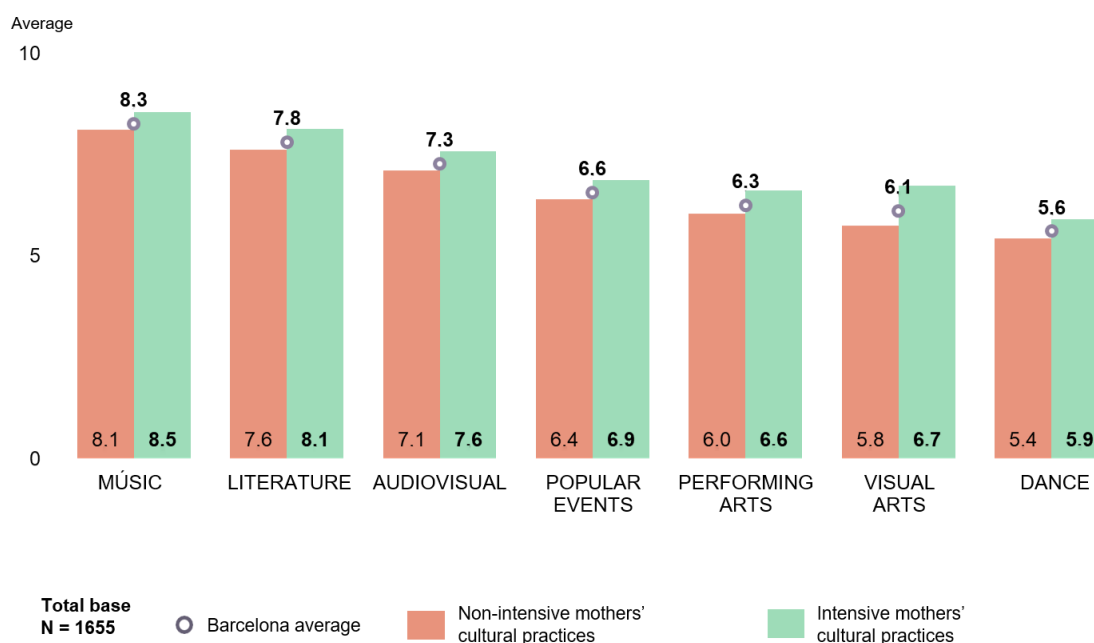


▪ Values, cultural assets and mothers' cultural practices

The intensity of the cultural participation of survey interviewees' mothers is an important factor in understanding some differences in the values awarded to culture. Figure 75 shows that the **importance of artistic and cultural expressions in people's lives** increases in line with the intensity of their mother's cultural practices. In all the activities the survey asked about, the more intensive a mother's cultural practice, the higher the importance of artistic and cultural expressions in a person's cultural life.

FIGURE 75. IMPORTANCE OF CULTURAL ACTIVITIES. SUMMARY BY ORIGIN.

Q9. HOW IMPORTANT IN YOUR LIFE ARE...?



Key ideas

- The importance and values attached to culture are rated very evenly regardless of the neighbourhood people live in, where they come from, their gender or their age. The inequalities detected in cultural participation and cultural needs are not reproduced in the values attached to them.
- Women and people from outside the EU attach more importance and value to cultural expressions, activities and spaces.
- Education level and, above all, the mother's cultural practices are factors in the higher rating of certain forms of artistic and cultural expression (but not all).
- An equal degree of importance is attached to arts education in schools. It is rated highly in all kinds of city neighbourhoods and by nearly all ages, regardless of where people come from, their mother's cultural practices or their education level. Women value the different kinds of arts education slightly more than men.
- The identification of cultural assets is conditioned by practically all the factors. The neighbourhood a person lives in, their gender, age, education level and nationality are important when it comes to explaining which cultural assets in a neighbourhood they consider most important.

- Although there are differences in identifying cultural assets, we need to avoid a reductionist reading that associates middle-/high-income neighbourhoods with assets traditionally considered as cultural and low-income neighbourhoods with the “other” cultural assets. The same applies to the other factors analysed.
- A hypothetical closure of the neighbourhood library and civic centre would affect people living in low-income neighbourhoods, women and people from outside the EU more.
- These differences are not seen when the question is how the closure would affect people in the neighbourhood and not people individually. In general terms, everyone believes the closure would have a very big impact on people in the neighbourhood.

REFERENCES

- Ariño, A. (2016). "Participación cultural y políticas públicas en España". In: Rius-Ulldemolins, J.; Rubio Arostegui, JA. *Treinta años de políticas culturales en España*. Valencia: University of Valencia.
- Ariño, A. and Llopis, R. (2017), *Culturas en tránsito*. Madrid, SGAE Foundation.
- Ariño, A. and Llopis, R. (2018), *La participación cultural en la Comunidad Valenciana: encuesta 2017*. Valencia: Conselleria d'Educació, Investigació, Cultura i Esport.
- Baltà, J. and Dragičević, M. (2017). "Cultural rights and their contribution to sustainable development: Implications for cultural policy". *International Journal of Cultural Policy*, 23(2), 159-173.
- Barbieri, N. (2015). "Drets culturals: què són, com s' han desenvolupat a Catalunya i quin tipus de polítiques demanen". In: CONCA, *Estat de la cultura i de les arts 2015*, 17-23. Available at: https://ddd.uab.cat/pub/caplli/2015/146188/drets_culturals.pdf
- Barbieri, N. (2017). "Políticas culturales en los ayuntamientos del cambio. ¿Hacia unas políticas públicas de lo común?". *Revista Periférica*, 18, 182-191.
- Barbieri, N. (2018). "Es la desigualdad, también en cultura." *Cultura y Ciudadanía. Pensamiento*. Available at: <http://www.culturaydeporte.gob.es/dam/jcr:3419299b-4183-4a2c-9eea-433393379d9e/nicolas-barbieri.pdf>
- Barbieri, N. and Salazar, Y. (2019). *L'equitat en les polítiques culturals*. Diputació de Barcelona. Centre d'Estudis i Recursos Culturals. Available at: <http://www1.diba.cat/liblioteca/pdf/61960.pdf>
- Bennett, T., Savage, M., Silva, E.B., Warde, A., Gayo-Cal, M. and Wright, D. (2009). *Culture, Class, Distinction*. London: Routledge.
- Bourdieu, P. (1988). *La distinción. Bases y criterios sociales del gusto*. Madrid: Taurus.
- Cvetičanin, P. (2007). *Cultural Needs, Habits and Taste of Citizens of Serbia and Macedonia*. Niš: Committee for Civic Initiative.
- Coulangeon, P. (2017). "Cultural openness as an emerging form of cultural capital in contemporary France". *Cultural Sociology*, 11(2), 145-164.

- Crossick, G. and Kaszynska, P. (2016). *Understanding the value of arts & culture: the AHRC cultural value project*. Arts and Humanities Research Council. Available at: <https://ahrc.ukri.org/documents/publications/cultural-value-project-final-report/>
- Gayo, M. (2018). "Desigualdad, ¿existe alguna posibilidad de conseguir niveles de igualdad cultural aceptables?". *Revista Periférica*, 18, 64-76.
- Gilmore, A. (2017). "The park and the commons: Vernacular spaces for everyday participation and cultural value". *Cultural Trends*, 26(1), 34-46.
- Grup de Treball Cultura i Desigualtat a Barcelona (2019). *Cultura i desigualtat a Barcelona: indicadors i reflexions per al debat i la recerca sobre la participació cultural*. Available at: <https://ddd.uab.cat/pub/estudis/2019/201575/Cultura-i-desigualtat-BCN.pdf>
- Holden, J. (2010). *Culture and class*. London: Counterpoint.
- Institut Infància i Adolescència de Barcelona (2017). *Oportunitats educatives a Barcelona 2016: l'educació de la infància i l'adolescència a la ciutat*. Barcelona.
- Lee, D. and Gilmore, A. (2012). "Mapping cultural assets and evaluating significance: theory, methodology and practice". *Cultural Trends*, 21(1), 3-28.
- Mihelj, S., Leguina, A. and Downey, J. (2019). "Culture is digital: Cultural participation, diversity and the digital divide." *New Media & Society* 21(7): 1465–1485.
- O'Brien, D. and Oakley, K. (2015), *Cultural Value and Inequality: A Critical Literature Review*. London: Arts and Humanities Research Council.
- O'Brien, D. (2019), "The cultural policy puzzle. Is cultural policy a problem or a solution for social inequality?". *IPPR Progressive Review*, 26 (2), 135-143.
- Observatorio Vasco de cultura (2016). *Aproximación a la relación de la cultura y la pobreza*. Available at: http://www.kultura.ejgv.euskadi.eus/contenidos/informacion/keb_argit_kultur_pobrezi_a_2016/es_def/adjuntos/Aproximacion_a_la_relacion_cultura_y_pobreza_2016.pdf
- Pascual, J. (2018). "Cultural Rights, local cultural policies and sustainable development: constructing a coherent narrative". *Journal ISSN*, 1467.
- Soto, M (2007). "Identificación y medición de necesidades culturales." *Indicadores 2007 UNTREF*. Available at: <http://www.untref.edu.ar/documentos/indicadores2007/Identificacion%20y%20medicion%20de%20necesidades%20culturales%20Maria%20Paulina%20Soto%20Labbe.pdf>

Stevenson, D. (2019). "The cultural non-participant: Critical logics and discursive subject identities". *Arts and the Market*, 9 (1), 50-64.

UNESCO (2014). *Measuring cultural participation*. Montreal: UNESCO Institute for Statistics.

UNESCO-UIS (2006). *Guidelines for Measuring Cultural Participation*. Montreal: UNESCO Institute for Statistics.

Warwick Commission (2015). *Enriching Britain: Culture, Creativity and Growth*. The University of Warwick/The Warwick Commission. Available at:
https://warwick.ac.uk/research/warwickcommission/futureculture/finalreport/warwickcommission_report_2015.pdf

APPENDICES

Appendix 1. Glossary

Below we offer a brief definition of the main concepts used in the survey. You can consult the conceptual and methodological frameworks for a more detailed explanation.

- ***Access to or attendance at cultural activities.*** Participation, by means of access or attendance, in activities promoted by all kinds of cultural organisations. The following activities have been included in this survey: going to the cinema, concerts or dance shows, theatre activities, visiting exhibitions or museums, or attending other activities linked to reading or literature. Book clubs have also been included in this category.

- ***Cultural assets.*** Reference spaces and organisations for cultural participation in an area. These assets help to boost the cultural capacities of people and communities, enabling them to tackle inequalities in exercising the right to participate in the city's cultural life (Lee and Gilmore 2012, Barcelona Culture and Inequality Working Group 2019, Barbieri and Salazar 2019).

- ***Legitimate culture.*** Activities recognised by and produced with the support of public institutions or other formal agencies in the cultural sector with more prescriptive power. These are activities associated with meanings of culture endowed with more social legitimacy.⁷ Legitimate culture activities in this survey mainly refers to those included in the *access or attendance* category (see definition). *Cultural practice* has also been taken into account (see definition).

- ***Non-legitimate culture.*** Informal, popular, community and other activities and practices that are part of everyday life and help to develop the cultural rights of people and communities (UNESCO-UIS 2006, Barbieri and Salazar 2019) but which are not usually regarded as cultural in cultural participation surveys and reports. In order to operationalise the concept of *non-legitimate culture*, in this survey, the following list of activities have been considered as examples: storytelling (for children and other groups of people); taking part in arts and crafts, woodwork, gardening or traditional cooking activities; playing team sports and games; taking part in folk events and other

⁷ For a detailed explanation of the *legitimate culture* concept, you can consult Coulangeon (2017), Gayo (2018) or O'Brien (2019), among other authors. The work of Ariño and Llopis (2017, 2018) is also relevant.

community activities or festivals; going to places of worship or religious centres or taking part in collective spiritual practice; going to restaurants, bars, discos, clubs or dance halls; going to fairs and markets (second-hand, Christmas, etc.); walking in nature or around the city.

- *Right to participate in the city's cultural life.* Individual and collective right exercised in four ways: *a)* access to or attendance at activities promoted by all kinds of cultural organisations; *b)* citizen practices, which enable creation, training and expression; *c)* community participation, which means belonging to various cultural groups or collectives; and *d)* participation in public decision-making and governance, in short, the processes of drafting, implementing and evaluating cultural policies (Barbieri and Salazar 2019).

- *Cultural needs.* These are part of the structure of people's motivations, attitudes, interests and desires that can be addressed by means of symbolic communication. It is a matter of differentiating what people do (cultural habits or consumption) from what they would like or need to do in terms of cultural participation (Cvetičanin 2007, Soto 2007). As explained in the methodology section, to make this concept operational, it was decided to ask if people wished to spend time (or more time) on a set of activities and practices.

- *Cultural practice.* Participation in activities that allow creation, training and expression. In this survey, we have included the following practices: writing (blogs, novels, articles, essays, short stories, poetry, etc.), taking part in plays, dancing of any kind, painting, drawing, making sculptures, taking photographs or producing artistic works linked to audiovisual culture, playing instruments, singing and composing music.

- *Mothers' cultural practices.* Variable built into this survey in order to measure the participation of the mothers of the people surveyed and include that in analysing conditioning factors. The following practices were considered in constructing this variable: playing instruments, singing, composing music; reading or writing; acting or taking part in theatre productions; dancing, taking part in dance groups; painting, drawing, sculpting, doing handicrafts; artistic photography, making films, shorts or other kinds of filming (audiovisual material). For more details, see the methodology section.

Appendix 2. Surveys and reports consulted

- Arts Education Survey. The Center for Arts Education New York. 2017.
- Barcelona Children and Family Barometer Barcelona Institute for Children and Adolescents 2016.
- Cultural Capital and Social Exclusion Survey. National Centre for Social Research. 2004.
- Culture Needs, Habits and Taste of Citizens of Serbia and Macedonia. Committee for Civic Initiative. 2007.
- Downtown Brooklyn Arts Alliance Cultural Needs Survey. The Downtown Brooklyn Arts Alliance. 2017.
- Biennial Survey of Cultures. Bogotá Mayor's Office. 2016
- Cultural Participation Survey. Catalonia. Government of Catalonia. 2017.
- Municipal Services Survey Barcelona City Council. 2017.
- Barcelona Health Survey. Barcelona City Council. 2016.
- Social Values Survey. Barcelona City Council. 2014.
- Cultural Participation in the Valencia Region. Government of Valencia. 2017.
- The Digital Divide in the City of Barcelona Mobile World Capital Barcelona. 2016.
- New York City Culture Survey. New York City Department of Culture. 2017.
- Longitudinal Panel on Cultural Habits and Consumption (Sp.) Basque Cultural Observatory. 2016
- Pew Research Center Survey. Pew Research Center. 2016.
- Philadelphia Cultural Engagement Index. Philadelphia Cultural Alliance. 2011

Annex 3. Survey questionnaire

https://barcelonadadescultura.bcn.cat/wp-content/uploads/2020/04/CulturalSurvey_Quest_EN.pdf



**Ajuntament
de Barcelona**