Creative and Cultural Industries

Sector report

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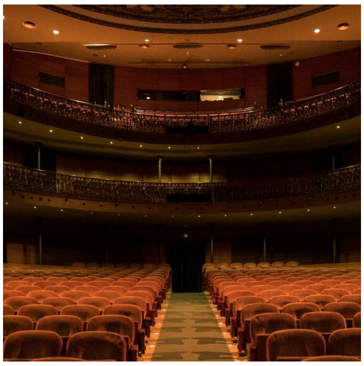
Abstract

Creative and Cultural Industries

Human culture and creativity are some of the most important channels for conveying the emotions and ideas of people and social groups, as well as an area of exchange, reflection and reinterpretation of contemporary reality. This is why cultural production is considered as a **basic necessity** and, increasingly, its value as an economic sector and its potential to generate employment are being recognised.

Creative and Cultural Industries have as wide a scope as the ability to create that human beings have, and their levels of production and consumption often relate to the **levels of civilisation**, **culture and maturity** of a society. By convention, the Creative and Cultural Industries sector groups together the range of economic activities and professional profiles involved in the production, exhibition and cultural conservation in the **performing arts markets** (theatre, circus, opera, among others), the **audiovisual** (film, television and video), the **plastic arts** (painting and sculpture), the **image and design**, the **writing** (books and press), music, and, lately, **multimedia production** and **video games**.

The adoption of digital technologies has facilitated people's access to cultural content and has therefore led to the growth of the sector. This **digital transformation** envisages a hybrid future with more options and channels for accessing the cultural market, a cross-cutting sector that also provides content to other economic sectors such as tourism and advertising.



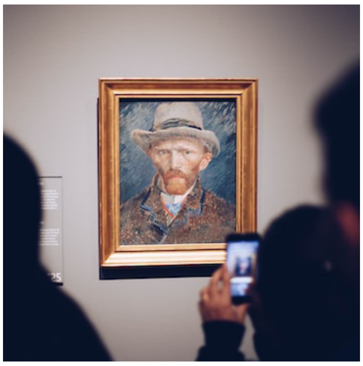


Table of contents

Get to know the sector

Introduction to the sector

The term "**creative industries**" is of Anglo-Saxon origin and its use became widespread throughout the 1990s, as cultural production became more accessible to all social groups. Historically, cultural consumption was restricted to few social groups or elites, establishing a differentiation between high culture and popular culture. With the advent of mass culture throughout the 20th century, this differentiation has gradually blurred, **creative or cultural manifestations are much more accessible** and culture actively contributes to the creation of collective and individual identities.

Like all other economic sectors, the Creative and Cultural Industries produce goods and services, but with a remarkable component of creativity linked to originality and the messages and emotions that one wishes to convey. The sector, which is very wide and diverse, collects:

- **Traditional cultural production** (art and heritage, painting, music, theatre, circus, among others).
- **New expressions of human creativity in digital formats**, such as multimedia production, which also create their markets with new productions and new consumption.

If we segment the Creative and Cultural Industries sector according to the phases of artistic creation, we can differentiate different **types of activities**:

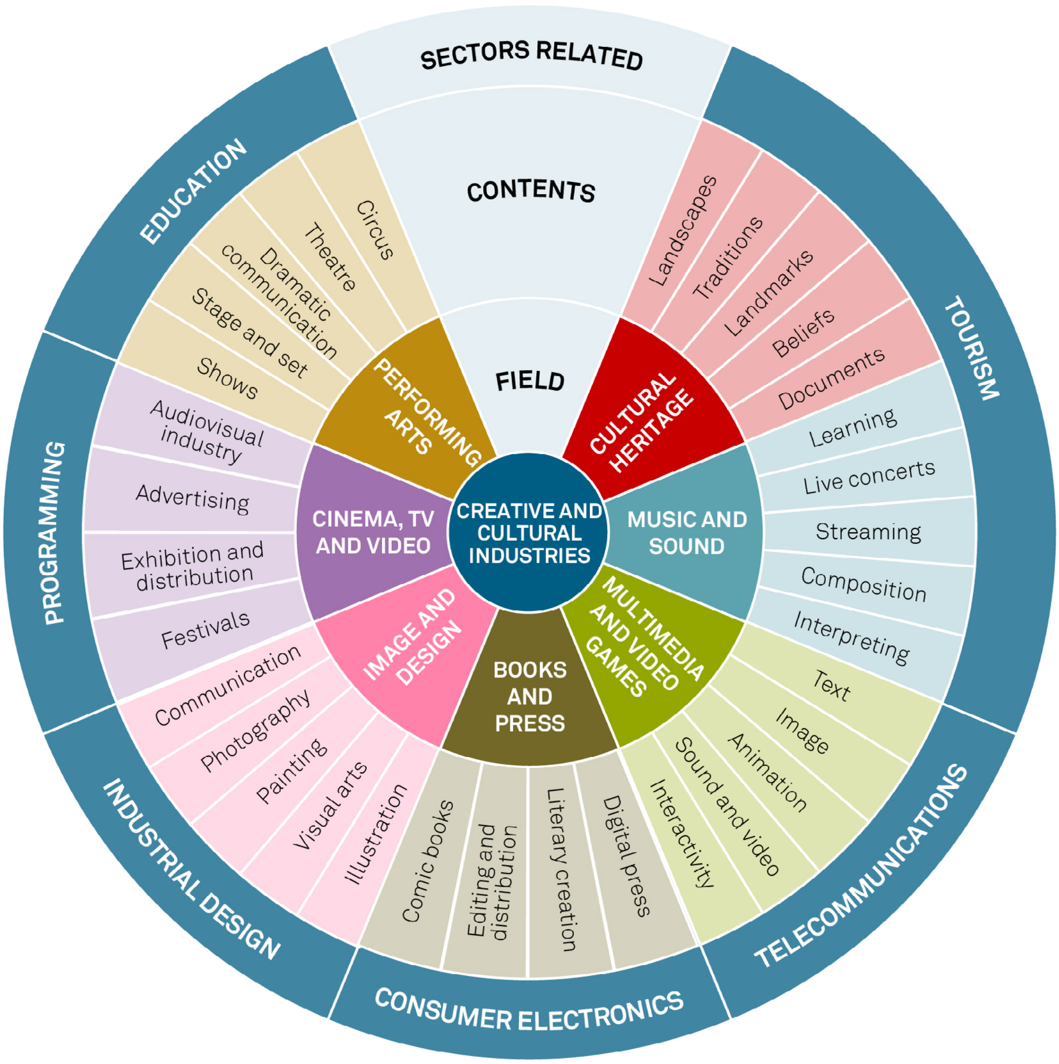
- **Activities linked to creative production**, be it audiovisual products -for radio, television or cinema-, shows or performing arts of all kinds and even image and design of video games and multimedia.
- **Activities linked to the distribution and dissemination** of the Creative and Cultural Industries, which includes the activities of exploitation responsible for bringing creative productions closer to the public, as well as the management activity taking place in the infrastructures that enable these productions to be viewed: archives, libraries and museums, audiovisual and multimedia platforms, television, radio, cinema, show and concert halls, festivals, the publishing industry, etc.

- **Activities linked to the preservation** of the contents of the Creative and Cultural Industries and their heritage, as well as functions related to education or to the management of events or shows.

With regard to its magnitudes, the Rebuilding Europe report: The cultural and creative economy before and after the COVID-19 crisis of Ernst&Young estimates that in 2019 the Creative and Cultural Industries contributed **4.4% of the European Union's GDP**. In addition, other factors, such as the digitization process, have also caused the sector to grow by 2% faster than the average in other sectors of the EU, becoming more international and entrepreneurial. According to Eurostat data, the number of **people employed in the cultural sector** in the EU was **7.36 million in 2021**, almost 6% more than five years ago.

Finally, it should be noted that Creative and Cultural Industries are a sector with transformative capacity and that interlinks transversally with many other sectors, making it a driving force for economic change and innovation:

Figure 1. Connection of Creative and Cultural Industries to other sectors



Source: Prepared by the authors.

Barcelona and its metropolitan area: the promotion of Creative and Cultural Industries

Metropolitan areas are the new hubs of the global networks of cultural production and creativity. Having top-level cultural and artistic equipment contributes to the definition of the character and prestige of a city or metropolis (from a well-placed art gallery to a large opera house) and places it in an advantageous position to boost activities and businesses. In fact, the city of Barcelona has always strived to be a **focus of culture and creativity**. Over many decades, it has been internationally positioned in key activities of the creative world, such as the **publishing industry** -it is a large publishing cluster with global recognition and one of the most important cities in Spain and South America in the book industry in Spanish- or in the field of **design** -for example, with the FAD Awards and the Museum of Design and Decorative Arts.

In the city, the sector's features are not shaped by large multinational companies, although they exist in the field of multimedia creation or editorial production. In the 22 @ District there are more than a hundred **small and medium-sized enterprises** that carry out creative activities, especially in the field of video games, mobile telephony or design applied to different fields. As a city positioned on international tourism circuits, it is also a benchmark in music with festivals such as Sónar and Primavera Sound. These cultural and creative initiatives are underpinned by a **powerful network of cultural facilities** such as the National Art Museum of Catalonia, the National Theatre of Catalonia, Gran Teatre del Liceu, Teatre Lliure or Mercat de les Flors, which amplify their impact beyond the city limits.

In addition to these initiatives and agents, there are also synergies and networks to boost culture in the rest of their metropolitan area and thus guide public flows between municipalities in all directions. Despite the imbalances, diversity and complexity of the territory, there are infrastructures and initiatives that allow a **cultural cohesion plan** to be drawn up **across the metropolitan area**. For example, local museums and interpreting centres, which preserve, study and disseminate the history and heritage of cities in the metropolitan area, form museum networks beyond the metropolitan boundaries, such as the Art Museum Network of Catalonia or the Barcelona Provincial Council Local Museum Network.

In short, the city is a landmark in the field of Creative and Cultural Industries, combining traditional creative activities with innovative ones, through **established centres and events** that are part of its idiosyncrasy, both in the local and metropolitan spheres and which have long experience. Examples of this type of event include the Terrassa Jazz Festival, which is 40 years old; the Greek Festival, which has been held in the city since 1976 or the Catalonia International Fantastic Film Festival, the first edition of which dates from 1968.

Fields of activity

Since the sector connects in a cross-cutting way with other economic sectors, we can find professional profiles of a rather varied nature which, depending on their core activity or knowledge, can be organised in the following subsectors:

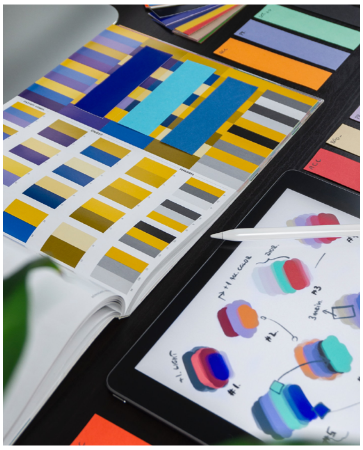
Performing Arts

These are artistic manifestations that take place live, on a stage and with audience, and can be performed in open or closed spaces, in fixed or mobile facilities, and among them **dance**, **circus** or **theatre** stand out. This subsector has three essential elements: the **performance**, that is, the work done by actors/actresses or artists; the **stage**, which is the place where the role is represented; and the **receiving audience**. The fact that these are live staged shows means that each event involves professionals who take responsibility for different moments and key pieces of action, from the person dealing with the scenery to the coordination of elements such as lighting, props, costumes and makeup. Similarly, in order to reach the public, professional figures are required that make it possible, dedicated to the production and distribution of shows, as well as the representation of artists and companies.

Cinema, TV and Video

In this economic subsector, the art and techniques used originate from cinematography, which experienced its great moment of development and consolidation as a mass phenomenon throughout the 20th century. Television and video have resulted from cinema as technological change allowed it (for example, the first television broadcasts took place during the 1936 Olympic Games in Berlin). From this evolution, we begin to talk about the **audiovisual industry**, which includes **video editing**, **production for staging**, and also professionals dedicated to **3D**, **VFX and animation**, which are content development techniques for the production of audiovisual products.

Image & Design



This subsector groups a set of cross-cutting and heterogeneous creative activities that are often referred to as **visual arts**. The image and effect it causes in the mind and emotion of the person it addresses is the key element around which activities such as **illustration**, **photography** or **design** pivot. They all have as their common denominator the transmission of ideas and values from aesthetics. Illustration can be accompanied by text and applied mainly in advertising and communication. In turn, design has several facets (industrial, graphic, textile or fashion and spaces) and is applied in editing, fashion and industrial production, among others. Finally, photography can have a more artistic and auteur aspect or one that is closer to journalism and communication or advertising.

Books & Press

The production of books and newspapers encompasses different typologies and objectives (literary, technical, encyclopaedic, entertainment, comics, academics, disseminating, among others) and includes tasks related to **literary or journalistic creation**, **publishing in physical or digital support** and, finally, the **promotion and distribution of the resulting products**. It should be noted that the emergence of digitisation in this subsector has caused the traditional paper format to be undermined in favour of digital ones. In parallel, the sector also has to face new **challenges related to digitisation**, such as the change in reading habits of society, among others.

Multimedia & Video games

Multimedia refers to any procedure, system or medium that, in presenting content or transmitting an idea, knowledge or emotion, combines different physical or digital expression formats, such as **text**, **image**, **animation**, **sound**, **video or interactivity**. In its development, the elements that guarantee **user experience** are essential, especially for professionals working in programming and developing websites, mobile applications or video games, also included in this subsector. This includes the **interface** design and maintenance (in terms of both content and visual elements), as well as the design of the **experience**, which is carried out by testing prototypes and different interaction scenarios to ensure easy and intuitive navigation for digital products.

Music & Sound

This subsector includes composers and performers related to the **production of musical products** (whether live or streamed), professional profiles that provide **technical support** to musical events such as concerts or festivals, and staff specialised in **the maintenance and manufacture of instruments**. In addition to digital consumption (in the form of musical or product experience), the subsector of music and sound also has to do with the tools that make it possible, both computer music production and instruments. In other words, this area includes jobs linked to musical creation, but also to restoration, craft creation and the tuning of instruments.

Cultural Heritage

Cultural heritage can be defined as a set of assets that act as a means of conveying messages and values about the **cultural and collective identity of a community** and that enable a dialogue between the different generations that contribute with community knowledge and art. It consists of all cultural goods and values expressing tradition and customs, and also of all movable and immovable goods, which have a special historical, artistic, aesthetic, plastic, architectural, linguistic or ethnographic interest. The main activities related to cultural goods are the **exhibition and promotion of heritage**, the **services of cultural support and advice** and the services of **preservation and conservation**, both of material heritage (built landscapes, monuments, archaeological and geological sites, documents, manuscripts or objects of art, furniture, industry or manufacturing, among others) and of immaterial (cultural expressions such as music, customs, dances, gastronomic traditions, games, myths, tales and legends, and knowledge applied to traditional trades, among others).

Trends

The COVID-19 pandemic has had a major impact on Creative and Cultural Industries worldwide. Activities with an exclusively physical base such as museums, cinemas or festivals had to interrupt their activity during lockdown periods, while some of the trends that had started before the pandemic -such as digitisation, the rise of streaming platforms or participation in online cultural activities- accelerated. Studies and experts point out that the **adoption of new technologies** in Creative and Cultural Industries will enable some creative activities to be promoted, but may also threaten some business models that have more difficulty in incorporating them.

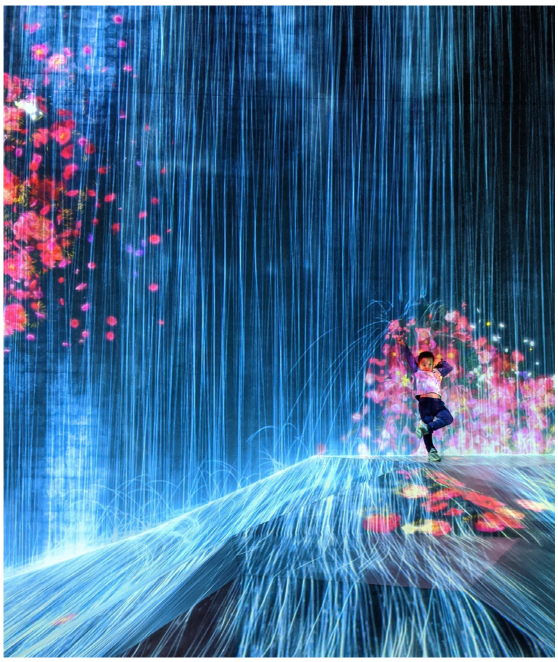
Tendències consolidades

- **The emergence and consolidation of digital platforms**. This trend particularly affects the subsector of cinema, television and video, and also the subsector of multimedia and video games. The traditional production and distribution of films is no longer only carried out by large production companies, and premieres are not necessarily made in movie theatres, but tend towards **mass production** and **on-demand streaming** of series and shows, with a marked increase in the supply of audiovisual products. Cultural standards and patterns of consumption are also being strengthened which, in turn, will accelerate this trend. All of this entails a growth in the sector: more service companies are being created, and hence more job opportunities. At the same time, digital platforms generate and exploit a large amount of data on users' consumption habits, which opens the door to offering new personalised services through artificial intelligence.

- The Creative and Cultural Industries sector has been one of the most impacted by **technological transformation**: **virtual and augmented reality**, **artificial intelligence**, **cloud** and **blockchain**, among others, are being incorporated as sector working tools. As for professionals in the sector, not only do they have to face the need to update their knowledge in order to incorporate these technologies into their usual activity, but in some cases, technological transformation can profoundly change their way of working. New virtual environments have become more complex as a result of the popularisation of online digital content and streaming platforms. Consequently, digitisation offers new possibilities for monetising content, but at the same time it forces professionals to learn to develop in new environments and to face new types of competition.
- The sector quickly assumes **new habits in the way it consumes cultural products and services**. New trends in cultural consumption models (the emergence and consolidation of new musical genres, changes in the production of multimedia content, among others) influence business models and the distribution of content. This trend, which has accelerated with digitalisation, can be very disruptive and give rise to new business opportunities, as in the case of video games and eSports. It is therefore essential to develop the ability to adapt to the continuous change in audience consumption patterns, and this leads to transformations in the professional profiles that must respond to them. This is the case, for example, with the impact of the increase in digital readers on the increase in the number of graphic design professionals who can work on e-books.

Emerging trends

- **The possible applications of artificial intelligence, virtual reality or immersive technologies in the Creative and Cultural Industries sector can be unlimited**. One of the ways to combine art and technology is the generation of artistic works through computer programs. On the one hand, artificial intelligence can help to create paintings, symphonies, or other works of art that resemble those of renowned authors, creating conflicts in terms of property rights and authorship. On the other hand, the same technologies can boost creative activity, as professionals use them and take advantage of the algorithms to create new artistic projects, different visualisations and narratives.



- Creative production is closely linked to the concept of intellectual property, but **with the incorporation of technologies such as artificial intelligence or the emergence of NFTs** (Non-Fungible Tokens, a digital asset representing a unique object) **the limit of this intellectual property becomes much more widespread**. Discussions have begun on the ownership of the works created by these tools, as well as on the possibility of authors having control over the learning artificial intelligence makes from their work. Beyond that, the redefinition of the concept of intellectual property, copyright and even authorship is on the table and will certainly change the future relationship of authors with their work.
- Progressively, the Creative and Cultural Industries sector becomes a **factor of local social and economic development** and therefore there is an **increase in the number of collaborative and interdisciplinary projects between cities and territories**. In many cases, such initiatives are accompanied by the creation of creative hubs or coworking spaces. This confluence and collaboration contribute to the promotion of innovation and socio-economic development, given that the economic impact exceeds the same sector, creating connections with areas such as tourism or design.

Professional profiles

According to the Observatory for Work and Productive Model, some of the professional profiles in the Creative and Cultural Industries sector that are in a better position, according on the number of contracts signed and people who demand this work through the Public Employment Service of Catalonia, are the following:

Programmer

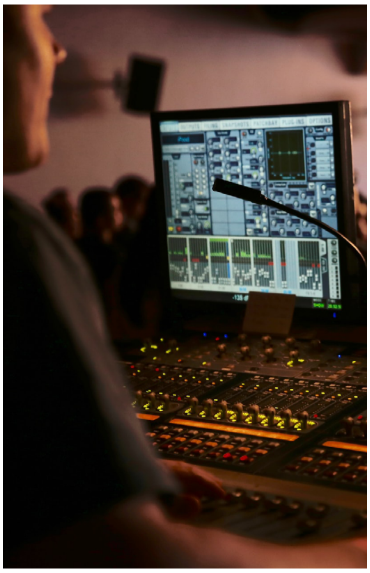
A programmer is dedicated to the process of **producing and maintaining software**. The digitisation of the cultural industry has led to the incorporation of these profiles, either as permanent project staff or through external companies. Their main functions are to write and maintain codes of new applications or to expand existing programs in order to reinforce operational efficiency or adapt them to new requirements.

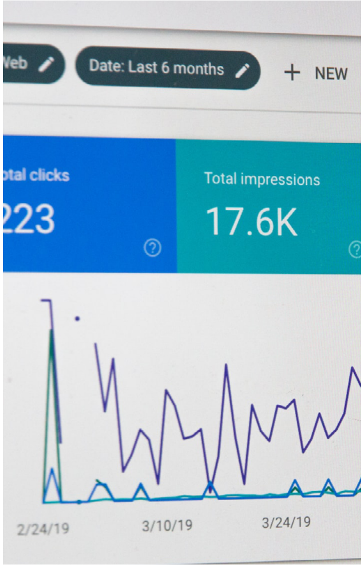
Web programmer

This professional profile combines technical and design knowledge to **create**, **programme and modify websites and applications**, with the aim of making them scalable, safe and reliable. This professional develops websites, including the presentation of information on the Frontend (user interface and digital business logic) and the part not visible to users, i.e. communications on the Backend (database connection and server). In recent years there has been a growing demand for this type of professional, as well as for profiles specialised in web design that combine **artistic and creative capabilities** with **technical knowledge of software**, **languages and scripts**.

Audiovisual editor

This professional profile refers to people working in the editing of audiovisual products. They therefore know and are proficient in **software for editing and mixing images and sounds**, as well as special effects. In recent years, the increase in activities linked to cinema and video, but also to information technology services -which facilitate access to content through, for example, streaming platforms- have increased the demand for these specialised professionals.





Video game programmer

A video game programmer designs video games using interactive graphics tools and programming languages, incorporating digital animations, images, presentations, games, sound and video sequences and internet applications. In our country, demand for this employment is constantly growing and **Barcelona** is becoming a **key player in the international video game market**. Programming, production and video game design profiles occupy an undisputed position of leadership within the audiovisual and interactive leisure sector, with an **aggregate growth forecast for jobs in Spain of 4.5% until 2024**, according to data by DEV (Desarrollo Español de Videojuegos).

Actor/actress

This professional profile has a multifaceted character, since it can be found acting in **theatrical productions**, **films** or in **radio or television productions**. This is an occupation which, in the case of the city of Barcelona, has followed an upward trend following the pandemic. According to data from the Barcelona Film Commission (BFC), since 2021 audiovisual productions have increased in the city, especially film and video, sound recording and also artistic activities and shows.

Web analytics expert

Based on the collection of information generated by a company's online activity, this professional evaluates and updates the web interfaces to improve performance. At the same time, they have knowledge of web development and therefore they create digital strategies to **keep the website up to date and optimised** and thus achieve **good user experience**. This occupation has become an essential figure in understanding the overall performance of an organisation's website or online platform, and can be justified by quantitative and qualitative data to what extent it is well-built and target audience-oriented.

Image and sound technician

They participate in cultural and artistic activities of all types and sometimes seasonally, as these professionals that support cultural activities have **peaks of high demand**, coinciding with the months where most events take place, especially artistic activities and shows. There are also professionals employed in film and video productions; and beyond, we would find artistic and cultural activities associated with educational purposes, libraries or museums.

Graphic designer

Profile dedicated to the design of **visual and audiovisual content** for the communication of information using print media, film, electronics, digital and other audiovisual media; this professional creates graphics, special effects, animations and other visual images to be used in computer games, films, music videos, print media and advertising advertisements. The multiplicity of areas in which they can exercise their profession means that there has been a growing trend in the number of contracts in recent years, with a positive year-over-year variation. This relevance is explained, above all, by its **growing demand linked to advertising and marketing**, as well as by its involvement in the implementation of information technology services.

Some of the challenges that professionals in this sector will be facing in the coming years, according to the International Labour Organisation's report (2019) «Challenges and opportunities for decent work in the culture and media sectors», are related to the employment characteristics of the Creative and Cultural Industries labour market. Thus, despite being a very heterogeneous and changing sector, common features can be determined:

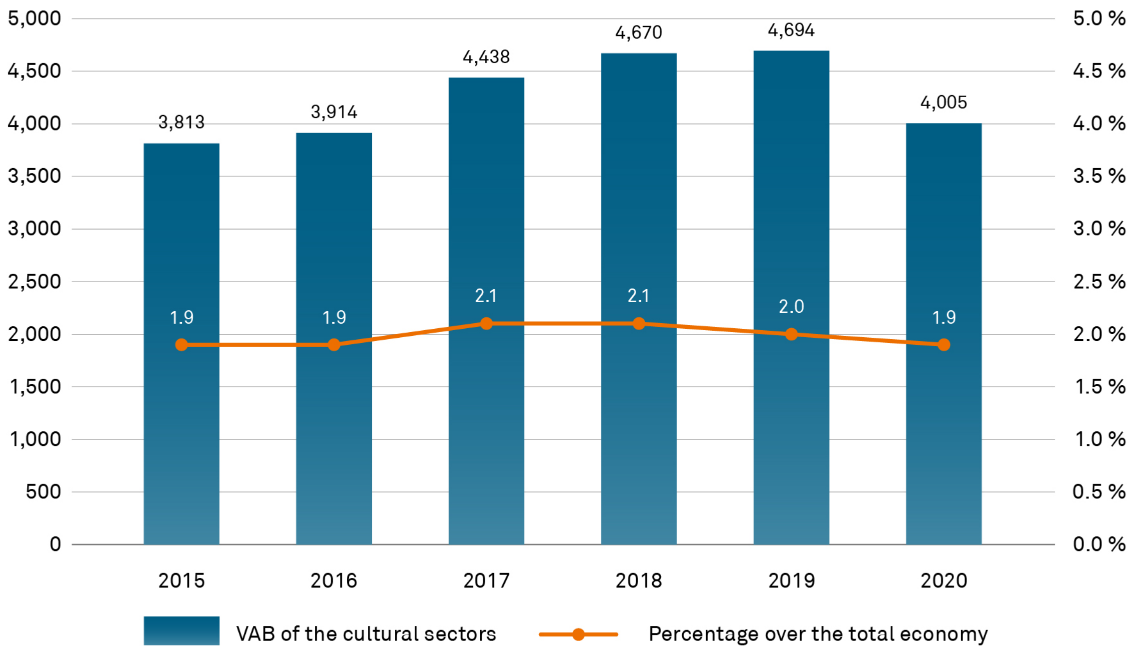
- **The impact of digital technologies**, which is evident in the type of contracts or labour relations that are established. Lately, non-conventional forms of employability have been significantly increased which, behind the apparent flexibility of work and increased opportunities, may also lead to an increase in undesirable employment situations.
- **Encouragement of partnership among the most vulnerable groups** in order to fight possible violations of rights. Aspects such as the perpetuation of stereotypes, pay inequality and sexual harassment are some of the reasons cited as causes of the sector's lack of job quality. Professional association makes it possible to strengthen the power of negotiation or to increase information on the rights and duties of workers, since there is a great lack of knowledge of it precisely due to their uniqueness.

The sector in figures

In order to interpret the recent evolution of economic figures in the Creative and Cultural Industries sector, it is essential to mention the **remarkably negative impact that the COVID-19 pandemic** had on cultural activity. Lockdown periods, curfews and restrictions on the capacity in cultural facilities forced many productions to be stopped or postponed, both for safety reasons and because of the difficulty of obtaining economic profitability. The **cultural participation** of Catalan citizens in 2020 also plummeted and, despite a slight recovery in 2021, cultural consumption patterns have not yet returned to pre-pandemic levels, as the Cultural Participation Survey in Catalonia 2021 suggests.

According to the Annual Report on the State of Culture and the Arts (2022), this is reflected in the decline in the **gross added value of cultural companies in Catalonia** registered in 2020, which was **4,055 million euros**, almost 14.7% less than the previous year. This was an interruption of the upward trend in the sector in recent years.

Figura 2. Evolution of Gross Value Added (GVA) of the cultural sector in Catalonia (2015-2020)



Source: Prepared by the authors based on data found on the Annual Report of the State of Culture and Arts and Idescat.

Despite the obvious upsurge in the pandemic in the Creative and Cultural Industries sector, everything points out that its effects were dissipated as restrictions were relaxed and will not be permanent. At least that was the case with employment. After a slight decline in 2020, the **number of people employed in the cultural sector** in Catalonia not only recovered in 2021, but reached its **highest number since 2008**.

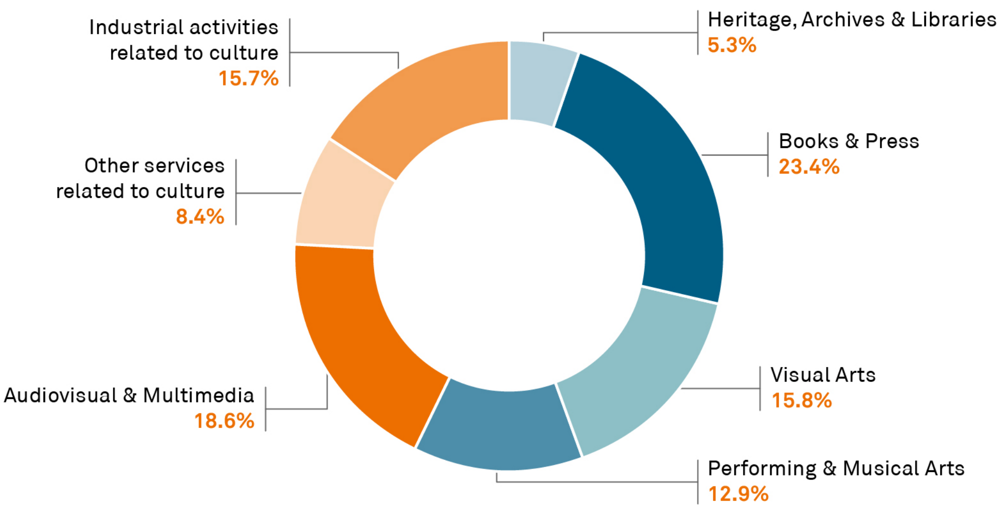
Figure 3. Evolution of employed population in the cultural sector in Catalonia, in thousands of people (2008-2023)

Source: Prepared by the authors based on data by Idescat.

Also in terms of employment, the city of **Barcelona** is a **central pole of creative activities** in Catalonia. According to the Barcelona City Council's Government Measure for the Promotion of Creative Industries (2019), before the pandemic **the city concentrated 49.5% of cultural jobs in Catalonia**, while the overall employment concentration (i.e. taking into account all economic sectors) was only 32.6%. The same pattern is repeated with regard to the business fabric, as 48.1% of companies with Catalan employees engaged in the creative sectors are located in Barcelona. Within the city, the distribution of cultural enterprises is also unequal. **The districts of Eixample and Sarrià - Sant Gervasi together make up about 50% of the establishments dedicated to the creative sectors**, followed by Sant Martí (11.6%), Gràcia (10%) and Les Corts (6.6%).

As regards the distribution of employment by cultural domains, the area that has the greatest weight in Catalonia is that of **Books and Press**, with 23.4% of people employed in the cultural sector. It is followed by **Audiovisual and Multimedia** (18.6%) and **Visual Arts** (15.8%).

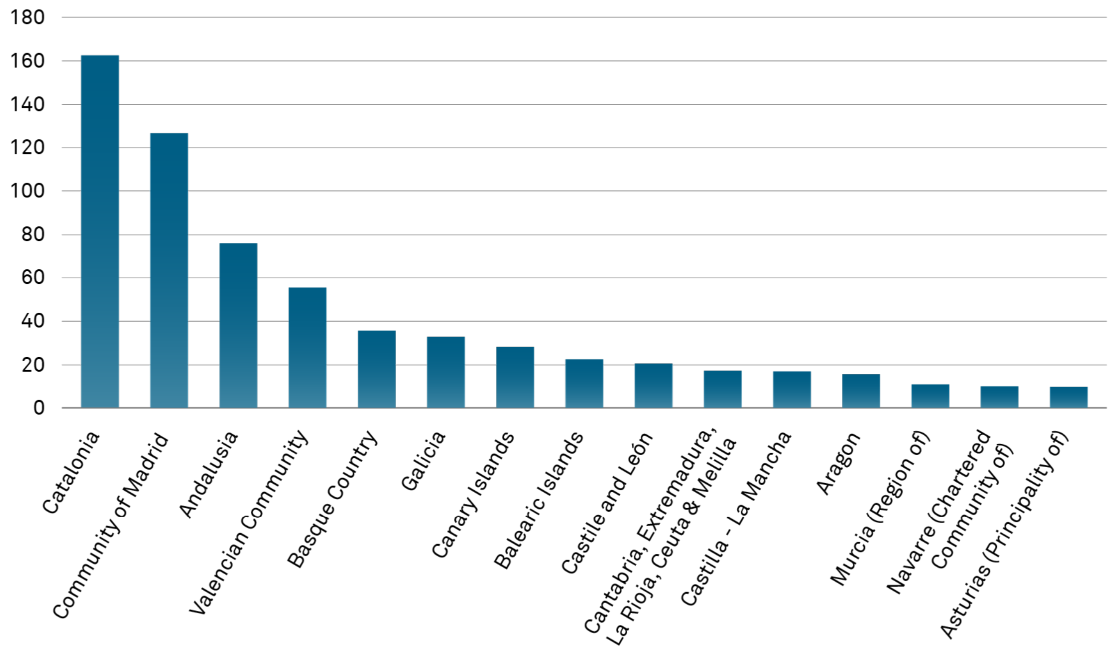
Figure 4. Distribution of cultural employment in Catalonia by fields of activity (2020)



Source: Prepared by the authors based on data by Idescat.

In all of Spain, Catalonia and the Community of Madrid are fighting for leadership in terms of cultural employment, at a distance from the other regions. According to data from the Active Population Survey in 2022, **Catalonia was the autonomous community with the most people employed in the sector**, with an average of 162,600 (about 4.6% % of total employment in the sector throughout the state).

Figure 5. Distribution of cultural employment in Spain per autonomous communities, in millions of people (2022)



Source: Prepared by the authors based on data by the *Anuario de estadísticas culturales* (2023).

Projection and future scenarios

The Creative and Cultural Industries sector is debating in a dilemma which will continue to mark its evolution in the coming years. On the one hand, the sector has a high social rating thanks to its innovation, the transmission of ideas and values, and also as a vehicle for expressing collective and individual creativity. On the other hand, however, it has structural difficulties as it is developed in a free market economy, and it has been more adversely affected by the crises of 2008 and 2020 than the other economic sectors.

Weaknesses

- **Jobs have a tendency to instability and seasonality**, resulting in a certain job **insecurity and unsustainable business models**, with a subsequent lack of professional stability. As a result, multiple associations begin to appear and gain weight, which, in a coordinated manner, are grouped to represent the sector and improve the conditions of the professionals.
- There is still the **idea that the culture sector and the creative professions are highly vocational** and that economic performance is not a priority in cultural or creative initiatives. This hinders the possibilities of monetisation and puts at risk the economic profitability of certain professional projects.
- **It is a very heterogeneous sector** and **changes can affect different activities asymmetrically**. For example, some areas are very resistant to technological changes -such as the world of books- and, while the digitisation of content encourages the dynamism of the audiovisual industry, it has also led to a fall in cinema attendance and sales of physical products.

Threats

- **In times of social and economic crisis**, **the sector is decreasing and a lot of jobs are being destroyed** because, despite its high social value, it does not offer products or services considered to be of prime necessity. This dynamic has become apparent in the wake of the COVID-19 crisis.
- **The changes that are transforming the sector** (cultural changes in consumption patterns, new business models derived from the adoption of digital technologies, hybridisation of artistic disciplines) **are not incorporated sufficiently quickly into the training range**. Academic curricula should therefore be adjusted to the current reality of the Creative and Cultural Industries.

Strengths

- The sector includes a wide range of essential jobs, both in the field of artistic and cultural creation and in the technical support required to make it available to the general consumer public. It therefore offers **multiple professional opportunities in a variety of professional specialties and training levels**.
- Given the great social prestige of the Creative and Cultural Industries, **private companies in other economic sectors sponsor cultural initiatives and events**, such as communication strategy or corporate social responsibility. This gives impetus to business initiatives in the sector.
- **Catalonia and, in particular, the city of Barcelona are reference centres in the sector, both nationally and internationally**, in employment and also in the number of companies. In addition, efforts are being made to consolidate this position with initiatives such as Design Hub, the "Art Factories" program and the promotion of remarkable cultural events and festivals.

Opportunities

- **The consumption of cultural products and services**, despite not being considered an essential service, **has a faithful demand** that guarantees its viability, as in the field of reading, theatre or musical festivals.
- **The sector's connections with other areas of activity in the production of goods and services** are multiple and diverse (research, software development, fashion, printing, jewellery...), which generates opportunities for growth and encourages the commitment to continuous change as a vector for creating competitiveness, wealth and employment.
- More than 16% of current residents in Catalonia are of foreign origin, while at the beginning of the 21st century, it was only 3%. However, their presence is not yet visible enough in cultural institutions and facilities, so **there is still a long way to go in terms of cultural wealth and diversity**.

In short, the Creative and Cultural Industries sector is a **consolidated and strategic sector**, both economically and because of the social importance and prestige accorded to artistic and cultural creation. Its heterogeneity and vague borders include a wide range of occupations, ranging from the more traditional artistic creations (performing arts, writing, painting, musical creation, illustration) to the more avant-garde ones (e.g. those linked to video game programming and development).

The demand for jobs in the coming years will focus on those that are more linked to creative processes through **digital media and tools**. The reason for this is that the Creative and Cultural Industries are the space where all the new artistic and creative manifestations that dialogue with the new technologies land, to the extent that they accommodate and find a reproduction instrument. This hybridisation can become even deeper, insofar as many artistic and imaginative manifestations, through new technologies, acquire direct forms of creation, production, distribution and dissemination, which in many cases represents a genuine **revolution in the traditional value chain of art and culture**.

Barcelona is the central pole of creative activities in Catalonia and a test of Barcelona's versatility in this economic area is the fact that it has become one of the European cities with a larger number of start-ups. Therefore, the Creative and Cultural Industries form an important part of the creative landscape of Barcelona today. They are also a constantly growing cultural area and a powerful vector for creating competitiveness, wealth and employment.

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ALI MUFTUOGULLARI. Woman in front of a light sculpture. Cover and table of contents.
ROBERT COLLINS. Contemporary dance. Abstract.
CLARA SOLER CHOPO. Interior of the Teatre Romea. Abstract.
PABLO ARENAS. Videogame. Abstract.
THOUGHT CATALOG. Books. Abstract.
MATTHEW BALL. Guitarist. Abstract.
STÅLE GRUT. Van Gogh's painting. Abstract.
IAN DOOLEY. Page. 4.
VICENTE ZAMBRANO. Page 6.
ERNEST GHAZARYAN. Performing Arts. Page 8.
JAKOB OWENS. Cinema, TV and video. Page 8.
BALÁZS KÉTYI. Image & Design. Page 9.
STUDIO MEDIA. Books & Press. Page 9.
LUCAS ORTIZ. Multimedia & Videogames. Page 9.
FREESTOCKS. Music & Sound. Page 10.
YUVAL ZUKERMAN. Cultural Heritage. Page 10.
COTTONBRO STUDIO. Page 11.
LUCREZIA CARNELOS. Virtual Reality installation in a museum. Page 12.
NOTE THANUN. Immersive lighting installation. Page 12.
JAKOB OWENS. Page 14.
BEE BALOGUN. Sound technician. Page 15.
STEPHEN PHILLIPS. Web analytics. Page 15.
ERIK MCLEAN. Actor. Page 15.
ANTONI SHKRABA. Page 16.

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