

Management model for
multifunctional cultural centres

**CENTRE DE CULTURA
CONTEMPORÀNIA DE
BARCELONA**

2023



FUNCTIONAL AREAS IN THE EU

**LOCATION:**

Urban

Montalegre, 5, 08001

Barcelona, Spain

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<https://www.cccb.org/>

CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA

The Centre de Cultura Contemporània de Barcelona (CCCB) is an arts centre located in the Raval neighbourhood of the Ciutat Vella district in Barcelona, Spain. As one of the former suburbs of the city, with a strong multicultural profile, but also marked by structural social challenges, the neighbourhood benefits from targeted measures to reduce inequalities and co-create its future. The success of CCCB can also be attributed, in part, to its location, as it enables easy accessibility for a wide range of visitors and proximity to the local community.

Over the years, the CCCB building dating back to the XII century has been used for various purposes, naming a church, a monastery, a military barracks and correctional facility, and a charitable establishment (Casa de Caritat). The former Casa de Caritat was transformed into the current complex of contemporary culture through a rehabilitation project in the Raval neighbourhood. The creation of the centre was approved by a consortium formed by the Diputació de Barcelona and Ajuntament de Barcelona in 1989, and the works were finalised in 1994.

According to the CCCB webpage, the arts centre covers “the original structure of the former Casa de Caritat, with three wings arranged in a U-shape around a large central

courtyard (The Pati de les Dones) and the former theatre of the Casa de Caritat”. The Casa de Caritat underwent a remodelling project in 1991, which included the addition of a glass façade as a lookout point over the city. While beautiful, the glass façade is not a sustainable solution today due to its high energy cost. The external facades also feature the original graffiti and majolica decorations from the 1920s, as well as construction elements characteristic of the original buildings. Furthermore, the open space between the buildings (The Pati de les Dones) is open to the public, which provides the feeling that the cultural centre is integrated within the city and neighbourhood, establishing a strong connection between the cultural centre and its citizens. Another addition to CCCB is the former Casa de Caritat theatre, which became the Teatre CCCB in 2011.

Facilities

A large open-air venue (The Pati de les Dones) with an audience capacity of 360 people, a space for functions (The Hall) with a capacity for 340 people, a space for 150 people with a foyer and a hall (the Mirador), two lecturer rooms used or training with a capacity of 170 and 60 people, an auditorium (186 people), a multi-purpose hall with an audience capacity of 500 people (Sala Teater), Sala Raval

Conference Room (110 people), and a reception and catering area for the Sala Teatre or the Sala Raval.

Organization structure of the centre

The "Centre de Cultura Contemporània de Barcelona" is governed in the form of a consortium by the Diputació de Barcelona (DIBA) and the Ajuntament de Barcelona (AB), which annually contribute a respective sum amounting to 75% and 25% of the operating costs. In addition, the CCCB's management structure is divided into two parts, one for cultural programming and one for administration. The management team has both cultural and management experience, which are incremental for the success of the centre. The General Council / Board of Trustees is the highest governing body of the CCCB, composed of representatives from the consortium and members of the Centre's management team.

The governance and organizational models of the CCCB may serve as a blueprint for other public and private entities looking to create major cultural facilities and can be adapted according to the local contexts.

Governing bodies and management

- The General Council approves the general lines of programming, regulations and orders, the annual budget, the ways of managing services, the workforce, and the organisational chart, among other functions. The following entities make up the Board: a) Presidency: DIBA President; b) Vice-presidency: Mayor of Barcelona City Council c) 12 members (3 from the AB and 9 from the DIBA) d) The CCCB's General Director.
- The Presidency represents the consortium on an institutional level, calls, presides over, suspends, and adjourns the General Council sessions, approves the settlement of the budget, appoints the General Director and the Treasurer, among other functions.
- The Special Accounts Committee has the functions assigned to it by the laws on Local Government and local finance. Its

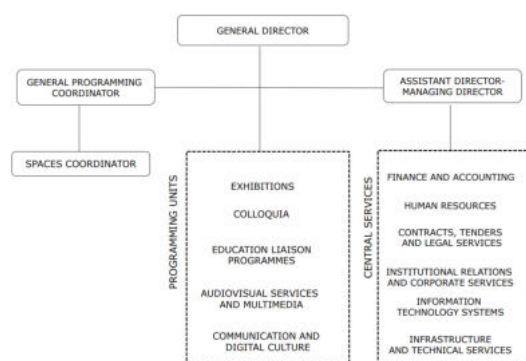
objective is to approve the annual accounts and reflect the same criteria of representation as the Board of Trustees.

- General Management include organising and supervising services, producing cultural and management programmes, assuming the official representation of the Centre, exercising direct command in personnel matters and financial management of the Centre, among others.

The Management governance entities are threefold:

- Strategic Management Committee deals with strategic issues and meets weekly. It is formed by the General Director, Management Director, Programming Coordinator.
- Management Committee deals with operation and general management issues, short-term planning, and programming, and meets fortnightly. Its competence is: General Director, Management Director, Programming Coordinator and Heads of Programming areas.
- Planning Committee deals with long-term planning and programming and meets monthly. It is formed by the General Director, Management Director, Programming Coordinator and Heads of Programming areas. Monthly meeting.

Organisational chart of the CCCB



Source: CCCB

The CCCB has the autonomy to handle its regulatory affairs, internal organization, financial matters, programming, and planning, among others, and carries out its services

according to the laws and regulations outlined in the Local Regime legislation. The organisational chart below highlights the main departments of the CCCB, with a clear separation between the programming activities (exhibitions, colloquia, education liaison, audio-visual services and multimedia, communication, and digital culture) and the supporting services that bring these programs to life.

Overall, the centre employs a total of 92 individuals, encompassing various departments including the marketing team. Additionally, it collaborates with external companies to handle essential services such as cleaning and security.

Mission and vision

Barcelona is a civic capital, with a rich architectural and industrial tradition - as such, a the CCCB was designed to build on pre-existing assets, values, and realities and to work as a place for public debates. For example, the city's history and knowledge on urbanism and architecture informs the Centre's function of reflecting on cities and public space. It successfully works with universities, NGOs, citizens and has both local and international projects. Besides, the process of reflecting on public spaces contributes to shaping new ideas and involves children and their families. Being a space of citizens, it is not limited in terms of topics of discussions. Overall, "the CCCB deals with the key challenges of contemporary society through different languages and formats, with an extensive programme that includes major thematic exhibitions, series of conferences and literary meetups, film screenings and festivals."

Programme and activities

The CCCB's program is split into four departments: thematic exhibitions, film, debates, and education & mediation. The centre's activities are organized around four key areas: "cities, words, bodies, and technosphere". Additionally, it prioritizes inclusivity and accessibility through programs such as the Alzheimer and Apropa Cultura. For

example, accessibility is ensured through "accessible documents in Braille, large print and/or Easy Read, hearing loop in conferences, free entry with a disabled ID card, wheelchairs, guide dogs are allowed into the building and exhibition spaces, and adapted toilets".

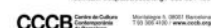
For 2023, the institution aims to become a hub for intellectual and artistic exploration by focusing on creativity, experimentation, and critical examination of the world. The program is designed around timeless philosophical questions and the future of humanity in an age of algorithms. Other topics of interest are the future of cities and the power of water and oceans. To successfully implement the 2023 program, the CCCB plans to strengthen international partnerships and work with the cultural and educational community at local and regional levels.

Business model and funding

The funding for the activity of the CCCB comes from public funding from the Consortium members (Diputació de Barcelona and Ajuntament de Barcelona) and is complemented by revenues from admission charges and fees, income from services, and grants and other public or private income (patronage and sponsorships). Public contributions and other public entities make up about 95% of the CCCB's budget, followed by own income (tickets, memberships, touring exhibitions, space hire, sponsorships, co-production, publications) and income from assets (restaurant and bookstore concessions).

Spaces	Commercial organisation		Non-profit organisation	
	1 jornada	1/2 jornada	1 jornada	1/2 jornada
Hall	3.950,00 €	2.600,00 €	2.175,00 €	1.430,00 €
The Mirador	2.150,00 €	1.410,00 €	1.155,00 €	775,00 €
The Auditorium	1.950,00 €	1.310,00 €	1.075,00 €	720,00 €
Lecture room 1	1.000,00 €	660,00 €	550,00 €	375,00 €
Lecture room 2 *	525,00 €	365,00 €	290,00 €	200,00 €
The Pati de les Dones	3.780,00 €	2.500,00 €	2.080,00 €	1.375,00 €
Sala Teatre	5.500,00 €	3.000,00 €	4.000,00 €	2.200,00 €
Sala Raval Conference Room	1.100,00 €	700,00 €	650,00 €	450,00 €
Foyer Setting-up	1.000,00 €	600,00 €	600,00 €	400,00 €
Foyer Catering	500,00 €	300,00 €	350,00 €	200,00 €
Photographic session	2.050,00 €	1.000,00 €		
Film session	3.950,00 €	2.050,00 €		

Please, note that VAT is not included. Contact: espais@cccb.org / 933 084 100
* The use of this area is linked with the hire of others spaces of the CCCB. It is not possible to use it independently.



Source: CCCB, available at https://www.cccb.org/rcs_gene/tarifjes-espais_en.pdf

The centre has a web page which promotes its activities and venues. In terms of venue hire for events, there is a [price list](#) for each space. It is worth mentioning that the COVID-19 pandemic has had a significant impact on the centre's rental revenues, with a 37% decrease in the number of visitors from 2019 to 2022.

Looking at expenditures, salaries represent a large part of the total current expenditure, followed by structural costs and activity costs. The salary costs include costs for new staff, temporary contracts, insurances, salary increases and contingencies. In terms of structural costs, in 2023, 75% are represented by big structural external contracts (security, cleaning, maintenance, IT systems and utilities). Due to the recent rise in the cost of energy, most of the total sum is represented by electricity costs, followed by security and access control. Lastly, activity expenditure covers the activities of the Exhibition, Mediation, Colloquium and Audio-visual departments, External resources and production and Communication.

In terms of capital expenditures, the Diputació de Barcelona finances 100% of the investment budget, which is split into three categories: activities (materials and equipment), general services (security, office furniture, IT equipment and licences) and building (renovation, modernisation)

Innovative approaches

The CCCB stands out through several innovative approaches, which represent important lessons, such as:

- While it is an institution of culture, it doesn't belong to elites but to all citizens. As such, this approach places the centre as an agora where locals can express their opinions.

- The management understood that culture and education must be linked. Hence, it created a bridge between the two parts within the centre. For example, they work on education inside the Raval neighbourhood, with a diverse immigrant community (more than 50% of the population was born abroad). This linkage also supports the continuity of activities throughout the day, as educational activities can be programmed in the first part of the day (as opposed visitor time peak, in the afternoon)
- The centre gives partners spaces for exhibitions and offers them a budget. For example, partners can use spaces for thematic exhibitions, book releases, etc.
- Their communication is mostly online, with very few printed elements. Additionally, the marketing team invests and pays attention to aspects that make their content inclusive and accessible (e.g., subtitles for videos)
- The IT department is governed by three principles: flexibility, security, and maintainability. Therefore, they are flexible enough to offer different solutions in terms of technical aspects, while also being prepared for cybersecurity threats, ticketing, procurement, and for communicating and being transparent (e.g., video streaming events through Zoom or YouTube).
- In 1999, the CCCB created the European Prize for Urban Public Space, a biennial initiative that works as a permanent observatory of European cities (publicspace.org). The scope of this competition is to focus on and highlight initiatives and projects that improve public spaces in terms of design and functionality. In return, this event created a big international network for the centre and a global visibility.

Sustainable Success Unveiled: CCCB's insights for cultivating local initiatives with cultural, social and educational impact

TIPS & TRICKS	RATIONALE
THE STRATEGIC DIMENSION	
HAVE A CLEAR PATHWAY	The cornerstone of long-term success lies in a well-defined idea that shapes the trajectory of the long-term cultural programs organized within the centre. This approach allows the creation of a clear profile for the cultural centre, mitigating the risk of it becoming a mere exhibition space. By adhering to the established development direction, the risks of community/ecosystem dissatisfaction are mitigated, and resource distribution becomes more efficient. In this regard, maintaining focus on the initial idea is paramount. Often, projects exceed the available funds, but rather than being an obstacle, this should serve as a motivating force to seek innovative solutions for transforming the core idea into reality.
CHOOSE THE PILLARS ON WHICH TO BUILD THEMATIC ASPECTS	After formulating the core idea of the centre, it is important to establish the main pillars that will serve as the bedrock for thematic elements. The thematic aspects will furtherly provide the framework for organizing cultural programs over extended periods. For instance, at the beginning of each year, CCCB unveils a yearly cultural program (with 3-4 major exhibitions), that is aligned with its core vision. This program serves as the foundation for all the events and activities scheduled throughout the year.
PROJECTS SHOULD BE DIVIDED INTO MULTIPLE LEVELS	Within the CCCB, cultural diversity is ensured through a three-tier project division approach. The first level encompasses projects initiated and executed solely by the CCCB, with own resources. The second level comprises initiatives proposed by external actors that align with the CCCB's profile, for which the CCCB provides free space. The third level encompasses projects that fall outside the CCCB's profile, and for these, rental services are offered only if they adhere to the CCCB's values.
ENSURE CULTURAL INDEPENDENCE AND FREEDOM	Cultural centres need to prioritize independence and freedom in cultural matters. The management team should have the liberty to make decisions aligned with the vision / pathway they have established from the very beginning.
BE OPEN TO OTHER INSTITUTIONS, BUT KEEP YOUR AMBITION	Fostering partnerships with other local institutions or initiatives, such as film festivals, is vital to ensure a lively atmosphere within the centre throughout the year. CCCB, for instance, offers support to local initiatives that align with its values by providing spaces and even funding. These local initiatives, in turn, bring content and audiences, playing a crucial role in maintaining the CCCB's distinctive profile. However, it is essential that these initiatives align with CCCB's overall vision and direction. Additionally, co-production plays a crucial role. In certain instances, CCCB collaborates with other producers, even in external spaces beyond the centre, to present its exhibitions.
LOOK BEYOND THE INDIVIDUAL	The CCCB restrains from organising monographic exhibitions, focused on the work of individual artists, but rather places their works into a broader historical or thematic narrative. Through this approach, cultural centres can create a space where towering figures of iconic artists do not overpower the program - when they are featured solely, the approach is focused on showcasing their work as a lens on a larger topic (e.g.,

	<i>Pasolini's Rome</i> exhibition). By embracing larger thematic contexts, cultural centres can avoid fostering an unhealthy atmosphere of competition (particularly among local artists) and instead nurture an environment that celebrates the collective growth and interconnectedness of artists.
CULTURE IS HARD TO BE SUSTAINABLE, BUT FAITH IS WHAT MAKES THE DIFFERENCE	By truly believing in the potential of the cultural centre (which demands substantial investment in terms of effort), it becomes possible to give it a distinct political and cultural profile. This, in turn, will help in transforming the centre in a pivotal landmark for local development.
FINANCIAL SUSTAINABILITY DEPENDS ON EXTERNAL FACTORS	Income streams are subject to fluctuations influenced by external factors. To ensure financial sustainability during times of crisis, such as the pandemic or the economic recessions, CCCB strategically adjusts the number of activities offered through negotiations, while maintaining its renowned cultural offerings without significant compromise.
THE OPERATIONAL DIMENSION	
BUILD THE MANAGING TEAM BEFORE BUILDING THE CENTER	To ensure a well-defined trajectory for the cultural centre's development, it is crucial to establish a cultural management team prior to its construction. This team will be responsible for shaping the centre's vision, devising the development plan, and organizing the programs to be offered. A useful approach in this regard involves forming a local consortium comprising cultural experts from diverse yet complementary fields.
THE QUALITY OF THE HUMAN CAPITAL IS INFLUENCED BY THE TEAM'S FLEXIBILITY	Cultural centres should be mindful of the potential changes within their teams and consider them when designing the organizational structure and employment contracts. Furthermore, providing training is crucial for staff members, both in terms of general topics applicable to the entire team and specific expertise required for individual roles.
CULTURAL CENTERS NEED BRAINS AND HANDS BOTH INSIDE AND OUTSIDE THE ORGANIZATION	The effective functioning of a cultural centre can be achieved through a harmonious collaboration between an internal team (the one responsible for managing the centre, for instance its cultural programs), and an external one (that offers support through outsourced activities, such as technical production, maintenance, cleaning, and security services). Such a combination of expertise can ensure the well-rounded operation of the centre. Nevertheless, sensitive aspects and those closely tied to preserving the values of the cultural centre should not be outsourced to subcontractors.
VIGILANCE SHOULD DICTATE RELATIONS WITH SUPPLIERS	From the very first stage of conceptualization, it is necessary to ensure a vigilant oversight in supplier relationships, to ensure compliance to pre-established criteria. For instance, when engaging with architects, it is important to ensure their compliance with the essential functional requirements of the space.
BUILDING SPACES WITH SUSTAINABILITY AS THE UTMOST PRIORITY	When constructing cultural centres, it is essential to utilize materials that foster self-sustainability, regarding both the financial and the environmental perspectives.
PUBLIC FUNDING MATTERS	Active support from the public administration, backed by dedicated funds, is of utmost importance for cultural centres. However, it is imperative that public financing be supplemented with additional sources of income, such as the provision of facility rentals, to ensure financial sustainability.

MICROFUNDING HOLDS EQUAL SIGNIFICANCE TO MAJOR FINANCING	It is important for every member of the institution's staff to actively seek micro-financing (to be proactive in fundraising) for specific projects. Such contributions can serve as valuable complements to the primary sources of financing, bolstering the financial sustainability of the cultural centre.
IT IS ESSENTIAL TO HAVE DIVERSE COMMUNICATION CHANNELS	Ensuring audience engagement involves the use of diverse communication channels, specifically those that are universal and cater to different generations. This remains a challenging task for institutions like the CCCB, as the discussion surrounding audience outreach is a complex topic.
EQUIPMENT MAKES THE DIFFERENCE	CCCB consistently and continuously invests in equipping its spaces appropriately. As a result, most of the essential equipment for cultural productions is supplied by CCCB. Naturally, these technical resources are supplemented by specialized facilities from partners, based on the specific nature of the cultural events being organized.
THE LOCAL DIMENSION	
CULTURAL CENTERS SHOULD REFLECT A PRE-EXISTING ITEM OR VALUE	Cultural centres should embody and reflect a pre-existing element or value of significance. For instance, CCCB effectively captures and transposes the pivotal role that architecture has in shaping the identity of Barcelona.
INFUSE THE SPACE WITH A STRONG LOCAL ESSENCE AND ROOTEDNESS	To garner acceptance from the local community, cultural centres must integrate themselves into local networks through proactive projects (both as response to various local actions and as their own initiatives). However, it is equally important to not overlook the connection with the international sphere, as it enables the optimal integration of the global dimension of art. Therefore, projects must be conceived on a dual level, encompassing both the local and international dimensions.
COLLABORATING WITH THE PUBLIC ADMINISTRATION IS ESSENTIAL	As an example, CCCB collaborates with the City Council on the project 'Open City': The Biennial of Thought. Through this partnership, the two institutions join forces to provide Barcelona with a dedicated space that fosters intellectual discourse and the exchange of ideas.
THE CONNECTION WITH THE EDUCATIONAL SPACE IS THE KEY	To become locally rooted, cultural centres should engage in collaborations with educational institutions such as kindergartens, schools, and universities. This collaboration could, for instance, ensure the utilization of available spaces during morning hours when visitor traffic is typically low, for instance through workshops and activities involving students and teachers. By feeding the need for culture to the youth, the centre nurtures its future audience for the years to come. This principle is founded on the genuine necessity of disseminating knowledge among young individuals to achieve a lasting social impact.
THE CONNECTIVITY DIMENSION	
LOCATION MATTERS	The strategic positioning of CCCB in the heart of the city brings significant advantages. As a prominent landmark, CCCB attracts a steady stream of individuals traversing through the city centre. When people see the opportunities presented by CCCB, it leads them to spontaneously engage with the cultural offerings and avail themselves of the provided amenities.
THE BUILDING'S ACCESSIBILITY CAN FOSTER SEAMLESS PASSAGE	When the cultural centre becomes an integral part of the city, it transcends its mere spatial function and thrives as a vibrant component of the community. For the CCCB, this aspect is pivotal as it has a significant local audience, comprising over 70% of its visitors, including

	residents from the metropolitan area. In this context, the challenge is to avoid repetition while striving to provide diverse exhibitions that cater to the local public. The satisfaction derived from effectively serving the local audience justifies the efforts made in offering a wide range of exhibitions.
CREATE THE ESSENCE OF A PUBLIC SPACE	Cultural centres should evoke the essence of a public space, creating a genuine sense of community engagement. Such an example refers to incorporating moderate commercial spaces, such as cafes or shops featuring local producers and artists, on the ground floor. These establishments not only draw people in but also provide a valuable amenity for residents, ensuring the continuous liveliness of the space beyond cultural events.
THE DIGITAL DIMENSION	
IT FLEXIBILITY, SECURITY AND MAINTAINABILITY	Flexibility, security, and maintainability of IT processes and tools are the three guiding principles that determine the successful operation of a cultural centre, from the digital solutions' perspective. Consider, for instance, the aspect of flexibility when procuring digital solutions: IT experts must assess the ease of changing, replacing, or relocating the solutions if necessary; in some cases, aesthetics may even need to be compromised to ensure durability. Furthermore, these three principles should be compiled into versatility, as there may be instances where digital solutions need to be combined with one another: thus, the advice is to procure tech tools that have extensive functionalities.
THE TENSION BETWEEN THE DIGITAL AND PHYSICAL ENVIRONMENTS SHOULD NOT BE UNDERESTIMATED	While heavily immersed in the latest digitization trends, the CCCB places significant emphasis on physical experiences. The centre achieves it by prioritizing its role of being a physical space.
LESS CAN BE MORE EFFICIENT	An example about how CCCB strives to enhance its efficiency is the adoption of a unified digital ticketing solution, in collaboration with various local institutions. This aspect holds significant importance in fostering audience connection and engagement, by simplifying the ticketing process for cultural exhibitions. The ease of use of digital solutions by the public directly impacts the success of cultural activities. Additionally, this model facilitates seamless monitoring of data that measures the events' success.
DON'T OVERLOOK CYBERSECURITY	Given the substantial data managed by cultural centres, cyber security holds great significance. To mitigate any potential risks, a significant portion of the CCCB's IT budget is dedicated to cyber protection tools. As stated by CCCB experts, ensuring security is not just a question of how, but also a matter of when.
INNOVATE BY ACQUIRING SOFTWARE	Software plays a vital role in improving both internal and external processes. The CCCB actively seeks innovative solutions daily, procuring the latest licenses and digital services to improve its overall functionality.
NEWSLETTERS REMAIN AN EFFECTIVE COMMUNICATION METHOD	Newsletters serve as an important solution for event announcements, particularly for those individuals who are not at ease with social media and social networking.

Lessons learned

- Establishing a cultural centre may be straightforward, yet the crucial challenge lies in its sustainability. In response, CCCB places emphasis on several key factors, including securing massive cultural funding from the local budget, establishing robust internal management practices within the institution, and providing an inclusive and attracting environment for the locals.
- One invaluable piece of advice is to have a well-defined understanding of the additional offerings the space can provide beyond its primary functions, such as a public library or exhibition area. From its very inception, CCCB focuses its philosophy on the city and the public spaces, with a deliberate intention to integrate a traditional element - in the case of CCCB, it is the architecture of Barcelona.
- By investing sufficiently in the quality of the content, visibility will naturally follow. Therefore, giving attention to each promoted cultural product is crucial, as it enhances the overall image of the cultural centre.
- Thriving cultural centres seamlessly blend into the local ecosystem. CCCB does it by ensuring they do not duplicate or overlap with existing local initiatives. Additionally, it is crucial to integrate the institution within the local community by fostering genuine exchanges with the residents.
- To maximize options and optimize data utilization, it is crucial to employ digital solutions. For instance, the CCCB uses artificial intelligence to identify speakers in the archived videos. CCCB experts recommend cultural centres to adopt software solutions that evolve alongside society, ensuring the flexibility mentioned earlier.
- Cultural centres are advised to have multiple digital solutions available to cater to different scenarios. For instance, it is important to acquire necessary solutions in preparation for adverse situations like a pandemic, including VPN tools, online communication platforms, and others.

- The hiring processes should prioritize transparency, openness, and meritocracy. An effective recruitment process can involve independent juries composed of both local and international representatives, for unbiased selection.
- Renting arrangements should be thoughtful and well-balanced. CCCB caters to the needs of renters by providing spaces with complementary functionalities, including areas for hosting receptions, congresses, seminars, and social events, as well as halls with suitable capacity for festivals and major presentations, alongside exhibition spaces. Diversity is crucial in this regard, as the spaces should offer options for concerts, screenings, events, seminars, courses, work sessions, and more.

As a result of the aforementioned factors, the CCCB is widely recognized, not only by citizens and the local ecosystem but also by the public administration, as an exemplar of successful neighbourhood regeneration in Raval, a vibrant part of Ciutat Vella. The centre's accomplishment is largely attributed to its strong connection with the local community, as the CCCB consistently emphasizes its role in the city and its mission to serve the people. Remaining inclusive and accessible, the centre continuously engages with individuals of all ages and proactively seeks to understand the needs, challenges, perspectives, and opportunities of both the city and its residents.

Further information

Official website: <https://www.cccb.org/en>

Additional photos:

<https://www.cccb.org/en/services/venue-hire>



