# FINAL PUBLICATION TERRASSA PILOT CITY July 2022





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**Terrassa and the Pilot Cities Programme** Author: UCLG Committee on Culture, Culture Action Europe, and Jordi Baltà Portolés (expert of the Pilot Cities programme)

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### CONCLUSIONS



**Balance Sheet and Future Prospects** Author: Manuel Fuster and Imma Vilches



Cities are much more than a group of buildings or people living in the same place. Cities are alive thanks to the interactions between these people, with culture as a valuable and essential link. Culture is key to sustainable local development, and Terrassa does this with a local vision as well as a global perspective through participation in international networks. That is why for six years we have participated in the European Pilot Cities of Culture programme, a programme with a global perspective that is committed to laying down the foundations for a commitment to cultural development from cities and local governments. We have participated, we have opened up to the world and we have shown good practices based on cooperation, inclusion, diversity and participation.

The current government programme (2019– 2023) is in line with this approach, imagining, sketching, negotiating and building a new city model. On the basis of the Agenda 21 for Culture, Terrassa seeks to strengthen the cultural dimension of its sustainable development. In Terrassa we have a great deal of quality local talent, open to all and aimed at building the city from the perspective of culture, and building culture from the perspective of the city, as well as continuing to strive for beauty through different forms of expression and participation.

In 2015, as a city and through the European and International Cultural Relations Service, we applied to participate in this programme, to tell our story and share experiences. Gabrovo (Bulgaria), Galway (Ireland), Izmir (Turkey), Lisbon (Portugal), Namur (Belgium), Swansea (Wales) and Timisoara (Romania) accompanied us on a journey of peer learning, working transversally with public and private agents on elements ranging from social inclusion to urban planning. In other words, culture linked to all the areas that make us better as a city, as a society and as people. Culture understood as something far beyond values or norms; beyond the traditions or behaviours of a community, and beyond the arts and disciplines. Beyond this but also by combining all these elements.

In Terrassa we have the privilege of participating in European and international networks that allow us to achieve improvements for the development of the city. These platforms make it possible to interact and exchange knowledge with other cities, but also to strengthen participation between associations, cultural professionals, groups and communities. At the end of the day, cultural policies emerge from the streets, from real life, from entities. They emerge from the true sense of the city.

We therefore understand culture as a new paradigm that provides balance in the relationship between humanity, the economy and the natural environment; culture as a pillar of sustainability and the common and shared good; culture that fights against social exclusion and goes far beyond creative capacity, taking into account identities, people and community. We want culture for inclusion, participation, creation and thought. We always say that we work to make Terrassa a social, united and plural city, made up of people who share rights, an extraordinary present, an encouraging future and, above all, a culture. In other words, Culture, with a capital 'C', to continue defining the model of city that we, the 'terrassengues' and 'terrassencs', want.

> Jordi Ballart i Pastor Mayor of Terrassa

#### **UCLG'S CULTURAL PROGRAMMES**

Culture, as an important dimension of local development, has been part of the work of the international organisation United Cities and Local Governments (UCLG) since its founding congress in 2004. Throughout almost twenty years, we have noted the growing interest being taken in culture at international debates on sustainable development. UCLG has contributed documents that invite reflection and facilitate action, from the 'Agenda 21 for Culture' (2004) and the document 'Culture is the Fourth Pillar of Sustainable Development' (2010) to more recent ones such as the manual 'Culture 21 Actions' (2015) and the 'Charter of Rome' (2020). Our Committee on Culture is currently made up of more than one hundred cities from all continents and has become a unique meeting point, a platform that brings together cities with a more mature reflection on cultural rights and with cultural policies designed to serve citizens, to explicitly contribute to the idea that there is 'no one left behind' and 'no territory left behind'.

Accompanying this reflection, as part of the iterative circle of networking, UCLG has launched several learning and capacity building programmes, the most comprehensive of which is the Pilot Cities programme. Emerging after the first UCLG Culture Summit (Bilbao, 2015), the Pilot Cities programme has locally implemented the 100 Actions, drawn together in Nine Commitments, from the 'Culture 21 Actions' manual, closely linking local cultural policies with key issues from our societies, such as gender equality, the fight against climate change and the use of public space and, at the same time, forming a commitment to empowering all urban actors from a perspective based on cultural rights. We have always believed that 'cultural' reflection and action is the responsibility of all.

Terrassa has developed the Pilot Cities programme with great success, from the initial stage of the self-assessment to the exchanges with other pilot cities, through to local actions. The programme's key milestones are covered in detail in this publication, which addresses the areas of cultural rights and gender perspective, the decentralisation of cultural activity in neighbourhoods and districts, the governance of culture and the participation of civil society, the interrelation between cultural programmes and educational programmes, support for the audio-visual industry and special actions carried out in the context of the COVID-19 pandemic. The experience and successes that have been achieved make Terrassa undoubtedly one of the leading cities in the UCLG Committee on Culture.

The work carried out by Terrassa is an excellent example, bringing original content to UCLG's work and strategy, in particular to the Pact for the Future for People, Planet and Government that contributes to a new social contract putting care at the heart of the agendas of local public authorities, with culture as a key part of them. It is through culture that communities express their dreams and ambitions. Congratulations, Terrassa, for contributing to and safeguarding the dreams of communities all over the world.

> **Emilia Saiz** Secretary General of UCLG

#### **EUROPE NEEDS STRONGER CITIES**

The Culture Action Europe network, also known as CAE, is today the main European civil platform for culture. CAE brings together cultural networks, organisations, artists, activists, academics and policy makers, all coming together to promote, from civil society, the role of culture and the arts within the European Union. CAE is the only crosssectorial network because it brings together all cultural practices, from performing arts to literature, visual arts, design and cross-cutting initiatives, including community centres and activist groups.

The word 'advocacy' is a key concept for our work (we use the word 'advocacy' because our activities are focused on exposing, influencing, convincing, and influencing European bodies). Our main message is about the vital importance of culture in our societies, especially as part of the democratic construction of Europe, and even more so in the complex circumstances we live in, with globalisation dominated by its economic aspects, the constant threats to democracy both inside and outside the European Union, and the emergency situation resulting from the COVID-19 pandemic and the climate crisis.

Culture is much more than a sector, it is a vector that acts upon people, communities, social movements and political and economic spheres. If a cultural dimension is not integrated into all areas of public policy, it is not possible to build common spaces, to ensure diversity, to educate for equality and social justice, and to improve life and well-being as a whole. Therefore, placing a cultural dimension at the centre of the debate of all public policies should not be an option but a fundamental action.

Since the beginning of Culture Action Europe, and especially since 2015, our work has taken into account cultural policies in cities. We understand that cities are the environments in which Europe's future is at stake, because of the complexity of the challenges they face, and because city councils are the democratic institutions that are closest to people. The fact that a municipality conceives and implements cultural policies at the service of citizens is a decisive fact, of great importance for the locality's cultural actors and its inhabitants as a whole, but also to strengthen the European cultural ecosystem. We understand that today, cultural policies, if they are closely aligned with the challenges of societies and are capable of penetrating them, constitute momentum of change of the highest order.

We have been working with the global network of United Cities and Local Governments since 2015, as part of the Pilot Cities programme. Our role in this programme is to ensure that local actions increase the capacity of local cultural actors to connect with citizens and, in turn, contribute to European cultural challenges, through peer-topeer collaboration and knowledge sharing with their counterparts in other European cities by means of true networking. Terrassa has clearly fulfilled both objectives. The programme of work carried out by Terrassa, as can be seen in the following pages, has had a substantial impact on the citizens of Terrassa and has contributed significantly to the strengthening of cooperation with cultural actors in other European cities. It must be said that the pandemic, which has affected the final stretch of Pilot City work, has not made it easy. However, it must be noted that there are few European cities of the size of Terrassa with the same strength and cultural vision.

I would like to end by looking to the future and encouraging Terrassa, its political leaders and all cultural actors to build on the results obtained over the years, with the goal of demonstrating not only the importance of culture but also its fundamental value in creating a sense of city, here and everywhere.



Terrassa is and always has been synonymous with cultural activity. The creative spirit that has always been a part of the city has permeated the various cultural fields and disciplines, making it a benchmark for culture at a national and international level.

Over the last six years, Terrassa has been part of a pilot programme promoted by the Committee on Culture of UCLG (United Cities and Local Governments) and Culture Action Europe, which has allowed us, together with other European cities, to participate in a learning process and make progress in improving the cultural policies promoted in the city through the introduction of pilot measures in areas such as governance, public space, cultural rights, education and the economy, achieving significant improvements.

During these years, Terrassa has also had the opportunity to showcase its good practices and the structural axes of its cultural policy based on cooperation, inclusion, diversity and participation.

For Terrassa, culture is understood as a necessary pillar for sustainable development, closely connected with the rest of the areas that mark this development: education, the environment, the economy, urban planning and technology, among others.

Culture in Terrassa is alive, diverse, safe, inclusive and plural. And we continue to work to make it accessible to everyone by applying our own seal of committed culture, known as GAS (gender, accessibility and sustainability). This seal will define the cultural projects promoted in Terrassa, guaranteeing non-discrimination for reasons of gender. Furthermore, and for the first time, the new Regulation on Social Rights involves the right of citizens to access culture. This reinforces the idea of making it accessible to all 'terrassencs' and 'terrassenques', since everyone, regardless of age or status, can access quality training in any of the arts. Likewise, the GAS seal also commits us to work towards zero-waste cultural projects that respect our environment.

These initiatives will be accompanied by new lines of support for creation, such as Terrassa Crea, with significant financial support for art professionals at a very difficult time for the sector.

This is the path we have carved out and the direction in which we wish to go. A journey that we will make accompanied by Terrassa's civil society, which plays a fundamental role in maintaining Terrassa's status as a cultural benchmark, as well as continuing to move forward and achieve the challenges and objectives for the future.

This is why we must continue to work to strengthen participation, to make citizenship the main axis of cultural policies in the city and to guarantee access to creative spaces, promoting exhibition projects and the transformation of the city, mainly through its neighbourhoods.

From creation to exhibition, Terrassa can boast an important cultural value chain in different fields and disciplines. This, added to the experience acquired through participation in the Pilot Cities programme, makes Terrassa a firm candidate to lead projects such as the implementation of Culture 21 Actions, thus allowing us to develop and deepen the city's cultural policies and, at the same time, to establish ourselves within cultural policies at an international level.

> Rosa Boladeras i Domingo Councillor for Culture



## **1 TERRASSA AND THE PILOT CITIES PROGRAMME**

Author: UCLG Committee on Culture, Culture Action Europe and Jordi Baltà Portolés (expert from the Pilot Cities programme)



The Pilot Cities programme is an international initiative that seeks to support cities and local governments in strengthening the role of culture in their sustainable development strategies. The programme stems from the approval in 2015, at the first Culture Summit of the international organisation United Cities and Local Governments (UCLG), of the document Culture 21 Actions, a practical guide comprising 100 specific actions in the field of culture and sustainable development in cities. The adoption of Culture 21 Actions served to update the Agenda 21 for culture, the guiding

Photograph: Terrassa City Council

document for the work of the UCLG Committee on Culture since 2004, and, at the same time, to add a more operational and evaluation-oriented dimension. On the basis of Culture 21 Actions, the UCLG Committee on Culture and the European network Culture Action Europe designed the Pilot Cities programme, which is being developed both at European and international level (in the case of the latter, spearheaded solely by UCLG).

The perspective of 'culture in sustainable cities' promoted by the Pilot Cities programme is based

on the interrelationships between culture and the other dimensions and themes of sustainable development: education, environment, economy, social cohesion, information, urban planning, technology, etc. In practice, these various dimensions are found in cities: participation in cultural life is conditioned by aspects such as educational policies, urban planning and social inclusion; cultural factors such as values, beliefs or traditional practices determine the exercise of rights in areas such as health or the use of technological or environmental services, etc. Thus, the Pilot Cities programme seeks to encourage reflection on this reality and to promote new policies and measures that favour the consideration of cultural aspects for the quality of life in cities.

In this regard, a second important aspect has to do with the need to recognise the set of agents that have an impact on the relationship between culture and sustainable development, and to promote cooperation between them. In other words, the Pilot Cities programme understands that proper consideration of the importance of culture in the sustainability of cities requires the intervention of many agents: local government, associations, foundations and other entities, companies, businesses, universities and citizens as a whole. Although local government has specific responsibilities, cities have many other actors committed to cultural life and their importance must be recognised. It is also important that there are spaces for dialogue and collaboration between these various actors. Therefore, the programme does not only seek to evaluate the action of local governments and to set it assignments, but to reflect jointly on the present situation and to propose and implement, also in collaboration with one another, measures to improve it.

Pilot Cities is defined as a learning programme. This is because, as we have already explained, it aims to work alongside cities in order to generate a culture of greater collaboration, between various dimensions and themes of public action, on the one hand, and between different actors living side-by-side in cities, on the other. Similarly, this is also because, assuming that the challenges faced by cities often have common features, it seeks to promote exchanges and other learning activities between cities in different countries, structured as a network, to recognise existing good practices and to give them visibility.

In accordance with this learning dimension and with the idea of working alongside the city, rather than leading the action, UCLG and Culture Action Europe appoint, through discussions with the local government of each Pilot City, an expert responsible for analysing the context and offering advice throughout the working process. In the case of Terrassa, this role has been carried out by Jordi Baltà.

#### CHRONOLOGY OF TERRASSA'S PARTICIPATION

Terrassa was added to the Pilot Cities programme at the end of 2015, together with the first group of Pilot Cities at European and international level, and started its programme of activities in the first few months of 2016. After an initial stage of contextualisation and analysis, a self-assessment workshop was held between May and June 2016, which formed the basis for defining a working programme featuring several measures and learning actions together with other cities. Thus, several measures, described in other sections of this publication, were implemented between 2017 and 2019.

In order to encourage participation, transparency and learning between cities, the programme provides for the publication of several documents, most of which are translated into English, French and Spanish. Thus, between 2016 and 2019, the following documents were published on the Pilot Cities programme website:

> Self-assessment Report ('Radar 1') derived from the workshop held in 2016

- > City Profile (2017), which describes the main characteristics of Terrassa and its cultural life and action, especially for people who are not familiar with the city.
- > Working programme (2017), which, on the basis of results from the self-assessment workshop, specifies planned actions, which have been developed since then and until 2019, as explained elsewhere in this publication.
- > Good Practice: White Paper on Culture in Terrassa (2018), also included, like the following good practice document, in the UCLG OBS database of experiences on culture and sustainable development.
- Good Practice: Terrassa, City of Cinema (2018), derived from the candidature presented by Terrassa for the third edition of the International Award UCLG
  Mexico City - Culture 21, which the jury of the Award requested to promote it as a good practice.
- Report from the learning visit that Terrassa, together with Barcelona, hosted in September 2018, with the participation of several European cities.
- > Over the years, Terrassa has also participated in learning visits to Malmö, Lisbon, Izmir, Gabrovo and Lyon, and in several editions of the Beyond the Obvious conference, organised annually by the Culture Action Europe network.
- It also participated in the Third Culture Summit of CGLU held in Buenos Aires in April 2019, as well as the UCLG World Congress, which took place in Bogota in 2016, an opportunity to present its experiences in participating in the programme and exchange views with other participating cities.

These documents published to date are completed with this final publication, which takes stock of the results of Terrassa's participation in the programme and sets out future lines of work.

### WHAT DID THE INITIAL SELF-ASSESSMENT INDICATE?

The self-assessment workshop that took place in spring 2016 showed a fairly even level of development for the different dimensions of culture and sustainable development in Terrassa, as shown in Figure 1. In the nine areas analysed, derived from the Culture 21 Actions structure, the assessment from workshop participants placed Terrassa above the average given by a panel of experts that had analysed the situation in cities around the world the previous year. Terrassa's strengths lay especially in areas such as cultural rights, heritage, diversity and creativity policies (equivalent to the more traditional field of cultural policies), the relationship between culture, equity and social inclusion, and the relationship between culture and education.

### Figure 1: Self-assessment of Terrassa and data from the 2015 Global Panel



**Source:** Graph based on data provided by participants from the workshop organised by Terrassa City Council (Terrassa, 30 May–1 June 2016), and the average drawn from a panel of 34 experts from various regions across the world.

The report drawn up at the time by the expert from the Pilot Cities programme highlighted several strengths, such as the existence of a strong, diverse and well-structured cultural system, experience reflecting on cultural policies and governance (as in the case of the White Paper on Culture) and good use of public space for cultural uses. It also suggested that Terrassa devote attention in its working programme to the following issues:

- > The relationship between culture and economics, in order to promote greater awareness of the links between the two fields.
- Integrating the gender dimension into culture, due to perceived awareness of the need to promote reflection in this area, although it was difficult to specify the implications.
- > Concrete aspects of the relationship between culture, urban planning and public space, e.g. decentralisation of cultural life or public art.
- The transversality of cultural policies, stemming from the perception that the strength of cultural policies was not always accompanied by sufficiently strong collaboration with other areas of public action

Based on the results of the self-assessment, a working group made up of representatives from the City Council, associations and private actors defined the working programme to be developed over the coming years. The working programme took into account the recommendations of the Pilot Cities programme, assessed their implications and presented concrete proposals, adapted to a specific timeframe.

In this respect, we must be aware that some challenges identified in 2016 are still valid, while others may have changed, either because of actions implemented since then or because of other changes related to the reality of the city, which is dynamic. Between 2020 and 2021, the crisis resulting from the COVID-19 pandemic brought about new challenges for both cultural life and the notion of sustainability in cities. Terrassa has responded in a strong way, with initiatives such as the CREA grants or the Fem Estiu programme, which are also explained in this publication.

We believe that both the actions described in the following sections and Terrassa's participation in several international exchanges have been a source of learning and should place the city in a better position to face challenges such as these as well as others that the future will bring. From the perspective of the UCLG's Committee on Culture and Culture Action Europe, and the expert who worked alongside Terrassa throughout this process, the city has gone to great lengths to put its cultural life at the forefront of reflections on sustainable development in contemporary cities.

# WORKING PROGRAMME: PILOT MESURES





### **CULTURAL RIGHTS:** 2 CULI UNAL MICHAE

Author: Ana Villarroya, Jordi Baltà, Imma Vilches

The self-assessment exercise carried out in Terrassa in spring 2016, at the start of the Pilot Cities programme, demonstrated that integrating the gender dimension into culture was one of the issues that had generated most debate. On the one hand, there was awareness of the need to promote reflection in this regard, but also a lack of clarity on how to translate the gender perspective into concrete measures. Thus, the report derived from the initial workshop suggested that Terrassa address this issue as part of its working programme, due to the importance of the gender dimension in local cultural life as well as the possibility of offering an inspiring example for other cities. The gender dimension is important, among other things, in order to guarantee the

universal and equal exercise of the right to participate in cultural life and to contribute to more diverse and plural cultural activities, where all gender expressions are represented.

Thus, within the framework of the Municipal Regulation for Gender Equality of Terrassa City Council, initially approved on 28 March 2019, modifying the previous regulations approved in 2017, the city has been working on a set of guidelines for the organisation of events in public spaces, for which new regulations have been introduced to comply with gender equality. The initial proposal benefited from the consultation of Anna Villarroya, professor at the University of Barcelona and expert from the Pilot Cities programme on cultural policies and gender.



Photograph: Terrassa City Council

This initiative is related to the responsibility of local authorities in Catalonia to include the creation and adaptation of the necessary mechanisms to integrate gender mainstreaming into their political actions (article 6.1.d. of Law 17/2015, of 21 July, on effective equality between men and women, and article 4 of the Municipal Regulation for Gender Equality of Terrassa City Council, approved on 28 March 2019).

The granting of permits for events in public spaces is one of these public actions. This measure aims to facilitate the incorporation of certain key elements so that all recreational, cultural or sporting activities carried out by entities and associations in public spaces with the corresponding municipal authorisation comply with the principles of gender equality and contribute to the prevention of sexism, male chauvinism and LGBTI-phobia.

Therefore, the aim is to raise awareness among the population and, in particular, among sociallybased non-profit organisations about the need for this inclusive vision and the right to equal treatment and non-discrimination on grounds of sexual orientation, gender identity or gender expression.

In general terms, this new perspective should benefit everyone, as it should contribute to improving society and making it more democratic, culturally diverse and inclusive.

In more specific terms, this initiative aims to raise awareness among organisations and associations requesting permits for events in public spaces of the importance of complying with Catalan Law 17/2015, on effective equality between men and women, and the Municipal Regulation for Gender Equality of Terrassa City Council.

How does this policy work? Entities requesting permits for cultural, sporting and recreational events in public spaces must provide information on how gender mainstreaming is integrated into their institution and information on the proposed activity.

Regarding the former, applicant organisations must indicate whether they have their own protocol to prevent and act against sexual harassment, harassment based on gender, sexual orientation, gender identity or gender expression. In case they do not have their own protocol, the organisations are asked to sign the City Council's protocol and to ensure its implementation throughout the activity. Subscribing to this protocol will be a necessary condition for the granting of the requested permit. Entities must also indicate whether the entity

#### **CULTURAL RIGHTS: GENDER PERSPECTIVE**



Photograph: Anna Taratiel

incorporates gender equality into its statutes, objectives and/or organisational structure.

In respect of the latter, organisations must indicate whether the proposed activity incorporates gender equality principles. For example, if specific objectives related to combating gender stereotypes or promoting egalitarian values are incorporated into the activity and/or the contributions of women and other groups made invisible because of gender or sexual orientation are particularly highlighted, and/or if communications (written, oral, visual and digital) linked to the activity and the activity itself follow the Gender Perspective Stylebookincluding recommendations for communications with an LGBTI perspective—promoted by Terrassa City Council.

The implementation of this policy will facilitate the regular collection of specific indicators that will allow for the necessary adjustments to be made to cultural policies, especially those referring to gender equality. It will also facilitate the achievement of Sustainable Development Goal 5 of the Sustainable Development Goals (SDGs): achieve gender equality and empower all women and girls.



## DECENTRALISATION **3** OF CULTURAL ACTIVITY

Rapporteur: Araceli Antón



Photographs: Cecília Coca

The score given to Terrassa in the area of Culture, Urban Planning and Public Space during the selfassessment phase (2016), although it was above the average given by the global panel, was one of the lowest scores for the other nine themes analysed. The results were mixed: for three of the twelve actions analysed, the city was at an 'advanced level'; for six, at a 'developing level'; and for the other three, at an 'embryonic level'.

According to the assessment made at the time, the city demonstrated significant experience in the use of public space for cultural uses, although there were also aspects that could be

strengthened. For example, it was advisable to reflect on the decentralisation of cultural life, among others, in terms of the cultural role of civic centres or the improvement of accessibility to certain neighbourhoods of the city to encourage participation in the cultural activities that took place.

It is precisely along these lines of decentralising cultural life that the Culture in Civic Facilities campaign has been developed in recent years, involving cross-cutting work between Culture specialists (both local and territorial, as well as sectorial), those responsible for the Library Network and those responsible for Civic Facilities. This is a pilot measure that aims to improve the way the network of community facilities functions, proposing a series of changes and adjustments to the Civic Facilities Plan (PEC). This Plan has been drawn up with the aim of reviewing the criteria established in its operating dynamics, with a view to optimising resources and enabling greater visibility in the territory, to promote culture and education, to welcome social and multigenerational diversity and to develop strategies that promote social community development.

One of the most important functions of the Civic Facilities is to facilitate citizens' access to culture, offering programmes, providing resources, creating spaces, stimulating initiatives and maintaining a sense of continuity that other forms of action do not have.

The changes proposed in relation to the network of civic facilities involve strengthening the presence of cultural programmes: the programmes of the Library Network and those of all the departments of the Culture Service in Civic Facilities, as well as the possibility of relocating and supplying infrastructural elements or other technical materials between the different Civic Facilities in order to increase their versatility.

The main objectives of Terrassa City Council are to increase and fully adjust the programming to



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### **DECENTRALISATION OF CULTURAL ACTIVITY**

the objectives of the PEC as well as to improve the operational quality of the network, optimising resources and streamlining uses. The Culture Service, for its part, aims to improve the efficiency of projects and actions, reducing the duplication and saturation of cultural programmes as well as providing space to accommodate cultural proposals from local agents and organisations. review the criteria established in its operating dynamics with a view to optimising resources and enabling greater visibility in the territory, implementing strategies that foster the comprehensive development of people and social cohesion by promoting culture and education and embracing cultural diversity.



Photographs: Cecília Coca

The current governance model of Civic Facilities still does not allow for the comprehensive development of this pilot measure. However, the Civic Facilities Plan emphasises a willingness to

\* Data extracted from the Terrassa Pilot City Report (page 13).



### **4 RELATIONS BETWEEN CULTURE AND EDUCATION**

Rapporteur: Araceli Antón



Photograph: Terrassa's Casa de la Música

During the self-assessment exercise the relationship between culture and education received a significantly higher score than the average from the overall panel.

However, as a result of this self-assessment analysis, aspects such as the lack of a platform

or network of agents intervening in the fields of culture and education, or the presence of cultural actions and the promotion of creativity in business environments, associations and other places of learning, were considered in the development phase.

As part of the strategy of the 2019–2023 mandate, the City Council is committed to working to reduce inequalities between neighbourhoods in fundamental areas such as housing, public space, education, health and the creation of conditions to improve economic activity. In this context, the aim is to reduce social and territorial inequalities, promoting actions that improve the quality of life for citizens.

In terms of proposals for improving the relationship between culture and education, there was a need to increase dialogue between agents in these areas through the Municipal School Council and the Culture Council, among others, as well as to encourage student visits to the city's cultural facilities and activities, and to promote teacher exchanges and strengthen the audiovisual education on offer at the Audiovisual Park of Catalonia.

Also with the aim of highlighting and strengthening the connections between culture and education, creating the CEC-Terrassa brand was proposed. The acronym stands for Connections Education Culture, as its purpose is to group together and give visibility to all the actions already being carried out in these two areas and to explore others that may be created. Setting up a new Culture Council bureau focusing on this area was also proposed, with the mission, among others, of drawing up a mapping document of the various connections between education and culture. It would be necessary, in any case, to guarantee, in this new roundtable, the presence not only of cultural agents but also of the formal and nonformal education sector, which is key to ensuring the full development of work in this field.

Terrassa has not yet launched the global project Culture Education Connections, although it has maintained actions that are already underway, such as the [TERRAoasi] Art and Education Lab project, a clear benchmark of good practice. Created jointly in 2016 by Municipal Education Services, the Culture Service and the Youth Service, it combines students, cultural institutions, artists and territory in a cross-cutting manner, with the aim of working, by means of the contemporary visual arts, on social cohesion, sense of belonging and diversity in public schools in Terrassa classified as highly complex. The Audiovisual Park of Catalonia has also launched projects linking culture and education. These are mentioned below.

Other measures have recently been set in motion seeking to strengthen links between culture and education, such as Rock'in for secondary education, which seeks to promote music education in secondary schools through teaching modern music, harnessing the possibilities of new technologies. This is in addition to the Xamfrà project for social inclusion based on nonformal music teaching (percussion and voice), the visual arts, dance and theatre in culturally and economically underprivileged neighbourhoods, and the Vozes project, for music teaching based on the classical repertoire/orchestral and choral training at recreational centres and/or at various AMPAs for orchestra training.



Photograph: offered by the Audiovisual Park of Catalonia

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### **5 TERRASSA CITY 0F FILM 2017-2021**

Author: Pietat Hernández and Jordi Hernández



Photograph: offered by the Audiovisual Park of Catalonia

Sharing the objectives of the Agenda 21 for Culture, in 2017 the Audio-visual Committee presented its candidacy for the UNESCO Creative Cities Network in the film category. Since then, we have been on a four-year journey, the last two of which have been marked by the pandemic, dedicated fundamentally to 'creating and developing complicities'.

Two objectives were defined as part of the Pilot Cities for Culture project.

The first: 'To constitute a space for meeting and two-way exchange between different local

audio-visual agents and the Administration which, among other things, helps to promote specific projects, such as the candidacy for the UNESCO Creative Cities Network, through which Terrassa would like to be recognised by the organisation as a City of Film', an objective that we fully achieved. This, however, is also a starting point for projecting Terrassa's cinematographic identity.

The second objective was 'To deepen the in situ relationship between film and the productions that take place in Terrassa and citizens'. In this sense, spaces in the city that appear in scenes from well-known films were identified, routes around film locations were established, and educational seasons in libraries based on a selection of film titles shot in Terrassa were organised.

Also proposed was the possibility of programming, in the summer of 2018, a mini-season of openair film screenings in neighbourhoods, which could end with a screening at the end of July at the Audiovisual Park of Catalonia. This second objective has been far exceeded. The city's libraries feature projects that encourage projects linked to tourism, such as the Film Route, have remained pending post-COVID resumption.

Indeed, the Audio-visual Committee has become the body that recognises and acts as a meeting point for the different actions that are promoted. Together we have achieved designation as a Creative City, we have organised three editions of Film Week in order to disseminate the importance of film and audio-visuals as a form of heritage and we have revived the international One Shot competition, organised by the historical cultural entity Coro Vell.



Photograph: offered by the Audiovisual Park of Catalonia

cinematographic vocations and the city boasts local film seasons, such as the Gaudí Seasons in local neighbourhoods. Moreover, we have created a programme of activities for disseminating film in each of the artistic languages: Fred Festival, Rewind Films, Cinema and Castles, Summer of Cinema and Sex Education Film Festival. Other The pandemic has not allowed people to meet, but this has not been reason enough to halt the project. In the past year, efforts have focused on strengthening natural links in each of the fields in which culture and audio-visuals become the city's driving force, on a local, national and international scale. We have sought alliances with the education sector through initiatives such as the 360° Education Project for Audio-visual Literacy and TRS Fem Cine, the latter aimed at both teachers and students. We have strengthened links with economic and governmental organisations through the Audio-visual HUB Project of Catalonia, strengthening affinities with innovation (drafting of the Strategic Plan for the Strengthening of the Audio-visual Industry and Miradas), with local entrepreneurial agents (Action Plan for the Promotion of Film and Audio-visuals), with universities in order to outline knowledge audio-visual literacy projects, through which we want to contribute elements of progress and critical thinking.

Terrassa, with its commitment to audio-visual projects such as the Audiovisual Park of Catalonia (PAC) and Terrassa City of Film, has created strong links between the audio-visual sector and industry, innovation, citizenship, projection and internationalisation. All of this is also fully in line with the Sustainable Development Goals of the UN-Agenda 2030. We believe that the construction of strong foundations to build the



Photograph: offered by the Audiovisual Park of Catalonia

transfer projects, with related cities at national and international level in order to work jointly. The Network of Creative Cities of Spain promotes joint debate between creative disciplines and cities through the Preventive Creativity Season, and in the international sphere we are beginning to coordinate the international network of creative film cities to promote joint work in economic, social and cultural future depends on film and audio-visuals, which must become a central element in the sustainable development of the city.



### **6** OTHER PERSPECTIVES AND ASSESSMENTS

Elixir Poètic Association Gabriel Verderi



Photograph: Paulo Cacais

The Elixir Poètic Association considered it a great opportunity to participate in Terrassa Pilot City, as it opened the door to cross-cutting communication between services, agents and organisations, setting the promotion of culture as an objective. In our case, we have continued to apply and expand upon some of the issues that were discussed during the working groups, above all, in terms of gender issues, inclusion of diverse capacities and sustainability.

In respect to gender issues we have programmed more female authors and we have also given a voice to all sexual orientations. In terms of inclusion, we continue to offer our entire programme with sign language and audio description whenever necessary. In terms of sustainability, we are going to great lengths to be sustainable also in terms of technical resources, creating multiple programming in specific venues that make it possible for our events not to entail extra technical, human and economic costs.

We have also joined forces with other local organisations and companies to create networks across the city. We look forward to a cooperative future with the European network in order to give a voice to poetry and art in Catalan on a European scale.

#### Elixir Poètic Association

Measures related to culture, urban planning and public space are proposals that have very specific impact, providing Terrassa with municipal facilities for artistic creation, a network of exhibition spaces and activities that bring art to public spaces.

Furthermore, it is necessary to continue supporting projects that link art, creation and education with primary and secondary schools in the city, with special attention given to centres with complex circumstances. This is a very interesting way of bringing the educational community more in touch with contemporary artists and artistic languages, with proposals that involve people and the local area. In this sense, it is necessary to continue to commit to transversal involvement between the city's municipal services and to provide existing projects with the necessary resources. Finally, another of our city's assets is the Art Museum and its collection of contemporary art. Said heritage requires a space with an identity in order to showcase it and to be a catalyst for proposals linking contemporary art and education once again.

Talking about culture and public space implies intersection and interaction. The streets and squares of the city have to be active places with a dynamic flow that allows art, artists and pedestrians to converge. This is why a map needs to be drawn up where multicultural and multidisciplinary artistic actions appear to generate interest and arouse concern. We need to explore ways of formalising places where artistic activities are developed that go beyond an epidermal conception of aesthetics and beautification. We need to create circumstances that make more fluid contact between citizens and artistic languages possible, especially those that are committed to creation. We need to make sure that the creative impulses of young people have spaces where they can become visible and that they have the opportunity for their ideas to motivate and surprise citizens. Proposals centred on this type of art need special attention: they are not part of the commercial circuit, but they do have the virtue of representing the concerns, the despairs and the desires of an emerging society.

Finally, in order to strengthen the relationship between the visual arts, citizenship and public space, one interesting option is to organise an event linking artists, city and entities, with a multidisciplinary programme of activities based on the visual arts. This event could become an annual benchmark that achieves a sense of coexistence between art, expression, creation and education.

The issues identified by the Administration bear a willingness to initiate lines of work that point in this direction. Proposals must respond to a specific direction, with the necessary resources, and with a strong design they must strengthen the foundations for establishing programmes to be developed in the short, medium and long term.

#### Gabriel Verderi




## 7 ACTIONS 2020: CULTURE IN TERRASSA IN THE FACE OF COVID-19

Author: Manuel Fuster and Imma Vilches Rapporteur: Araceli Antón



Terrassa is the third most-populated city in Catalonia. It is home to a professional and semi-professional cultural sector and a highly qualified and specialised tertiary sector that permeates widely through local society. The current COVID-19 situation has affected the entire cultural system, causing the suspension of programming, loss of audiences, and the transfer of a large amount of activity to the digital sector, as well as substantial emotional effects, leading to new observations on the importance and the need for culture in cities.

The health crisis initially led to the full closure of cultural facilities, including libraries, museums,

Photograph: Terrassa City Council

archives, theatres, auditoriums and exhibition halls, as well as the suspension of regular programming, seasons, musical performances and popular and traditional cultural activities, leaving the Culture Service with the task of rescheduling all planned activities for a later date while maintaining permanent contact with the sector's agents.

Widespread use of the internet and social media, due to social distancing measures for both the public and different agents, has led the City Council's Culture Service to develop communication strategies that enable it to maintain this daily, permanent relationship, through numerous contributions to its own publications and those of third parties, enabling the sector to continue offering a dynamic range of cultural options.

Generating relationships of trust is the main challenge, since it is these relationships, based on complicity and the healthy expression of interest in improving culture in the city, that make it possible to maintain a strong and established cultural sector. The main need is to be able to offer new, safe spaces for developing culture, indicating to the different cultural sectors that a large part of the activity will be recovered. Cultural sectors appeal to public services that their commitment to financial and technical support is maintained. They demand answers that must come with a sense of security, shared complicity and the will to keep the city's cultural activity alive.

In order to tackle the crisis that the pandemic has caused in the local cultural sector, Terrassa City Council prioritised the reprogramming of the maximum number of affected activities, giving preference to local talent, artists and cultural industries in the Fem Estiu 2020 edition. This became a programme through which, between the months of June and September, it was possible to reach all the city's neighbourhoods with a wider, richer and more varied range of options than ever before. In this way, the aim was to decentralise the range of cultural activities offered, with special emphasis on activities in the local area and community dynamisation. One of the objectives was to promote cultural diversity and plurality as a response to the demographic reality of Terrassa and to facilitate the participation of professional artists, associations and cultural agents from the city in the implementation of a local cultural programme.

The Fem Estiu 2020 edition presented some substantial changes compared to previous years. On the one hand, as a public health measure against the effects of COVID-19: joint work was carried out in a very coordinated and close manner with Risk Prevention, Civil Protection and Maintenance and Heritage, choosing venues that offered complete control of capacity, such as libraries, other facilities belonging to the Culture Service, enclosed courtyards, school playgrounds, summer centres and sports courts.

Work was also carried out in a cross-cutting manner and in collaboration with other municipal services, such as Education, Youth and Leisure, Social Services, Sports and Civic Facilities. On the other hand, the programming brought together, under the same project, the cultural proposals of all the departments of the Culture Service. The



Photograph: Terrassa City Council

result was the programming of 184 events, with the attendance of 4,554 people and an average occupancy rate of 72%.

On the other hand, and in view of the needs arising from this new context, Terrassa City Council decided to act and make specific measures available to the different professional sectors in the form of financial aid, known as TERRASSA CREA. The aim of these grants is to promote research and the production of contemporary artistic practices, since it is considered that a city's wealth begins with its capacity to seek out and attract talent and to stimulate artistic creativity and innovation.

Therefore, the Plenary Session of the City Council, in the session on 30 October 2020, approved the terms and conditions for the awarding of TERRASSA CREA grants by Terrassa City Council to support cultural projects linked to the fields of arts and thought. Terrassa City Council allocated 200,000 euros to these grants.

In order to be considered, all submitted projects must respect and observe the principles of:

- > Gender perspective
- Accessibility in terms of socio-economic capabilities, diverse backgrounds and capacities
- > Sustainability

On the other hand, the activities or projects to be subsidised must promote activities of public or social interest aimed at:

- > Improving the city's social cohesion and inclusion.
- > Promoting social and cultural values and new forms of participation.
- > Improving channels for citizen participation.
- > Enabling the quantitative or qualitative cultural growth of the city.
- > Promoting an intercultural and diverse city.
- > Contributing to ensuring the quality of health in the city.
- Promoting, defending and guaranteeing citizenship rights.

- > Promoting a sustainable city.
- Promoting, defending and guaranteeing equality by combating inequalities based on gender, social class, age, nationality and/ or ethnic origin, religion, functional diversity, sexual orientation and gender identity, among others.

The results of the first TERRASSA CREA 2021 call for submissions were as follows:

- >67 projects submitted
- >28 subsidised projects

### Percentage of projects supported by area:

Visual Arts	35,71%
Performing arts	32,14%
Music	25,00%
Other (digital arts and literature)	7,14%

### Financial allocation and percentage by area:

Visual Arts	83.400€ /// 41,70%
Music	55.250€ /// 27,63%
Performing arts	54.850€ /// 27,43%
Other (digital arts and literature)	6.500€/// 3,25%



# CONCLUSIONS



# **8** BALANCE SHEET AND FUTURE PROSPECTS

Author: Manuel Fuster and Imma Vilches



Culture must be unquestionably protected and promoted. Cultural diversity is a source of creativity and innovation, a condition for the achievement of social inclusion and participation. It is indispensable for growth and peace, a roadmap for sustainable development.

It is therefore essential to conceive of cultural diversity as an engine of transformation that generates a new model of globalisation, an interconnected diversity that makes new forms of relationship between the local and the global possible.

Creating a favourable environment for artists, cultural professionals and citizens to create, produce, distribute and disseminate their expressions must therefore be a prime

Photograph: Terrassa City Council

objective. To achieve this milestone, the creation of networks of cooperation and self-knowledge, both globally and locally, is essential.

Culture can and must foster sustainable development, promote creativity and innovation in pursuit of inclusive, equitable and sustainable growth, paying special attention to the most endangered cultural expressions, as well as ensuring full social cohesion and, especially, improving the status of women and the most disadvantaged sectors of society.

Terrassa has a significant track record in terms of the contribution of culture to sustainable development, especially visible in areas such as the governance of culture, heritage policies, diversity and creativity, and the links between culture and



Photograph: Terrassa City Council

social cohesion, and also supports significant cross-cutting themes, such as international connections, through participation in numerous European and global networks and projects.

Participation in the Pilot Cities programme has served to consolidate some actions in this area and to make progress in others, such as the links between culture and gender and attention to diverse capacities.

Likewise, relevant areas have been identified from the perspective of the relationship between culture and sustainable development that require more continuous work in the medium term, such as the transversal work of education and culture agents with a view to defining joint actions, expanding the decentralised range of cultural activities offered at local facilities and strengthening the link between culture and the economy. The crisis caused by the health emergency resulting from COVID-19 has put the true effectiveness of cultural policies to the test, triggering an unprecedented challenge. The world of culture, weakened over the years, has suffered the brutal effects of the pandemic, such as lockdowns, restrictions and loss of cultural momentum, among other things.

During the first few months of the pandemic, radical changes had to be made to the traditional model of cultural support and promotion. Faced with a general public that has always provided live culture with decisive and necessary weight, the ultimate manifestation of personal and collective experience, new strategies had to be sought to maintain the link with our communities. It has been necessary, therefore, to look for new models, to incorporate new strategies, or strategies that have not been experimented with until now, due to the need to react, to make decisions quickly, so as not to distance ourselves from our audiences. Our way of communicating has changed, from the channels we use to the content we offer. Digital tools have been practically our only allies in maintaining contact with our audiences and looking to maintain and reinforce the feeling of community, of sector.

Thus, while many cultural sectors and actors were fading and often disappearing, public administrations had a duty to respond quickly, efficiently and effectively to protect them.

A rapid response from Terrassa City Council was essential, and this was the cornerstone of our initial actions:

Creating a package of grants, known as TERRASSA CREA, for creation and production, aimed at professional creators and those in the process of becoming professionals. This package complements the main grants in the field of culture, geared towards associations, organisations and popular culture.

- > Increase the percentage of the first grant payment from 70% to 80%.
- > Work to expedite the second payment of the 2019 grants and to ensure the approval of the 2020 grants is not delayed.
- > Maintain financial support for all cultural activities (main grants) by readapting them to the new, more restrictive situation resulting from the pandemic.
- > Re-programme all planned activities by including them in the performing arts, music and visual arts programmes, as we understand that the professional arts sector needs the support of the local administration.
- > Expand the Fem Estiu season in terms of days and shows to include professionals from the city's artistic and creative sectors.
- > Draft and approve new agreements, with fee waiver clauses, to support third sector organisations as well as the catering sector.
- > Exempt cultural entities and art schools in the city from fees for the use of the city's cultural facilities.

Without a doubt, the situation brought about by COVID-19 has transformed management and governance models, and this transformation must also be seen as an opportunity for local cultural policies.

We are convinced that the best instrument is participation and awareness-raising among civil society. We must encourage the creation of partnerships between public, private and nonprofit cultural bodies, including associations, cultural professionals, groups and communities.

Civil society must be invited to participate in the development and implementation of cultural policies.

Culture as something that maintains balance in the relationship between humanity, the economy and the natural environment is the new paradigm. It should be understood as a pillar of sustainability, a shared common good that allows free access to information and knowledge, that fights against social exclusion and that promotes the integral development of identities, people and the community.

Now it is time to face the future, in the wake of the pandemic, although the scars left by the health crisis still remain in the cultural sector.

The response to the pandemic must be geared towards strengthening participatory and collaborative environments; the capacities of creators and cultural industries must be enhanced. Creating and participating in international distribution and exchange networks will strengthen the cultural sector.

We must look to the future with the knowledge that we now have the opportunity to rethink, rework and rebuild local cultural policies and finally make culture the fourth pillar of sustainable development.





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