

REVIEW OF TERRASSA'S CULTURE 21: ACTIONS SELF-ASSESSMENT

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culture 21

Agenda 21 for culture

Under the auspices of its participation in the “European Pilot Cities” programme of Agenda 21 for culture from 2015-2017, the city of Terrassa carried out a self-assessment exercise on its cultural and sustainable development policies on the 30th of May and 1st of June, 2016. This project was based upon the [Culture 21 Actions](#) document approved by the United Cities and Local Governments Committee on Culture in 2015. It allowed cities all over the world to examine their strengths and weaknesses with regard to these policies, based on common guidelines. Furthermore, the exercise compared the evaluation of each city with those opinions taken from a panel of experts, which in mid-2015 assessed the status of elements from Culture 21 Actions on a global level.

The Self-Assessment exercise that Terrassa carried out was the primary activity of the initial workshop in the European Pilot Cities programme. It formed a basis on which to design the work programme that, between 2016 and 2017, will allow the city to address some of its noted weaknesses and deepen its strengths. As proposed by the European Pilot Cities Terms of Reference, the initial workshop saw the participation of a diverse group of participants, including representatives from specific departments of local government and civil society. Appendix 1 contains the complete list of participants. During the workshop, participants assessed the current situation in Terrassa with regard to the nine “Commitments” or subject areas that make up Culture 21 Actions.

This document, known as “Radar 1”, was drafted by Jordi Baltà, an expert appointed by the UCLG Committee on Culture and Culture Action Europe to work together with Terrassa throughout the European Pilot Cities programme. Information collected by the City Council of Terrassa, which coordinates the project at a local level, was taken into account in drafting the document. It synthesises and analyses the assessments made by the workshop’s participants. The report compares the results obtained by Terrassa with those of the 2015 Global Panel and identifies certain subjects that may warrant monitoring under the programme. Through a first draft, written between June and July of 2016, sent to the workshop’s participants, including guests who were invited to participate and those who were directly involved in the issues raised during debate, the final version of the report incorporates all feedback and was completed in November of 2016.

The results of the self-assessment exercise and the observations expressed in Radar 1 will contribute to the establishment of work programme that includes perspectives from a local level and from team of collaborators, as part of the Pilot Cities programme to be implemented between 2016 and 2017.

SELF
ASSESSMENT

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GENERAL OVERVIEW

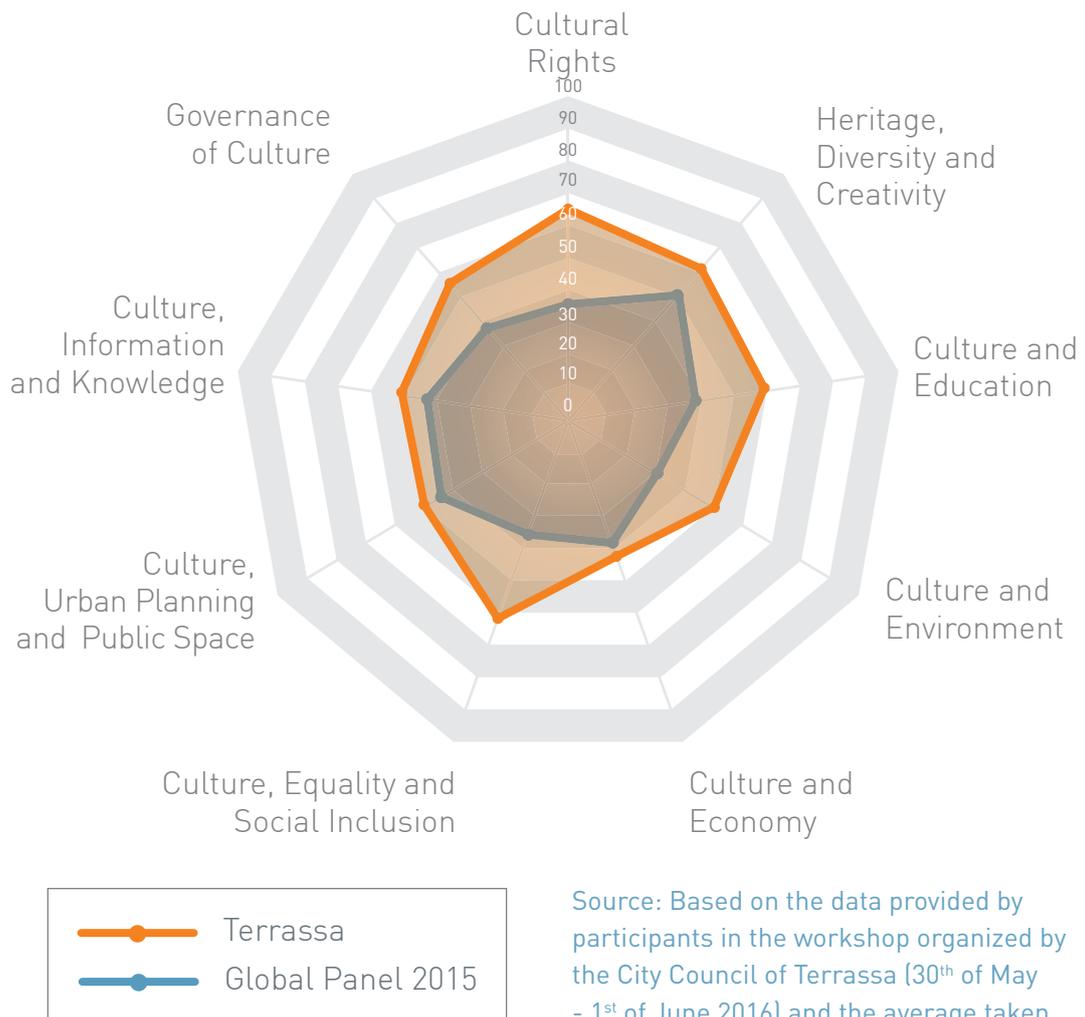
The results of the self-assessment exercise obtained in Terrassa put the city above a global average in all areas, but in varying proportions. In some cases, the city was significantly above the results of the Global Panel, while in other areas, the difference was very small.

The areas where Terrassa stood out the most were “Cultural Rights” (64/100, well above the global mean of 35/100), “Heritage, Diversity, and Creativity” (60/100, above the 50/100 of the Global Panel), “Culture, Equity, and Social Inclusion” (with a 62/100 as compared to the average of 35/100), “Culture and Education” (with 59/100, while the worldwide score was 38/100), “Culture and Environment” (50/100, over the global 30/100), and “Governance of Culture” (where Terrassa’s 55/100 was still much higher than the 37/100 average).

On the other hand, there were three areas where Terrassa’s scores were less significant: “Culture and Economy” (43/100 compared with a 38/100 worldwide), “Culture, Urban Planning, and Public Space” (49/100 against a 44/100 global average), and “Culture, Information, and Knowledge” (50/100, where the Global Panel scored 43/100).

As a whole, this indicates that the assessments made by the workshop’s participants placed Terrassa at an intermediate level for the majority of the areas analysed. The city did not receive very high marks in any particular aspect (its highest marks being in “Cultural Rights”, with 64/100), nor did it receive very low marks (the lowest being for “Culture and Economy” at 43/100). As a result, the diagram in figure 1 is significant as it appears to be circular with regard to Terrassa’s analysis and, as indicated, shows it to be above the Global Panel’s results in every area.

Figure 1 : Terrassa's Self Assessment and data from the Global Panel 2015



Source: Based on the data provided by participants in the workshop organized by the City Council of Terrassa (30th of May - 1st of June 2016) and the average taken from a panel of 34 experts from different regions around the world.

The following sections analyze, in detail, the information taken from the Terrassa self-assessment pertaining to each of the 21 Culture Actions commitments.



CULTURAL RIGHTS

As mentioned above, Terrassa's score in the area of "Cultural Rights" of 64/100, was notably higher than the global mean (35/100). This general assessment comes from a series of scores that put Terrassa at an "advanced stage" in five areas, and at a "development stage" in the other five.¹

Particularly noteworthy is the maximum score of 9, awarded for the local government's adoption of a reference text on cultural rights, freedoms, and responsibilities: the White Paper on Culture in Terrassa, published in February 2015, which would fulfil this role. Additionally, the city also scored quite highly, from 7 up to 9, for several other actions. This included the fact that cultural policies are explicitly based on cultural rights, that there are measures to facilitate citizen participation in priority setting and decision-making in terms of cultural policies (particularly through the Council for Culture and sectoral committees), the existence of programmes to encourage citizens' involvement in cultural practices and cultural creation, or the availability of policies and programmes to favour the participation of citizens in cultural entities.

In the other areas, the participants placed the city at an intermediate development stage. Those aspects requiring greater attention, scoring a 4, include a detailed analysis of existing obstacles to citizens' access and participation in cultural life, attention to a dimension of gender and the participation of women in cultural life, and the inclusion of cultural rights by associations working in the field of human rights. In other areas, the city received scores of 6, consistent with a higher level of "development". In this situation there could exist higher minimum standards to ensure basic cultural services and a greater care of more vulnerable persons or groups by cultural policies. This may include initiatives like the "Get to Know Culture" programme, neighbourhood plans, or actions carried out in the field of youth, which would respond to such a need.

¹ The tool used during the workshop, the Culture 21 Actions Self-assessment Guide, asks cities to provide a score between 1 (undeveloped action or at the embryonic stage) and 9 (action in full development) for each of the 100 actions that conforms to Culture 21 Actions, as well as to offer an indicative description in order to establish the cities' positions. For each action, a score between 1 and 3 corresponds to an "embryonic stage"; a score from 4 to 6 indicates a "development stage"; and an evaluation between 7 and 9 established the city at a "well developed stage". The percentage figures accompanying each of the areas of commitment from Agenda 21 Actions are derived from those scores between 1 and 9 issued to every action that has been analysed.



HERITAGE, DIVERSITY AND CREATIVITY

In this area, Terrassa's score of 60 places it quite clearly above the Global Panel average (50/100). As in the previous case, it is one of the highest marks for the nine commitments analysed by the city. This mark comes from the average of the twelve actions analysed, seven of which received scores consistent with an "advanced stage", while the rest are at a "development stage" (four areas) or at an "embryonic stage" (one area).

It is particularly necessary to highlight the fact that Terrassa was awarded an 8 in two of the areas analysed. The first was for the protection and promotion of linguistic diversity through support programmes for Catalan, including the availability of materials for languages such as Arabic. The other was for the presence of local productions in the city's cultural activities. The city received a 7 in five other actions. These included the existence of a cultural area in the town hall, the organisation of cultural activities that lend visibility to creative processes that promote meeting spaces for citizens, and policies and programmes linked to cultural excellence and a close proximity with citizens. The latter especially involves the "Culture in the Area" programme. Another action pertained to other parties that strengthen the diversity of cultural expression and interculturality. Some examples include the work of libraries and initiatives like the Culturassa Festival in the area of popular culture. Finally, the city also scored this way for those activities focused on the protection of tangible and intangible heritage.

In the areas where the city sits at an intermediate stage of development, with a 4 or 5 out of 9, it should be highlighted that there is a budget line for culture which participants considered to be insufficient. Also, there are spaces for cultural training, creation, and production. Notable examples include the youth creative laboratory BaumannLab, the music rehearsal rooms, and support for co-productions through the Terrassa Centre for the Performing Arts (CAET), as well as the TNT Festival. However, the proposal for "Creative facilities" has not yet been implemented, and there remains a need for more creative spaces. Another area with such scores relates to support policies for the arts and specific disciplines. While several measures are in place, they are not always sufficient. It was found that available training is not always accessible and that there is generally less support for disciplines such as visual arts. Lastly, policies related to scientific culture and its connections to the arts, local history, and



HERITAGE, DIVERSITY AND CREATIVITY

daily life were also at an intermediate stage. Here, there was a need to deepen work relating to the use of heritage, beyond simply its protection as an object].

Finally, there was one area where participants graded a 2 to Terrassa, placing the city at an “embryonic stage”. This was for the existence of international cultural cooperation programmes and programmes focused on the diversity of the cultural expressions.

Along with the aforementioned experiences, of those activities considered significant initiatives for Terrassa in terms of heritage, diversity, and creativity, are the “Sons del Temps” (Sounds of Time) which links music with history, the protection of Romanesque heritage, the increasing self-organisation of artists in their own spaces, or artist residencies by the “Tub d’Assaig” Circus Association .

Additionally, over the course of the debate, some interesting lines of thought emerged. One, for example, was the perspective that a significant presence of local creations in cultural activities would not necessarily be the result of a political will or a programmatic approach. Instead, the result would in some way be that of the present level of resources and undemanding market in some aspects. Another idea was the fact that the transversality of cultural policies with other areas of local government remained limited. Similarly, there was a marked need for more spaces that support creativity and a need to rethink the role of civic centres as spaces of close cultural participation. Lastly, in the area of heritage, it was noted that interpretation tasks and their diffusion require deepening, in addition to establishing a greater presence for the city’s modernist legacy.



CULTURE AND EDUCATION

With regard to the relationship between culture and education, again Terrassa's score (59/100) placed it significantly above the Global Panel average (38/100). As in the previous examples, this reflects an "advanced" (in five of the analysed areas), or "development" stage (in the remaining five areas).

The aspects scored the highest by the participants, with scores of 7 out of 9, pertain to a number of areas. First was the consideration of cultural resources in educational and training strategies. This gave high-school students the option to specialise in artistic studies, and some optional subjects with cultural content in secondary education centres, including collaboration of CAET with the IES Viladecavalls and IES Torre del Palau schools. Another aspect was the approval of a local strategy that links educational and cultural policies, namely through the City Educational Plan and the White Paper on Culture. Also, there are educational activities offered by the cultural entities of the city, such as Amics de les Arts (band), Tub d'Assaig (circus association), the Ateneu Candela social centre, Juventudes Musicales (Young Musicians), or the Cultural Centre. Another aspect warranting high scores was the existence of specific levels of accessible artistic education. Despite varying according to discipline, the quality was very high for photography and audiovisual communication. This was thanks to, among others, ESCAC (Cinema & Audiovisual School of Catalonia) and the Parc Audiovisual de Catalunya (Catalonia Audiovisual Centre). Here it was also noteworthy for the School of Art and Design as well as the Municipal School of Music—the Professional Conservatory of Terrassa. Both have a wide range of affordable education, (above all in the Conservatory's classical music area) and significant external activity, collaborating with other entities. On the other hand, there were some instances highlighting problems of visibility and affordability. Finally, another area that scored well was that of specialised training in management and cultural policies at a metropolitan rather than local level. These are courses offered by universities, the City Council, and the Catalan Government's Department of Culture.

As mentioned above, the participants gave marks of 4 or 5 to some actions in this category. This was the case for the existence of a platform or network of actors involved in the field of culture and education. It also applied to information available on cultural events and cultural education activities. Participants expressed concern that information did not reach citizens sufficiently. Such scores also reflected the inclusion of values related to intercultural dialogue, diversity, creativity, or heritage in education curricula. Participants graded this way for the presence of cultural actions and creative training in business and associative environments, as well as apprenticeship places. Finally, these lower scores were for the presence of cultural rights in education.



CULTURE AND EDUCATION

In addition to the aforementioned experiences, important examples arose during the debate, such as work training carried out by the Municipal Department of Youth Affairs through BaumannLab and the “ICT Partnership” of the municipal library network, part of “Service-Learning” (ApS). As for the suggested improvements, there was a need to increase dialogue between actors in the fields of education and culture through the Municipal School Council and the Council for Culture, among others. There was also a need to encourage students to visit to the city’s cultural facilities and engage in cultural activities. It is also vital to promote teacher exchange programmes. Finally there is a requirement for strengthening education in the area of audiovisual at the Catalonia Audiovisual Centre.



CULTURE AND ENVIRONMENT

Here, Terrassa obtained a 50/100 given its average grades relating to the link between culture and environment. However, in every example the city placed notably higher than the results of the 2015 Global Panel (30/100). This score is the result of rather varied evaluations. With respect to the ten actions that were assessed, Terrassa is at an advanced stage in three, an intermediate stage in four, and an embryonic stage in the other three.

The highest marks of 7 or 8 were awarded for recognising gastronomy as an element of local culture, with activities that included gastronomy in the Town Festival, “modern menus”, wine pairings, and jazz, among others. The city was also lauded for adopting measures that favour citizens’ sustainable use of public spaces, such as urban gardens, using indigenous plants in parks, the FUPAR Foundation’s work in gardening, and many others. Finally, the city’s highest marks were also for its recognition of cultural interest in natural spaces, involving programmes like those carried out in the Vallparadís Park, Can Bon Vilar, or the Coll d’Estenalles outdoor areas.

According to participants, there were a number of areas where Terrassa scored in the intermediate “development” stage. They are: the inclusion of cultural factors in local environmental strategies, coordination among the City Council’s cultural and environmental services, and the integration of history and culture into promotion actions for sustainable production and consumption. The latter includes important actions such as the promotion of regional (“0 Km”) products such as wine, chickpeas, cheese, or craft beers by the Gremio de Restauración (“Catering Guild”). The last area at an intermediate stage pertains to established programs for preserving and diffusing traditional knowledge and practices that favour the sustainable use of natural resources. For example, this is through the revival of farming practices in the “Green Belt”, the preservation of memory connected with the ecosystem, or through the revival of botanical varieties by the Sant Galderic Foundation of Terrassa. Lastly, participants graded a 2 or 3 in three areas. They were: the specific connection between culture and environmental sustainability in local cultural policies, cultural organisations’ involvement in evaluation exercises of environmental impact and awareness, and the existence of networks fostering connections between cultural and environmental actors.

Apart from these examples, some other important issues were raised during the debate. They included the traditional route of the monks’ path, trails around the town of Les Fonts, the organisation of concerts in the Vallparadís Park and in the St Llorenç del Munt Natural Park, or the arlliBRE project which encourages book exchanges in places damaged by the December 2014 storm. As discussed, some activities to be promoted in the future may include a catalogue of the city’s sustainable businesses, and encouraging a greater knowledge of local products.



CULTURE AND ECONOMY

As indicated, the relationship between culture and economy is the area in which Terrassa received its lowest scores in the self-assessment of 43/100. Although slight, this was still above the Global Panel average (38/100). Terrassa's score was the result of a combination of a number of quite unequal marks. In three of the twelve actions examined, the city was at an advanced stage, while five were at an intermediate stage, and the remaining four were at an embryonic stage.

Those that scored the highest emphasised the inclusion of cultural sectors in local economic development strategies, particularly with regard to audiovisual and multimedia technologies. This was due to important institutions such as the Cinema & Audiovisual School of Catalonia (ESCAC), the Catalonia Audiovisual Centre, or the Image Processing and Multimedia Technology Centre (CITM) of the Polytechnic University of Catalonia (UPC), and the business environments that accompany these. Such marks were also the result of the presence of specialised training for copyright and new economic production and distribution models, as well as for the recognition of culture in the promotion of sustainable tourism models with the programmes such as the Industrial Tourism Network or the Modernist Fair.

There were a number of areas where the city was placed at an intermediate stage such as the analysis of culture's economic impacts. Currently, there are only isolated analyses in this field. Another area was that of guarantees for proper working conditions and compensation for artists and culture professionals. Intermediate scores were also awarded for the inclusion of culturally related skills in labour integration programmes. There are some ESAC activities and training courses in fields like carpentry for stage design. Also reflected in these marks was the existence of specific financing mechanisms for cultural projects geared towards the commercial sector. While some mechanisms are in place, this is more for Catalan than local programmes, and less accessible for emerging initiatives. In addition to these areas, there was an intermediate level of recognition for the value of maintaining traditional occupations such as private endeavours into traditional textile production.

Finally, there were a few sectors where the city was considered at a less developed stage. First related to the municipal government's promotion of crowdfunding campaigns and cultural volunteering. Next was the collaboration between businesses and cultural actors in transfer processes of innovation and creativity. Another area pertained to the inclusion of culture in corporate social responsibility programmes. Lastly, low scores were also given to Terrassa for the involvement of local business organisations in cultural programmes. However, there are some individual examples of this such as the Terrassa Trade Centre in the Modernist Fair and in other events.



CULTURE AND ECONOMY

Although some good initiatives do exist, the workshop participants believed it was necessary to strengthen the dialogue between culture and economy while developing more active policies that link both sectors. The city boasts very important cultural endeavours, such as TNT, the Jazz Festival, and the Catalonia Audiovisual Centre, among others, whose measurable economic impact is in line with what is being achieved through the Modernist Fair. This could also contribute to increasing understanding, sustainability, and policies involved in linking culture and the economy.



CULTURE, EQUALITY AND SOCIAL INCLUSION

In this area, Terrassa's score (62/100) is quite notably above the global mean (35/100). In this case, marks awarded by participants were divided between an advanced stage (in five actions) and developed stage (in the other seven).

The aspects where Terrassa was considered to be at a more developed stage included: accessibility of cultural facilities and services as outlined under the Accessibility Plan implemented by the City Council, and the analysis of factors causing vulnerability in certain communities. Terrassa also scored highly for the existence of programmes which promote intergenerational cooperation. The latter involves activities by both the City Council's Seniors Centre and city libraries or the TNT Festival. In addition to these, there are cultural innovation programmes geared towards youth (BaumannLab, etc.). There were also activities promoting cultural and intercultural diversity in civil society, such as the Intercultural Exhibition, the Ateneu Candela social centre activities, and the Soup Festival, among others.

At the same time, the remaining initiatives were at an intermediate stage of development. Included here is the city's analysis of the relationship between wellbeing, health, and active cultural participation. There is an inherent recognition of this relationship in place but no regular analysis of it. These marks also reflected the training programs to educate professionals and institutions in the social sphere on the importance of cultural factors that can impede access to basic services. For example, there is training in interculturality. Another intermediate stage area was the incorporation of cultural aspects into strategies in the social sphere (health, employment, wellbeing, and social inclusion) like a dimension for tackling all forms of discrimination. Participants also graded this way for the city's recognition of cultural factors in local strategies for conflict resolution. Furthermore, this represented the adoption of means for promoting women's participation in cultural life. In this regard, CAET has adhered to the "They Create" programme, yet in general it is apparent that improvements must be made in this area. Next was the involvement of cultural entities in programmes for underprivileged groups and neighbourhoods. Some funding exists which increasingly aims to engage in this area through initiatives like the Circus Festival in La Maurina, Terrassa Street Art, or expansion of the poetry series "The Elixir" in neighbourhoods. Finally, these marks reflected the existence of platforms or networks by groups working on establishing a connection between culture and social action, including the Tub d'Assaig, Ateneu Candela, and pop culture groups, among others.

The most noteworthy experiences in this area are the library programmes and the inclusion of cultural activities in neighbourhood planning. Additionally, there was a marked consensus for the need to increase transversal dialogue among specific departments of local government focused on the relationship between culture, equity, and social inclusion.



CULTURE, URBAN PLANNING AND PUBLIC SPACE

Terrassa was given scores below 50% in this area, and it is one of the lowest across the nine subjects analysed (49/100). In spite of this, it remains slightly above the Global Panel average of 44/100. Terrassa's results were the result of a number of varied marks. In three of the twelve actions examined, the city was at an "advanced stage", while six were at a "development stage", and the remaining three were at an "embryonic stage".

Its highest marks of 8 points out of 9 correspond to the specific recognition of resources and cultural factors in local urban development plans, such as the General Plan which considers heritage protection, and to the local government's recognition of public space as a key resource in cultural interaction and participation. Participants noted that all large-scale activities like the Jazz Festival, the TNT Festival, the Modernist Festival, or the Town Festival are all held outside. In addition to these were: the adoption of means for promoting the role of culture in revitalising historic centres, and regional development plans, which the participants awarded a score of 9. Here they also included neighbourhood planning, revitalisation of the urban centre, or the restoration of the Teatro Principal, among others.

They graded a 6 for the recognition of the concept of "landscapes" in local policies. They allocated a 4 or 5 in the following areas. The first was for mechanisms used in evaluating cultural impact. Following this was the presence of an inventory on tangible and intangible cultural heritage as a basis for adequate protective mechanisms. Presently, the Special Heritage Plan of 1983 is in place, but is in need of updating. These grades also were for the planning of new cultural infrastructure, such as parts of a broad cultural ecosystem. There lacks a plan for cultural facilities, which the White Paper noted this as a necessity. This also reflected the lack of an index of spaces which offer an important symbolic function. More than a formal list, there is an inherent recognition of the importance of spaces like la Mola, the Vallparadís Park, the Seu d'Ègara (See of Ègara), the Masia Freixa, and the Parc of Sant Jordi as "common goods". Participants also graded this way for the promotion of citizen participation in urban planning and regional transformation processes. Some isolated activities have been carried out such as the renovations done on the Rambla or the Plaza Nova.

Finally, participants identified a number of areas at a lesser stage of development. They included the existence of programmes promoting the development and conservation of public art, the availability of established architectural guidelines to direct renovations on current buildings, the planning of new buildings and the use of traditional construction techniques. According to the participants, some contradictory measures were implemented in this area. Other areas of improvement were the consideration of access to cultural in urban transport and mobility policies. With regard to this, it was noted that



CULTURE, URBAN PLANNING AND PUBLIC SPACE

some neighbourhoods had accessibility issues, like public transportation and private vehicle access problems. This prevented a number of events from being held there. There was also a marked lack of visibility and physical indications for facilities.

Among the existing good practices in this area are the use of public space for developing cultural activities, the protection of a number of heritage properties, and the inclusion of culture in neighbourhood planning. Elements that still need to be addressed include indications and accessibility to certain cultural facilities through public transportation, as well as the promotion of a public art programme.



CULTURE, INFORMATION AND KNOWLEDGE

With regard to culture, information, and knowledge, the self-assessment exercise awarded Terrassa a 50/100. This was above the 2015 Global Panel score of 43/100. In this case, participants placed Terrassa at an “advanced” stage in only one out the eleven actions. The rest were predominantly classified at a developmental stage (eight), and, to a lesser extent, at an “embryonic” stage (two).

The only action that was awarded a 7 was for public or civil society mechanisms in their monitoring respect for fundamental freedoms, such as the freedom of expression (including artistic expression), the freedom of opinion, the freedom of information, respect for cultural diversity, and the right to privacy. The local ombudsman (“Síndica de Greuges”) is charged with this task.

Most accusations in this area received marked between 4 and 6. Participants awarded a 6 for a number of areas like legal safeguards for fundamental freedoms. Another was the existence of policies and programmes for digital creation, production, and distribution through volunteering, which favoured cultural democracy. Some examples included the BaumannLab, “open processes”, and the current “creative neighbourhoods” project. Also ranked at this level was the promotion of debates on information and knowledge by cultural organisations (the Amics de les Arts band, Ateneu Candela centre, etc.), the presence of training activities on the involvement of existing and emerging forms of cultural access and reproduction (in particular at the Metropolitan level), and on an occasional basis at the BaumannLab or the town hall. Lastly, these scores reflected the existing programmes that allow for cultural actors to participate in international cooperation networks. The European and International Relations Service has a warning system that informs specific municipal services of changes to financing programmes in the European Commission. There are also information mechanisms for activities of networks, and the city has become involved in some such as the Réseau Art Nouveau Network or other undertakings in association with the Catalonia Audiovisual Centre. However, there is a noticeable lack of human and economic resources to be able to make the most of these opportunities.

The participants graded a 4 for other areas including that of guaranteed access to free and pluralistic information on culture, as well as the attention paid to cultural diversity by local media. In fact, generally, local media’s attention on culture is limited except only for areas like visual arts where some attention exists through active blogs. This score was also for the city’s analysis of cultural-based processes and social innovation. This was mentioned in the White Paper and there are a number of training activities for co-creation, such as through the Terrassa Street Art programme.



CULTURE, INFORMATION AND KNOWLEDGE

Finally, there were two areas that were given the lowest marks. One was for existing research and analysis systems on cultural realities and their relationship to local development. The White Paper is an example of this. The other area was the analysis of obstacles impeding access to new technologies with a cultural objective.

Among the issues raised in this area, particularly noteworthy is the possible development of digital applications linked with public spaces or augmented reality in order to improve urban planning and the relationship between citizens and urban areas.



GOVERNANCE OF CULTURE

In this last subject area, the city was given a score 55/100, putting it well above the Global Panel average of 37/100. However, Terrassa's score was the result of a combination of a number of quite varied marks. In five of the eleven actions analysed, the city was at an advanced stage, while four were at an intermediate stage, and the remaining two were at an embryonic stage.

Areas that scored the highest, with a 7 out of 9 included the adoption of local cultural plans like the White Paper or cultural planning as a part of neighbourhood planning. The mark reflected the presence of participatory bodies with regard to cultural policies such as the Municipal Council for Culture as well as other committees focused on particular projects like the Modernist Fair, the Multicultural Exhibition, or the Town Festival. The score also extended to the promotion of citizen participation in the management of cultural facilities and activities. For example, popular festivals like the Cavalcade of Magi or Carnival as well as the Jazz Festival are managed by associations. Another well regarded area was the support for management practices of the local culture.

Actions that scored between 4 and 6 included the existence of a clear frameworks for the allocation of responsibilities across various levels of administration. This was awarded a 6, though there were differences in different disciplines. In visual arts or in performing arts there is a good level of collaboration with provincial or Catalan administrations. However, this is not the case for music. Additionally, in general there is no relation to state administration. This range of grades also reflected the implementation of policies based on Agenda 21 for culture and knowledge of the programme, itself, based on the perception that knowledge of it is still limited. Another area marked this way was the existence of a platform or network of active civil society groups like the Popular Culture Coordinator, the Andalusian Institutions, or the Terrassa City Choir. Furthermore, these marks represented the measures in place for strengthening the capacities of associative bodies.

Finally, participants scored a 2 or 3, respectively, for the incorporation of a perspective on gender by cultural organisations and institutions that receive public support, as well as for the accountability, transparency, and evaluation of the impact of cultural institutions.

There were suggested improvements made for the ease of creating a federation of civil society cultural organisations, across a number of sectors and disciplines.



CONCLUSIONS

Based on the results of the self-assessment exercise, and the information collected during the visits of the initial phase of the "Pilot City" programme in Terrassa, this section identifies the strengths of the city and suggests areas that could be expanded.

First, the city showed significant strengths in the following areas:

- » The presence of a solid, varied, and well-structured cultural system. In general, cultural facilities are suitable in terms of quantity and quality, cultural heritage has been properly maintained, and there is a range of civil society organizations in the field of culture that are active, qualified, and involved in the management of the city's key initiatives.
- » Terrassa has also stimulated significant debate, reflection, and planning in the cultural sector. This includes the White Paper on Culture, and a number of meeting spaces for cultural actors, both generally and for scheduled events and projects.
- » The city is also notable for making the most of its public spaces for cultural use, especially for celebrations and festivals. This is an element that could inspire other cities to carry out similar initiatives.
- » Together, the areas of "cultural rights", "heritage, diversity, and creativity", and "governance of culture" are those for which the city was most laudable. They affirm the existence of a solid framework for strict cultural policies, with a good impetus from the public sector and good participation by the voluntary sector. In any case, this also underscores the ease of strengthening economic resources, both public (the Municipal budget and possible contributions from other administrations) and private (involving the business community in the cultural sector, which can be allocated for culture).
- » There are a number of aspects that could be considered "good practices" and offer models for other cities. They include the White Paper on Culture, cultural use of public spaces, recovering and valuing heritage, as well as research and support activities for creation in visual and performing arts. The latter include the BauermannLab, research and dissemination in visual arts, the TNT Festival, and many others. Other actions are those related to close cultural participation, particularly those activities carried out under the "Culture in the Area" programme, and the act of establishing a strong presence in audiovisual media, with high quality facilities for training and production.

However, there were a number of areas where analysis showed the city could improve upon its adherence to the Pilot Cities programme. They included the following:

»»» The relationship between culture and economy: Terrassa's infrastructure and initiatives play a significant role in the local economy through direct, indirect and induced impacts on the city's image. These range from the ESCAC and the Catalonia Audiovisual Centre to the Modernist Fair, the TNT Festival, the Jazz Festival, and many more. Nonetheless, there seems to be a limited awareness around the links between culture and economy. It may be advisable to perform a study on the impacts of some initiatives or sectors, as part of a broader awareness-raising and framing strategy for ties between culture and economy. For example, the audiovisual media has a business environment that is either directly or indirectly related to the field. Furthermore, the possibility of promoting public, private, or mixed funding mechanisms to support emerging cultural projects could also be considered.

»»» A gender dimension in culture generated some of the most debate among participants throughout the self-assessment exercise. Generally, there is an acknowledged need to promote reflection in this area, yet less clarity with regard to its actual implications. Under the Pilot Cities programme, there must be a deeper consideration and promotion of specific activities in areas such as staff training and production. This is an area that is relevant for all cities, and where Terrassa could take on a leadership role.

»»» There are specific aspects of the relationship between culture, urban planning, and public space. As mentioned, while generally the marks in this area were lower, the city demonstrated significant experience in the utilisation of public space for cultural use. Again, some areas still require strengthening. In one way, it is important to encourage reflection upon the decentralisation of cultural life. This may be achieved by an improved role of culture in community centres where this could initially be implemented in one or two facilities as pilot projects. It may also extend to the improvement of accessibility for specific neighbourhoods within the city, in order for them to participate in cultural activities carried out there. Simultaneously, an ongoing strategy could be established to make public art more visible beyond isolated celebrations of it, highlighting the cultural significance of public space.

»»» Transversality of cultural policies is another crucial element. While it remains relatively solid within the framework of strict cultural policies, the self-assessment exercise underlined the fact that, in other policy areas like education, the environment, economy, and social issues, among others, transversality was limited. Around issues such as these, including cultural proximity, and gender, the Pilot Cities programmes may serve as a catalyst for transversal collaboration. Indeed, it may even include other areas that local groups consider important.

ANNEX 1: LIST OF PARTICIPANTS IN THE INITIAL WORKSHOP

NAME - SURNAME	POSITION
City and cultural sector of Terrassa	
Joan Chicón	Chief of Service European and International Relations Service y City Outreach, of the Terrassa City Council
Anna Farràs	International Relations representative of the Terrassa City Council
Jordi Flores	Councillor for culture of the Terrassa City Council
Laura Fusté	Youth programme representative of the Terrassa City Council
Maria Gental	Director of Libraries of the Terrassa City Council
Lidia Giménez	CAET Manager- Terrassa Centre for the Performing Arts
Jordi Hernández	Catalonia Audiovisual Centre
Santi Martínez	Education policy adviser
Susana Medina	Representative of the department of Culture of the Terrassa City Council (visual arts)
José Muñoz Llergo	Theatre Institute
Arturo Palomares	Representative of the department of Culture of the Terrassa City Council (music)
Ester Ramon	Sculptor
Gabriel Sicília	Technical assistant for CAET-Terrassa Centre for the Performing Arts
Joan Soler	Director of the Terrassa Historical Archives
Gabriel Verderi	Director of the School of Art
Imma Vilches	Representative of the department of Culture of the Terrassa City Council ("Culture in the Area")
Agenda 21 for culture Team	
Jordi Baltà	Expert in the "Pilot Cities" programme of Agenda 21 for culture
Carina Lopes	Associate of the United Cities and Local Governments (UCLG) Committee on Culture
Jordi Pascual	Coordinator for the UCLG Committee on Culture



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