

# GALWAY : ANALYSE DE L'AUTO-ÉVALUATION DE CULTURE 21: ACTIONS

MAI 2016



## culture 21

Agenda 21 de la culture

Ce document présente un aperçu des débats suscités par l'auto-évaluation de Culture 21 : Actions, conduite lors de la journée d'atelier de travail organisée à Galway le 6 avril 2016. L'atelier s'est poursuivi par un événement public auquel plus de quatre-vingts acteurs locaux ont participé, et au cours duquel Jordi Pascual, Clymene Christoforou, Catherine Cullen et Dr. Beatriz Garcia sont intervenus. Leurs présentations ont été l'occasion de rappeler : le contexte, la vision et l'ambition qui se cache derrière Culture 21 Actions (Jordi Pascual) ; le rôle de Culture Action Europe (Clymene Christoforou) ; l'expérience et les apports de Lille en tant que Capitale Européenne de la Culture 2004 (Catherine Cullen) ; et l'expérience de Liverpool en tant que Capitale Européenne de la Culture 2008 (Dr. Beatriz Garcia).

L'exercice s'est déroulé dans le contexte de l'atelier de travail initial du programme de Villes Pilote organisé à Galway, et avait pour but de renseigner l'élaboration d'un programme de travail qui, en 2016 et en 2017, devrait permettre à la ville de répondre à quelques points faibles repérés par rapport aux points forts identifiés. Comme le suggère les Termes de Référence du programme de Villes Pilote, l'atelier de travail initial a réuni un groupe diversifié de participants, dont notamment des représentants de différents domaines de gouvernance locale, des activistes de la société civile, et des organisations privées. Une liste exhaustive des participants est disponible en Annexe 1. Au cours de l'atelier de travail, les participants ont évalués le positionnement actuel de Galway au regard des neuf « Engagements » ou domaines thématiques qui constituent [Culture 21 Actions](#). L'exercice permet également aux villes de comparer leur évaluation avec la moyenne fournie par un panel mondial d'experts ayant évalué le positionnement des domaines qui constituent Culture 21 Actions en 2015.

Ce document, intitulé « Radar 1 », a été élaboré par Dr. Beatriz Garcia, l'experte désignée par la Commission culture de CGLU et Culture Action Europe pour travailler avec Galway sur le programme Européen de Villes Pilote, sur la base des informations recueillies auprès du groupe d'acteurs locaux. Il synthétise et analyse l'évaluation faites par les participants, la compare aux résultats du panel mondial 2015, et identifie un ensemble de thématiques qui mériteraient d'être approfondies dans le cadre du programme. Les résultats de l'exercice d'auto-évaluation et des observations faites dans ce Radar 1 permettront de renseigner le point focal local et l'équipe d'interlocuteurs de Galway lorsqu'ils élaboreront leur programme de travail dans le cadre des Villes Pilote Europe.

AUTO  
EVALUATION





# BILAN GÉNÉRAL

L'image globale de l'auto-évaluation de Galway est hétérogène, bien que les scores de la ville soit égaux ou supérieurs aux résultats de la moyenne 2015 du Panel Mondial sur Culture 21 Actions (voir schéma 1). Les thématiques qui présentent les notes les plus élevées sont '2. Patrimoine, diversité et créativité' ; suivi de près par '8. Culture, information et connaissance'. Les thématiques '4. Environnement'; '5. Économie'; et '7. Planification Urbaine et Espace Public' ont toutes reçu une note de 50%. Les domaines qui reçoivent les scores les plus bas sont '9. Gouvernance de la culture', suivi de '1. Droits culturels' et '6. Équité et inclusion sociale'.

Une analyse détaillée des informations fournies par Galway dans son exercice d'auto-évaluation est présentée par la suite.

## **NOTE :**

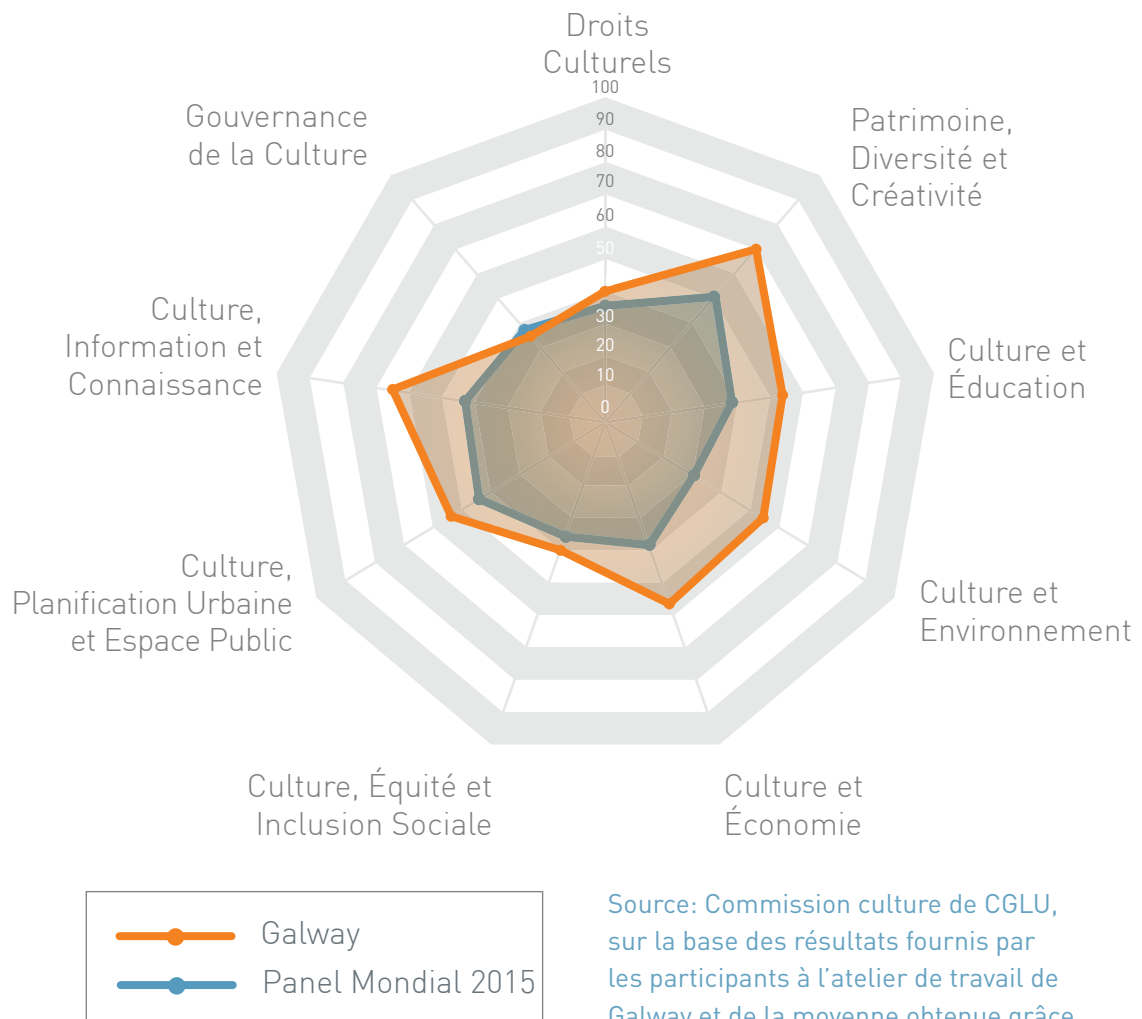
Les débats de Galway discussions ont été divisés en trois groupes comprenant des individus dotés d'une expertise ou de responsabilités dans les domaines en relation avec une ou plusieurs thématiques abordées. En fonction du bagage et de la compréhension de chacun de ce que peut être la « culture » dans le contexte de Galway, les groupes étaient organisés comme suit :

- Croup A: 5. Économie; 7. Planification Urbaine et Espace Public; 8. Information et Connaissance
- Group B: 2. Patrimoine, Diversité et Créativité; 3. Éducation; 4. Environnement
- Group C: 1. Droits culturels; 6. Équité et Inclusion Sociale; 9. Gouvernance de la Culture

L'emploi du temps de la journée d'atelier de travail ainsi qu'une indication des postes de chacun / des rôles représentés dans chacun des groupes est disponible en Annexe 1. Il est important de noter que certains des rapports de l'atelier de travail sont plus détaillés que d'autres. Dans les cas où un document plus approfondi a été remis, les informations fournies étaient les plus utiles. Ces documents comprennent des citations directes et une analyse détaillée du rapport, ainsi que l'ont présenté les rapporteurs de chacun des groupes. L'Annexe 2 présente les rapports des Groupes A, B et C.

Les débats ont été vifs tout au long de la journée, et ont permis la contribution individuelle de chacun des acteurs. Dans l'ensemble, les participants ont signalé qu'ils auraient souhaité avoir plus de temps en amont de l'atelier de travail pour étudier les éléments spécifiques et questions abordées dans « Culture 21 Actions », ce qui leur aurait permis de préparer leurs réponses avec davantage d'informations concrètes en main. En l'état, dans plusieurs cas les participants ont eu l'impression qu'ils devaient répondre avec des « éléments pris sur le vif » qui parfois pouvaient ne pas être tout à fait représentatifs de ce qu'il se passe réellement dans la ville.

Schéma 1 : Auto-évaluation de Galway et données du Panel Mondial 2015





# DROITS CULTURELS

C'est l'une des thématiques qui a reçu un des scores les plus bas – la note de Galway de 40/100 ne devance que de peu celle du Panel Mondial de 35/100. Dans l'ensemble, les agents de la ville ont estimé qu'il n'y avait pas beaucoup de sensibilisation à propos de ce que signifient les droits culturels à Galway. La notion est souvent mal comprise et, lorsqu'elle est abordée, les initiatives ont tendance à « manquer d'impact ». Le seul domaine qui a reçu une note élevée a été le point i) sur le rôle des organisations de la société civile (note de 7), avec des exemples clefs tels que Foroige, Baboró, et le Mouvement des Voyageurs de Galway (Galway Traveller Movement). En revanche, des inquiétudes ont été exprimées au sujet de la « nature endémique et structurelle des inégalités liées au genre » (point h.) et sur la perception d'une tendance à la « privatisation » des centres communautaires (point d.), ce qui pourrait signifier une « tarification » de l'engagement communautaire générée par une approche des biens culturels fondée sur « les moyens » plutôt que sur les droits.

Dans l'ensemble, les acteurs ont estimé que d'un point de vue institutionnel, l'approche des droits culturels était fragmentée, bien qu'elle soit alimentée par des signes encourageants provenant d'organisations de base telles que le Mouvement des Voyageurs (Traveller Movement). D'autres initiatives positives ont été évoquées et listées ci-dessous.

## Bonnes pratiques

- **Enseignement Solais** (Teach Solais) (offrir aux groupes vulnérables l'opportunité d'exprimer leur culture)
- **Centre de Ressources Familiales ARD** (ARD Family Resource Center) (bon exemple d'infrastructure physique se destinant à faire croître le nombre d'organisations actives de la société civile).
- **Blue Drum** (à la « pointe » d'un point de vue politique).
- **Foróige, Baboró, et le Mouvement des Voyageurs** (Traveller Movement) (rôle des organisations de la société civile)



# PATRIMOINE, DIVERSITÉ ET CREATIVITÉ

De manière générale, ce domaine a reçu un score relativement élevé (presque 70/100, clairement supérieur à la moyenne mondiale de 50/100), avec quatre actions réalisant un score de 8 et deux autres un score de 7.<sup>1</sup> Les acteurs ont estimé que l'approche de la promotion culturelle était très forte, tout comme l'existence de programmes et de politiques culturelles riches. En revanche, des défis persistent dans les domaines de la coopération, du partage de l'information et de l'atteinte des communautés plus éloignées. Le patrimoine est un domaine qui s'articule solidement au sein de tous les documents officiels de la ville, cependant, les participants ont exprimé leur volonté d'aller plus loin, afin de garantir que l'approche soit la plus diverse possible, et qu'elle aille au-delà de quelques « exemples excellents [mais] isolés ». La question des langues minoritaires, et notamment de la langue irlandaise, a été soulevée dans la mesure où il y aurait besoin de « plus d'espaces sociaux d'expression ».

Exemples de bonnes pratiques présentés dans cette thématique :

- Institutions: **MACNAS** / **GIAF** (Festival International d'Arts de Galway) / **Druid** / **NUIG** (Université Nationale d'Irlande, Galway)
- Initiatives '**Arts et Handicap**'
- Les nombreuses et actuelles relations de la ville avec la **diaspora irlandaise et américaine** dans son ensemble.

Dans le but d'apporter des éléments de réponse aux points faibles perçus, les acteurs ont mis l'accent sur la nécessité d'avoir de « meilleurs systèmes de communication, en ligne et hors ligne ».

Le groupe recommande à Culture 21 Actions de développer les références directes au patrimoine, à la biodiversité, et d'intégrer des mesures plus explicites quant aux Arts et au Handicap.

---

<sup>1</sup> Le Guide d'auto-évaluation de Culture 21 Actions exige des villes qu'elles fournissent une note entre 1 (lorsqu'une action n'a pas été mise en œuvre, ou que seulement quelques étapes initiales ont été mises en place) et 9 (lorsqu'une action a été complètement mise en œuvre et est bien développée) pour chacune des 100 actions qui constituent Culture 21 Actions, et qu'elles fournissent une description permettant l'auto-évaluation des villes. Pour chaque action, un score entre 1 et 3 correspond à un « niveau embryonnaire », un score entre 4 et 6 à un « niveau en développement » et un score entre 7 et 9 à un niveau « bien développé ».



# CULTURE ET EDUCATION

Cette thématique n'a presque reçu que des notes de 6 et a obtenu une note d'ensemble de 55/100, supérieure à la moyenne du Panel Mondial de 38/100. La seule action ayant reçu une note vraiment basse était la question des « droits culturels » (point j.), dans la mesure où c'est un terme qui n'est « pas très répandu en Irlande ». L'action ayant reçu la plus haute note était le point e. concernant les démarches de « partage de l'information portant sur l'accès aux activités culturelles » (ce qui contraste avec les opinions exprimées à propos de la thématique 2. Patrimoine, et qui pourrait indiquer que le secteur de l'éducation est bien plus connecté ou communique davantage que le « secteur culturel » ou les institutions artistiques). Les questions soulevées portaient sur le besoin d'améliorer l'éducation et la formation dans les domaines de la musique et de la danse (point a.), sur la nécessité de créer davantage de plateforme d'apprentissage créatif informel accessible aux enseignants, et sur l'implication plus « réelle » des entreprises.

Bonnes pratiques :

- Pratique du **Commerce du Bureau d'Art de Roscomon**
- Programme **Hospital Arts Trust**
- Programme **Villes Saines**.



# CULTURE ET ENVIRONNEMENT

Le score obtenu par Galway dans ce domaine est de 54/100, nettement au-dessus de la note du Panel Mondial de 30/100. Ce domaine a récolté principalement des moyennes de 5, avec quelques exceptions notables. La reconnaissance de la gastronomie comme élément constitutif de la culture locale (point e.) a reçu la note la plus élevée (8), ce qui est cohérent avec le soutien et la promotion du secteur par la ville (cela apparaît clairement dans les documents stratégiques, et dans le matériel promotionnel). En revanche, les acteurs considèrent que la ville a du retard concernant l'inclusion et la reconnaissance des caractéristiques historiques et culturelles en lien avec les ressources et les produits locaux (point d., score de 1). La plupart des actions ayant reçu une note de 5 ont été nourries de débats détaillés portant sur de possibles voies d'amélioration, comme mentionné ci-dessous (mesures).

## Bonnes pratiques

- **Galway Civic Trust** pour leur travail en tant qu'agence de restauration/conservation et pour leur travail en réseau avec la Chambre du Commerce, les entreprises du Quartier Latin et Gaillimh Le Gaeilge
- **Badoirí an Chladach** pour leur travail sur la restauration, la conservation et la remise à neuf de bateaux, ainsi que pour leur offre de formation en termes de compétences traditionnelles.
- **Transition Galway** est une organisation ayant des objectifs et des actions stratégiques fortes pour un futur durable de la ville.

## Mesures possibles

- Audit sur les compétences traditionnelles afin qu'elles permettent d'informer les pratiques durables.
- Orientations pour des pratiques durables et sur la protection environnementale. Par exemple, cartographier et créer de la sensibilisation aux espaces verts de manière «user-friendly» qui permettrait de répertorier la biodiversité. Les agents ont noté : «nous avons besoin de plus de protection de la biodiversité et des espaces naturels dans la ville».
- Meilleure réutilisation et plus de recyclage des matériels artistiques et culturels, En particulier, il a été signalé que le stockage était une question majeure.
- Pilotage d'un projet spécifique sur la réduction des déchets tel que le ciblage de l'usage des bouteilles en plastique.
- Dans l'ensemble : Accroître la sensibilisation au Changement Climatique

Le groupe a également indiqué que Galway mériterait de disposer d'un marché couvert et protégé de toute intempérie.

- 8 Recommandation à Culture 21: mettre davantage l'accent et davantage de références explicites au Changement Climatique dans le questionnaire.





# CULTURE ET ÉCONOMIE

Le score total obtenu par Galway dans le domaine de « Culture et Économie » est de 55/100, bien devant la moyenne de 38/100. Cette thématique a principalement reçu des notes de 6 et de 4. L'action qui a reçu la note la plus haute portait sur les « partenariats » (point h.), avec un 7. Les participants ont repéré que les entreprises étaient particulièrement bien impliquées dans les festivals et événements, et ont remarqué que la démarche de candidature de Galway 2020 Capitale Européenne de la Culture (ECoC) pouvait être le catalyseur d'actions de partenariats supplémentaires. Du côté le plus bas du spectre, les participants ont exprimé des inquiétudes sur le manque de veille et d'analyse objectives de l'impact économique (point b.) avec une note de 4, et sur l'approche inégale des programmes privés de responsabilité sociale, qui repose principalement sur des relations personnelles ou individuelles (point k.), avec une note de 4 également.

## Exemples de bonnes pratiques

- **Film et industries de la TV**, notamment TG4 et UNESCO City of Film title
- **Droits des artistes**, bien reconnus en Irlande (bien que, ainsi que l'ont signalé les participants, les conditions contractuelles et salariales pourraient être améliorées)
- Démarche de **candidature Galway 2020** (catalyseur permettant d'augmenter les partenariats)

## Mesures possibles

- Améliorer les démarches de collecte de données
- S'accorder sur un modèle permettant de calculer les effets démultiplicateurs, en général ; et plus d'études objectives et comparatives portant sur les impacts économiques de la culture
- Réévaluation du traitement ou de l'allègement fiscal, inclusion de dégrèvements fiscaux sur les investissements dans des activités culturelles (pour le moment, ceci n'existe que pour l'industrie du film).



# CULTURE, ÉQUITÉ ET INCLUSION SOCIALE

Cette thématique présente également une note globale assez faible (quatre des douze actions ont reçu la note de 2 ou de 1), cependant, elle comprend deux fois la note de 7. Par conséquent, la note d'ensemble atteint 40/100, ce qui reste au-dessus de la note du Panel Mondial de 35/100. Le domaine perçu comme les moins développés par les participants étaient la question du « résolution des conflits » qui selon eux, manque de « cadre et de processus » comme en témoigne la réponse « inadéquate » à l'occupation récente de la ville de Galway par des voyageurs. Le manque de considération culturelle des politiques sociales et d'une analyse des vulnérabilités culturelles (points a. et b.) est une autre de leurs préoccupations, comme en témoigne le manque de « formation à la sensibilisation » sur les groupes de voyageurs, et sur les relations interculturelles au sens large. La question de l'« égalité des genres » et de la promotion des femmes a également été soulevée (point e.).

Les actions considérées comme les plus solides étaient le travail réalisé autour de programmes innovants dédiés à la jeunesse et le soutien d'associations menant à bien des activités liées à la relation existante entre culture, égalité et inclusion, au travers de plateformes locales et de réseaux, bien qu'aucun exemple spécifique n'ait été mentionné.

## Bonnes pratiques

- **Scènes Vivantes** (Living Scenes) et **Older and Bolder** (coopération intergénérationnelle)
- Le programme d'accès **Baboró** et la participation à **Eglinton House**, **Red Bird**, le **Cirque Communautaire de Galway** sont des exemples d'institutions qui se concentrent sur les groupes désavantagés (bien qu'ils ne soient toujours pas considérés comme des éléments stratégiques ou intégrés)
- **Coder Dojo** et **Insight Centre Outreach** (qui promeut l'inclusivité au sein des jeunes, avec une attention particulière portée au genre)
- Démarche de **candidature Galway 2020** (plateforme qui promeut des programmes d'innovation pour la jeunesse)



# CULTURE, PLANI- FICATION URBAINE ET ESPACE PUBLIC

Dans le domaine Culture, Planification Urbaine et Espace Public, les participants au workshop ont attribué à Galway un score de 53/100, supérieur à la moyenne mondiale de 44/100. Cette thématique a reçu des notes très diverses. Certaines actions ont été notées de manière assez élevée, en particulier le fait que «le patrimoine naturel et culturel» soit officiellement répertorié par la Mairie (point c.), avec un 8 ; la reconnaissance des questions culturelles dans les stratégies de planifications (point a.), la considération explicite du «paysage» dans les politiques de développement et de planification urbaine (point f.), et la promotion de la participation active des habitants dans le développement et dans la planification urbaine (point l.). Cependant, des notes assez basses ont été attribuées aux questions liées à la «mobilité», et des inquiétudes ont été exprimées au sujet du manque de politiques à l'échelle de la ville sur le transport et l'accès à la culture (point k, avec une note de 3). Les «orientations architecturales» ont également été perçues comme un manque dans la mesure où la priorité est donnée à la planification plus qu'au design (point j., avec une note de 3). Les autres actions ayant reçu des notes faibles étaient l'«évaluation de l'impact» et le manque de vision, de stratégie ou de plan cohérent encourageant l'utilisation de l'«espace public». Le rapporteur a signalé que «la ville Galway tolère davantage qu'elle ne promeut l'utilisation de l'espace public... Il n'existe aucune reconnaissance de la récurrence de certains festivals ou événements, ils sont à chaque fois traités comme des événements ponctuels».

## Bonnes pratiques

- La **Rue des Boutiques** rendue piétonne (pedestrianisation of **Shop Street**)
- Le Comité de Direction du Parc Forestier Terryland
- Service organise de bus pour la Nuit de la Culture et coordination des transports pour la Course Volvo Ocean (bien que cela soit perçu comme le strict minimum. La coordination des transports publics gagnerait à être bien plus approfondie au niveau de tous les événements récurrents de la ville.)

## Mesures possibles

- Développement de la Stratégie liée au domaine public pour la ville de Galway.
- Développement d'un plan stratégique culturel à long-terme (50 ans) pour la ville de Galway.
- Création d'un Bureau dédié à l'événementiel dans la ville de Galway.
- Changement d'attitude passant de la «tolérance» à la «promotion» de l'utilisation de l'espace public au sein du gouvernement local.
- Reconnaissance et investissement dans l'espace public de la ville de Galway permettant d'assurer qu'il existe des infrastructures et des services adéquats là où les événements se déroulent.



# CULTURE, INFORMATION ET CONNAISSANCE

Il s'agit de la thématique ayant reçu la deuxième note la plus élevée (65/100, largement supérieur à la moyenne du Panel Mondial de 43/100), après 2. Patrimoine, Diversité et Créativité. Les participants ont attribué des notes élevées à de nombreuses actions, avec 5 actions sur 11 recevant la note de 8. La question importante de savoir à quel point les Irlandais « sont de manière générale très ouverts à l'expression » a également été soulevée, et comment cela était soutenu par la législation nationale (point a.). Ont aussi été mentionnés les mécanismes de veille et de suivi (point b.). Les médias locaux sont souvent appréciés pour leur accessibilité et pour leur ouverture au dialogue. La seule inquiétude était la question de l'équilibre des genres, dans la continuité des réponses précédentes. La seule action ayant reçu une note vraiment faible était liée à l'« analyse », la « disponibilité de données et de chiffres » (point f.), et ce également dans la continuité des réponses précédentes.

## Bonnes pratiques

- Des **Cartes de Bibliothèques** distribuée dans les cours prénataux à l'hôpital afin que chaque enfant ait accès au service de bibliothèques.
- L'**Initiative Connaissance Communautaire** (Community Knowledge Initiative – CKI) à l'Université Nationale d'Irlande (NUI ) de Galway.

## Mesures possibles

- Améliorer la collecte et l'analyse de données.
- Accroître l'accès et la participation aux financements européens.



# GOUVERNANCE DE LA CULTURE

C'est la thématique qui a fait le score le plus bas pour Galway: avec 34/100, c'est également le seul domaine dans lequel la ville a réalisé un score inférieur à celui de la moyenne du Panel Mondial de 37/100. Les participants ont reconnu que la ville était sur la bonne voie en s'engageant sur les activités liées à l'Agenda 21 de la culture et en travaillant sur une première Stratégie Culturelle compréhensive de la ville de Galway. Néanmoins, ils ont également signalé qu'il n'y avait pas encore d'« impact visible » de ces initiatives. Les actions ayant reçu les notes les plus basses étaient les points f. (sur l'égalité des genres) et g. (sur la participation citoyenne), ayant toutes deux reçu une note de 1. La question de l'égalité des genres est clairement l'une des inquiétudes les plus fortes au regard de la durabilité culturelle de Galway étant donné que les participants l'ont mentionnée à de nombreuses reprises en ajoutant qu'elle était « endémique et structurelle » ou « au mieux, au stade d'ambition » (davantage que soutenue par des lignes d'orientation stratégiques ou opérationnelles). Le mouvement « Réveiller les Féministes » ('Waking the Feminists') a été identifié comme une réponse à cette situation, mais aussi comme un « indicateur de hauts niveaux d'inégalité entre les genres ». La question de la participation directe des citoyens a également été perçue comme une inquiétude concernant la gestion actuelle des institutions. Les citoyens semblent être accueillis comme des bénévoles, et non comme des décideurs réels ayant une voix.

Le point b. a reçu une note de 2 due à la perception d'une absence de soutien sur la planification culturelle au « niveau des quartiers » et d'un besoin d'améliorer « la planification infrastructurelle qui jusque-là était basée de manière évidente sur le potentiel des zones desservies. Le fait que la planification soit considérée séparément des « questions d'inclusion sociale et culturelles » a été perçu comme « un reflet de la fragmentation qui mériterait d'être dépassée en vue d'une planification culturelle intégrée [et donc, plus durable] ».

L'action ayant reçu la note la plus haute en termes de gouvernance correspond au progrès fait vers plus de collaboration entre les organisations de la société civile dans le champ de la culture (point i.), bien qu'il ait été estimé que les plateformes n'étaient pas encore assez étendues.

## Bonne pratique

- La principale pratique était **Blue Drum** pour leur rôle dans le développement d'une Charte des Droits Culturels



# CONCLUSIONS

Galway a entamé la démarche ambitieuse d'évaluer ses atouts culturels et de formaliser et d'élargir une stratégie culturelle compréhensive et plus durable. Entre les participants les débats sont nombreux sur la nécessité d'opérationnaliser les politiques et stratégies culturelles, avec une attention particulière prêtée au besoin impératif d'améliorer la veille et le suivi, ainsi que l'analyse de la culture à tous les niveaux. Quoiqu'il en soit, il est tout autant important d'encourager la réflexion et l'action collectives, afin de permettre à des réseaux solides et bien ancrés de représenter chaque secteur et communauté d'intérêt dans la ville, et dans les zones environnantes. L'événement public et l'atelier de travail organisés en avril 2016 ont démontré que les acteurs de la ville sont véritablement curieux quant aux potentialités et peuvent se montrer enthousiastes si les cadres et plateformes adéquats d'échange sont mis en place. Dans l'ensemble, les participants au groupe de l'auto-évaluation et au débat qui s'en est suivi ont montré des grands niveaux de générosité et une vraie capacité à articuler très précisément les préoccupations et les opportunités. Cela s'est confirmé au cours de la journée dédiée à l'analyse ; autant dans le détail et dans l'élan des avis qui ont été partagés que dans le niveau d'intérêt à s'engager dans un processus aussi compréhensif (et complexe) que la démarche de Culture 21 Actions.

Certains éléments clefs ont pu être dégagés et offrent une indication du positionnement de Galway par rapport à Culture 21 Actions :

- » Galway est une ville dotée d'un sens fort (et d'une fierté) du patrimoine, notamment sur le paysage, les lieux, la langue et de plus en plus, la gastronomie.
- » Il existe une grande richesse d'initiatives qui se développent à la racine et au travers d'organisations indépendantes. Néanmoins il est nécessaire d'en faire davantage pour que ce travail soit documenté et cadré de manière complète au travers d'une approche du développement élargie et plus stratégique.
- » Il existe de sérieuses inquiétudes à propos de la diversité des voix qui se font entendre au sein du secteur culturel. Il existe plusieurs initiatives encourageantes, mais la plupart d'entre elles semblent être considérées comme « ad hoc ». Il est nécessaire d'agir davantage pour assurer que toutes les communautés disposent des mêmes chances d'influencer la vision culturelle de la ville (cela comprend la nécessité de garantir une plus grande diversité et une plus large représentativité des acteurs au sein de l'atelier en lui-même).
- » Les inégalités liées au genre sont une question particulièrement sérieuse dans la ville, et affectent sa capacité à être durable à tous les niveaux. Malgré cela, les femmes sont très présentes au sein du secteur culturel. Le défi : conduire cet investissement des femmes à des prises de positions de directions dotées du pouvoir de changer les choses.

- » La signature de partenariats croît de manière régulière, avec des entreprises qui démontrent un intérêt à s'impliquer dès les premières étapes. La démarche de candidature Galway 2020 est perçue comme un catalyseur très utile pour poursuivre ces actions.
- » La ville a une bonne gestion de ses approches en termes d'éducation, de planification et espace public, d'information et connaissance – mais il existe néanmoins de nombreuses voies d'amélioration, en particulier en termes de veille et de suivi, d'évaluation et de partage de connaissances.
- » Il n'y a pas ou peu de sensibilisation et de compréhension de concepts tels que celui des « droits culturels » ; il y a tout un pan – éléments langagiers ou éléments convenus – de Culture 21 Actions qui restent assez éloignés ou trop abstraits des acteurs de la ville de Galway. C'est une question importante qui nécessiterait d'être davantage discutée. Les concepts sont-ils pertinents et mériteraient-ils un langage plus accessible ? La notion de droits culturels est-elle déjà comprise dans l'agenda de Galway sous une terminologie différente ? Ou certains de ces concepts devraient-ils être remplacés par d'autres moyens ou d'autres formes d'appréhension et de compréhension du monde, spécifique à chaque territoire ?
- » Il y a beaucoup à faire pour renforcer les structures officielles de « gouvernance » de la culture au sein de la ville. Les participants estiment que c'est une faiblesse clef de Galway. Néanmoins, étant donné la rigueur des contributions, il existe de bonnes bases d'amélioration : les capacités de direction ne devraient pas uniquement provenir des canaux institutionnels, mais aussi et surtout des dirigeants réels. Lors de cet atelier de travail public, de nombreuses voies ont montré des compétences de direction et de leadership. Cela devrait être encouragé.

# ANNEXE 1: WORKSHOP MEMBERS & WORKSHOP THEMES PILOT CITIES STAKEHOLDER WORKSHOPS

NAME - SURNAME	POSITION
<b>Workshop 1 – Economy / Urban Plan. Public Space / Information and Knowledge</b>	
Jess Murphy	Kai Restaurant, Proprietor & Chef
Maurice O’Gorman	Galway Chamber of Commerce – Deputy President / Portershed Innovation District Galway City Innovation District – Chairman
Cllr. Padraig Conneely	Galway City Council Counsellor
Sharon Carroll	Galway City Council - Administrative Officer Culture and Community
John Crumlish	Galway International Arts Festival – CEO
Marion Mc Enroy	Galway Mayo Institute of Technology – Lecturer in Centre for Creative Arts and Media
Caroline Phelan Helen Coleman	Galway City Council - Planning Officer Galway City Council - Planning Officer
Hilary Morley	Independent Project Manager, Curator & Artist
Gary McMahon	Senior Executive Officer, Galway City Council – Culture and Community
<b>Workshop 2 – Heritage, Diversity and Creativity / Environment / Education</b>	
Marianne Kennedy	Lecturer – Drama, Theatre & Performance Studies - NUIG
Caroline Stanley	Ard Family Resource Centre Doughiska – Community Development Officer
Eithne Ní Dhonncha	Galway Vocational Education Committee - Adult Education Officer
James Harrold	Galway City Council - Arts Officer
Craig Flaherty	Druid Theatre - Production Associate
Vicky Daree	Community/Diversity
Maeve Mulrennan	Galway Arts Centre – Visual Arts & Education
Eugene Jordan	Galway Civic Trust - Chairperson
Eithne Verling	Galway City Museum Director/Pilot Cities Programme Co-ordinator



### Workshop 3 – Cultural Rights / Equity and Social Inclusion / Governance of Culture

Nollaig McGuinness	Galway 2020 – Community & Outreach Officer
Ann Irwin	Galway City Community Network - Co-ordinator
Tom Stewart	An Áit Eile (Arts Organisation) – Co-founder
Roisin Dolan	Fóroige (Youth Organisation) – Youth Project Worker
Frank Osuki	Ghana Union Galway
Christy O Carroll	Active Retirement Ireland – Regional Development Officer
Aislinn O hEocha	Baboró (International Arts Festival for Children) – Artistic Director
Vicky Daree	Board of Directors, Ard Family Resource Centre/ Organising Committee Africa Day
Steve Adex	Ballybane First Choice Group/ Youth Development Soccer Coach



# ANNEXE 2: WORKING GROUP NOTES

## NOTES FROM GROUP A

### COMMITMENT 5. CULTURE AND THE ECONOMY

ACTION	MARK	COMMENT
a.	6	This action can be divided into two parts, that local development strategies i) take into account and ii) work with its participants (what we say and what we do). Culture is recognised in local strategies, Galway is good at this, culture pervades all aspects of life in Galway, importance of the arts is recognised, culture is referenced in Local Economic and Community Plan, in the draft City Development Plan and others. Galway2020 process is helping to bring the participants in, more so than ever before, working better with them, more partnerships. This will be an important outcome of the Galway2020 process.
b.	4	There is no regular analysis of the impact of cultural activity on Galway's economy. Some of the larger events, like Galway International Arts Festival, do carry out impact studies but, overall, studies are partial and ad-hoc. Comparative analysis is not possible. There is a need for objective studies and a baseline must be determined. This is an issue nationally. Fáilte Ireland carry out some analysis through Behavioural & Attitudes (B&A). A multiplier effect has not been agreed for economic value of culture in Ireland, it is set at 1, Australia have a good model.
c.	4	This action can be divided into two parts, i) contractual and salary conditions and ii) recognition of rights. We are stronger on the second part than on the first with artist's rights generally well recognised in Ireland. The lack of credit given to photographers for second and subsequent uses of their photographs was discussed. There are many artists working for free in Galway and it is felt that, although the economic value of culture is recognised, money is not being filtered down to the artists. As there is a strong voluntary ethos within the sector and many artists are readily available for free, their worth can be somewhat devalued. Many artists go from project to project and there is no interaction between unemployed artists and the Department of Social Protection. This is not unique to Galway. There are organisations at a national level that enforce the right to pay through law. The Arts Council grants include conditions relating to pay and the draft Galway City Arts Plan includes a guarantee to pay appropriate rates. Visual Artists Ireland are advocating this, although not through legislation. There are many waged administrators of the arts and culture in Galway.

ACTION	MARK	COMMENT
d.	6	There is information and training available but there is room for improvement. For example, GMIT covers these topics in some of their courses. Beyond students, there are representative and resource organisations, such as those supported by the Arts Council, that provide information.
e.	6	There are a variety of different employability programmes that reference cultural knowledge and skills, including job-bridge, schemes through the Galway Civic Trust, craft programmes through the Local Enterprise Office and others. However, these are occasional initiatives and there is no obvious pathway for people in the creative and cultural sector. In general, it is easier for craft and design practitioners to find suitable programmes due to the nature of their work. Currently, accelerator programmes do not support the cultural sector but focus on ICT and medtech. However, it was noted that business skills can be applied to all sectors so general business programmes are relevant to those involved in the cultural field.
f.	5	Public and private financing schemes are limited. Galway City Council provide a Marketing Promotion Fund and there is some funding towards craft and design. The main area that benefits from financial investment in Galway is film as tax relief is available. Also, there is some success with commercial theatre as investors can be paid in dividends. But these arrangements are informal and often down to individuals and personal relationships. There is a need to reassess tax treatment in Ireland as, currently, it doesn't encourage provide companies and investors to provide funding for cultural activities.
g.	-	It was agreed that this action is not relevant in the Irish context. The 3% increase in business rates in 2016 for cultural activity was mentioned.
h.	7	Partnership is strong in Galway City. Many businesses link in with artists and are interested in promoting and developing culture in Galway City. In particular, festivals and events have a strong relationship with businesses in the city. There are also a number of emerging projects through the ECOC 2020 process that directly link the business community with people active in the cultural sector. The difference between business sponsorship and artists in residence was noted. The example of TILLT in Gotheburg was cited. The potential for knowledge transfer in both ways was discussed, from the artist to the business but also from the business to the artist. The transfer knowledge exchange from universities into the creative sector was also mentioned.
i.	5	There is a recognition of the importance of local trades and crafts and there are a number of groups in the city actively working in this field, such as Badóirí na Chladaigh and the Men's Shed Group. However, more work needs to be done to guarantee the sustainability of these trades into the future.
j.	6	There is some awareness of the need to establish a tourism model ensuring environmental, social and cultural sustainability. Galway City is part of Ireland's Wild Atlantic way. A tourism strategy for Galway is in preparation.
k.	4	Some companies have explicitly included cultural topics in their social responsibility programmes but, often, it is a result of personal connections between individuals rather than a corporate decision.

ACTION	MARK	COMMENT
l.	6	Local business organisations are aware of the relevance of the cultural sector and many actively engage in cultural programmes.

**Good practice:**

Film and TV industries, including TG4 and UNESCO City of Film.

**Measures:**

Improved data collection.

Objective and comparable studies on the economic impacts of cultural activity are essential.

Reassessment of tax treatment/tax relief, introduction of tax breaks for investment in cultural activity (exist for film only).

## COMMITMENT 7. CULTURE URBAN PLANNING AND PUBLIC SPACE

ACTION	GRADE	COMMENT
a.	7	The importance of cultural issues and resources are recognised in all city statutory plans, including recognition of the importance of natural heritage, built heritage, protection of language, use of public spaces, signage, building design etc. Culture permeates all development plan actions and policies and the enhancement of the unique culture of Galway is explicitly referred to. The difference between stating something and acting upon it was discussed and it was noted that, in the lifetime of a plan, some things do get prioritised over others.
b.	4	There is an awareness of the need to assess cultural impact of urban development policies but no mechanism in place to do this. Strategic Environmental Assessments are required and, at times, they do include cultural issues but in a very broad context. If a cultural impact assessment was a statutory requirement, then it would be done. Linguistic impact assessments are carried out in certain areas of Galway county.
c.	8	There is a Register of Protected Structures and it is available on the Galway City Council website. Submissions from the public for inclusion of additional structures are welcomed. An action to map and monitor Galway's cultural assets is included in the Local Economic and Community Plan 2015-2021.
d.	5	There are 8 Architectural Conservation Areas (ACA) in Galway City and management plans must be prepared by the local authority for each of these. These plans, as well as Local Area Plans for other areas of the city, do contain guidance notes that help promote the role of culture in the renovation of areas.
e.	6	The planning of new cultural infrastructure does take into account the broader cultural ecosystem. There is a cultural plan for the Headford Road area, the proposed site of new cultural space, and lots of work has been done on this to include the Terryland River, Dyke Road, Terryland Forest Park etc. It is an ideal location for regeneration and new attractive routes and streetscapes into the area will make a huge difference. We have great neighbourhoods in Galway, such as Woodquay and the West End, and we have to look at how we link them together. Is a catch 22 sometimes, as a cultural ecosystem develops in a place, people are drawn to the area and it becomes popular (a victim to its success). The importance of the city driving

ACTION	MARK	COMMENT
		<p>the development of a cultural ecosystem was discussed, rather than it being driven by private developers. In the future, certain sites will drive the development of the city, the Harbour, the Dyke Road, possibly the Claddagh. There is also work planned to develop the Museum area. There is a need for a long-term cultural masterplan for Galway City, a 50 year plan similar to that in Copenhagen. It doesn't matter if the money and/or sites aren't available, we just need the vision. The importance of innovative ideas, such as the Nordic Food Lab which is a floating kitchen, was noted.</p>
f.	7	<p>There is a dedicated Parks Department in Galway City Council and a Protected Views Scheme in the Planning Dept. Elected representatives in the city are very protective of recreation and amenity lands and, as a result, 'landscape' is integrated into development policy. There is a well-established green network in Galway City, with many large woodland sites. There is also an ambition to have a wildlife corridor connecting open spaces in the city. Terryland Forest Park is a good example of a project with an effective steering group, involving community, academic and local authority representatives. There is huge potential in this area in Galway City and lots more work to do!</p>
g.	4	<p>It was said that local government in Galway City tolerates rather than promotes the use of public space. Certain individuals and departments within the local authority recognise public spaces as key resources for cultural interaction but there is no coherent policy or overall plan. It is fragmented, divided up between many different departments (roads, planning, parks) and there is no recognition that festivals and events can be recurring, they are treated like once-off events each time. Whether Galway is awarded the European Capital of Culture 2020 bid or not, there needs to be serious recognition and investment in public space in Galway City; investment to make our public spaces suitable for events, such as provision of electricity, water, drainage. In the past, Galway International Arts Festival have identified areas/premises and developed them as cultural and event spaces. Once footfall has increased, developers have come in to use the sites for their own purposes. The City has to intervene to create permanent cultural spaces in the city. The Galway Food Market Space should also be managed in a way that promotes local produce and local producers. Signage policy also has to be improved to allow increased awareness of cultural sites and of events that are taking place in the city.</p>
h.	6	<p>As a group, we were unsure as to what public spaces could be included in this. We discussed the link with Galway Civic Trust and Galway City Council. Mutton Island? The Prom? Georgian houses? The City Development Plan does have lists of protected structures, areas of architectural conservation, built and natural heritage sites etc. There is also an inventory of old architecture.</p>
i.	3	<p>Most public art, to date, has been promoted by Galway City Council through the % arts scheme but this hasn't happened much in the last few years. The draft Arts Plan does include an action to develop a Public Art Policy for the city to promote, encourage and fund public art. A Public Art for Galway scheme was launched last week, through Visual Artists Ireland and Kennys Galway. So there are initiatives but they are limited. It was noted that public art should engage with professional artists and be of a professional standard.</p>

ACTION	MARK	COMMENT
j.	3	There are central government guidelines enforced locally but focus is on planning rather than architecture. In the Areas of Architectural Conservation, there is a definite set of requirements. Galway City Council is always working to improve design in the city but it was agreed that there is no consensus or coherent architectural design in the Galway city, with Salthill being cited as an example.
k.	3	There is no coherent or city-wide policy regarding urban transport and access to culture. Public transport in Galway was described as 'modest'. There are some limited examples of public transport being used but these are instigated by the event organiser, for example the Arts Officer organised a bus service for Culture Night and the Volvo Ocean Race event organisers linked in with Irish Rail for discounted trains. There is a 'park and ride' facility provided by the local authority for the Galway Races. Larger festivals and events have to link in with the Gardaí regarding mobility plans. The need for a dedicated events office in the city was discussed. The link between free transport to cultural events and bed night/visitor tax in some European cities was also discussed.
l.	7	There are measures by Galway City Council to promote citizen's active participation in urban planning and development. There are structured programmes of consultation during preparation of the City Development Plan and other strategy documents. There is consultation at the preparation stage and at the draft stage. The difference between provision of information and genuine consultation was noted.

**Good practice:**

The pedestrianisation of Shop Street.

Terryland Forest Park Steering Committee.

**Measures:**

Development of a Public Realm Strategy for Galway City.

Development of a long term (50 year) Cultural Masterplan for Galway City.

Creation of a dedicated Events Office in Galway City.

Attitudinal change from tolerate to promote within the local authority in relation to the use of public space for events.

Recognition of and investment in public space in Galway City to ensure that there is adequate infrastructure and services in place to allow events take place.

**COMMITMENT 8. CULTURE INFORMATION AND KNOWLEDGE**

ACTION	MARK	COMMENT
a.	8	There is national legislation relating to this. As a race, in general, we are very open to expression. In the last 25 years, we have gone from having a mono-culture to having a very diverse population and we have adapted relatively well. However, it was noted that the people in our group may not be representative of the community as a whole. The requirements relating to the Irish language in certain areas of the county, despite more than 20% of the population of Galway being born outside of Ireland, was discussed.
b.	8	Although we were unable to exactly determine the mechanisms, we did agree that this is at an advanced stage in Galway and Ireland.

ACTION	MARK	COMMENT
c.	8	<p>Information is available to the public and the right to access information is strong. The Aarhus Convention was mentioned. Many grant schemes do explore the notion of access to the arts with social inclusion often being cited as a grant condition. Examples were discussed, such as the Blue Teapot Company. The provision of free library cards to all children before they are born in Westside was cited as a good example of bringing access to culture directly into communities. It was agreed that the information is out there but maybe it is not accessed equally, - do people know they have the right to access the information, do people have the ability to access the information? Is arts/culture a middle class game?</p>
d.	8	<p>The local media are held in very high regard in Galway City. They are very strong, easy to access, open to dialogue and it is easy to get news stories published and/or broadcast. This action spurred much discussion about perceived and actual gender balance in all facets of life, with some arguing that the opinions of women are not reflected equally at any level. However, it was agreed that there is gender balance in the local media in Galway. Many women hold senior positions within the local radio stations and local newspapers and women are represented in both commentary and analysis in the local media.</p>
e.	6	<p>This action relates to data/analysis/metrics and there is a lack of this type of information in this country. Universities, governments and civil society do work together on a number of initiatives, for example, there are Memorandums of Understanding between colleges, there is a Community Knowledge Initiative in NUIG, the European Region of Gastronomy Project is a joint project. Pat Collins in NUIG, through the Creative Momentum and Creative Edge projects, is researching the interactions between cultural developments and economic and social development. Insight Centre for Data Analytics are working with Galway City Council on an Open Source Data platform and a data dashboard site that will help gather and analyse data and metrics. An Economic Baseline Study was carried out last year. So there are some systems in place but there is a need to expand this and ensure that the results are used to inform public discussions and policy design.</p>
f.	2	<p>This is a very specific action and, no, the obstacles to accessing and using information and communication technologies for cultural purposes are not analysed regularly. However, some public officials and staff in cultural facilities and services are aware of the outstanding obstacles. In Galway, we would be at the low end of using technology in cultural facilities compared to, for example, London. There was a pilot project to provide free WiFi during the 2016 Food Festival. Technology is moving so fast and is changing all the time. The presence of 'link rot' (links to pages that no longer exist) in relation to cultural activities was mentioned.</p>
g.	3	<p>In the past, there was a tendency for cultural groups and artists to work independently, as islands. The Galway 2020 process is bringing people together more, allowing for greater collaboration and joint-up thinking and, as a result, enhanced social innovation. Grassroots cultural processes are emerging but are they being analysed? The fact that they are being brought into discussions and consultation processes is positive. And conversations and commentary could possibly be described as analysis. But, at the moment, these relationships are not being analysed explicitly.</p>

ACTION	MARK	COMMENT
h.	7	There are policies and programmes that aim to promote cultural democracy. GMIT have a strong educational offering in this regard but there are limitations as courses tend to need a marketable element, such as craft and design. ID Films through the Galway Film Centre cover the film sector. There are currently no dedicated food education programmes in Galway. There are a range of cultural, family and history programmes delivered through the library service. It was noted that there may be other examples unknown to the group.
i.	8	Yes, cultural institutions that receive public support participate in debates on information and knowledge and provide consistent support, through their discourses and practices, for valuing culture as a common good. One example is the First Thoughts Programme through Galway International Arts Festival. One obvious output from the level of support from all cultural institutions is the high profile of arts and culture in Galway, how it pervades all aspects of life in the city. The lack of research funding for arts and culture was discussed, most funding streams focus on science and technology. The lack of hard facts and figures relating to the impact of cultural activity was discussed. And the impact does not have to be financial, social impact is also vital. It is difficult to make a convincing argument for funding without the data and analysis to back you up.
j.	6	Yes, this is embedded in many courses and programmes but you may have to seek it out.
k.	4	The limited connection between Galway and Europe has been identified many times. Generally, money and resources are needed to develop these connections. There are lots of informal networks and examples of people working together but resources are limited. The Media Antenna Desk in the Galway Film Centre is an example of a good international network. The possibility of linking in with our Sister Cities/Twinned Towns was discussed. We need to access more EU funding and expand our connections internationally.

**Good practice:**

Library cards distributed at pre-natal classes in the hospital so that every child has access to the library service.

Community Knowledge Initiative (CKI) in NUI Galway

**Measures:**

Enhanced data collection and data analysis.

Increased applications/access to EU funding.

**ADDITIONAL NOTES:**

It was noted that, in many cases, workshop participants had to come up with views and information on the spot relating to their institution's activities and to the activities of other institutions in the city. The distribution of the action lists and supplementary information prior to the workshop would have allowed for advance preparation and may have resulted in different results being recorded.



# NOTES FROM GROUP B

## COMMITMENT 2. DIVERSITY AND CREATIVITY

ACTION	MARK	COMMENT
a.	8	-
b.	5	Through the emergence of the cultural strategy there is an understanding that a more comprehensive and cohesive budget will be allocated in the short-term to support the actions of the strategy.
c.	5	This is an emerging area for the LA – there are dedicated culture focused officers with plans but this will be expanded to include the developments of hubs as part of the cultural strategy.
d.	8	There is very good work being done in terms of promotion but a need for more support for co-operative/communication platform – a networking portal has been mooted as an action for the cultural strategy.
e.	8	Good existing policies and programmes but greater communication with outlying communities needed.
f.	7	-
g.	7	Recognition of the need to provide more social spaces for speaking Irish and other minority languages (cultural strategy action).
h.	8	-
i.	6	Note: Language in this section too dense – difficult to understand. Some excellent isolated examples.
j.	6	No specific scientific policy in existence but several local agencies developing strong science and arts oriented projects (STEAM)
k.	6	-
l.	5	-

**Good practice:** MACNAS/GIAF/DRUID/NUIG/Arts & Disability practice / Our connections into America and our Diaspora

**Measures:** Better systems of communication – online and offline

**Issues for Culture 21 Actions:** Group felt the actions should include more relating to heritage and bio-diversity and measures around arts and disability

## COMMITMENT 3. CULTURE AND EDUCATION

ACTION	MARK	COMMENT
a.	6	Music and dance not well covered.
b.	-	No mark given – Seen as not applicable as no explicit link between Local Authority and education.
c.	6	It is an action of the cultural strategy to create a platform for informal

ACTION	MARK	COMMENT
d.	6	learning to support teachers interested in increasing their creative outputs. There is a need to ringfence specific budgets for education and to introduce it as good practice in grant evaluations .
e.	8	-
f.	-	No mark given – the text of the action was too complicated and difficult to understand also the City Council has no role in curricular development.
g.	5	Some partnerships exist but there is a need for real engagement with businesses about the benefits of culture.
h.	5	-
i.	6	Yes training on cultural management and policies have/are available but no training in the area of 'human development' not sure what this means.
j.	1	We need to address the whole area of cultural rights – that term not used widely in Ireland – need to engage with what it means.

**Good practice:**

Roscommon Arts Office 'Trade' practice. Hospitals Arts Trust & Healthy Cities Programme.

**Measures:**

Proposal to pilot an Arts & Education programme for 2 schools – one primary, one secondary with an after school art form service. Proposal to establish a more directed Training for Teachers programme with teachers becoming ambassadors for culture.

**Issues for Culture 21 Actions:**

Note: There are no explicit links between education policies and city policies in Galway.

Note2: There are no action which address special needs or disability and the arts/culture.

Note3: There are no actions to cover family/parental involvement in culture and education.

Note4: We would like to see Cultural Rights included in Child Protection Legislation.

## COMMITMENT 4. CULTURE AND ENVIRONMENT

ACTION	MARK	COMMENT
a.	4	-
b.	7	-
c.	5	-
d.	1	We would like locally sourced produce to have guidelines for its promotion and that historical/cultural features would be recorded. We would also love an indoor weather-proof market!
e.	8	-
f.	7	-
g.	5	We need to carry out an audit of traditional knowledge and practices which speak to the sustainable use of natural resources.
h.	5	We need to do more about mapping and creating awareness about the green

ACTION	MARK	COMMENT
		spaces in a user friendly way that also records the native bio-diversity. We need more protection of bio-diversity and natural spaces in the city.
i.	5	Storage is a major issue – look at setting up a recycling point where theatre sets, paint, materials, museum cases, shelving etc can be swapped and re-used.
j.	5	Need to set up a platform for environmental protection & promotion between civil, public and private agencies.

**Good practice:** Galway Civic Trust for their work as a conservation agency and for their networking with Chamber of Commerce the Latin Quarter businesses and Gaillimh le Gaeilge. Badoirí an Chladach for their work on boat restoration, conservation and refurbishment and for their training in traditional skills. Transition Galway is an organization that has strong strategic aims and actions for a sustainable future for the city

**Measures:** Audit of traditional skills as they inform sustainable practice. Guidelines for sustainable practice and environmental protection. Raising awareness re Climate Change. Better re-use recycling of arts and culture materials. Look at piloting a specific project/action on waste reduction such as targeting plastic bottle use .

**Issues for Culture 21 Actions:** More emphasis on Climate Change.

## NOTES FROM GROUP C

### COMMITMENT 1. CULTURAL RIGHTS

ACTION	MARK	COMMENT
a.	4	Cultural rights was classified as between the last stage of emerging, and the first stage of developing, due to the near-term nature of the Cultural Strategy and Agenda 21 for Culture. It was noted that understanding of the concept was still narrow and shallow, that the legitimacy component of the rights-based schema was not fully understood, and that integration was uncertain at this point.
b.	1	The group was not aware of any consideration given to the adoption of a Charter of Cultural Rights within the Galway policy communities. There was no mention or apparent or overt influence within currently-drafted documents, such as the City Development Plan. While consideration may have been made at some level of local government, this did not have visibility or impact.
c.	4	While spaces exist, as with GCCN and the SPC structures, the full policy cycle is not adequately addressed, with particular attention to the quality of implementation and evaluation, and that the span of representation was not seen as adequate.
d.	3	Basic cultural infrastructure was not seen as based on cultural rights, nor on criteria of demography. The development of Knocknacarra and Doughiska was cited as examples of this deficit at the level of planning and demography, with outcomes clearly deficient. It was noted that libraries of a high quality exist, but that the developments had not a cultural rights

ACTION	MARK	COMMENT
		<p>focus. Deep concerns were also voiced in relation to the ongoing disputes relating to Knocknacarra and Castlegar-Ballinfoyle Community Centres, with the local communities dissenting to the de facto policy direction of privatization of these services. The relation between cultural rights and socio-economic exclusion was highlighted, with equity concerns based on the pricing out of communities (especially but not limited to the disadvantaged and marginalised) involvement in the cultural life of the city due to a means-based rather than rights-based approach to cultural goods.</p>
e.	4	<p>The analysis of barriers was perceived by the group as sporadic and sectional, and often undertaken either in response to national level and statutory responsibilities, as in physical disadvantage and disability, or by local actors with an ad hoc engagement for their beneficiary groups, eg Galway Traveller Movement. These remain at the level of grassroots response or occasional initiative, rather than as a consequence of a broader inclusive analysis of factors impeding access and participation to inform policy and action. A comprehensive audit of these barriers was proposed as an action.</p>
f.	5	<p>Some programs have been implemented, to address specific groups. However it was not seen as sufficient, with a comprehensive approach that addressed social inclusion and marginalization at an intersectional level across multiple groups, whether socioeconomic, cultural, or identity. Initiatives and actions exist, but in a fragmented and ad hoc manner rather than as an established feature of policy design.</p>
g.	4	<p>Vulnerability on the level of socioeconomics, culture, and identity remains an established feature, and access to the means to produce and express cultures remains developing rather than embedded. The near-term establishment of Teach Solais was noted as a good practice once implemented.</p>
h.	1	<p>The endemic and structural nature of gender inequity was noted with deep concern, along with the inadequacy or inaction in relation to intervention. The policy landscape was viewed as inactive. However, there were difficulties in expressing an adequate policy or action to mitigate or eliminate this enduring issue. Key quote: 'gender on the back burner, moved into the background'.</p>
i.	7	<p>Several civil society organizations and cultural institutions operate explicitly on a rights-based approach, eg FOroige, Baboro, and Galway Traveller Movement.</p>
j.	5	<p>The question was perceived to lack clarity, or to lack substantive meaning. Many organizations seek to improve their membership base as a natural consequence of their operation, but the policy level influence on this process was not understood by the group. Good practices identified included ARD Family Resource Centre in relation to physical infrastructure and management. In relation to policy development Blue Drum was cited as the leading edge of development, while Galway Traveller Movement was mentioned as a good practice approach for cultural expression by minority groups.</p>

**Measures:** an audit of barriers and exclusionary features, with specific actions and developments to be embedded within the various plans and strategies of the City.

## COMMITMENT 6. EQUITY AND SOCIAL INCLUSION

ACTION	MARK	COMMENT
a.	2	Local social policies do not refer to or take account of cultural aspects, with a heavily siloed policy landscape and lack of integration or joined-up thinking. The nearest examples were translation, and the possible existence of sensitivity training eg awareness training for Travellers, but this was seen as a sectional and tokenistic and ad hoc action. A noted exception was some mention within the Healthy Cities program to culture, but this was not seen as evidence of commitment to combat discrimination. Key quote: 'Half a day training, what's that worth?'
b.	2	Identification and analysis of intersectional vulnerabilities across groups was seen as absent or wanting. The denial of Traveller ethnicity was noted as a de facto policy increasing marginalization, and such analyses as had been conducted were viewed as coming from the bottom-up efforts of advocacy groups, rather than as a feature of the policy landscape. The issues within the hospital and health system with intercultural issues was highlighted as an example of a barrier, which is reflected within other institutions and the culture at large.
c.	5	The development of health promotion discourses have increased awareness at policy levels of the interconnections between cultural practice, health and welfare. The Healthy Cities program was seen as further evidence or recognition of these linkages. However, regular and robust research mechanisms influencing policy was seen as still developing and would need to deepen.
d.	4	A textual criticism from the group related to the use of programs in Emerging, while activities are referred to in Developing. The group considered that a program involved a deeper level of engagement and commitment than an activity, and while activities exist on the ground, there was an absence of more defined programs. Activities were seen as developed and implemented by civil society groups from the ground up, while local government activity was more delimited to implementing requirements as with disability and accessible design rather than cultural barriers. Activities such as Migrant Information that existed were on hold, compounding the deficiency. Key quote: 'there's no structured capacity building'.
e.	2	It was questioned whether the promotion of women was a local authority competence, due to the centralization of the Irish State, however the principle that promotion of equality applied across all levels was held to be necessary. Measures to promote or valorise the role of women by local government were viewed as absent or marginal. Additionally, developing an adequate baseline was viewed as problematized by the difficulties in obtaining robust data at local level in order to conduct analysis, for instance by disaggregating national CSO datasets. While women are well represented within cultural organizations, the proportion was seen to worsen with the status of the position. Appropriate and proportionate measures and strategies were perceived as near-wholly lacking.
f.	5	Measures and programmes exist across cultural institutions, such as Baboro access program subsidizations and Eglinton House participation, Red Blrd with GAC, and Galway Community Circus. However these were not seen as embedded or strategic features, and more emergent from the vision and values of the institutions. Galway was seen as operating on a city

ACTION	MARK	COMMENT
		centre platform model, with the surrounding areas and neighbourhoods substantially excluded geographically, culturally, and socioeconomically. Proposal: Introduction of structures analogous to Community Benefit Clauses in Arts Funding. Counter and Critique: Target based allocation easily gamed or check-boxed system, and concerns re artistic direction.
g.	5	National policy, local non-enforcement. Access issues include Socioeconomic accessibility, and buggy access for families.
h.	1	Conflict resolution in general as an identified local deficiency in strategy, without frameworks or processes, even prior to considerations of the integration of the cultural dimension. The recent example of the occupation of Galway City Council by traveller groups was noted as a consequence of the inadequacy of conflict resolution mechanisms or current practices. Key quote: 'they didn't have any other option'. Contrasted with examples of policy in Marseilles and Bristol, as integral approaches to culturally-embedded conflict resolution.
i.	5	Intergenerational cooperation. Living scenes and Older and Bolder were noted as initiatives where NUIG as anchor institution resourced worthy projects, with particular role played by the National Centre for Gerontology and Croi na Gaillimhe. However, the sustainability of this approach was noted as deficient .
j.	7	The development of Coder Dojo, and the role played by the Insight Centre Outreach in promoting Inclusivity , with especial attention to gender. The openness of schools, especially during Transition Year, to intergenerational projects was viewed as a well exploited avenue, while the Galway 2020 process was seen as actively promoting.
k.	7	-
l.	5	-

## COMMITMENT 9. GOVERNANCE OF CULTURE

ACTION	MARK	COMMENT
a.	4	As part of the process, Galway has entered the earliest stage of developing, with the adoption by Galway City Council of Agenda 21 for Culture, and the forthcoming Cultural Strategy harmonized with it. However there is not a visible impact due to the stage of implementation.
b.	2	(explanatory note: there exists a confusion within the question between strategy at neighbourhood level, and at city level in the grading box. The group understood the query as neighbourhood level, arguably resulting in the low score). There were no neighbourhood-level area policies known to the group, and the realities on the ground in terms of infrastructure highlight planning as a deficiency, as for instance in Knocknacarra and Doughiska. Slow development of infrastructure after the fact, rather than strategically, whether in terms of public transport and its influence on integration and access, or social and cultural infrastructure more broadly. A request

ACTION	MARK	COMMENT
		<p>emergent from the group related to infrastructural planning that is evidence-based per catchment area, and using transparent forms such as open data approaches in dissemination and popular participation in the planning process beyond shallow consultative approaches. The role of the City architect and her work was applauded, but the lack of a city architects office was identified as a deficiency. Ardane was identified as a potential pilot area for neighbourhood-level planning as a socioeconomically-proofed district. The siloing of the stakeholder groups, with planning separate from 'softer' social inclusion and cultural issues was seen as reflecting a fragmentation that would require overcoming for integrated cultural planning. Key quote: 'Money doesnt talk, it screams'. We need to carry out an audit of traditional knowledge and practices which speak to the sustainable use of natural resources. We need to do more about mapping and creating awareness about the green.</p>
c.	5	<p>The role is performed chiefly by the Strategic Policy Committees, however a critical interpretation of the term 'participatory' was evident within the group, who identified a requirement to deepen the participatory nature of this engagement throughout the policy cycle, during implementation and evaluation, as a more 'informational' consultative role risks tokenistic procedural exclusion.</p>
d.	3	<p>The attitude towards public projects was not seen by the group as culturally established, especially in relation to reflexivity. A linkage was identified here with the prior critique of the proceduralist issues within the SPC's. Dialogue and negotiation spaces exist, but the multistakeholder processes or frameworks required to produce joint deliberation were not perceived to, nor perceived as an identified priority. The nearest identified good practice Galway 2020 Bid Process, but short lead-times in contacting stakeholders and a lack of transparency were viewed as potentially problematic. The frame within which public projects were commonly understood was held to emphasise project, and de-emphasise process. Key quotes: 'when it's finished it's finished' and 'we'll consult you, then we do it'.</p>
e.	4	<p>While accountability to funders is a firmly established feature of the institutional landscape, as with regulatory standards (eg through mechanisms like the Governance Code), or audience development approaches, the newer discourse of citizen participation and the wider concept of social responsibility remains more of a feature of the visions of specific organizations than an overall culture, worldview, or feature of the landscape. Board composition in relation to citizen participation is more characterised by the ad hoc exigencies and the perceived direct organizational needs of companies than by concepts of responsibility to broad stakeholders. While this was understood as a given feature of the business environment, as an existent good practice there is widespread use in the community sector of multi stakeholder partnerships and steering groups which could be transferred to cultural institutions. Similarly to this sectoral analysis, there was an identified developmental trajectory as with the Galway International Arts Festival from community and culturally embedded organic social responsibility to a professionalised 'export-oriented' central platform model of practice.</p>

ACTION	MARK	COMMENT
f.	1	Reflections regarding gender equality were perceived as endemic and structural, and that strategies regarding gender equality were absent or lacked any visibility, both at the macro-city level and within organizations. The development of Public Sector Duty as a recent requirement within Equality legislation was cited, but this development was not seen as directly affecting cultural institutions. Key nugget: 'at best, always aspirational'. The strong presence of women within the arts in Galway was understood as local specificity and bottom-up and emergent, rather than a result of strategies or guidelines as a driver. The 'Waking the Feminists' movement was noted as a 'canary' or indicator of high baseline levels of gender inequity, and as evidence of push-back to enshrined and culturally embedded discrimination as a de facto policy and cultural environment.
g.	1	While participation exists, especially through volunteerism, this was not seen as extending to management. Participatory input into the management of cultural institutions was perceived as low with respect to representation and accountability, and reference was made to earlier issues in relation to the SPC's, and to light forms of consultation without reflexivity. Example: Galway 2020 was approached in relation to community-oriented representation on Steering Group, and rebuffed.
h.	-	(The question was viewed as overly complex, with difficulties in parsing, and definitional dissensus in relation to common goods). A regionalization or translation issue exists, that much of the understood meaning was not typically understood as a local authority competence. However, it was also noted that these areas were becoming increasingly devolved, eg LCDC's.
i.	6	Absence of a broad platform.
j.	5	-
k.	4	-

### Good Practices

Galways participation in the development of Charter of Cultural Rights conducted by Blue Drum was noted as a good practice.





# CONTACT

Pour davantage d'informations sur cet exercice, veuillez contacter:



## Municipalité de Galway

Email: [c&c@galwaycitycouncil.ie](mailto:c&c@galwaycitycouncil.ie)

Web: [www.galwaycity.ie](http://www.galwaycity.ie)

[www.galway2020.ie](http://www.galway2020.ie)



## Cités et Gouvernements Locaux Unis (CGLU) - Commission culture

Email: [info@agenda21culture.net](mailto:info@agenda21culture.net)

Web: [www.agenda21culture.net](http://www.agenda21culture.net)



Comhairle Cathrach na Gaillimhe  
Galway City Council



**GALWAY**  
Ville Pilote 2015-2017 • culture 21  
**EUROPE**



**culture 21**  
Agenda 21 de la culture



**CGLU**

Cités et Gouvernements  
Locaux Unis

**culture**  
**ACTION**  
**europe**



**GALWAY**  
 Ville Pilote 2015-2017 • culture 21  
**EUROPE**



Comhairle Cathrach na Gaillimhe  
 Galway City Council

