

# REVIEW OF GALWAY'S CULTURE 21: ACTIONS SELF-ASSESSMENT

MAY 2016



## culture 21

Agenda 21 for culture

This document provides an overview of the discussions that emerged in response to the Culture 21: Actions Self-Assessment conducted throughout a day-long workshop, hosted in Galway on the 6th April 2016. The workshop followed on a public event, attended by over eighty local stakeholders, including presentations by Jordi Pascual, Clymene Christoforou, Catherine Cullen and Dr Beatriz Garcia. These presentations provided; a background on the vision and ambitions behind Culture 21 Actions (Jordi Pascual); the role of Culture Action Europe (Clymene Christoforou); the experience and legacy of Lille as host of the 2004 European Capital of Culture (Catherine Cullen ); and the experience of Liverpool as 2008 European Capital of Culture (Dr Beatriz Garcia).

The exercise took place in the context of the initial workshop of the Pilot Cities Europe programme in Galway and was meant to inform the design of a work programme which, in 2016 and 2017, will enable the city to address some of the weaknesses identified and build on its perceived strengths. As suggested by the Terms of Reference of the Pilot Cities Europe programme, the initial workshop involved a diverse group of participants, including representatives of different areas of local government, civil society activists and private organisations. A full list of participants has been included in Annex 1. In the course of the workshop, participants evaluated Galway's current status as regards the nine 'Commitments' or thematic areas that make up [Culture 21 Actions](#). The exercise also enables cities to compare their assessment with the average ratings provided by a global panel of experts, which assessed the situation of the items included in Culture 21 Actions in mid-2015.

This document, known as 'Radar 1', has been written by Dr Beatriz Garcia, the expert appointed by UCLG's Committee on Culture and Culture Action Europe to work with Galway throughout the Pilot Cities Europe programme, on the basis of the information collected by the group of local stakeholders. It summarises and analyses the assessment made by participants, compares it with the results of the 2015 Global Panel and identifies a set of topics which may deserve follow-up in the context of the programme. The results of the self-assessment exercise and observations made in this Radar 1 will inform the local focal point and the team of interlocutors in Galway when drafting its work programme in the context of Pilot Cities Europe.

# SELF ASSESSMENT





# GENERAL OVERVIEW

The joint picture of Galway's self-assessment is mixed, although the city scores the same or higher than the average result of the Global Panel on Culture 21 Actions conducted in 2015 (see figure 1). The themes securing higher marks are '2. *Heritage, Diversity and Creativity*', closely followed by '8. *Culture, Information and Knowledge*'. Themes '4. *Environment*', '5. *Economy*' and '7. *Urban Planning and Public Space*' are all within a 50% mark. The areas attracting the lowest scores are '9. *Governance of culture*', followed by '1. *Cultural Rights*' and '6. *Equality and Social Inclusion*'.

A detailed analysis of the information provided by Galway in its self-assessment exercise is presented below.

## **NOTE:**

Galway discussions took place in three separate groups, including individuals with expertise or responsibilities in areas related to one or more of the thematic areas under discussion. Given people's backgrounds and understanding of 'culture' in the Galway context, the groups were organised as follows:

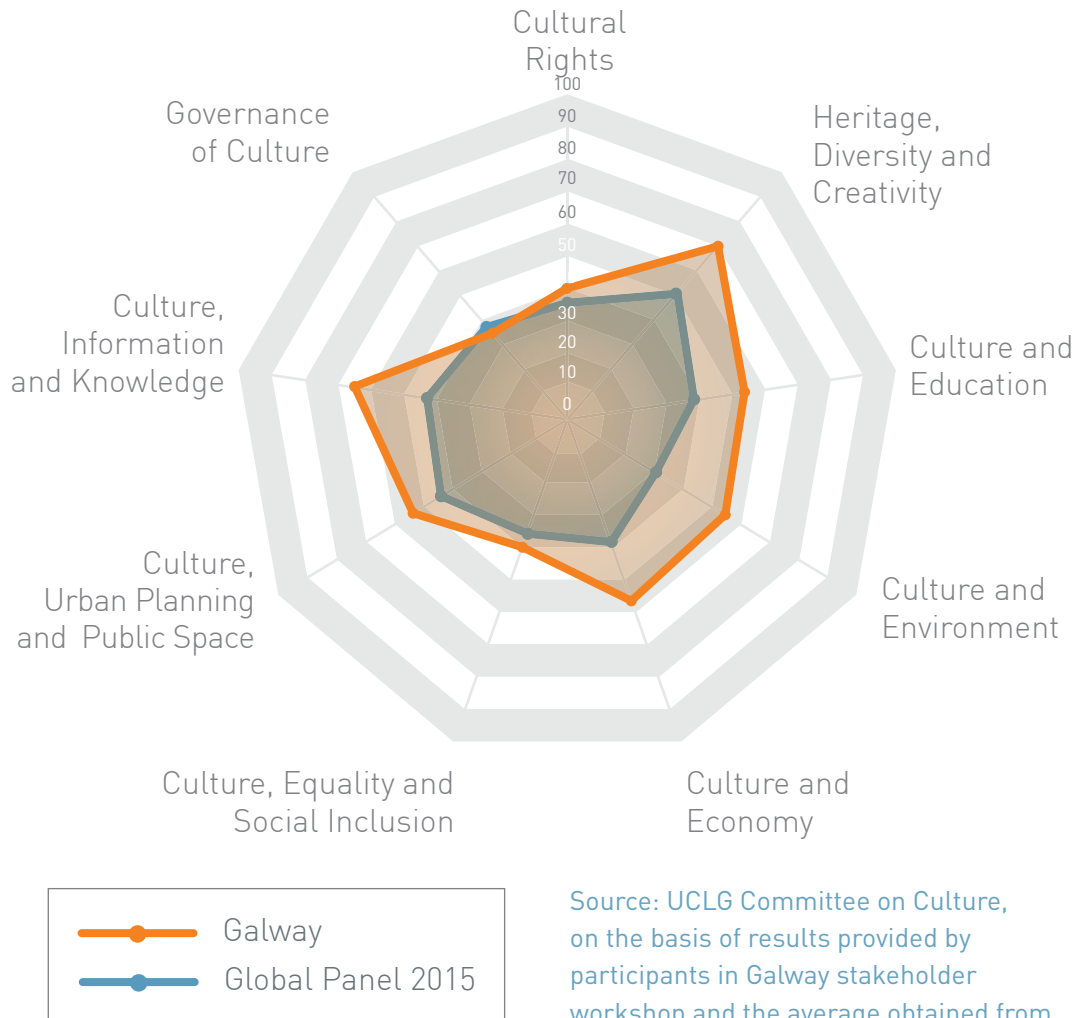
- Group A: 5. *Economy*; 7. *Urban Planning and Public Space*; 8. *Information and Knowledge*
- Group B: 2. *Heritage, Diversity and Creativity*; 3. *Education*; 4. *Environment*
- Group C: 1. *Cultural Rights*; 6. *Equality and Social Inclusion*; 9. *Governance of Culture*

See the workshop day schedule and an indication of the positions / roles represented in each group in Annex 1.

It is valuable to note that some of the workshop reports were more detailed than others. In the cases where a more comprehensive document was submitted, the additional information supplied was most helpful. This information document included some of these direct quotes and detailed report analysis, as presented by the rapporteurs of each group. Annex 2 contains the reports of Groups A, B and C.

Discussions were lively throughout the day and involved contributions from each individual stakeholder. Overall, participants indicated that they would have benefited from more time engaging with the specific points / questions listed under 'Culture 21 Actions' in advance of the workshop, as this would have allowed them to prepare their responses with more 'factual information' at hand. As it stands, participants felt that in many cases, they had to come up with "views and information on the spot" that may not be completely representative of everything that is happening in the city. Regardless, the discussions reflect the most dominant perceptions of the way culture works in Galway at present and the final picture that is emerging shows high levels of agreement across all participant stakeholders.

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





# CULTURAL RIGHTS

This was one of the themes scoring the lowest – Galway’s mark of 40/100 lies only slightly above the Global Panel’s mark of 35/100. Overall, city stakeholders felt there is not much awareness about what is meant by cultural rights in Galway. The notion is often misunderstood and, when explored, initiatives tend to “lack impact”. The only area scoring highly was point i.) on the role of civil society organisations (7 score) with key examples being Foróige, Baboro and the Galway Traveller Movement. In contrast, concerns were expressed regarding the “endemic and structural nature of gender inequity” (point h.) and the perceived trend towards “privatization” of community centres (point d.) which could mean “pricing out” community involvement due to a “means-based” rather than “rights-based approach to cultural goods”.

Overall, stakeholders felt the approach to cultural rights was fragmented from an institutional point of view, but complemented by encouraging signs of initiative coming from grassroots organisations such as the Traveller Movement. Other positive initiatives mentioned are listed below.

## Good practices

- **Teach Solais** (capacity for vulnerable groups to express their culture)
- **ARD Family Resource Centre** (as a good example of physical infrastructure aimed at increasing the number of active civil society organisations)
- **Blue Drum** (on the ‘leading edge’ from a policy point of view)
- **Foróige, Baboró, and Traveller Movement** (role of civic society organisations)



# HERITAGE, DIVERSITY AND CREATIVITY

This area was generally scored quite highly (almost 70/100, clearly above the global mark of 50/100), with four areas marked as an 8 and two marked as a 7.<sup>1</sup> Stakeholders felt the approach to cultural promotion was very strong as well as the existence of rich cultural policies and programmes. In contrast, challenges remain in the areas of cooperation, information sharing and reaching out to outlying communities. Heritage is an area that is strongly articulated in all official city documentation, however, stakeholders expressed their want of more to be done in order to ensure the approach is as diverse as possible and goes beyond a few “excellent [but] isolated examples”. The issue of minority languages, with an emphasis on the Irish language, was raised in the sense that “more social spaces for speaking” are needed.

Good practice examples presented for this theme were :

- Institutions: **MACNAS / GIAF (Galway International Arts Festival) / Druid / NUIG (National University of Ireland, Galway)**
- **Arts and Disability** initiatives
- The city’s extensive and ongoing connections with **America and the Irish diaspora** at large.

In order to address perceived weaknesses, stakeholders emphasised the need for “better systems of communication, online and offline”

The group advised Culture 21 Actions to grow its direct references to heritage, bio-diversity as well as include more explicit measures around art and disability.

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<sup>1</sup> Culture 21 Actions’ Self-Assessment Guide requires cities to provide a score between 1 (where an action has not been implemented or only initial steps have been taken) and 9 (where an action has been fully implemented and is well-developed) for each of 100 actions that make up Culture 21 Actions, and provides a description to enable cities’ self-assessment. In each action, a score between 1 and 3 amounts to an “emerging stage”; a score between 4 and 6 to a “developing stage”; and a score between 7 and 9 places cities in an “advanced stage”.



# CULTURE AND EDUCATION

This theme scored mostly 6 marks and obtained an overall mark of 55/100, which lies above the Global Panel average of 38/100. The one area scoring very lowly was the question of 'cultural rights' (point j.) as this is a "term not widely used in Ireland". The area scoring the highest was point e.) regarding processes for "sharing information about access to cultural activities" (this is in contrast with views expressed in relation to Theme 2. Heritage, and may indicate that the education sector is far better connected or well communicated than the 'cultural sector' / arts institutions). Issues raised were the need to improve education and training in the areas of music and dance (point a.), the need to create more platforms for informal creative learning available to teachers, and the need for more "real" engagement with businesses.

Good practices:

- **Roscomon Arts Office Trade** practice
- **Galway University Hospitals Arts Trust**
- **Healthy Cities** programme.



# CULTURE AND ENVIRONMENT

The overall score obtained by Galway in this area is 54/100, significantly above the Global Panel's mark of 30/100. This area scored mainly through 5 averages with a few noticeable exceptions. The recognition of gastronomy as a constituent element of local culture (point e.) scored the highest (an 8) which is well in line with the city's dedication to supporting and promoting the sector (as apparent in strategic documents as well as promotional materials). In contrast, stakeholders felt the city was far behind in its inclusion / recognition of historical and cultural features in relation to locally sourced produce (point d., which only scored a 1). Most areas scoring as a 5 were complemented by detailed discussion about routes for improvement as noted below (measures).

Good practices:

- **Galway Civic Trust** for their work as a conservation agency and their networking with the Chamber of Commerce, 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.

Potential measures to address weaknesses

- Audit of traditional skills so that they can better inform sustainable practice.
- Guidelines for sustainable practice and environmental protection. For instance, mapping and creating awareness about the green spaces in a user-friendly way that also records the native bio-diversity. Stakeholders noted: "We need more protection of bio-diversity and natural spaces in the city"
- Better re-use and recycling of arts and culture materials. In particular, it was noted, storage is a "major issue".
- Piloting a specific project on waste reduction such as targeting plastic bottle use.
- Overall: Raising awareness regarding Climate Change.

The group also noted Galway would benefit from an "indoor" weather-proof market.

Recommendation to Culture 21

- More emphasis / explicit reference to Climate Change as part of the questionnaire.





# CULTURE AND ECONOMY

The total score obtained by Galway in the area of 'Culture and Economy' is 55/100, ahead of the global average of 38/100. This theme was mostly divided between 6 and 4 scores. The area scoring the highest was 'partnerships' (point h.), with a 7. Stakeholders noted businesses are particularly well involved in festivals and events and remarked on the Galway 2020 European Capital of Culture (ECOC) bid process as a catalyst for additional partnership actions. On the lower end of the spectrum, stakeholders expressed concern at the lack of objective monitoring and analysis of economic impact (point b.), scoring 4 and the uneven approach to corporate social responsibility programmes, which mainly rely on personal or individual connections (point k.), also a 4.

#### Good practice examples

- **Film and TV industries**, including TG4 and UNESCO City of Film title
- **Artists rights**, well recognised throughout Ireland (although, stakeholders noted, contractual / salary conditions could improve)
- **Galway 2020 Bid** process (as a catalyst to increase partnership)

#### Potential measures to address weaknesses

- Improved data collection processes
- Agreeing a model to calculate multiplier effects and, in general, more objective and comparative studies on the economic impacts of culture
- Reassessment of tax treatment/tax relief, introduction of tax breaks for investment in cultural activity (at the moment, they exist for film only).



# CULTURE, EQUITY AND SOCIAL INCLUSION

This is another theme scoring generally low (four out twelve areas were marked as a 2 or 1), however, it also includes two 7 scores. As a result, the overall score was 40/100, still above the Global Panel's mark of 35/100. The areas perceived as less developed by stakeholders were the issue of "conflict resolution" which, in their view lacks "framework or processes" as exemplified by the "inadequate" response to a recent occupation of Galway City Council by traveller groups. This was followed by concern about the lack of cultural considerations on social policies and related analysis of cultural vulnerabilities (points a.) and b.) which, again, could be exemplified by the lack of "sensitivity training" and "awareness training" in relation to traveller groups and intercultural relations at large. The question of "gender equality" and promotion of women was also raised here (point e).

The areas considered the strongest were the work towards innovation programmes dedicated to young people and the support towards local platforms and networks of associations carrying out activities on the relationship between culture, equality and inclusion, although no specific examples were given.

## Good practices

- **Living Scenes** and **Older and Bolder** (intergenerational cooperation)
- **Baboró access program** and **Eglinton House** participation, **Red Bird, Galway Community Circus** as examples of institutions focused on disadvantaged groups (however, they were not seen as embedded or strategic features as yet)
- **Coder Dojo** and **Insight Centre Outreach** (promoting inclusivity amongst young people, with special attention to gender)
- **Galway 2020 Bid** process (platform to promote innovation programmes for young people)



# CULTURE, URBAN PLANNING AND PUBLIC SPACE

In the area of Culture, Urban Planning and Public Space, workshop participants gave Galway a total score of 53/100, which lies above the global average of 44/100. This theme attracted very different scores. Some areas were rated quite highly, in particular the fact that “natural and cultural heritage” is officially registered by the City Council (point c.), scoring an 8, the recognition of cultural issues in planning master plans (point a.), the explicit consideration of “landscape” in local government policies (point f.) and the promotion of people’s active participation in planning and development (point l.). However, low marks were given to issues around “mobility”, with concerns being expressed about the lack of city-wide policies for public transport allowing access to culture (point k., scoring 3). “Architectural guidelines” were also felt to be lacking, as the priority is given to planning over design (point j., also scoring 3). Other areas scoring badly were the approach to “impact assessment” and the lack of vision, coherent strategy or plan to encourage the use of “public space”. The rapporteur noted that “Galway city tolerates rather than promotes the use of public space... there is no recognition that festivals and events can be recurring, they are treated as one-off events each time”.

## Good practices

- The pedestrianisation of **Shop Street**
- **Terryland Forest Park** Steering Committee
- Organised bus service for Culture Night and transport coordination for the Volvo Ocean Race (however, it was felt, this was just a minimum. Much more should be done with public transport coordination across all recurrent city events)

## Measures to address weaknesses

- 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.



# CULTURE, INFORMATION AND KNOWLEDGE

This is the area scoring the second highest (65/100, visibly above the Global Panel's average of 43/100), after 2. Heritage, Diversity and Creativity. Stakeholders felt many areas scored highly, with 5 out of 11 areas scoring an 8. An important point raised is how the Irish "as a race, in general... are very open to expression" and how this is supported by national legislation (point a.) as well as some monitoring mechanisms (point b.). Local media are highly regarded for their accessibility and openness to dialogue. The only concern was the issue of gender balance, in line with responses elsewhere. The one area that scored very low was that relating to "analysis", "metrics and data availability" (point f.) also in line with responses elsewhere.

#### Good practices

- **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 to address weaknesses

- Enhanced data collection and data analysis.
- Increased applications/access to EU funding.



# GOVERNANCE OF CULTURE

This is the area scoring the lowest for Galway: at 34/100, it is also the only area in which the city scored below the Global Panel average of 37/100. Stakeholders recognised the city was going on the right path by engaging with the Agenda 21 for Culture framework and working on a first comprehensive city Cultural Strategy but also noted there was not yet a “visible impact” out of these initiatives. The areas scoring the lowest were points f.) (on gender equality) and g.) (citizen participation), both given a 1. The issue of gender equality is clearly one of the strongest concerns for the cultural sustainability of Galway as it is expressed repeatedly by stakeholders and considered as “endemic and structural” or “at best, always aspirational” (rather than supported by strategy or operational guidelines). The ‘Waking the Feminists’ movement was highlighted as a response to this situation but also as a “canary” or “indicator of high baseline levels of gender inequity”. The issue of direct citizen participation was also seen as a concern from the perspective of the actual management of institutions. Citizens were seen to be welcome as “volunteers” but not as actual decision makers with a voice.

These concerns were followed by point b. (given a 2) due the lack of perceived support to cultural planning at “neighbourhood level” and the need to improve “infrastructural planning that is evidence-based by catchment area”. The fact that planning is seen as separate from “softer social inclusion and cultural issues” was seen as “reflecting a fragmentation that would require overcoming for integrated [and thus, more sustainable] cultural planning”. The area scoring the highest in terms of governance was the progress towards more collaboration amongst civil society organisations active in the field in culture (point i.) though it was felt that platforms were not yet “broad” enough.

## Good practices

- The main highlight was **Blue Drum** for their role developing a Charter of Cultural Rights



# CONCLUSIONS

Galway is at the start of an ambitious process to assess its cultural assets as well as formalise and extend a comprehensive and more sustainable cultural strategy. There is much debate amongst stakeholders about the need to operationalise cultural policies and strategies, with particular attention being given to the imperative need to improve the monitoring and analysis of culture at all levels. However, it is equally important to encourage collective thinking and collective action, so as to enable strong and well-grounded networks representing every sector and interest community in the city and surrounding areas. The Public Event and Workshop hosted in April 2016 showed that city stakeholders are genuinely curious about the possibilities and can be enthusiastic if the right platforms and frameworks for exchange are put in place. Overall, the group self-assessment and ensuing debate showed great levels of generosity by all participants as well as their capacity to articulate concerns and opportunities very precisely. This was evident in the time dedicated; in the detail and breath of opinion shared; and in the level of interest shown to engage with a process as comprehensive (and complex) as the Culture 21 Actions framework.

Key points that emerged and offer an indication of Galway's positioning by rapport to Culture 21 Actions are as follows:

- ▶▶▶ Galway is a city with a strong sense of (and pride in) its heritage, with a particular emphasis on landscape / place, language and, increasingly, gastronomy.
- ▶▶▶ There is a wealth of initiatives taking place at grassroots levels and through independent organisations. But there is more to be done so that this work is fully documented and framed within a more strategic/wide ranging approach to development.
- ▶▶▶ There are serious concerns about the diversity of voices being heard across the cultural sector. There are many encouraging initiatives but most of them are perceived as "ad-hoc". More needs to be done to ensure all communities have the same chances to influence the city's cultural vision (this included the need to secure broader diversity and representation of stakeholders at the Workshop itself).
- ▶▶▶ Gender inequality is a particularly serious issue in the city, affecting its capacity for sustainability at all levels. Despite this, women have a strong presence in the cultural sector. Challenge: make this spread into leadership positions with power to change things.
- ▶▶▶ Partnership building is growing steadily, with businesses signalling an interest in being involved at these early stages. The Galway 2020 bid process is perceived as a helpful catalyst for further action.

- » The city fares well in its approach to education, planning and public space, information and knowledge – but there are many grounds for improvement, particularly in terms of dedicated monitoring, evaluation and knowledge exchange.
- » There is no awareness / understanding of concepts such as ‘cultural rights’ and there is a whole dimension of Culture 21 Actions language and conventions that feels remote or too abstract for Galway city stakeholders. This is an important point that requires on-going discussion. Are the concepts relevant but require more accessible language? Or is it that cultural rights are already on the agenda in Galway but under a different terminology? Or are some of these concepts worth replacing by other ways / forms of understanding the world, specific to each location?
- » There is much to be done to strengthen the city’s formal ‘governance’ structures for culture. Stakeholders felt this is a key weakness in Galway. However, given the thoroughness of contributions, there are good grounds for improvement: the capacity for leadership should not only come through institutional channels, instead, this can (and should) come from de-facto leaders. There were many voices within this public workshop that demonstrated a capacity for leadership. This should be encouraged further.

# ANNEX 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



# ANNEX 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
		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.
e.	4	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.
f.	5	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.
g.	4	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.
h.	1	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'.
i.	7	Several civil society organizations and cultural institutions operate explicitly on a rights-based approach, eg FOroige, Baboro, and Galway Traveller Movement.
j.	5	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.

**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.





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