

GALWAY: ANÁLISIS DE LA AUTOEVALUACIÓN DE **CULTURA 21: ACCIONES**

MAYO DE 2016



culture 21

Agenda 21 de la cultura

Este documento incluye un resumen de las deliberaciones que se suscitaron como respuesta a la Autoevaluación Cultura 21 Acciones durante el taller de un día celebrado en Galway el 6 de abril de 2016. Ese taller se desarrolló después de un evento público al que asistieron más de ochenta actores locales y en el que expusieron Jordi Pascual, Clymene Christoforou, Catherine Cullen y la Dra. Beatriz Garcia. Entre las presentaciones se habló de la historia de la visión y las ambiciones que subyacen en Cultura 21 Acciones (Jordi Pascual), el rol de Culture Action Europe (Clymene Christoforou), la experiencia y el legado de Lille como anfitriona de la Capital Europea de la Cultura 2004 (Catherine Cullen), y la experiencia de Liverpool como Capital Europea de la Cultura 2008 y su modelo holístico y longitudinal para la investigación sobre el impacto de las intervenciones culturales (Dra. Beatriz Garcia).

El ejercicio se llevó a cabo dentro del taller inicial del programa Ciudades Piloto de Europa en Galway y su intención era informar sobre el diseño de un programa de trabajo que, en 2016 y 2017, permitirá que la ciudad enfrente algunas de las debilidades identificadas y construya sobre la base de las fortalezas percibidas. Tal como lo sugieren los Términos de Referencia del programa Ciudades Piloto de Europa, en el taller inicial participaron diversos grupos, entre ellos los representantes de distintas áreas del gobierno local, activistas de la sociedad civil y organizaciones privadas. En el Anexo 1 se puede consultar la lista completa de participantes. Durante el taller, los participantes evaluaron la situación actual de Galway en cuanto a los nueve “Compromisos” o áreas temáticas que conforman [Cultura 21 Acciones](#). A través de este ejercicio, las ciudades pueden comparar sus evaluaciones con las calificaciones promedio que brinda un panel global de expertos, el que estuvo a cargo de evaluar la situación de los puntos incluidos en Cultura 21 Acciones a mediados de 2015.

Este documento, conocido con el nombre “Radar 1”, fue escrito por la Dra. Beatriz Garcia, la experta designada por la Comisión de Cultura de CGLU y Culture Action Europe para trabajar con Galway durante todo el programa Ciudades Piloto de Europa, sobre la base de la información recopilada por el grupo de actores locales. Resume y analiza la evaluación que realizaron los participantes, la compara con los resultados del Panel Global 2015 e identifica los temas que merecen ser objeto de un seguimiento dentro del contexto del programa. Los resultados del ejercicio de autoevaluación y las observaciones realizadas en Radar 1 serán fuente de información para los referentes locales y el equipo de interlocutores de Galway al momento de elaborar su programa de trabajo dentro del contexto de Ciudades Piloto de Europa.

AUTO
EVALUACIÓN





BALANCE GENERAL

La imagen general de la autoevaluación de Galway es mixta, aunque la ciudad registró puntajes iguales o superiores al resultado promedio del Panel Global de Cultura 21 Acciones llevado a cabo en 2015 (ver figura 1). Los temas que registraron las notas más altas fueron el '2. Patrimonio, diversidad y creatividad', seguido muy de cerca por el '8. Cultura, información y conocimiento'. Los temas '4. Medio ambiente', '5. Economía' y '7. Planificación urbana y espacio público' registraron una nota dentro del 50%. Las áreas con menor puntaje fueron la '9. Gobernanza de la cultura', seguida por la '1. Derechos culturales' y la '6. Equidad e inclusión social'.

A continuación se incluye un análisis detallado de la información suministrada por Galway en su autoevaluación.

NOTA:

Las deliberaciones de Galway se llevaron a cabo en tres grupos distintos en los que participaban personas con conocimientos específicos o responsabilidades en las áreas vinculadas con una o más de las áreas temáticas que se estaban analizando. Considerando los antecedentes de los participantes y entendiendo a la "cultura" en el contexto de Galway, los grupos se organizaron de la siguiente forma:

- Grupo A: 5. Economía; 7. Planificación urbana y espacio público; 8. Información y conocimiento
- Grupo B: 2. Patrimonio, diversidad y creatividad; 3. Educación; 4. Medio Ambiente
- Grupo C: 1. Derechos culturales; 6. Equidad e inclusión social; 9. Gobernanza de la cultura

Consultar el Anexo 1 para ver el programa diario del taller y la indicación de los cargos/ funciones representados en cada uno de los grupos. Resulta importante destacar que algunos de los informes del taller fueron más detallados que otros. Cuando el documento presentado incluía detalles, la información adicional proporcionada fue de gran ayuda. Se trataba de citas directas y del análisis del informe detallado, tal como lo presentaron los relatores de cada grupo. El Anexo 2 incluye los informes de los Grupos A, B y C.

Durante el transcurso de la jornada se intercambiaron ideas en forma animada y todos los participantes realizaron sus aportes. En términos generales, señalaron que les habría sido más provechoso conocer los puntos/preguntas específicos sobre "Cultura 21 Acciones" antes del taller, ya que habrían podido preparar mejor sus respuestas e incluir más "información fáctica" en ellas. En muchos casos, los participantes sintieron que, así como estaban, tuvieron que elaborar "opiniones e información in situ" que quizás no representaba completamente todo lo que estaba sucediendo en la ciudad. A pesar de ello, las discusiones reflejaron las percepciones más dominantes sobre la forma en la que la cultura opera en Galway en la actualidad y la imagen final que está emergiendo muestra altos niveles de acuerdo entre todos los actores participantes.

Figura 1: Autoevaluación de Galway y datos del Panel Global 2015



Fuente: Comisión de Cultura de CGLU, sobre la base de los resultados suministrados por los participantes en el taller de actores urbanos de Galway y el promedio obtenido en un panel global compuesto por 34 expertos.



DERECHOS CULTURALES

Este fue uno de los temas que registró el puntaje más bajo: la nota de 40/100 de Galway es apenas superior a la del Panel Global de 35/100. En términos generales, los actores urbanos sintieron que no se sabe mucho sobre qué significan los derechos culturales en Galway. Suele haber un malentendido sobre este concepto y, cuando se ahonda en él, las iniciativas suelen “carecer de impacto”. La única área que registró un puntaje alto fue el punto i.) sobre el rol de las organizaciones de la sociedad civil (un 7) con claros ejemplos como Foroige, Baboro y el Movimiento de Viajeros de Galway (Galway Traveller Movement). Por el contrario, hubo preocupación en relación con la “naturaleza endémica y estructural de la desigualdad de género” (punto h.) y la tendencia percibida hacia la “privatización” de los centros comunitarios (punto d.), lo que podría significar la “exclusión por costo” de la participación de la comunidad como resultado de un enfoque “basado en los medios” y no “en los derechos a los bienes culturales”.

En términos generales, los actores urbanos sintieron que el enfoque hacia los derechos culturales estaba fragmentado desde el punto de vista institucional, pero era complementado por las señales alentadoras de las iniciativas provenientes de las organizaciones de base, como por ejemplo el Movimiento de viajeros. A continuación se incluyen las otras iniciativas positivas que fueron mencionadas.

Buenas prácticas

- **Teach Solais** (capacidad de los grupos vulnerables de expresar su cultura)
- **Centro de Recursos Familiares ARD** (ARD Family Resource Center) (como un buen ejemplo de la infraestructura física que apunta a incrementar la cantidad de organizaciones de la sociedad civil que se encuentran activas)
- **Tambor Azul** (Blue Drum) (a la “vanguardia” desde el punto de vista de la política)
- **Foróige, Baboró y Movimiento de Viajeros** (Traveller Movement) (rol de las organizaciones de la sociedad civil)



PATRIMONIO, DIVERSIDAD Y CREATIVIDAD

Este área obtuvo un puntaje general bastante alto (casi 70/100, claramente por encima de la nota global de 50/100), donde hay cuatro áreas con una nota de 8 y dos con una de 7.¹ Los actores urbanos sintieron que el enfoque hacia la promoción cultural era muy fuerte, así como la existencia de políticas y programas ricos en cultura. Por el otro lado, persisten los problemas en las áreas de cooperación, intercambio de información y llegada a las comunidades periféricas. El área de patrimonio está muy bien articulada en toda la documentación oficial de la ciudad; sin embargo, los actores urbanos expresaron su deseo de que se haga algo más para garantizar que el enfoque sea lo más diverso posible y vaya más allá de algunos pocos “ejemplos excelentes [pero] aislados”. Se planteó el tema de los idiomas minoritarios, con énfasis en el irlandés, y se señaló la necesidad de contar con “más espacios sociales para hablar”.

Los ejemplos de buenas prácticas presentados para este tema fueron los siguientes:

- Instituciones: **MACNAS / Festival de Arte Internacional de Galway (GIAF) / Druid / Universidad Nacional de Irlanda**, Galway (NUIG)
- Iniciativas **Artes y Discapacidad**
- Conexiones amplias y constantes entre la ciudad y los **Estados Unidos de América y la diáspora irlandesa** en general.

A fin de dar respuesta a las debilidades percibidas, los actores urbanos enfatizaron la necesidad de contar con “mejores sistemas de comunicación, a través de internet y por otros medios”.

El grupo aconsejó a Cultura 21 Acciones que hiciera crecer sus referencias directas al patrimonio y la biodiversidad, e que incluyera medidas más explícitas respecto del arte y la discapacidad.

¹ La Guía de Autoevaluación de Cultura 21 Acciones les exige a las ciudades un puntaje entre 1 (cuando la acción no ha sido implementada o solamente se han dado los primeros pasos) y 9 (cuando la acción ha sido totalmente implementada y está bien desarrollada) por cada 100 acciones que conforman Cultura 21 Acciones, e incluye una descripción que permite que cada ciudad se autoevalúe. En cada una de las acciones, un puntaje entre 1 y 3 significa “etapa emergente”, un puntaje entre 4 y 6, una “etapa de desarrollo”, y un puntaje entre 7 y 9 coloca a las ciudades en una “etapa avanzada”.



CULTURA, Y EDUCACIÓN

Este tema obtuvo mayormente calificaciones de 6 y una calificación general de 55/100, la que se encuentra por encima del promedio del Panel Global de 38/100. El área que obtuvo una calificación bastante modesta fue la pregunta sobre “derechos culturales” (punto j.), ya que este es un “término no muy utilizado en Irlanda”. El área que logró la calificación más alta fue el punto e.), vinculado con los procesos para “intercambiar información sobre el acceso a las actividades culturales” (esto contrasta con las opiniones expresadas en relación con el Tema ‘2. *Patrimonio*’, y puede indicar que el sector de la educación está mucho mejor conectado o comunicado que el “sector cultural”/instituciones de arte). Entre los problemas planteados se incluyó la necesidad de mejorar la educación y la capacitación en las áreas de música y danza (punto a.), la necesidad de crear más plataformas para el aprendizaje creativo informal que estén a disposición de los docentes, y la necesidad de contar con un compromiso más “real” de las empresas.

Buenas prácticas:

- Práctica **comercial de la oficina de artes de Roscomon**
- **Fideicomiso en Artes de los Hospitales de la Universidad de Galway**
- Programa **Ciudades Saludables**



CULTURA Y MEDIO AMBIENTE

En este área Galway obtuvo un puntaje general de 54/100, muy por encima de la calificación del Panel Global de 30/100. Aquí se registraron principalmente promedios de 5, con algunas destacadas excepciones. El reconocimiento de la gastronomía como elemento constitutivo de la cultura local (punto e.) logró el puntaje más alto (un 8), lo que se condice con la dedicación que muestra la ciudad en el apoyo y promoción del sector (como surge de los documentos estratégicos y del material de promoción). Por el otro lado, los actores urbanos sintieron que la ciudad estaba muy rezagada en su inclusión/reconocimiento de las características históricas y culturales en relación con la producción de fuentes locales (punto d., que solo alcanzó una calificación de 1). La mayor parte de las áreas con un 5 también fueron complementadas con análisis detallados sobre posibles caminos para su mejora, como se señala a continuación (medidas).

Buenas prácticas

- **Fideicomiso Cívico de Galway** por su trabajo como entidad de conservación y su trabajo en red con la Cámara de Comercio, las empresas del Barrio Latino y Gaillimh le Gaeilge.
- **Badoirí an Chladach** por su trabajo en la restauración, conservación y renovación de botes y por su capacitación en tareas tradicionales.
- **Transition Galway** es una organización con fuertes objetivos estratégicos y acciones para un futuro sostenible para la ciudad.

Potenciales medidas

- Auditoría de tareas tradicionales para poder informar mejor sobre la práctica sostenible.
- Pautas para la práctica sostenible y la protección ambiental. Por ejemplo, mapear y crear consciencia sobre los espacios verdes a fin de responder a las necesidades de los usuarios y registrar la biodiversidad autóctona. Los actores urbanos señalaron lo siguiente: "Necesitamos mayor protección de la biodiversidad y los espacios naturales de la ciudad."
- Mejor reutilización y reciclaje de los materiales de cultura y arte. En particular, se señaló el almacenamiento como un "gran problema".
- La realización de proyectos piloto específicos sobre reducción de residuos, tales como el uso de las botellas de plástico.
- En términos generales: crear consciencia sobre el Cambio Climático.

El grupo también señaló que sería provechoso para Galway contar con un mercado "cubierto" resistente a los agentes atmosféricos.

Recomendación a Cultura 21: Mayor énfasis/referencia explícita al Cambio Climático como parte del cuestionario.



CULTURA Y ECONOMÍA

El puntaje total que obtuvo Galway en el área de “Cultura y economía” fue 55/100, superando el promedio global de 38/100. La mayoría de las calificaciones en este tema se dividieron entre 6 y 4. El área con el mayor puntaje fue “asociaciones con privados” (punto h.), con un 7. Los actores urbanos señalaron que las empresas participan especialmente bien en los festivales y eventos, y destacaron el concurso Galway 2020 Capital Europea de la Cultura (ECoC) como un catalizador para mayores acciones de este tipo. En el extremo más bajo del espectro, esos actores manifestaron su preocupación por la falta de un monitoreo objetivo y un análisis del impacto económico (punto b.) con un 4, y por la forma dispar de encarar los programas de responsabilidad social empresarial, que mayormente se basan en las conexiones personales o individuales (punto k.), calificada con otro 4.

Ejemplos de buenas prácticas

- **Industrias cinematográfica y de televisión**, incluso TG4 y el título Ciudad de Películas UNESCO
- **Derechos de artistas**, muy reconocido en todo Irlanda (si bien, según señalaron los actores urbanos, podrían mejorarse las condiciones contractuales/remunerativas)
- Concurso **Galway 2020** (como catalizador para aumentar las asociaciones con privados)

Potenciales medidas

- Mejores procesos de recopilación de datos
- Acuerdo sobre un modelo para calcular los efectos multiplicadores y, en general, estudios más objetivos y comparativos sobre los impactos económicos de la cultura
- Reevaluación de los incentivos fiscales/tratamiento fiscal, introducción de exenciones tributarias para la inversión en actividades culturales (por el momento, solo existen para las películas).



CULTURA, EQUIDAD E INCLUSIÓN SOCIAL

Este es otro tema que alcanzó un puntaje generalmente bajo (cuatro de doce áreas recibieron una calificación de 2 o 1), aunque también se registraron dos 7. En consecuencia, el puntaje general fue de 40/100, es decir, por encima de la calificación del Panel Global (35/100). Las áreas que se perciben como menos desarrolladas fueron las de “resolución de conflictos”, que, en opinión de los actores urbanos, carece de “marco o procesos”, como ejemplificaron a través de la respuesta “inadecuada” a una ocupación reciente del Concejo Municipal por parte de grupos de viajeros. A esto le siguió la preocupación sobre la falta de consideraciones culturales en las políticas sociales y en los análisis de vulnerabilidades culturales relacionados con ellas (puntos a.) y b.)), los que, una vez más, fueron ejemplificados a través de la falta de “capacitación de sensibilidad” y “concientización” en relación con los grupos de viajeros y las relaciones interculturales en general. También se planteó en este área la cuestión de la “igualdad de género” y la promoción de la mujer (punto e).

Las áreas consideradas más fuertes fueron el trabajo en pos de programas de innovación dedicados a los jóvenes y el apoyo a las plataformas y redes locales de asociaciones que llevan adelante actividades vinculadas con la relación entre la cultura, la equidad y la inclusión, si bien no se proveyeron ejemplos específicos.

Buenas prácticas

- **Escenas Vivientes** (Living Scenes) y **Más Viejo y Más Osado** (Older and Bolder) (cooperación intergeneracional)
- Programa de acceso **Baboró** y participación **Eglinton House, Pájaro Rojo** (Red Bird), **Circo Comunitario de Galway** como ejemplos de instituciones que se concentran en los grupos menos favorecidos (aunque aún no se las ve como funciones estratégicas o incorporadas)
- **Codificador Dojo** (Coder Dojo) y **Extensión del Centro del Conocimiento** (Insight Centre Outreach) promueve la inclusión entre los jóvenes, prestando particular atención al género)
- Concurso **Galway 2020** (plataforma para promover los programas de innovación entre los jóvenes)



CULTURA, PLANIFICACIÓN URBANA Y ESPACIO PÚBLICO

En el área de *Cultura, Planificación Urbana y Espacio Público*, los participantes del taller dieron a Galway un puntaje total de 53/100, ubicándola por encima del promedio global de 44/100. Este tema registró puntajes muy diferentes. Algunas áreas recibieron una calificación bastante alta, particularmente por el hecho de que el “patrimonio natural y cultural” está oficialmente registrado por el Concejo Municipal (punto c.), logrando un puntaje de 8, el reconocimiento de los temas culturales en planes maestros de planificación (punto a.), la consideración explícita del “paisaje” en las políticas de los gobiernos locales (punto f.), y la promoción de la participación activa de la gente en las etapas de planificación y desarrollo (punto l.). Sin embargo, los temas vinculados con la “movilidad” recibieron calificaciones bajas, y se expresó cierta preocupación en relación con la falta de una política que cubriera a toda la ciudad para que el transporte público posibilitara el acceso a la cultura (punto k., puntaje 3). También se dijo que se sentía una falta de “pautas arquitectónicas”, ya que se le asigna prioridad a la planificación por encima del diseño (punto j., también calificada con 3). Las otras áreas con puntajes bajos fueron el enfoque hacia una “evaluación de impacto” y la falta de visión, plan o estrategia coherentes para promover el uso del “espacio público”. El relator señaló que “la ciudad de Galway tolera, en vez de promover, el uso del espacio público ... no se reconoce el hecho de que los festivales y eventos pueden volver a celebrarse; se los trata como eventos únicos cada vez que se celebran.”

Buenas prácticas

- La peatonalización de la calle **Shop Street**
- Comité Ejecutivo del parque **Terryland Forest Park**
- Servicio de ómnibus organizado para la Noche de la Cultura y coordinación de transporte para la carrera Volvo Ocean Race (aunque se sintió que esto era lo mínimo que podía hacerse, debió hacerse mucho más con la coordinación del transporte público en todos los eventos que se repiten más de una vez en la ciudad)

Medidas potenciales

- Desarrollo de una Estrategia del Reino Público para la Ciudad de Galway.
- Desarrollo del Plan Maestro Cultural para la Ciudad de Galway a largo plazo (50 años).
- Creación de una Oficina de Eventos especialmente dedicada a ello en Galway.
- Cambio en la actitud, de “tolerar” a “promover” dentro de la autoridad local, en relación con el uso del espacio público para eventos.
- Reconocimiento del espacio público e inversión en él en la Ciudad de Galway para garantizar que existe la infraestructura y los servicios adecuados que posibilitan el desarrollo de los eventos.



CULTURA, INFORMACIÓN Y CONOCIMIENTO

Este área registró el segundo puntaje más alto (65/100, notablemente superior al promedio del Panel Global - 43/100), después del tema 2. *Patrimonio, diversidad y creatividad*. Los actores urbanos sintieron que muchas áreas merecían un puntaje alto, 5 de las 11 áreas alcanzaron un 8. Se planteó un punto importante sobre cómo los irlandeses “como raza, en general ... son muy abiertos a la expresión” y de qué manera la legislación nacional respaldaba esta cuestión (punto a.), así como algunos mecanismos de monitoreo (punto b.). Existe gran aprecio por los medios locales de comunicación en cuanto a su accesibilidad y apertura al diálogo. La única preocupación fue el tema del equilibrio de género, en línea con las respuestas obtenidas en otras áreas. El área que obtuvo un puntaje muy bajo fue la vinculada con el “análisis” y la “métrica y disponibilidad de datos” (punto f.) también en línea con las respuestas obtenidas en otros campos.

Buenas prácticas

- **Carnés de biblioteca** distribuidos en clases prenatales de los hospitales, para que todos los niños tengan acceso al servicio de biblioteca.
- **Iniciativa de Conocimiento Comunitario** (Community Knowledge Initiative - CKI) en NUI Galway

Medidas para enfrentar las debilidades

- Mejor recopilación y análisis de datos.
- Mayor cantidad de solicitudes/acceso al financiamiento en la UE.



GOBIERNANZA DE LA CULTURA

Este área obtuvo el puntaje más bajo en Galway: 34/100. También es la única área en la que la ciudad estuvo por debajo del promedio del Panel Global (37/100). Los actores urbanos reconocieron que la ciudad estaba en el camino correcto al enmarcarse en la Agenda 21 de la Cultura y al trabajar en una primera Estrategia Cultural amplia para la ciudad, aunque también señalaron que aún no existía un “impacto visible” fuera de esas iniciativas. Las áreas que obtuvieron el puntaje más bajo fueron los puntos f.) (igualdad de género) y g.) (participación ciudadana); ambas fueron calificadas con un 1. El problema de la igualdad de género es claramente una de las principales preocupaciones para la sostenibilidad cultural de Galway, ya que fue mencionado en reiteradas ocasiones por los actores urbanos y considerado “endémico y estructural” o “en el mejor de los casos, siempre aspiracional” (en lugar de estar respaldada por una estrategia o pautas operativas). El Movimiento “Despertando a las Feministas” (Waking the Feminists) apareció como respuesta a esta situación, pero también como “canario” o “indicador de niveles de base altos en términos de desigualdad de género”. Otra de las inquietudes que se plantearon fue la participación ciudadana directa, desde la perspectiva de la gestión real de las instituciones. Se observó que los ciudadanos eran bien recibidos como “voluntarios”, pero no como decisores reales con derecho a opinar.

Estas preocupaciones también surgieron en el punto b. (calificado con 2), debido a que no se percibe un apoyo a la planificación cultural a “nivel del barrio”, y a la necesidad de mejorar “la planificación en infraestructura empírica por zona de influencia”. El hecho de que la planificación sea vista como algo independiente de “los temas más blandos de inclusión social y culturales” se consideró un “reflejo de la fragmentación que habría que superar para la planificación cultural integrada [y, en consecuencia, más sostenible].”

El área con mayor puntaje en términos de gobernanza fue el avance observado en términos de mayor colaboración entre las organizaciones de la sociedad civil activas en el campo de la cultura (punto i.), si bien la sensación es que las plataformas aún no son lo suficientemente “amplias”.

Buenas prácticas

- Se destacó **Tambor Azul** (Blue Drum) por su rol en el desarrollo de una Carta de Derechos Culturales.



CONCLUSIONES

Galway está iniciando un proceso ambicioso para evaluar sus activos culturales y formalizar y extender una estrategia cultural amplia y más sostenible. Existe un gran debate entre los actores urbanos sobre la necesidad de que las estrategias y políticas culturales sean operativas y se preste especial atención a la necesidad imperiosa de mejorar el monitoreo y el análisis de la cultura en todos los niveles. Sin embargo, resulta igualmente importante alentar el pensamiento colectivo, así como la acción colectiva, a fin de fomentar las redes fuertes y bien fundamentadas que representen a todos los sectores y a la comunidad de intereses en la ciudad y zonas aledañas. El Taller y Evento Público realizado en abril de 2016 mostró que los actores urbanos tienen una curiosidad genuina por las posibilidades y pueden entusiasmarse si se implementan las plataformas y los marcos adecuados para el intercambio de experiencias. En términos generales, la autoevaluación grupal y el consecuente debate mostraron niveles altos de generosidad de parte de todos los intervinientes, así como su capacidad para articular preocupaciones y oportunidades con gran precisión. Esto quedó claro por el tiempo dedicado, por el detalle y la amplitud de las opiniones compartidas, y por el nivel de interés mostrado en participar en un proceso tan amplio (y complejo) como lo es el marco de Cultura 21 Acciones.

Los puntos clave que surgieron y ofrecen indicios del posicionamiento de Galway, en relación con Cultura 21 Acciones, son los siguientes:

- Galway es una ciudad con un fuerte sentimiento (y orgullo) por su patrimonio, con un énfasis particular en el paisaje/lugar, en el idioma y, cada vez más, en la gastronomía.
- Existe una gran cantidad de iniciativas que se están desarrollando en las bases y a través de las organizaciones independientes, pero aún restan cosas por hacer para que este trabajo esté completamente documentado y enmarcado dentro de un enfoque con un espectro más estratégico y amplio hacia el desarrollo.
- Existen diversas inquietudes sobre la diversidad de voces que se escuchan en el sector cultural. Hay varias iniciativas alentadoras, pero la mayoría de ellas son percibidas como "ad-hoc". Es necesario tomar aún más acciones para garantizar que todas las comunidades cuentan con las mismas posibilidades para influir en la visión cultural de la ciudad (lo que incluye la necesidad de garantizar una diversidad aún mayor y la representación de los actores urbanos en el Taller).
- La desigualdad de género es un problema particularmente serio en la ciudad, que afecta su capacidad de lograr la sostenibilidad en todos los niveles. A pesar de ello, hay una fuerte presencia femenina en el sector cultural. Desafío: hacer que esto se expanda hacia los puestos de liderazgo, con poder para modificar las cosas.

- » La generación de asociaciones con particulares está creciendo en forma constante, y las empresas están manifestando interés en participar en estas primeras etapas. El concurso Galway 2020 es percibido como un catalizador útil para acciones futuras.
- » La ciudad parece bien rumbeada en lo atinente a educación, planificación y espacio público, información y conocimiento, pero aún existen muchas posibilidades de mejorar, particularmente en lo que respecta a un monitoreo exclusivo, evaluación e intercambio de conocimientos.
- » No existe consciencia/comprensión de los conceptos tales como “derechos culturales”, y existe una dimensión completa de lenguaje y convenciones de Cultura 21 Acciones que los actores de la ciudad de Galway sienten como remota o demasiado abstracta. Este es un punto importante que demanda un debate permanente. ¿Los conceptos son pertinentes pero se necesita de un lenguaje más accesible? ¿O es que los derechos culturales ya son parte de la agenda de Galway, pero bajo una denominación diferente? ¿O es que sería mejor reemplazar alguno de estos conceptos por otros modos/formas de entender el mundo, específicos para cada localidad?
- » Aún resta mucho por hacer para fortalecer las estructuras ciudadanas de gobernanza formal de la cultura. Los actores urbanos sintieron que esta era una de las principales debilidades de Galway. Sin embargo, considerando la profundidad de los aportes realizados, existe un buen campo para la mejora: la capacidad de liderazgo no solo debe provenir de los canales institucionales, sino que puede (y debe) provenir de los líderes de facto. Muchas voces dentro del taller público demostraron capacidad de liderazgo. Es necesario alentarlas aún más.

ANEXO 1: WORKSHOP MEMBERS & WORKSHOP THEMES PILOT CITIES STAKEHOLDER WORKSHOPS

NAME - SURNAME	POSITION
----------------	----------

Workshop 1 – Economy / Urban Plan. Public Space / Information and Knowledge

Jess Murphy	Kai Restaurant, Proprietor & Chef
Maurice O’Gorman	Galway Chamber of Commerce – Deputy President / Portershed Innovation District Galway City Innovation District – Chairman
Cllr. Pdraig 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

Workshop 2 – Heritage, Diversity and Creativity / Environment / Education

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



ANEXO 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
		learning to support teachers interested in increasing their creative outputs.
d.	6	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.



CONTACTO

Para más información sobre este ejercicio, pónganse en contacto con:



Municipalidad de Galway

Email: c&c@galwaycitycouncil.ie

Web: www.galwaycity.ie

www.galway2020.ie



Ciudades y Gobiernos Locales Unidos (CGLU) - Comisión de Cultura

Email: info@agenda21culture.net

Web: www.agenda21culture.net



Comhairle Cathrach na Gaillimhe
Galway City Council



GALWAY

Ciudad Piloto 2015-2017 • cultura 21

EUROPA



culture 21

Agenda 21 de la cultura



CGLU

Ciudades y Gobiernos
Locales Unidos

**culture
ACTION
europe**



GALWAY

Ciudad Piloto 2015-2017 • cultura 21

EUROPA



Comhairle Cathrach na Gaillimhe
Galway City Council