ATLAS Strategic Plan 2022-2026
August 2023 update

ATLAS Arts EDI Policy and Action Plan

(Beyond) Equality, Diversity and Inclusion

Contents

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1. **Introduction**

ATLAS Arts' EDI policy aims to put into action ways of learning, growing and being accountable in the ways we create cultural space, support the creation of artworks and work with people. It works in tandem with ATLAS Arts' Safer Spaces policy.

We aim to ensure this work is ongoing, not additional to the everyday work of the organisation, and not reliant on tick-box approaches. The policy pays cognisance to the need to continually pay attention to the way we host, speak (out) and work with people with empathy and complexity.

This policy was updated in August 2023, and discussed and reviewed by all staff and board members.

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2. **Definitions and Vision**

This policy works with an expanded definition of Equality, Diversity and Inclusion - recognising that these words and frameworks sometimes create a sense of otherness, or the idea that there is a singular or correct way of belonging that everyone else should be encouraged to integrate within.

ATLAS Arts defines EDI work as:

Equality: Going beyond the creation of equal opportunities and access points, meaningful action should ensure that throughout our work, we also address root causes of social inequities and acknowledge how ATLAS might be perpetuating these - not just giving additional tools for people to take part in an unequal system. We recognise that social, discriminatory and economic barriers often intersect, and include (though are not confined to) forms of racism, homophobia, xenophobia, sexism, ableism, classism, ageism, transphobia, and gender-, religious-, care- and parental/pregnancy- related discrimination.

Diversity: The word diversity often encourages the separation of humans into predefined categories that somehow need 'help'. A progressive vision of diversity work is in naming discrimination, redressing power and value structures, whilst also moving beyond categories that oversimplify human experiences. We aim to use language and set objectives which focus on practices, experiences and what people do - without separating people into boxes.

Inclusion: The word inclusion sometimes creates the sense that organisations, artists and curators are gatekeepers to culture, opening the door to let everyone else in. This policy recognises the need to break down the gate, to collectivise culture and to create more supportive structures.

3. **Policy**

ATLAS Arts affirms that:

- We will refer to expanded definitions of EDI work (above) to ensure best practice.

- EDI work takes place through the addressing of discrimination and historical injustice.
- ATLAS aims to foster multiple ways of belonging, and ways of taking action in non-performative ways.
- ATLAS' work should be responsive to the ways discrimination takes place locally as well as globally.
- It should ensure accountability as we create multiple access points and ways of contributing to our programmes, workforce, board, artworks and administrative work, as well as breaking down barriers and exclusionary values in the arts.
- This work should be ongoing, creating a set of spaces and practices with no fixed or one-size-fits-all approach.
- This work should take place in public and private, and be embedded in the organisation's core values.
- We will support open conversation and learning through a [transformative justice](#) framework, designed to address harm without perpetuating further cycles of harm and to create change in social systems.

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4. Work to be done:

Addressing elitism: The key aim of our work is to build on long-standing work responding to justifiable perceptions of arts elitism. We try not categorise things as art and non-art, instead working with an expanded idea of where and how art appears, and who makes it. Our programme approach - always working collaboratively, without a single venue, indoors and outside, person to person - allows us to practice these values and work in more porous ways.

Based on learning from 2021-23 (noted at 6. below), the following areas will be prioritised in 2023-2025:

1. Improving accessibility

Particularly in relation to geographic access barriers and venues. Continuing work to ensure multiple ways of accessing the programme and commissioning work, ensuring a strong online offer, and travel support. Continuing to discuss access in depth, ensuring our approach is case-by-case and not one size fits all.

2. Gàidhlig is intrinsic part of our work

Building on work to ensure Gàidhlig continued to be an everyday part of our work and programme - meeting objectives in the [new Gàidhlig](#)

3. Diverse and dispersed programming:

Ensuring our entire strategic output reflects and is led by a wide range of lived experiences, practices, geographies, longitudes and latitudes, with local, national and globally situated practices. Spans Skye and Lochalsh. Ensuring the programme centres local practices and those beyond Scotland and Europe in the years ahead. Finding creative ways to develop meaningful international work despite dwindling resources and climate challenges. Balancing the importance of supporting local practice/ creating a value for money programme.

4. Accountability, audiences and External feedback

Expanding the ways we gather feedback and ways for people to feed into the programme or feedback on how we work with them. Finding ways to better understand changes in audience, and monitoring diversity as a broad category. Trying to avoid falling into cliques.

5. Governance, representation and work culture

Exploring different models of governance, team structure, effective voice, and artist experience and wellbeing. Staff training and space for reflection/ sharing, ensuring staff and board can access new kinds of training and learning - updating personal development plans and collectively deciding on training needs. Broadening diversity on board. Ensuring that the board experience both as a member, and as an artist or staff member is a welcoming and supportive environment, and members can speak to the work of ATLAS through lived as well as professional experience.

6. Building Solidarity and collective resources

The promotion of fairer economic systems in the arts. This action will be taken forward as we continue to think about how ATLAS shares and uses its resources (staffing, skills, money, time). Part of the everyday work of the organisation, reciprocal in nature, as part of the community.

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5. Action plan 2023–2025

This sets out how we will address the above over the coming years.

Objective 1	Task	By when and whom	Measures of success	Actual performance
Improving accessibility	1. Increasing online events - at least 4 a year 2. Organise staff training for hearing loop and share this resource 3. Update access policy 4. Employ local access consultants to inform audiences and local needs (Skye for All)	1. Jumana Manna screening July, 2 artist talks winter, SCAN event, SoPF sessions, online element to H&I artist meeting Nov 2. Director, August 2023 3. Office update annually and new Access statement by Autumn 2023. Sustaining monthly access meetings, all 4. Source funding, CEM, by end of 2025	1. Good feedback on content and delivery of events, good attendance across H&I 2. Hearing loop being used more regularly and by others 3. Access policy updated with new learning 4. Programme approach changed and new actions created as result of consultancy	

Objective 2	Task	By when and whom	Measures of success	Actual performance

Gàidhlig is an intrinsic part of our work	Follow objectives set in our new Gàidhlig Plan.	Due to be reviewed every February.		To save on over reporting, we will follow the objectives and timescales set in our Gàidhlig plan and report back via that mechanism, which goes to our board. We will share the link here.

Objective 3	Task	By when and whom	Measures of success	Actual performance
Diverse and Dispersed programming:	1. Ensuring programme includes practices beyond Europe; and strong local representation 2. Solidifying many ways of belonging as a guiding principle of work, ensuring we're not tokenising people or experiences, (quiet and public) 3. Widening who monitors our programme and how	1. Director, New Artist visit in 2024, maintaining work with Strathclyde Uni, developing global archipelago work with Tuath, and other international partners; 1 core commission of 3 going to H&I artist 2. All, ongoing discussion in prog meetings, School of Plural Futures (SoPF), and all projects. Wary of how we write about people's experiences. building on SoPF, ensuring people represent themselves, and not jumping to publicise work/experiences if	1. New long term project with international artist and new project growing from existing work 2. Good balance of quieter and public work in programme. Projects are publicised in different ways depending on project needs. Work prioritises project needs not communications deadlines, whilst balancing need to share learning and use of public money. Artists and contributors give good feedback. 3. At least 3 new people giving advice and feeding in to programme direction. Project grows from the SoPF.	

		not conducive to impact of project. 3. Director, Prog sub committee (2024), improving feedback, SoPF seeding work (2023-24), creating new partnerships/advisors, (each project) monitoring where in S,R,L things take place, feedback events		

Objective 4	Task	By when and whom	Measures of success	Actual performance
Improving accountability, understanding our audiences and external feedback	1.Organise feedback events with specific questions 2. Organise artist feedback on pat and conditions 3. Set up funded programme advisory 4. Improving recording of reflections and feedback	1. All staff, Portree agri show annually, Nov artist event, SoPF 2. 1-1 gathering, summer 2023, programme ongoing reflection & Nov event 3. By Summer 2024, Director 4. All, twice yearly eval meetings	1. Quality and range of feedback received, informing new work and change 2. Quality and range of feedback received, informing new work and change 3. Committee created and informing new work 4. Feedback being revisited, shared, and easy to find on drive 5. Meetings take place	

| | 5. Discussion on audience aims and collective practice for 2024/25 | 5. August eval meeting, board development day green meetings, programme meetings, SoPF feeding in | frequently. 2024 programme generated not just by ATLAS staff. Team has stronger understanding of how to build different kinds of audiences in different places (i.e. we feel a huge improvement in being able to share programme with young people etc). | |

Objective 5	Task	By when and whom	Measures of success	Actual performance
Governance, representation and work culture Exploring different models of governance, team structure, effective voice, and artist experience and wellbeing	1. Update staff personal development plans, Fair Work policy, to ensure training is appropriate to needs 2. Organise: Mental health first aid training Neurodiversity training And others based on staff/board desire	1. Director, by Autumn 2023. 2. Director, by Autumn 2023 and annually 3. All, quarterly eval meetings and weekly reflections.	1. Staff feel confident about handling variety of situations and content, feel they can support artists and audiences well, learning new skills and articulating needs. 2. Training takes place 3. Reflections create change in approach (i.e. better ways of supporting artists, adjusting artist pay,	

	3. Maintain evaluation/reflection post and mid project 4. Appoint new board members (under 26, with Gàidhlig, local, PoC)	4. By February 2024	contracts, access forms, comms approach, etc). 4. Board is representative of our locale, of wide range of experiences, of folk who give critical and generative feedback on lived experience and audience/artist need	

Objective 6	Task	By when and whom	Measures of success	Actual performance
Building Solidarity and collective resources Ongoing monitoring about how ATLAS shares and uses its resources (staffing, skills, money, time) and solidarity not as a large gesture but ongoing work. The promotion of fairer economic systems in the arts.	1. Continuing with collective resource making, land struggle work, and non public connective work. Getting feedback on this at Nov artist event, and from external stakeholders 2. Ensuring staff have time to reciprocally support work as part of community	1. All, MPP, Cinema equipment, November event, DEM work, Jumping the Fence, supporting existing work 2. Director, annual reviews 3. DEM and Director. 4. All	1. ATLAS has long term relationships supporting existing local and international activism and organisations, collective resources being used and emulated, staff and public recognise value of non public work of ATLAS 2. Staff confident to use ATLAS time for non-ATLAS things, have time to share/co-develop resources 3. Successful raising of funds with other organisations 4. Programme informed by	

| | 3. Starting collective fundraising | | learning from this, at least 20% staff time going in to this kind of work | |
| | 4. Focusing resources on non visible work, supporting work of at least 10 other local groups and 1 international | | | |

6. Previous work and learning (2021-23)

These objectives were set in October 2021. New objectives based on learning from 2021-22 are in the table at 5.

Objective	Task	By when and whom	Measures of success	Actual performance
Solidarity Ensuring ATLAS' administrative structures and private work practices what the programme preaches Breaking down systems of values in the arts that contribute to inequity	Appointment of Alternative Economies Manager Secure and long term pay for artists	All - Meeting to discuss forms of solidarity with team and Alternative Economies Manager and directors - November 2021	Successful core fundraising for this post beyond 2022 Action taken to address social solidarity Change in views and/or feelings of solidarity / safety reported by people engaging with the	Alternative Economies Manager appointed, and ongoing work/training/reflection to ensure administrative processes are fair and careful. Team members attentive and reflection on projects is happening internally but need wider feedback. Introduced artist payments set against SAU rates for shorter time periods and Producer Salary for 2 months +. Need to keep talking

				about how this is/isn't working and get feedback.
Community economies work	Development of new business plan with degrowth, fair pay, better artist pay at its heart Director and team writing, presentations and sharing learning Regular meetings to action solidarity in programme, commissioning models and fundraising	All - feeding in to new business plan by april 2022 Changes in the way we fundraise in solidarity and share resources by December 2022 Implementing new budget with artist pay set against SAU rates or producer salary if longer than 1 month Continuing the school of plural futures to continue to learn about local/global solidarity and action on social justice locally -	programme. Hosting events and discussions on alt economies in the arts, taking part in at least 2 sharings annual exploring with wider networks Increase in invitations and responses from people interested in hearing more about Alternative Economies approach ATLAS creates at least 2 10 month salaried posts for 2 artists each year by 2023 SoPF each year for 3 years	Discussion still ongoing about international solidarity and ways of enacting this meaningfully as an organisation. Work has focused on potential of supportive/connective role of organisation in building solidarity across land struggles, and analysing how we use social media in less performative ways, slower work, reflection and artist pay. Also in focusing more on prioritising sharing/making of resources together, and supporting work of others as part of our community. Need to discuss and name more directly and receive external feedback. New business plan complete with degrowth/artist conditions central CERN talks, degrowth conference, SCAN talks and other sharings ongoing New budgets brought in and constant analysis / changes to artist pay as projects change/grow - case by case. Don't have enough core funding for 10-12 month salaried roles but this is the aim, and is beginning to happen - have fundraised enough in 2023 for Malcolm and Lauren and others set case by case for shorter periods. New resource sharing happening regularly, cinema equipment constant use, new fundraising approaches ongoing

| | | | | More discussion needed on local/global solidarity and international practice with team and board and what this means, focus more on small, ongoing actions and support which in many ways is happening and building on this.

SoPF central part of strategic plan and programme but funding still pending

Future actions: Discussion on forms of solidarity and continuing work at board development day - where is this happening and what does it actually mean? Learning that solidarity is about support and ongoing small actions rather than grand gestures. We'll reframe this action to focus on accountability, evaluation and every day reciprocal work/culture. We also need better external feedback on programme and artist experience - we'll add this to evaluation meeting agendas. Collective fundraising approach and DEM work to be developed also but seeded. Also to ensure constant analysis of artist pay and get feedback on this. |
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Objective 2	Task	By when and whom	Measures of success	Actual performance

Global/local practice and dispersed programming: To ensure our entire strategic output reflects and is led by a wide range of lived experiences, practices, geographies, longitudes and latitudes, with local, national and globally situated practices A focus on forms of belonging across the programme Programme should create support structures for conversation and knowledge, rather than gate-keep culture. To find new ways of reaching and being relevant to new artists, a less confident art crowd, from more varied backgrounds and age range that have not previously	At least 1 community led framework in the setting of the programme each year. Continue to develop work with young people in schools and outside Develop programme / approach appealing and led by new audiences Improve evaluation of new audiences and update equal opps form Develop	All - by 2022 All - each year Culture Collective project in 2022 KB to create set of aims to help report on by end of 2021 All - look at ways of gathering data better by end of 2022	Programme has been developed in collective, reciprocal, community led ways - measured in at least 3 reciprocal partnerships each year 3 community meals in different locations At least 6 private workshops with local groups each year (schools, charities, care home etc) Programme diversity is measured against a range of intersecting experiences with 3 different projects addressing very different social questions, experiences and different cultural outputs Larger projects comprise 1 international, 1 local and 1 national practice each year Significant element of programming in Winter School of Plural Futures	2022-2023 programme large projects mixture of local, hebrides, scotland, europe, solid local weighting: Publics: Feeling Worl(d)s (Ashanti Harris, Astrida Neimanis, Camile Auer, Katharine Macfarlane), Calum Ferguson TaD, Boat build Malcolm Mackenzie, R&D: Tuath Lauren Gault, Emma Wolf Haugh & Renee Helene Brown, Cass Ezeji children's book postponed to 2023. Feeling Worlds an attempt to explore different kind of local/international practice. Programme exploring different questions but feeling from the team we want to work on new themes, and questions about supporting international practice and visits which are becoming increasingly unaffordable. Meals: Portree Allotments, Boat Builds every week, ATLAS office x 3, Portree Community Centre, Broadford Hall 2022-2023 - Boat build as community led/collective project Reciprocal partnerships 2022-23, Kilmuir Hall, Raasay Climate Fest, Jumping the fence, Portree Allotments, Counterflows and more, and community cinema equip huge success Continued work with SoPF alumni, talks in schools, supporting youth work - all happening regularly Programme led by new audiences? Boat build new folk, but what other ways can we build programme collectively? Programme addressing: Writing and correspondence with place, boat building and community, weather lore, Place/wolves/folklore/rewilding, queer archives / ancestors, performance of femininity, Gàidhlig culture, localglobalissues

engaged with atlas work but are living within or connected to Skye, Raasay and Lochalsh. To always be trying to grow who we are speaking to/ inviting to work with us and not form a clique. To see a range of people attending ATLAS events reflecting a wide range of lived experiences, interests, geographies Our projects work with a range of questions, materials, aesthetics, people and approaches and does not tokenise individual experience To always be trying to grow who we are speaking to/ inviting to work with us and not form a clique.	winter public Programming as well as Summer, many people living locally work over the Summer Finding new ways of assessing diversity in programme	from 2022 onwards New models for monitoring brought in by end of 2023	grows and results in new audiences The Making publics Press results in new audience ATLAS sees 10% increase in new audiences each year Increase in people who have: Not previously been to an ATLAS event Working age and school age (but not necessarily in employment or studying), Locations, People who may not have been to University/ Art School, Have the Gàidhlig or previously had it in the family, non academic/institutional Gàidhlig speakers 3 new partners per annum not already connected with	facing young people including decolonial practice - could we be expanding on this more? Evaluation / monitoring - new quarterly meetings happening. Need to explore new and various methods for artist/audience feedback but committed to not using forms - finding ways of having conversations to learn what people think and recording this better. Funding secured for SoPF in July 2023 Winter programming - counterflows, TaD event, need to push this more with artist talks and other events locally and plan this this year Have we seen an increase in *new* audiences? Need to do more work on how we know this but we feel very strongly that we've seen new audiences at the boat build, Alberta's programme, Lauren's artist talk, and the SoPF also develops this. We have not been monitoring this info formally so to be discussed: Strong anecdotal evidence but need to get numbers: Not previously been to an ATLAS event; Working age and school age (but not necessarily in employment or studying); Locations (this is being mapped formally as o August 2023); People who may not have been to University/ Art School, Have the Gàidhlig or previously had it in the family, non academic/institutional Gàidhlig speakers We're trying hard to grow the people we work with and meet new people all the time, its working well through MPP and cinema equipment, and each new project generally brings a new set of

				people, as well as maintaining relationships with people we learn a lot with. Perhaps we do need to grow our connections so we're not over reliant on certain people who've been pivotal to our work, not creating cliques, and be wary to ensure work is genuinely reciprocal. We talk about this a lot together as a team.
				New partners in 2022/23 - university of wales - but need to grow, locally mentioned above.
				We need safe and meaningful ways of assessing diversity across a range of registers - to be discussed more.
				Actions / learning: Working with new themes and with new people as programme supporters as well as contributors; discussion on how to move beyond identity politics and support people case-by-case, how to have good practice without 'ticking boxes' and without categorising people; improving monitoring meaningfully, and how are we being accountable for diversity in the programme, beyond statistics. We need to be asking people external to the organisation. Growing international and off island partnerships in ways that align with our values. Continuing to support work of others in ways that is meaningful and not performative

Objective 3	Task	By when and whom	Measures of success	Actual performance

Training and reflection:	Discussing progress and culture of organisation in staff annual reviews, building this in to professional development goals for individual staff members	Quarterly access meeting covers safe space policy and care of collaborators - every 3 months	Increase staff confidence to share learning and carry conversations around political and social solidarity	Gendered intelligence training in 2022. Further training needs to be discussed with team. transformative justice? individual developmental goals to be discussed. reading group again?
Continuous process ensuring safe spaces for artists, collaborators and staff. Training needs identified as they relate to the programme and people we're working with, including social questions raised by project learning. Training and conversation rooted in Transformative justice framework.				discussions on social questions in programme - is this happening? informally and ongoing, but are there areas we want to learn more about?
	Discussion on transformative justice and what this means	Director to discuss and arrange training with staff - by Jan 2022	2 sets of staff training/discussions focused on programme social questions annually Staff annual review covers access, safe space, personal boundaries and care of people we work with	safe space policy created. need to discuss and update this safe space policy in access meetings - AR added to agenda staff annual review for 2023/24 updated with questions on relationships with others / safe space/ access wellbeing
	Creation of new safe spaces policy, discussed and prepared with the team.			**Actions:** New training plan and developmental goals to be agreed for year Safe space policy to be updated

	Picking up reading groups on decolonial/degrowth work			

Objective 4	Task	By when and whom	Measures of success	Actual performance

| Access: Ensuring multiple ways of accessing programme and no fixed approach to accessibility. | Re-implementation of regular access meetings

Ensuring online sharing/ digital work continues post COVID

Quarterly access report to board

Access statements shared for all events

Live captioning consistent at online events

Moving office by 2024 | Sharing of artist conversations digitally - year round

KB - arranging captioner for events

All - making transcripts and conversations available online

Using and sharing hearing loop equipment confidently by March 2022 | At least 5 online events / artist talks each year with captions

Increase in use of different ways of accessing content - eg more users of audio described newsletter

Positive feedback on access approach | Were there any online talks in 2021/22?

Discussion also about captioning - this isn't really a one size fits all approach - talk about looking at events case by case to ensure different people can attend and get different experiences - more work to be done on this but lots of learning from the event at Broadford in Feb 2022, where there was food to support discussions, live captions, written instructions - very interesting audience feedback about captions being distracting to the point of losing threads. note that we will encourage captions at top of film.

Different ways of accessing content discussed at access meetings. discussed importance of ensuring we always communicate things in different ways, focusing more on print and in person work but making improvements to online access. website accessibility is good.

Are people listening to the newsletter? What other data might we have?

Access statements are being produced for each event and access meetings are happening - good at gathering this, and updates to board from access meetings.

Not really receiving feedback on accessibility - apart from Broadford event. Should we ask people more directly? Newsletter?

Need to train ourselves in use of the hearing loop and add this to cinema equipment kit - that'd be a great legacy for it to be used. - |

				Exploring options for office and using accessible venues elsewhere. **Actions:** Training and sharing the hearing loop system. Gathering feedback on access from events. Increase number of online events

Objective 5	Task	By when and whom	Measures of success	Actual performance
Gàidhlig **Gàidhlig is an everyday part of our work and programme.**	Appoint a consultant to lead on a new Gàidhlig plan for ATLAS Gàidhlig website being used consistently and updated regularly At least 50% ATLAS staff continuing to learn Gàidhlig	Fundraise for Gàidhlig consultation to take place by end of 2022 Consultation begins by early 2023 Two staff continuing learning at SMO - 2022-2023 Launch Tobar an dualchais residency takes place in Summer of	Gàidhlig consultation has taken place and new plan made to meet recommendations ATLAS training budget used to support learning. At least 2 Gàidhlig publishing projects each year Balance of projects with Gàidhlig and English medium schools each year TaD project engages meaningfully with Gàidhlig collection and shares outputs	New Gàidhlig plan published and has produced a range of aims and objectives. All staff offered training, not taken in 2021/22, might be happening in other ways though (see Gàidhlig plan). A tarraing a' tobar Chille Mhoire, and a' cunntadh an uspag (Calum Ferguson) both made on MPP in 2021/22 What schools work happened in 2022? Think it was mostly EME? TaD residency working really well and seeing increase in applicants New collaborations emerged with Kilmuir Trust, SMO, and Gàidhlig children's book

| | Ensuring Gàidhlig programming is not just an add on to English programme

Continuing a range of programme outputs discussing with nuance and celebrating revitalisation of language | each year - all

School of Plural Futures continues in Dec 2022 as space to share and discuss Gàidhlig futures - all | Discussions taking place via various projects on ways of supporting

Publication studio resulting in a range of Gàidhlig texts

New learning and discussion as a team Increase in use of Gàidhlig website | New translations on website but this isn't really new content - beyond Calum's book. Perhaps more meaningful work needed here but could be tied to speaking ability of team.

Actions: New Gàidhlig plan has aims and objectives laid out. Continuing this work, which has had good feedback so far. More to do on Gàidhlig only events, translation and GME work but getting good feedback generally strengthening work with the Gàidhlig visual arts. |
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Objective 6	Task	By when and whom	Measures of success	Actual performance

Board / governance				
Ensuring mechanisms for reporting and reflecting are fit for purpose, that the board experience both as a member, and as an artist or staff member is a welcoming and supportive environment, and members can speak to the work of ATLAS through lived as well as professional experience. Ensuring board is accessible and approachable to staff and artists	Workshop with board exploring different governance models and mapping responsibilities Board members appointed as contact for staff Safe space policy review	By end of 2023 by May 2022 By Feb 2022	Workshop session completed and findings implemented Board members and staff having 1-1 meetings Board members confidently informing programme and ATLAS aims	Planned for Autumn 2023. Happening. Happening in some ways but not across the board, so need to find different ways to create access. To be discussed this year - new programme sub committee (with non board members) to be set up. **Actions:** Governance and team models to be discussed. Prog sub committee to be set up including broad set of experiences - explore funding or reciprocal way of doing this.

7. Acknowledgments

We are industria, Structurally F*cked inquiry
CVAN London x INIVA Report on Anti-Racism and Equity in the Visual Arts

[Reshape network](#): The aim of RESHAPE is to imagine an alternative to the European arts ecosystem by rethinking its instruments and collaborative models, placing them in line with artistic and social innovation and the principles of fairness, solidarity, geographic balance and sustainability.