

'WORKING TOWARDS EQUALITY, DIVERSITY AND INCLUSION'

POLICY RECOMMENDATIONS | May 2021

EXTERNAL CONSULTANTS | Nike Jonah | Hassan Mahamdallie

COORDINATOR | Cathy Coughlan

ADVISORY PANEL

- **Rob Farhat** - PAC Board member | Independent Music Artist
 - **Veronica Dyas** - Independent Theatre Artist
 - **Pádraig Naughton** - Arts & Disability Ireland - Director [Focus Group Facilitator]
 - **Maia Nunes** - Co-founder of Origins Eile & Independent Multidisciplinary Artist [Focus Group Facilitator]
 - **Tobi Omoteso** - Independent Dance Artist and Director of Top 8 Festival [Focus Group Co-Facilitator]
 - **Catherine Joyce** - Blanchardstown Traveler Development Group - Manager [Focus Group Co-Facilitator]
 - **Lisa Connell** - CGN Managing Editor
 - **Aideen Barry** - Independent Visual Artist
 - **Shaun Dunne** - PAC Theatre Artist [Focus Group Facilitator]
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FOCUS GROUP PARTICIPANTS

- Renn Miano
- Michael Collins
- Ray Hegarty
- Noah Halpin
- Dylan Tighe
- Aifric Ni Ruairc
- Tracey Martin
- Dylan Kerr
- Anonymous Social Activist
- Anonymous Theatre Artist
- Anonymous Theatre Artist
- Anonymous Visual Artist
- Anonymous Theatre Artist
- Anonymous Social Activist
- Anonymous Visual Artist
- Anonymous Multidisciplinary Artist
- Anonymous Arts Worker
- Anonymous Dance Artist
- Anonymous Multidisciplinary Artist
- Anonymous Theatre Artist
- Anonymous Multidisciplinary Artist

INTRODUCTION

PROCESS AND PRACTICE

Through March and April 2021 Project Arts Centre held a series of in depth discussions with over 30 artists, social activists, arts workers and creatives from diverse backgrounds. The aim of this process was to gain knowledge from the lived experience of each panelist, establish a set of recommendations that would assist us in writing our EDI policy and shape the direction of our five year strategy.

The Advisory panel first met in early March 2021 to identify priority areas, devise a structure for the process and consider participants for focus groups in four key areas; *Sexuality and Gender Diversity; Disability; Socio-Economic Background; and Cultural Diversity.*

Six of the Advisory Panel members either facilitated or attended these focus groups. The thoughts and views of focus group participants were recorded anonymously and are documented in all sections of this report as 'Voices'. These voices were a primary resource for the Advisory Panel in the development of their recommendations and remain an important element of the work.

In April 2021, diversity and inclusion experts Nike Jonah and Hassan Mahamdaille came on board to assist the Advisory Panel, as they began to draw out recurring themes and concerns from focus group participants. These come under the headings of; *Care and Respect; Architecture; Wider Responsibility; Arts Practice.*

A broader piece of work will emerge from this process as we devise an action plan alongside our policy and start to reimagine some of our working practices. As part of this first phase, Project Arts Centre will commission five diverse artists and social activists, with a lived experience of intersectional discrimination and disadvantage, to produce a 'creative provocation', aimed at addressing social and economic inequality or discrimination within Irish Arts and Culture.

Although all Advisory Panel members and Focus Group participants were paid for their time, with the exception of Rob Farhat (PAC Board Member) who volunteered to work on the panel, Project Arts Centre would like to acknowledge the rigorous effort that has been generously afforded by all who have contributed to this document. We also acknowledge the range and complexity of experience among the many people who were not part of this consultative process. We are only at the beginning of this important piece of work, and we hope to extend our reach year on year.

Project Arts Centre will continue to welcome feedback and suggestions over the course of this process. It is our intention to write a policy and strategy that is above all, flexible, and can continue to consider all voices, so that what we aim to deliver over the next five years, is both achievable and relevant.

SECTION 1 - CARE AND RESPECT

- Recognition of, and factoring in, of the true cost of diversity
- Recognition of the effort of those whose expertise you draw on, and the physical and psychological toll of leading change
- The journey of audiences and participants to and from PAC
- Offering safe spaces without conditions
- Preparing all users of PAC to understand why changes are implemented
- Preparing all staff to be advocates of change
- How to foster trust

VOICES

- *“Avoid one off engagements | Duration and investment of time is key | Tokenism is related to disposability | Avoid using a community to create an optics experience for the public”*
- *“[Organisational] culture is clear. People are smart and sensitive and they immediately understand what cultural environment they are walking into - particularly if you’ve been at the receiving end of discrimination.”*
- *“It goes back to that piece about engagement being a core part of arts work | PAC needs to have a face and a personality and a relationship with the City in a very broad way | so that artists are not going looking for audiences because that relationship has already been brokered.”*
- *“Our image is used to promote the organisations ‘diversity’, when that’s not necessarily what our work is about | it’s often difficult to trust the opportunities you are being given because you wonder about tokenism and the agenda of the person asking.”*
- *“A diverse organisation should not have to advertise that they are diverse, by using the image of a diverse artist.”*
- *“Use of image is even more of an issue for the Trans community as they may look completely different from the last time you met or worked with them.”*
- *“Slow down the engagement with diverse artists | be aware of sustaining and maintaining mental health | Have an awareness that diverse artists may need to work on a slower timeline | create space for that | have more of a flexible approach.”*
- *“Be willing to have conversations | be willing to be wrong and corrected | willing to work in a more Individualised way”*
- *“Schedule more time for tech | there is no need to be miserable - so many things are done a certain way because they have always been done that way | new working practices are needed”*
- *“Ireland is way too small for ethnic minority artists to have to push against established organisations | everyone knows each other | minorities feel vulnerable and like they are ‘walking on eggshells’ | don’t want to get ‘blacklisted’ or get branded a ‘troublemaker”*
- *“A lot of cliques and relationships that exist behind closed doors | this is the nature of the Irish landscape”*
- *“When minorities do feel as though they are being exploited - they can’t push back because they need to maintain relationships with those institutions”*

- “We end up doing diversity and inclusion workshops in organisations every single time | Its extra work and emotional labour, followed by burn out”
- “It would be so much easier if there was someone working there who knew how to engage with diverse artists because they were diverse themselves”
- “A big thing is opportunity | Unless you get the opportunity to get linked in with a group - through a project or artist or school | Theatre and the arts is not for you | There has to be an invitation to participate and an invitation to attend | How its pitched and why its pitched is also important”

SECTION 1 - POLICY RECOMMENDATIONS

1.1 - Avoid Tokenism through Meaningful Engagement

- Sustained community engagement - Invest in a **real budget to match Intentions** around Access/Diversity/Inclusion with the acknowledgement that real community engagement work takes **time, resources and staff** with a specific energy and focus. *highlighted as a priority in all focus groups

1.2 - Language and Communication

- Clarity and guidelines are needed around actively **avoiding derogatory language, cultural appropriation and exploitation**. Misuse of language and imagery, both on and off stage, should be recognised and dealt with across all areas of the organisation. This should be underpinned by staff training *[see Staff Diversification and Training]
- Language is continuously evolving and therefore needs to be inclusive, so artists, audiences and staff don't feel stereotyped or expected to identify in a way that makes them feel unwelcome or uncomfortable.

1.3 Forms, Identity and Box ticking

- Staff should be provided with **pronoun badges**. Pronouns should also be included in email footnotes and social media accounts
- **Remove gender identification boxes** from all online forms and ticketsolve and allow people to self identify
- Add a section in all forms so that people can **self identify** their individual access requirements ‘*How can Project Arts Centre care for you?*’ Continue this ethos through flexible programming and engagement *[See Flexibility]

1.4 Flexibility - in policy and practice

- PAC needs to be more flexible and **responsive to the individual** across all areas of the organisation. An inclusive ethos requires a certain level of **intimacy**, specific to that person's needs. This should be underpinned through staff training *[See staff diversification and training]
- Build flexibility into the policy so that the policy can shift and develop over time through **ongoing dialogue** with diverse communities, and take into account the voices that were not represented through this process.
- Establish a **reporting system** for falls or failures around policy implementation. What will PAC do when those incidents are highlighted? Establish a timeframe. Identify who is responsible. What are the consequences? Establish an action plan with clear targets and measurable outcomes around policy implementation.

➤ Introduce **flexibility around payments** - acknowledging that many artists are on social welfare and/or disability payments.

1.5 Staff diversification and training

- All Staff require **ongoing training** in the four key areas so that artists and communities from diverse backgrounds do not take on additional '*physical, emotional and intellectual labour*' as part of their interaction with PAC. *Highlighted within all focus groups
- Review language and communication around recruitment and look at ways of diversifying staff in all areas of the organisation *Highlighted within all focus groups

SECTION 2 - ARCHITECTURE

- How PAC is organised as a space.
- Is PAC fully accessible?
- Does the organisational structure help or hinder an EDI change agenda?
- Are PACs working practices embedded in access and equality?
- What is the venue and company organisational culture? Is it welcoming for all?
- How does PAC allocate Time & Space to support all artists

VOICES

- *"The toilets are gender neutral but people still separate themselves in the queue | still very much a binary usage | strong reaction from others in the queue when using the 'male' toilet - historic association with previous infrastructure | Tiresome to have to navigate that"*
- *"Gender diverse artists/audiences regularly 'drop in' to use the gender neutral bathroom facilities, but it's uncomfortable having to ask for them to be unlocked"*
- *"There has been a lot of work in the last few years around inclusive audiences - less attention paid to disabled artists | Still difficult to get into the studio or rehearsal room | that desire doesn't seem to be there | there are access points (wheelchair ramp) installed at the entrance of theatre spaces but not necessarily backstage"*
- *"There are (arts) buildings that are impossible to access - such as backstage in theatres. You can't actually be an artist in those spaces."*
- *"Access has improved but more places need to upgrade their access."*
- *"Staff need training to sensitively assist people | when I'm on a stage it can be quite difficult physically to negotiate where I am."*
- *"There is a need for a space to lie down and rest for artists with more severe disabilities or children with disabilities."*
- *"We need a literal safe space. A quiet space."*
- *"...high stools and uncomfortable hard chairs | small changes can make it more welcoming for everybody | so many people with disabilities within the LGBTQIA+ community - they need to make the social space more physically accessible."*

- *“The website is part of creating a welcoming space - language could be more accessible | For someone who hasn't got access to this kind of space the language is very 'applicationy' | It's assuming I have a certain amount of knowledge already and a certain set of values.”*
- *“People should feel welcome at the very least. There is something still lacking in the wider arts community, with regard to who the work is for and how that is translated. There are still a huge number of people who have never been to Project, even in the locality. It should not be a space reserved for the elite.”*
- *“When you walk in the door you feel like you better be asking a question and it better be good | It feels like a library.”*
- *“The door is a bit intimidating because you know you are being seen and watched.”*
- *“Even having a low level of music so the reception staff can't hear you breathe.”*
- *“Project is missing that sense of 'an open door'. There is no sense of free flow of people through the building.”*
- *“Its interesting what has been said about the history | Its been there long enough for us all to be really proud of what has happened in the space | would love to be able to see that and get a sense of it.”*
- *“It feels like the gallery has permeated throughout the whole building | Clean, white and quiet | it's a design choice that I love but it's not the most welcoming design choice.”*
- *“Project is gorgeous but the finishes could be a bit softer | lots of hard surfaces promotes the idea that you're in and out.”*
- *“Agree about the locked door | It has to look inviting | We've all done the thing of going over to the garage for a drink | that should be contained in the building.”*
- *“An audience should be properly hosted either side of a show | sometimes you can't wait to get out of the place and have a proper drink across the road | it's about the whole experience.”*
- *“The PAC bar needs revitalizing and reimagining, it used to be a hub for audiences and artists, the place to be with a real community atmosphere, possibility to tie this in with monthly events for groups et al. Good recent examples LIVE COLLISION & Where We Live.”*
- *“Finds it interesting that PAC calls itself an Arts Centre - what makes it an arts centre and not just a theatre | It has a gallery that there is stuff in the odd time | acknowledges the limited space available | a 'centre' should/could be a resource for information and arts education | There should be subsidised tea/coffee and food - even if you are not there to see a show | Its like that in London | over here theatre is for people who work in theatre - art is for artists.”*
- *“Its mad that they don't have a cafe | every other theatre has a cafe | the reception could be anywhere | Again - why is it an arts centre.”*
- *“There may be an intention to create a social space but its not obvious who it's for or how it should be used | social space needs to be made explicitly clear.”*
- **Suggestion** *Social Space for gender diverse artists to come together [hosted by PAC] to discuss work in progress [Casual Crit.] | Create a network and opportunities to get to know PAC staff*
- *“Something powerful in the conversation around access - in the space facilitating people finding each other - even if they don't see the show | It is really difficult to go anywhere and not have to 'pay your way' | PAC are in a position to maintain a space for artists to interact.”*
- *“Just to be able to sit down and have a coffee or a bowl of soup - gets you involved | The conversation changes when you can be casual and comfortable in a space - it becomes meaningful and accessible | the reflective piece [pre & post show] is really big | the place and space become part of that conversation*

and it's really important.”

➤ “Its devoid of life during the day | there's no buzz in the place | you can feel like your being funnelled out | it feels very sanitised | Where is all the history.”

SECTION 2 - POLICY RECOMMENDATIONS

2.1 Investment in Infrastructure and Access

➤ Add **Sanitary bins** to all toilets | Add “*Please note that all bathrooms are gender neutral*” to fire announcement and signage in bathrooms

➤ Look at the infrastructure around **access to the downstairs toilets** when PAC is open without needing to ask Front of House staff for permission.

➤ Commission an Access Audit of PAC with particular attention given to **backstage access** infrastructure and **social spaces** in the building. Use the resulting action plan to implement recommendations.

➤ Install **baby changing facilities** in at least one of the bathrooms. Within the access audit, consider children with access requirements [eg. noise of hand-dryers, movement sensors for lights etc.] and that adults with disabilities need changing tables in accessible toilets too.

➤ Create a ‘quiet space’ for rest for artists, performers and arts workers.

➤ Acknowledge minority communities and minority linguistic communities within the context of access. All communities have members with disabilities. This Intersectionality needs to be acknowledged through **additional funding** [eg. Interpreters, mentorship around the application process, easy-read guides, website accessibility etc]

2.2 Website

➤ **Access page** - Create an easy to find access page on the PAC website outlining what access features and services are available to all visitors including artists, performers, arts workers and audiences. This information should be kept up to date, capturing any internal temporary or permanent changes taking place in the building. **Quick updates could be made via text scripts which are voice synthesized and recorded each time they are updated.*

➤ **User Testing** - Conduct a web access audit of the PAC website and or panel of users to test its accessibility in conjunction with the marketing team and web designers.

➤ **Social Story** - Create a ‘social story’ for the website explaining how to get to and move through the PAC building. This should be available in alternative formats such as [video/audio/ISL/captioned, audio described and easy-read).

➤ More transparency is needed around the **governance and participation** sections of the website [Board, Project Artists & Members]. The function and recruitment processes are not clear.

➤ **Simplify language and reduce the amount of text** used on the website so that it’s accessible to all. Where possible use captioned video explanations instead of long texts. Use alternative formats or approaches to communication on the website, such as captioned, ISL and audio described video. As well as providing transcripts and easy-read information.

2.3 Welcoming

- Begin **daytime tours** of the building [outside of shows and events] so that communities become familiar with the space
- The **Reception area** could be smaller and less dominant in the space as people enter. The use of ipads linked to the ticketing system would alleviate the need for the reception to take up so much space and would reduce anxiety around self identification, leaving staff to focus on welcoming. Underpinned by staff training. *[See staff diversification and training]
 - Connected Recommendation | All staff and visitors to PAC should be able to enter through the front door. Any issues with using the front door should be addressed through the access audit and associated action plan.
- The **facade [wall space] and entrance area** could be used more effectively to welcome people into the building. Look at ways to make it clear that PAC is an Arts Centre and for everyone.
- Soften the **internal design** throughout [finishings, furniture and arrangement of social spaces]

2.4 Safe Social Space

- Introduce **different kinds of social spaces** and make them explicitly clear through individual invitation, signage and marketing. All focus groups and panellists identified a need to ‘use the building more’. [eg. Cafe, free meeting space, flexible creative spaces, informal audiences, workshop space]
 - *Highlighted as a priority by all focus groups

2.5 Temple Bar

- PAC could have more of a presence outside the building in terms of facilitating access and negotiating the barriers for people. Connect audiences with other cultural centres and facilities in Temple Bar. Have more of an awareness of PAC’s surroundings in general and make this information available.

2.6 Internal structures

- More **visual communication** and explanation is required regarding the internal structure of PAC ** [See website and Arts Practice] eg. Make programming approach, ethos and access points explicitly clear

Section 3 - WIDER RESPONSIBILITY

- Can PAC be a leader of change for the wider arts ecosystem?
- PAC as an advocate for marginalised and discriminated groups
- PAC as a driver for policy changes across the arts and arts funders

VOICES

- *“Could we write an action plan that could potentially be a benchmark in best practice Nationally”*
- *“By being ‘exclusive’ you become complicit/ facilitating exclusivity within other arts organisations and individuals”*
- *“Research should be undertaken to establish the exact demographics of the project's diverse catchment area in Dublin 1 and 2 to help the organisation clarify exactly who, and what audience, it exists*

to serve, and to identify clearly what demographics are currently excluded.”

- “Could PAC facilitate an artist to write a ‘guide to engaging with diverse artists’ instead of a provocation”
- “If reasonably established artists of colour still don’t have full ‘access’ to the systems in place - how long will it take for access to filter through and reach all the other artists and will this whole process just get lost in that time?”
- “There is still no widespread access for the Travelling community - who have always existed in this landscape - so how long will it take others?”
- “Black artists build up resilience in dealing with white organisations - but they shouldn’t have to | organisations should be ready to receive something different than what they are used to”
- “This process is all well and good but if the core staff are not approachable, adaptable and comfortable in dealing with something different | if their tone is one of discomfort and mistrust | then this is a box ticking exercise”
- “This also has to happen through programming different kind of work”
- “It makes more sense to grow outside of the traditional art spaces for many minority groups because they can facilitate each others needs”
- “The arts has a role to play in creating a more accepting society | it’s not just about being more inclusive”
- “Very expensive for families where there is disability, to access the arts | Free or reduced cost shows | socio economic background of families is hugely impactful”
- “Ticket pricing generally, is something to consider around diverse communities | Sliding scale Theatre is a risky financial investment | those barriers start at birth for some”
- “As makers we talk about discounts for community groups etc but how do we reach those individuals who are not ‘linked in’ “
- “Even if you can afford to go it’s a big deal - its a risk | Still a luxury for many | Things like the Theatre Festival or the Fringe Fest. - you can’t afford to see lots of shows”

SECTION 3 - POLICY RECOMMENDATIONS

3.1 PAC as a Leader

- Establish a **leadership role** in the area of diversity and acknowledge PAC’s influence within the wider artistic community
- Do an **audit of the surrounding communities** PAC serves in order to establish who is being excluded

3.2 Commitment to structural change

- Look at ways PAC can **actively encourage structural change** within the wider artistic community, through information sharing, mentorship, artistic autonomy and marketing.
- Be mindful of intersectionality within communities and of not compounding exclusion by repeatedly working with a small section of the same ‘diverse’ people.

3.3 Ticket pricing

➤ Review systems around **ticket pricing**. Look at the possibility of allocating 10% of all tickets to minority communities at a vastly reduced price.

Section 4 - ARTS PRACTICE

- How can PAC build “authentic space(s)” for diverse artists
- Importance of artistic autonomy v box ticking & appropriation
- PAC having a sophisticated understanding of intersectionality and ‘diversity within diversity’
- A higher level of knowledge of grassroots artistic development, going out to communities to see work, understanding the work in its context.
- Interrogating the existing canon, notions of excellence etc

FOCUS GROUP VOICES

- *“Project Artists' scheme should be expanded. I think it should be appointed by application only, rather than by appointment (as seems to be currently the case.) This could include a quota of artists from diverse backgrounds (and not be a separate scheme targeted solely at ethnic minority and/or marginalised artists)”*
- *“Give access before it's asked for - language is really important | Open calls and applications for things should not be as rigorous as the Art's Council | huge stumbling block for a lot of people with disabilities”*
- *“There is often a piece of work to do around undoing and unpacking what people think they know about Travellers | There is also bias/fear from venues who think that by staging work made by excluded communities - that the audience will be made up of that community - and how do we balance that with a ‘mainstream’ or ‘normal’ audience | sometimes a venue has to put in additional measures to avoid exclusion - to weight in favour of the excluded community.”*
- *“Communities should have more access to use other facilities within the building | Have opportunities to stage their own work | Or to be able to collaborate with professional artists to stage work | use of space | continuous mix & exchange”*
- *“Representation across the board | Dublin Old School is a great example”*
- *“Would like people with disabilities to be included in all arts activities/exhibitions | Not segregated from others or brought in as a token disability artist”*
- *“Artist first - ethnicity second | to be able to show work just because the work is good - positively reinforces ideas around equality, diversity and inclusion [from the perspective of the audience and the artist] | ‘this group of people are no different to this group of people - who I consume my art from’ | it should be a healthy mix of work coming from a diverse range of individuals.”*
- *“In dealing with art institutions - finds that they are just ‘not aware’ of alternative art forms - so there is immediately a wall placed in front of artists engaging with those places and spaces.”*
- *“Important to preserve cultural identity through the arts - it shouldn't be that you are accepted because you are willing to compromise your identity and your culture.”*
- *“Often typecast as a Traveller | my own writing is about universal experiences - unemployment, death,*

love, relationships, discrimination, racism and suicide | from this process - wants to see ethnic minorities get a chance to perform in a space that appreciates them - what they contribute and their culture.”

➤ “It’s difficult to make long term community engagement happen within mainstream theatre structures | A new type of process and working conditions needs to be created to make this kind of model sustainable for artists | potential for the arts to model a new kind of civic space | raises interesting questions - what is the responsibility of established institutions around creating the conditions for this to happen.”

➤ “In the Black community there are a lot of creatives making incredibly powerful work | disconnect between them and arts organisations - neither really knows the other exists.”

➤ “Art spaces need to take the cultural interpretation from the artist and not be prescriptive about what the artist can/can’t provide to a theatre.”

➤ “Collaboration is essential | creating projects and opportunities for people to meet and work together We can’t just think of arts for the disability community as something that is therapeutic | we can go to things and make things - of artistic merit.”

➤ “**Suggestion** - why not have a festival that specifically programmes diverse artists | we are always the token ‘one traveller act’ | to have an opportunity to show what we are capable of.”

➤ “There also needs to be a way of artists and communities reaching each other and collaborating | so that they are not operating in isolation | ‘making space’ to meet | to create a list of who is out there so that they are being informed and engaged and not being called upon just when PAC feels like involving them.”

➤ “**Suggestion** could PAC be or build a network for these kinds of artists so that the entry points are clear and individuals are less isolated | maybe that Network doesn’t have to exist on site | develop programmes and opportunities off site for the Network - safety and comfort are key.”

➤ “A quota of diverse artists should be embedded into the membership of PAC.”

➤ “Was approached about Board membership but refused because it was overwhelmingly white and doesn’t want to be the only Black LGBTQIA+ person in the room | Don’t want to be one individual representing a whole community | does feel that the board information is all there on the website but you have to really look for it | way more transparency needed around programming | Nobody knows how you get in | It seems like you have to know someone to get in.”

➤ “Huge barrier for this artists who are outside that social circle | Has to do with privilege.”

➤ “Could be a space to encourage young aspiring theatre makers/artists into the space to engage with programme/make connections | Creating specific events that engage emerging artists.

Don’t really have a sense of internal structures either | who sits on the board etc. | Not sure how the membership works

➤ “**Suggestion** around a monthly event [eg. Table Quiz] to create awareness of the space and connections to surrounding business/charities/communities | Unless you already have an existing relationship with PAC, you are unlikely to walk in off the street

Knows numerous community/charity groups who are constantly looking for social space for meetings |

➤ **Suggestion** around monthly meetings calendar [through open call initiative] for diverse communities to use the space for meetings | Very few sober spaces available to diverse communities

➤ “Seperatist spaces [within organisations] are another way of doing this | there needs to be more understanding around why this can be necessary | agency in how you engage with an organisation

SECTION 4 - POLICY RECOMMENDATIONS

4.1 Programming

- Transparency around **Project Artists** is strongly recommended | Introduce quotas and open calls for new artists. There is a need to review how these artists are selected and how this information is disseminated via the website* [see website 2.2] *Priority for all focus groups
- Increase the amount of **Open Calls** - accept varying formats of application. **Support people to develop a proposal for production.** Not rigid lines for disqualification - generous readings. Weighted criteria for artists from diverse backgrounds.
- Review **programming and production** infrastructure to allow more access to communities

4.2 Flexible Artistic Spaces

- **The Gallery** is too disconnected from the rest of the building. There needs to be more cohesion between the gallery programme and the overall programme/change in ethos going forward.
- There is a need to **facilitate different ways of working** and varied artistic outcomes [more multidisciplinary work], through a workshop space with alternative curatorial approaches
- Consider programming more informal daytime events in the social spaces

4.3 Artistic autonomy

- **Implement quotas** for working with diverse artists, communities and audiences and allow those artists to be autonomous in their approach
- Establish an Annual **PAC Open Day** for artists and communities to engage with the space and the staff.

4.4 PAC Membership

- Transparency around Project Membership is strongly recommended | Introduce quotas, open calls for new members and create a stronger sense of ownership/agency within this group. There is a need to review how this group has been formed, how it operates and how this information is disseminated via the website* [see website 2.2] *Priority for all focus groups.