



BRIDJING WOMXN



A Transnational Toolkit for Gender Equity in Electronic Music

**Artists, Professionals, and Institutions in Dialogue
– Albania, France & Tunisia**



AFRICOLOR

MULLEN
CULTURE CENTER



Co-funded by
the European Union

TABLE OF CONTENTS

4	Introduction From Practice to Knowledge: Why a Toolkit?
4	Objectives and Target Audience
5	This toolkit is a call to action.
6	Partner Organisations Profile
7	La Fabrique Art Studio (Tunisia)
8	Testimonial – La Fabrique Art Studio
10	Africolor (France)
11	Testimonial – Africolor
13	Tulla Culture Center (Albania)
13	Testimonial – Tulla Culture Center
15	Understanding Gender Inequality in Electronic Music
15	Designing Inclusive/Safe Residencies and Learning Spaces
16	Groundwork: Language, Awareness, and Selection
16	Safe spaces: Not a Concept, But a Practice
17	Structure and Pedagogy: Learning With and From Each Other
17	Cross-Border Specificities and Local Realities
18	Intersectionality Without Tokenism
18	Accessibility and Mental Health
19	Collective Governance and Feedback Loops
19	Caring for the Team: Staff Inclusion and Burnout Prevention
21	Developing Gender-Sensitive Career Support Programmes
21	Centring the Artists' Realities Empowerment Through
22	Mentorship, Peer Support, and Coaching
23	From Skill-Building to Empowerment
23	Lessons from BriDJing: Diversity as a Strength

26	Rethinking Events, Programming, and Artist Circulation
26	Inclusive Programming
26	Supporting Artist Mobility
27	Embracing Co-Curation
28	Rethinking Event Scale
28	Strategic Audience Development
31	Inclusive and Responsible Communication
31	Representation Matters – But How?
32	Language Tools for Inclusion
32	Promoting Without Tokenising
33	Communication as a Tool for Change
33	Internal Communication Between Partners
34	Shaping Industry Standards Through Partnership Dialogue
37	Sustainability and Solidarity in Electronic Music
37	Tools and Templates
38	Policy and Institutional Recommendations
38	Inclusion Is Not an Optional Upgrade - It's a Core Responsibility
39	Programming: Depth Over Numbers
40	Aligning Funding with Equity
40	Ensuring Safe, Equitable Work Environments Promoting
41	Transnational Cooperation
42	Institutions as Active Agents of Change
43	Glossary

Introduction

The BriDJing project was born from a shared vision between three committed cultural organisations: La Fabrique Art Studio (Tunisia), Festival Africolor (France), and Tulla Culture Centre (Albania) to foster more inclusive, sustainable, and equitable opportunities within the electronic music industry. Rooted in a cross-border, collaborative ethos, BriDJing was specifically designed to support women and gender minority DJs, producers, and electronic musicians at mid-career stages who continue to face structural barriers to artistic recognition, market access, and career progression.

The name "BriDJing" reflects the project's foundational objective: to build bridges between countries, between artistic practices, and between communities through artistic collaboration, skills development, and transnational mobility. Co-funded by the European Union's Creative Europe programme, BriDJing was conceived not only as a career acceleration programme but also as a living laboratory of experimentation, dialogue, and learning. The project seeks to tackle issues of gender inequality, representation, and systemic exclusion by creating tailored opportunities for artists, while contributing to long-term institutional change in the music and culture sectors.

From Practice to Knowledge: Why a Toolkit?

This toolkit is one of the key intellectual outputs of BriDJing. It was designed to reflect the insights, lessons, and strategies developed through the implementation of three artistic residencies in Tunisia, France, and Albania, as well as through the online training modules, public events, and the extensive interactions between artists, trainers, partners, and audiences throughout the programme.

The content of this toolkit is based on:

- Direct feedback and interviews with artists and project participants;
- Observations and documentation from the in-person and online modules of the "BriDJing Career Take-Off Programme" (BCTO);
- Analysis of the application processes, selection criteria, and evaluation mechanisms used to identify and support emerging talent;

- Exchanges with partner organisations and local stakeholders who supported and hosted BriDJing activities;
- Discussions held during the professional roundtables and open discussions on gender equity and cultural sustainability.
- The broader contextual learnings from working across three regions: North Africa, the Balkans, and Western Europe.

The methodology behind this toolkit is participatory and grounded in practice. It is co-authored by the project team and informed by the lived experiences of the artists and facilitators involved. It aims to document the strategies and best practices that proved most effective and to propose a replicable framework for other institutions, festivals, collectives, and professionals seeking to implement gender-sensitive approaches in their own programmes.

Objectives and Target Audience

The toolkit is designed to serve as a practical and conceptual resource for:

- Cultural managers and producers interested in designing more inclusive music residencies and development programmes;
- Festival curators and bookers looking to diversify their lineups and foster safer spaces for womxn and gender minorities;
- Artists and collectives engaged in peer-learning and community-building across electronic music networks;
- Policy makers and institutions seeking evidence-based recommendations on how to support gender equality in cultural ecosystems.

Structured around key themes such as professional development, inclusion, sustainability, community care, and transnational collaboration, the toolkit aligns with several of the United Nations' Sustainable Development Goals (SDGs), especially those related to gender equality, quality education, reduced inequalities, and decent work and economic growth.

It is a living, evolving guide informed by the dynamic realities of the electronic music field. It is intended to be adapted and expanded upon by the wider community of practice.

We hope it will inspire future projects, strengthen collaborative frameworks, and contribute meaningfully to the cultural shift towards a more just, inclusive, and vibrant music industry.

This toolkit is a call to action.

It is designed for anyone – funders, programmers, cultural institutions, collectives, educators, or artists – who wants to help build a more equitable, inclusive and sustainable electronic music industry.

The music sector today still reproduces deep inequalities. From underrepresentation in lineups and funding disparities to unsafe working environments and exclusionary networks, women and gender minorities remain systematically disadvantaged. Yet across Europe and beyond, artists and professionals are pushing back: inventing new models, reclaiming space, and creating their own opportunities.

BriDJing Womxn was born from that momentum. More than just a residency or a training programme, it is a shared ecosystem where artists from Tunisia, France and Albania came together to imagine new futures for electronic music – grounded in solidarity, artistry, and intersectionality.

This toolkit is a living archive of practices, reflections, and learnings drawn from the field – from application processes to pedagogical design, from nightlife safety to mental health support. Each chapter offers tools, provocations, and recommendations that can be adapted to your context.

Whether you work on stage or backstage, inside institutions or outside them, we believe you have a role to play. This document is an invitation: to listen, to question, and to act – collectively.

PARTNER ORGANISATIONS PROFILE

La Fabrique Art Studio (Tunisia)

La Fabrique (registered as Notre Culture D’Abord) is a Tunisian non-profit arts and cultural organisation founded in 2012. Based in Tunis, La Fabrique is an inclusive, community-driven platform supporting emerging and mid-career artists across Tunisia and the wider MENA region, with a strong focus on womxn and non-binary individuals. Its mission is implemented through a dynamic blend of artistic collaboration, digital innovation, training, networking, and action-based research.

La Fabrique serves as a leading partner in multiple EU and regional cultural cooperation projects. With a proven track record in managing complex, multi-stakeholder initiatives, the organisation provides robust administrative, financial, and operational coordination. In projects such as briDJing, La Fabrique not only handles general project management but also offers direct support to partners to ensure accountability, transparency, and sound financial governance.

Beyond administration, La Fabrique leads on regional project design and implementation, especially in Tunisia, and offers coordination support to partners in countries such as Morocco when needed. It is also the driving force behind the institutionalisation of the FeMENA Network – a pioneering initiative to strengthen the presence of womxn in electronic music and visual arts across Africa and the Middle East.

The organisation has extensive experience in curating DJing and electronic music academies at national, regional, and international levels. These programmes are deeply rooted in multidisciplinary practices that combine music, visual arts, and advocacy for gender equality and inclusion. La Fabrique’s training and residencies actively promote cultural diversity, creative expression, and equitable access to opportunities within the music industry.

Previous projects led by La Fabrique have demonstrated how cultural tools can enhance civic values, support professional integration, and advance inclusive artistic practices. At the heart of its work lies a commitment to building safe,

accessible, and collaborative cultural environments, while promoting gender-sensitive and inclusive audience development within contemporary arts and music scenes.

As an active player in the regional and international cultural ecosystem, La Fabrique leverages the power of arts, technology, and cross-cultural dialogue to address pressing social challenges. Its core strategic objectives include:

- Promoting sustainable social, economic, and democratic development through arts and technology
- Empowering creatives and cultural practitioners as changemakers
- Celebrating heritage, diversity, and intercultural exchange across borders
- Advocating for gender equality and eliminating all forms of discrimination and violence

La Fabrique's work embodies the principles of cultural cooperation, innovation, and equity – positioning it as a key actor in the transformation of the creative industries in Tunisia and beyond.

Testimonial – La Fabrique Art Studio

The briDJing project has powerfully responded to an urgent and deeply felt need among womxn and gender non-conforming artists in electronic music – the need to develop their careers, to gain access to professional networks, and to build visibility across borders. For many of the participants, this was not just an artistic opportunity but a lifeline: a moment to be seen, heard, and connected within an industry that has long excluded them.

What made briDJing particularly transformative was its transnational character. As an EU-funded cooperation project, it brought together organisations from both EU member states and neighbouring countries – namely France, Tunisia, and Albania. This collaboration created a uniquely rich and constructive space for exchange, learning, and solidarity. Each context brought its own realities and energies, yet we quickly discovered that the challenges we face are deeply interconnected.

One of the most significant challenges we encountered was structural. The electronic music scene in France has been developing for over two decades, with established infrastructures, educational programmes, and industry recognition.

In contrast, in countries like Tunisia and Albania, the scene is still emerging, and formal educational pathways have only recently been introduced. These disparities were real – but they did not divide us. Instead, they highlighted the importance of knowledge-sharing and capacity-building across regions.

Despite these different stages of development, the gender gap in music – and the arts more broadly – remains a shared challenge across all countries. Women and gender non-conforming artists continue to face similar barriers: persistent male-dominated spaces, lack of access to equipment and mentoring, and limited visibility on lineups and industry platforms. The 'old boys' club' of the DJ world still looms large.

What briDJing made clear is that the need for professional support, peer-to-peer learning, and transnational solidarity is not just important – it's essential. Through this project, artists found each other, learned from one another, and began to see themselves as part of a larger movement. A movement that demands not just access, but systemic change. And in that sense, briDJing was not only a project – it was a beginning.

Contact and Social Media:

Facebook: La Fabrique Art Studio

Instagram: @la_fabrique_art_studio

YouTube: La Fabrique Art Studio

Africolor (France)

Africolor is a pioneering cultural organisation founded in 1989, dedicated to celebrating and promoting African music in all its geographical, historical, social, and artistic dimensions. More than just an annual festival, Africolor has evolved into a comprehensive cultural actor that champions “African musics” in the plural—recognising these art forms as simultaneously rooted in millennia- old heritage and in constant transformation through circulation, migration, métissage, and innovation across the African continent, the Caribbean, the Indian Ocean, and global diasporas.

Our mission extends beyond performance presentation. We develop training programs with participatory and inclusive pedagogy to support artists and technicians in their professional development, strengthening the music sector both in France and internationally. We conduct extensive cultural mediation work with diverse audiences, including educational workshops, concerts, and artist encounters in schools, fostering appreciation for the richness of African musical traditions.

Africolor’s international projects create spaces for dialogue and cooperation designed to facilitate artistic exchanges between territories, valorise cultural knowledge through sustainable development perspectives, and build bridges between different African music scenes. These initiatives follow principles of reciprocity and co-construction that respect the diversity of cultural and artistic contexts.

The festival spans four to six weeks across the Île-de-France region, encompassing five departments and approximately thirty venues, with ticket prices ranging from €3 to €27 (averaging €10, sometimes free) to ensure accessibility for audiences traditionally distanced from cultural offerings, particularly in Seine-Saint-Denis.

In the briDJing Womxn project, Africolor took primary responsibility for the communication strategy, developing the project’s visual identity, website (www.bridjing.eu), social media presence across multiple platforms, and promotional materials. We organised the Paris residency (December 1–10, 2023), hosting professional networking sessions including panel discussions on gender minorities in electronic music, and provided performance opportunities for resident artists at festival venues including La Maison Populaire de Montreuil, Le Hasard Ludique, and Le Plan.

Testimonial – Africolor

Impact on Women and Gender Non-Conforming Representation

The briDJing project significantly enhanced the visibility and integration of women and gender non-conforming artists within France's electronic music scene, though this impact must be contextualised within an already relatively structured—yet somewhat insular—landscape.

Through our partnership, we successfully positioned briDJing artists within existing professional networks. We became members of Technopol, the French electronic music network, which opened crucial doors for project visibility and artist integration. Our participation in a panel discussion during Paris Electronics Week, specifically addressing gender minorities, demonstrated our commitment to centring these conversations within mainstream industry discourse.

The Paris residency brought together eight talented artists (four French: Edna, DJ POMPOMPOM, Digé M0m0, and Nordust; two Tunisian: Madame Ghorbelle, Funkykid, and Dorracell; and one Albanian: Queen V) for an intensive ten-day program combining technical training (Ableton production with Sarah Perez, CDJ mastery with Arabella Coste), professional development (public speaking with Daphné Honigman), and performance opportunities. We secured professional photoshoots with Laura Bougeard and video interviews with Clubbing TV, providing artists with essential promotional materials for career advancement.

Critically, we organised networking sessions connecting resident artists with established industry professionals, including representatives from Club Theory, Technopol, the Centre National de la Musique, and international collectives. The December 6th professional meeting day at Mains d'Oeuvres featured three panel discussions addressing sustainable and inclusive cultural industries in Europe, international export strategies for East African electronic music, and minority representation in North African electronic music scenes—creating vital spaces for knowledge exchange and relationship building.

Challenges and Successes

Our primary challenge stemmed from the project's emerging status within an already crowded landscape of electronic music initiatives in France. Despite comprehensive communication efforts—including poster campaigns, partnerships with cultural agenda platforms (Culturel Paris, Le Bonbon Nuit), newsletter distribution to 1,450 contacts, and social media engagement that generated

1,827 Instagram profile visits and 186 new followers during November–December 2023—audience attendance at closing events fell below expectations. The combination of emerging artists without established followings and a new project brand made it difficult to attract the crowds we had hoped for.

Additionally, two artists were unable to participate: Min8 withdrew for personal reasons days before the residency began, and Albanian artist Loren lost her passport on departure day, preventing her arrival in Paris. Our successes were nonetheless substantial. We created a robust, inclusive communication infrastructure including a multilingual website, comprehensive social media strategy across six platforms, and visual identity centred on accessibility (using Luciole typeface designed for visually impaired audiences).

Artist feedback was overwhelmingly positive, with participants praising the quality of technical instruction, the diversity and inclusivity of the cohort, and the networking opportunities provided. One trans woman artist specifically noted that briDJing was the group where she felt most accepted in similar project contexts. We successfully integrated briDJing into France’s electronic music ecosystem through strategic partnerships with Technopol, Club Theory (Fase), Consentis and other partners, while maintaining our commitment to intersectional values and safe space creation. The virtual residency week (January 8–12, 2024) featured international experts and maintained strong engagement from both cohorts.

Perhaps most importantly, we established lasting connections among the artists themselves, who continue exchanging knowledge and support via social media, demonstrating the project’s enduring impact beyond its formal timeline.

Contact and Social Media:

Website: www.africolor.com

Facebook: [festivalafricolor](https://www.facebook.com/festivalafricolor)

Instagram: [@festivalafricolor](https://www.instagram.com/festivalafricolor)

YouTube: [africolor festival](https://www.youtube.com/channel/UCafricolor)

LinkedIn: [Africolor](https://www.linkedin.com/company/africolor)

TikTok: [festival_africolor](https://www.tiktok.com/@festival_africolor)

Tulla Culture Center (Albania)

Founded in October 2014, Tulla Culture Center (TCC) is a multidisciplinary venue and cultural catalyst based in Tirana, Albania. Known for its bold programming and independent ethos, Tulla has hosted over 35 exhibitions, 100 concerts, and 50 performances—championing both emerging and established artists across music, visual art, and performance.

But Tulla is more than just a space. It is a cultural intervention, a form of resistance against commodified creativity and the dilution of artistic depth. Positioned between Tirana and Prishtina, Kosovo and Albania, Tulla serves as a bridge—connecting artists and audiences, traditions and experimentation, the local and the global. In an age where creativity is often shaped by algorithmic trends and market forces, Tulla Culture Centre remains committed to preserving the raw, untamed spirit of artistic expression. For Tulla, art is not a product—it is a weapon of mass impact, a tool for questioning, resisting, and transforming society.

As a core partner in the briDJing project, Tulla led on implementing the Albanian residency programme in collaboration with DJ Academy Albania, playing a pivotal role in empowering women and gender-minority DJs through professional training, mentorship, live performance, and increased visibility.

The residency was designed to provide women and gender-minority DJs with access to technical instruction led by one of Albania's leading female DJs and mentors, DJ Doriko. Participants developed practical skills while also performing at public events in venues like Agimi Entertainment and the Tulla Culture Centre itself. These showcases enabled visibility and connection with local audiences and promoters.

Thanks to briDJing's cross-border collaboration model and communication strategy—through its website, social media, and artist vlogs—participants' work gained new exposure, encouraging other womxn and gender-diverse creatives in Albania's emerging electronic scene to pursue similar pathways.

Testimonial – Tulla Culture Center

briDJing created a unique space for women and gender-minority DJs in Albania to access professional mentorship and public stages—something long overdue in our scene. Through our partnership with DJ Academy Albania, we offered

technical training with one of the country's top DJs, DJ Doriko, and hosted powerful showcases at venues like Agimi Entertainment and Tulla Culture Center itself.

The residency made a real impact—blending live collaboration, cultural exchange, and media visibility. It encouraged new career paths and sparked confidence in participants to take up space in a historically male-dominated scene.

Of course, there were challenges. Participants came with varying skill levels—some were beginners, others more advanced—requiring mentors to adapt and split sessions accordingly. Time constraints also proved difficult, with several participants feeling the residency was too short to engage with all masterclasses or build deeper collaborations fully.

Yet the creative outcomes were powerful. Cross-national collaborations between artists led to new sets, tracks, and performances, blending cultural influences and building a lasting network.

Local gigs such as the Bridge Party and performances at Agimi introduced international artists to new audiences and even led to future booking opportunities.

Most importantly, the inclusion, confidence, and community formed among women and non-binary artists set an example for a more equitable and vibrant electronic music scene in Tirana.

Contact and Social Media:

Facebook: Tulla Center

Instagram: @tullaculture

YouTube: Tulla TV

X (Twitter): @tullaculture

Website: www.tulla.tv

Understanding Gender Inequality in Electronic Music

Key ideas:

- Brief overview of existing inequalities and underrepresentation in electronic music.
- Structural barriers women and gender minorities face in access, recognition, and visibility.
- The intersectional nature of these challenges: gender + race, class, sexuality, disability.
- Why building inclusive, safe, and empowering ecosystems is essential.

Designing Inclusive/Safe Residencies and Learning Spaces

Key ideas:

- How to create residencies that are inclusive, culturally sensitive, and artist-centred.
- The importance of safe spaces, gender-aware facilitation, and the benefits of working in chosen mixity.
- BriDJing's approach to structuring residencies: collaborative pedagogical design, technical workshops, and collective reflection.
- Offer recommendations on accommodation, group dynamics, and support mechanisms for marginalised artists.

Creating residencies that are inclusive, culturally sensitive, and artist-centred requires more than good intentions—it demands deep listening, intentional design, and structural care. Through the BriDJing Career Take-Off Programme (BCTO), our team has experimented with and refined strategies to build residencies where artistic excellence, gender inclusion, and cultural equity can thrive simultaneously. This chapter outlines our approach and offers recommendations drawn from lived experience in Albania, France, and Tunisia.

Groundwork: Language, Awareness, and Selection

The process of creating a safe and inclusive space begins before the first artist arrives. Language plays a central role. Internal communication within teams must be precise and intentional: terms related to gender, safety, and inclusion should be defined collectively to avoid misinterpretation and tokenism. For example, the concept of “chosen mixity”—inviting only women and gender minorities—is not universally understood and needs shared internal clarity to be implemented respectfully.

The call for applications is the first point of contact with future participants. We recommend crafting this communication with care, using inclusive language, and making the programme’s values explicit from the outset. At the selection stage, it’s crucial to assess the candidate’s awareness and alignment with gender equity values. Interviews or follow-up questionnaires can be useful to understand their motivations, expectations, and readiness to participate in a project rooted in shared responsibility and inclusion.

An inclusive residency is not just about who is included, but about the dynamic that the group will create together. A single artist or facilitator whose views or behaviour undermine others can compromise the emotional safety of the entire group. It is therefore crucial to consider emotional intelligence, interpersonal skills, and respect for difference in the selection process – both for artists and pedagogical teams. The balance must be considered holistically, aiming to reflect a diversity of technical levels, backgrounds, and personal journeys, without compromising the core values of the project.

Safe spaces: Not a Concept, But a Practice

Declaring a residency a “safe space” is not enough – it must be enacted through systems, boundaries, and shared responsibility. All stakeholders (organisers, facilitators, mentors, guests) must be aware of what this means and committed to upholding it. Safety involves psychological safety, freedom of expression, respect for gender identities, and the right to be vulnerable. Clear codes of conduct, pre-residency training for staff, and ongoing support mechanisms should be established. It is also important to anticipate conflict or harm and to have mechanisms for response – safety is a living process, not a static condition.

Structure and Pedagogy: Learning With and From Each Other

At BriDJing, we believe pedagogy is not just about skill transfer—it's a method of collective care. Our residencies are built around collaborative curriculum design, allowing the partners and trainers to co-develop workshops that are contextually relevant and sensitive to the group's needs.

We centre learning through:

- Technical and creative workshops led by women and gender-diverse professionals.
- Reflexive spaces where artists engage in conversations on gender, identity, visibility, and career sustainability.
- Informal dialogues, which we see as equally important. Mealtimes, shared walks, or decompressing after a show often spark the most honest conversations.

Workshops must be accompanied by deep reflection—not only on technique but also on positioning, intention, and collective practice. For example, a session on CDJ use may also prompt discussion on stage presence, confidence, and safety in male-dominated nightlife settings.

We strongly recommend maintaining *unités de lieu et de temps*—i.e., sleeping, eating, and working in the same space. Living together cultivates trust and intimacy. It also allows participants to learn organically from one another's lived experiences and fosters cross-border solidarity. For many, the moments that occur “outside” the official schedule become the most transformative.

Cross-Border Specificities and Local Realities

In a transnational project like BriDJing, safety and inclusion also mean navigating different legal, political, and cultural realities. For example, the levels of legal protection for LGBTQIA+ people vary significantly between countries. While some contexts provide institutional support and public discourse on gender-based issues, others may be more fragile or even hostile. Rather than imposing a one-size-fits-all model, residencies must work in dialogue with local realities, finding allies and cultural mediators to support the process. In Albania,

France, and Tunisia, this meant working with local feminist networks, queer collectives, and artists with lived experience in navigating these complexities.

In short, inclusive residencies must be designed 360° – considering not only the content but the entire lived experience of the artists: what they will do, who they will meet, what messages they will receive, and what support will be in place throughout. It is a design of care, co-responsibility, and cultural humility.

Intersectionality Without Tokenism

One of the most sensitive challenges is avoiding a tokenistic approach to diversity. It is not enough to curate a visually diverse group. Inclusion must be structural and lived. Avoid creating imbalanced spaces where, even in chosen mixity, one dominant culture or perspective prevails.

This means not assigning participants the role of “representative” of their identity (e.g. the “queer” artist, the “Black” artist, the “Muslim” artist), but instead creating a space where intersectionality can emerge naturally, through mutual exchange, curiosity, and care.

International residencies offer a unique opportunity to learn from each other’s realities: the visibility of gender minorities differs widely between Albania, Tunisia, and France. Providing space for these conversations—not forcing them—can foster learning alongside and beyond the artistic discourse.

Accessibility and Mental Health

Accessibility must be built into the design of the residency. This includes physical accessibility (e.g. wheelchair access), but also financial, neurodivergent, and emotional inclusion. Even when full accessibility cannot be achieved due to budget or structural constraints, transparency is essential.

Mental health is another crucial factor. Residencies are intense environments. Providing emotional support—whether through designated support people, group check-ins, or simply offering flexibility—can make a significant difference. This is especially vital for marginalised artists who may experience emotional fatigue navigating international and intersectional dynamics.

We recommend:

- Starting and ending the week with collective circles or check-ins.
- Encouraging artists to express boundaries or needs without stigma.
- Creating opt-in spaces for feedback, rest, or one-on-one support.

Collective Governance and Feedback Loops

Inclusivity is also about shared ownership. Participants should be invited to shape parts of the residency—whether through co-curating a show, suggesting topics for discussion, or adjusting the schedule. A safe space is not only “given” but co-built.

Regular feedback sessions during the week can help resolve tensions, celebrate wins, and adapt plans in real time. Post-residency evaluations help improve future iterations—and show participants that their voices matter beyond the project.

We also recommend documenting key learnings and quotes (with consent) for evaluation and knowledge sharing, as we have done through this toolkit.

Caring for the Team: Staff Inclusion and Burnout Prevention

Finally, care should extend to facilitators, coordinators, and technicians. Inclusion is not limited to the “beneficiaries” of a program. Gender-sensitive work is emotionally and logistically demanding. Preventing burnout requires:

- Clear division of responsibilities.
- Realistic schedules with built-in rest.
- Opportunities for the team to debrief and grow together. Building a feminist, inclusive residency means recognising the interdependence of everyone involved—not just the artists.

Key Takeaways – Designing Inclusive and Safe Residencies

- **Language shapes experience:** Define your values clearly from the start—internally and externally. The words you choose around gender, safety, and inclusion will shape who feels welcome and why.
- **Selection is as important as participation:** Building a safe group starts with choosing artists and facilitators who are not only talented but emotionally aware and aligned with the project's values.
- **Safe spaces must be lived, not declared:** Establish clear conduct codes, support mechanisms, and anticipate harm. Safety is a collective, continuous responsibility.
- **Pedagogy is collective care:** Combine technical workshops with reflective sessions. Facilitate informal moments—meals, walks, free time—to deepen trust and connection.
- **Structure matters:** Co-living (shared meals, sleeping at the same venue, etc.) nurtures solidarity and organic learning. A unified space strengthens cohesion.
- **Beware of tokenism:** Curate for complexity, not for quotas. Create space where intersectionality can emerge naturally, without assigning representative roles.
- **Adapt to local realities:** Don't copy-paste inclusion practices. Build alliances with local networks to ensure safety and relevance in each residency context.
- **Support mental health and accessibility:** Emotional safety and rest are vital—especially for marginalised artists. Include flexibility, check-ins, and clear boundaries.
- **Inclusion includes the team:** Care for staff, facilitators, and coordinators with clear roles, realistic timelines, and collective reflection.
- **Co-build the experience:** Involve artists in shaping the residency's rhythm and content. Foster ownership and long-term engagement.

Developing Gender-Sensitive Career Support Programmes

Key ideas:

- An outline for how to tailor professional development programs to the real needs of women and gender-diverse artists.
- Exploration of topics such as music production, project pitching, public speaking, and navigating the industry.
- Empowerment through mentorship, peer support, and personalised coaching.
- Share lessons learned from the BriDJing Career Take-Off Programme (BCTO®).

Designing a career development programme for women and gender minority artists is not merely about transferring skills. It requires a deep understanding of the specific challenges these artists face and a commitment to valuing their existing expertise, artistic vision, and self-defined goals. Respect is foundational. This means that every workshop, mentorship moment, and encounter must acknowledge the legitimacy of their work and experiences.

Centring the Artists' Realities

Many gender minorities face systemic barriers in the music industry, often rooted in underestimation, invisibilisation, and lack of access. A gender-sensitive programme must counteract this by creating space for artists to be seen, heard, and supported on their own terms. The choice of trainers and facilitators is critical. They must be aligned with the project's values to avoid micro-aggressions, unsolicited advice, or dismissive feedback. The training environment must be one of respect and mutual empowerment, where feedback is constructive and culturally informed.

Career programs must start from the real conditions artists face and should be designed in response to sector-specific inequalities. This means studying sector-wide inequalities—quantitative and qualitative—and asking: What are the barriers that prevent women and gender minorities from advancing their careers? For BriDJing, one of the answers was music production. While DJing has become somewhat more inclusive (depending on the country), music production remains

a male-dominated field. By offering Ableton workshops to mid-career DJs, we provided them with an artistic and financial tool: a new creative outlet and a pathway to producing and releasing their own work.

Another recurring theme in women- and minority-led programmes is the question of legitimacy. Impostor syndrome, lack of representation, and structural bias all reinforce self-doubt. This isn't unique to our cohort; it is a structural issue across the industry. In response, it is essential to create space for collective reflection. Sessions on public speaking, "moving behind the decks," or simply sharing personal stories can become powerful moments of affirmation.

Representation matters—not as a buzzword, but as a tangible lever for change. Seeing others like you succeed, be booked, be respected, and be paid, opens up imagination and possibility. For this reason, career support must include both internal and external dimensions. Internally, artists need space to unpack what legitimacy means to them, and how it has been challenged or reinforced. Externally, they need platforms—visible, paid, and supported—to showcase their work and gain professional momentum. Equally, silence must be respected: not all artists want to share personal struggles, and the programme should honour each person's boundaries.

This also meant opening conversations about intersectionality, money, mental health, and boundaries topics that are often absent from technical training but deeply impact artistic careers.

Empowerment Through Mentorship, Peer Support, and Coaching

True professional development requires layered support systems that nourish growth over time. In BriDJing, we focused on three complementary pillars: mentorship, peer support, and personalised coaching.

Mentorship—whether one-on-one or collective—offers artists a long-term reference point. Mentors provide not only advice, but perspective, validation, and continuity. For emerging women and non-binary artists, mentorship can also help navigate isolation and gatekeeping within male-dominated networks.

Peer support emerged as one of the strongest dimensions of BriDJing. Within each residency, artists exchanged tools, contacts, and emotional solidarity. The group became a learning community, where strengths were pooled and challenges were collectively addressed. Knowledge transfer often happened

informally—during meals, late-night talks, or tech setups—and continued long after the residency ended. These inter-artist bonds fostered mutual growth and built lasting networks.

Personalised coaching was also vital. Not all needs can be met in a group setting. Whether working through technical challenges, preparing a pitch, or addressing performance anxiety, some artists required dedicated one-to-one support. This could take the form of short consultations, extended coaching sessions, or targeted feedback opportunities. Tailoring the programme to individual needs affirms the diversity of paths within the music industry.

From Skill-Building to Empowerment

At BriDJing, we designed the programme to include both technical and reflexive elements. Beyond production workshops, we introduced:

- **Pitching & Public Speaking Sessions:** Helping artists confidently present their projects to bookers, institutions, and funders.
- **Workshops about the body:** Focusing on stage presence, confidence, and performance strategies.
- **Career Navigation Talks:** Discussions with industry professionals about funding, bookings, residencies, and artistic autonomy.

These were not isolated modules but interconnected threads within the residency's experience. Artists were invited to reflect on their positioning in the industry, their long-term goals, and how to sustain their practice ethically and independently.

Lessons from BriDJing: Diversity as a Strength

A powerful takeaway from BriDJing was the diversity of contexts and definitions of “mid-career”. With artists from Tunisia, Albania, and France, the programme brought together individuals with very different experiences of the electronic music industry. Infrastructure, visibility, and support networks varied significantly across these regions, and with that, so did the participants' technical levels and professional trajectories.

Rather than treating these differences as barriers, we saw them as sources of strength. By recognising and accommodating varied levels, we designed sessions

that met participants where they were—offering layered content, open-ended assignments, and differentiated approaches. Trainers were briefed to adapt dynamically and to honour the specificity of each artist's path.

What resulted was a true ecosystem of learning: those with more experience in one domain shared it freely, while others brought insights from different cultural, musical, or activist perspectives. Everyone had something to teach—and something to learn. In this way, diversity enriched the group, expanded horizons, and generated collective transformation.

Key Takeaways – Developing Gender-Sensitive Career Support Programmes

- **Start from artists' realities, not assumptions.** Respect and centre the lived experiences, creative visions, and existing skills of women and gender-diverse artists. Build programmes in response to their structural challenges—not to fix them, but to uplift and resource them.
- **Representation is not a buzzword—it's visibility and power.** Career support must include role models, platforms, and safe spaces where underrepresented artists can feel seen, heard, and valued without having to justify their place.
- **Design with care: every encounter matters.** From choosing facilitators to designing workshops, ensure that everyone involved understands gender-sensitive dynamics. Avoid micro-aggressions and unsolicited feedback by setting clear values and expectations.
- **Mentorship, peer support, and personalised coaching form a powerful trio.** Artists need layered support: long-term mentorship, collective solidarity, and one-on-one coaching all contribute to sustainable growth and confidence.
- **Embrace diversity in skill levels and industry contexts.** Uneven backgrounds across countries or communities should not be seen as a weakness but as an opportunity for mutual learning. Programmes must be flexible and adaptive.
- **Create space for reflection and embodiment.** Beyond technical mastery, include workshops on voice, presence, performance, and professional positioning. Help artists claim their space—on stage and beyond.
- **Artistic empowerment is also personal and political.** Address intersectionality, mental health, economic survival, and confidence-building as part of professional development. These are not extras—they are foundational to career resilience.

Rethinking Events, Programming, and Artist Circulation

Creating truly inclusive music events requires rethinking programming, curation, and artist mobility from the ground up. Representation cannot be reduced to who appears on stage – it must extend to how artists are booked, supported, paid, and included in the shaping of cultural experiences. At the heart of this shift lies a broader transformation of power relations within the industry: from solitary curatorship to collective authorship, from extractive booking practices to relational models of collaboration and care.

Inclusive Programming

Inclusive programming begins with a deep questioning of how lineups are built and who is invited to take part in shaping them. Curating diverse nights does not mean simply adding one woman or one non-binary artist to a male-dominated lineup. It means designing events that reflect pluralism in style, identity, experience, and perspective – and doing so with intention and consistency. Working with collectives, grassroots spaces, and underrepresented artists as curators, rather than only performers, is one way to decentralise cultural power and bring authenticity to the programming process.

Crucially, artists must be treated as professionals with real, tangible needs. This means equitable fees, fair contracts, transparent schedules, proper technical conditions, and dignified hospitality. Too often, artists from marginalised communities are expected to be grateful for exposure – while receiving lower fees, fewer accommodations, and less technical support than their peers. Institutions, clubs, and festivals have a responsibility to ensure that inclusion does not come at the cost of professionalism.

Supporting Artist Mobility

Artist mobility remains one of the most unequal and politically charged dimensions of the global music industry. For artists holding passports with limited visa access, participation in international festivals, residencies, or showcases often entails navigating opaque and burdensome administrative systems. These barriers are not just frustrating—they are exclusionary. They shape who is allowed to move freely, who gets booked on international stages, and ultimately, whose cultural contributions are visible on a global scale.

Despite the growing discourse on inclusion, most funding bodies and cultural institutions still underestimate the level of support artists from marginalised or visa-restricted countries require. The burden of navigating complex and often arbitrary immigration systems frequently falls entirely on the shoulders of the artists themselves, adding emotional stress, financial cost, and the risk of exclusion at the last minute due to delays or refusals.

Mobility is not merely a logistical concern; it is deeply political and inherently tied to postcolonial power structures. It reflects broader inequities in access to cultural exchange, resources, and visibility. To address this, cultural institutions must take an active role in supporting artist mobility, particularly for those from underrepresented regions or precarious circumstances. This means budgeting for visa costs, dedicating staff time to provide administrative support, and advocating with embassies and government bodies when needed. Residencies, festivals, and international networks must also adapt to these realities by planning timelines with flexibility, building strong partnerships with local organisations, and recognising the psychological toll of uncertain travel conditions.

Supporting mobility also includes enabling artists to move not only toward the Global North but within and across the Global South. Encouraging regional networks of collaboration can offer more accessible and politically empowering pathways for artists to grow and connect. Mobility should be a right, not a privilege. If we are to build a truly inclusive cultural ecosystem, then equitable circulation must become a structural priority—not an afterthought.

Embracing Co-Curation

Co-curation is far more than a collaborative scheduling exercise; it is a deliberate political stance that shifts power from centralised institutions to the very artists and communities whose voices deserve to lead. By inviting artists and collectives onto curation committees or advisory boards, event organisers demonstrate a commitment to shared authorship and mutual respect. This approach counters extractive models—in which a single institution claims creative ownership and simply “programs” diverse talent—by acknowledging that the most authentic, resonant experiences emerge when the people whose lives and histories inform the work are given a genuine seat at the table.

When artists co-design an event, they shape everything from the thematic arc and rhythm of the lineup to the tone of promotional materials, the layout

of performance spaces, and the protocols for creating safer, more welcoming environments. Co-curation fosters deeper trust between organisations and participants, laying the groundwork for inventive formats and unexpected artistic cross-pollination. It ensures that programming is rooted in lived realities, whether those experiences are shaped by race, gender identity, socioeconomic background, or geopolitical context, allowing events to resonate with nuance and integrity rather than relying on surface-level gestures of diversity.

Moreover, co-curation revitalises institutional practice by introducing fresh perspectives and challenging entrenched assumptions. It creates opportunities for institutions to learn directly from those they seek to support, driving ongoing reflection and evolution. In a truly co-curated model, responsibility and credit are shared equally, and the institution becomes a facilitator of the artistic community rather than its sole architect. Ultimately, embracing co-curation means dismantling hierarchical power dynamics and building cultural events that reflect, respect, and amplify the full spectrum of creative voices.

Rethinking Event Scale

Equally important is the scale of events. While large festivals and high-capacity venues dominate the headlines, smaller-scale events often carry deeper social and artistic impact. More intimate formats allow for experimentation, community-building, and cross-pollination of ideas. At BriDJing, we observed how smaller events – such as informal B2Bs, open DJ sets, or peer-led showcases – often created the most lasting impressions and inspired new collaborations. The myth that impact is tied to scale must be challenged. Sometimes, fewer lights mean more visibility.

Strategic Audience Development

Lastly, audience development is a necessary extension of inclusive programming. If your event is diverse on stage, but homogenous in the crowd, then the work is incomplete. Inclusion must be reflected not just in who performs, but in who feels welcome to attend. This requires intentional outreach, the use of accessible language, and partnerships with communities who may not usually feel represented in nightlife spaces. The visual and textual language used in promotion plays a major role: photos, words, tone, and even ticketing platforms all communicate who the event is “for.” Inclusive events should not simply assume that “everyone is welcome” – they must make that welcome visible, credible, and felt.

Reimagining programming and circulation means moving beyond visibility towards structural change. It asks cultural actors to recognise their curatorial power and use it to amplify voices that have long been silenced or sidelined. It also invites a new ethic of collaboration, where artistic ecosystems are shaped collectively, and where mobility, representation, and sustainability go hand in hand.

Key Takeaways – Rethinking Events, Programming, and Artist Circulation

- **Inclusive programming is not visual diversity alone:** It requires intentional, equitable curation that values artists' work, identities, and needs—including fair pay, hospitality, and technical conditions.
- **Artist mobility must be structurally supported:** Visa barriers and administrative hurdles are political, not just logistical. Institutions must proactively budget for and assist in artists' international mobility—especially across and within the Global South.
- **Co-curation redistributes power:** Involving artists and collectives in curatorial processes ensures programming reflects lived experience and creates deeper trust, authenticity, and community.
- **Scale doesn't define impact:** Smaller, more intimate events often generate stronger connections and experimentation. Reassessing scale allows for more accessible and transformative programming.
- **Audience inclusion is part of programming:** Who attends matters as much as who performs. Outreach, language, visual design, and pricing must signal a genuine welcome to diverse audiences.
- **Representation without structural change is insufficient:** True inclusion requires not just visibility, but a shift in power, decision-making, and institutional accountability.

Inclusive and Responsible Communication

Key ideas:

- Highlighting the importance of visual and narrative representation.
- Providing tools for writing inclusive bios, event descriptions, and calls for applications.
- Discussing how to promote artists without tokenism or stereotyping.
- Sharing insights on how communication influences audiences' perceptions and inclusivity.

Inclusive and responsible communication is not simply about “speaking the right language.” It is a political and cultural practice that actively shapes how artists are perceived, who feels welcome, and how power is distributed across creative ecosystems. From how we write artist bios to the images we publish, every word and visual choice reflects the values we uphold. For programmes that aim to support women and gender minorities in music, inclusive communication is not optional – it is essential.

Representation Matters – But How?

Visibility is power. When artists from marginalised backgrounds are presented on festival flyers, project websites, and press kits, they serve as role models and open space for others to imagine themselves on those stages. However, representation must go beyond surface-level inclusion. It is not enough to feature diverse faces; we must ensure that the way artists are represented reflects their artistic identity, respects their autonomy, and avoids reductive or tokenistic narratives.

In BriDJing, we paid close attention to the biographies we wrote and shared. Each one was developed collaboratively with the artist, ensuring consent and alignment. We avoided exoticising language, gendered clichés, and references that pigeonhole artists into stereotypes (e.g., “female DJ” as a genre). Instead, we focused on the artists’ creative process, aesthetic, and professional journey.

Recommendations: Always involve artists in how they are presented. Use questionnaires or informal conversations to ask how they describe their work and identity. Offer them the opportunity to review texts and images before publication. Respect name spelling, pronouns, and the language they are most comfortable in.

Language Tools for Inclusion

Writing inclusively requires attention at every level of communication: from calls for applications to Instagram captions. Here are a few guiding principles:

- Avoid gendered generalisations. Use neutral forms like “artists” instead of “guys,” and prefer “they” as a pronoun when unsure.
- Use inclusive labels. Instead of “female DJ,” say “DJ who identifies as a woman” or just “DJ” if the gendered qualifier is not relevant.
- Consider translations. If your project works across multiple countries, ensure that inclusive and respectful language is preserved across languages – for example, using gender-inclusive forms in French (e.g., “les artistes sélectionné·e·s”) and non-gendered terms in Albanian or Arabic when possible.
- Explain key terms. Not everyone is familiar with expressions like “chosen mixity” or “safe space.” Adding short definitions shows care and supports shared understanding.

Promoting Without Tokenising

One of the challenges in inclusive communication is avoiding the trap of tokenism – the act of highlighting an artist’s identity (e.g., gender, ethnicity, sexual orientation) in a way that becomes more central than their artistry. Tokenism often reduces artists to symbols, rather than honouring them as full, complex professionals.

At BriDJing, we worked to spotlight the artists’ work and process before their identity markers. For example, instead of writing “a queer Tunisian DJ,” we would write: “a DJ based in Tunis whose emotionally charged sets centre queer joy and collective care.” The first reduces; the second contextualises and amplifies.

Tip: Let identity inform the narrative, but don't let it be the only story. Ask yourself: Would this description still be valid if the artist didn't belong to a marginalised group?

Communication as a Tool for Change

Public communication isn't only about informing – it's about transforming perceptions. By consciously choosing how we speak about our programme and artists, we invite audiences to reimagine what electronic music looks like, who it includes, and how it can evolve. A line-up that features trans, queer, and racialised artists should not be positioned as "alternative" or "diverse" – it is the norm we aim to build.

We also used communication channels to educate our audiences, gently but clearly. For example, before every BriDJing event, we published a short reminder that the event was a safe and inclusive space, where harassment or discriminatory behaviour would not be tolerated. We provided contacts for help, and encouraged audiences to be proactive allies. This kind of messaging shapes audience expectations and contributes to creating safer environments.

Internal Communication Between Partners

Building a Shared Language Behind the Scenes

While much of this chapter focuses on external communication—bios, visuals, press releases—equally important is the quality of communication within the partnership. In a transnational, multicultural, and feminist project like BriDJing, internal communication is not only a logistical tool but a political and ethical practice.

Creating inclusive and coherent communication begins behind the scenes. Partners must first align on definitions, values, and tone before communicating externally. For example, terms such as "chosen mixity," "safe space," or "gender minorities" may carry different connotations across languages and cultural contexts. Taking the time to define these terms collectively ensures that all public-facing content respects the intent of the project—and avoids mistranslation, tokenism, or unintentional exclusion.

Clear communication protocols between partners are essential to prevent misunderstandings and ensure continuity across platforms and languages. These include:

- Establishing shared values and terminology through working sessions early in the project.
- Designating clear communication roles: who speaks, where, when, and on behalf of whom.
- Creating internal guidelines for inclusive language use in English, French, Arabic, and Albanian, especially when publishing calls for applications or promotional materials.
- Encouraging feedback and iteration on communications produced by each partner before public release.
- Acknowledging differing resources and capacities: not all partners may have a full-time communication officer. Shared planning and support can help bridge gaps.

In addition, communication among partners must reflect the same principles of care, clarity, and equality promoted externally. An inclusive project cannot rely on opaque, hierarchical, or one-sided communication structures. Making space for non-dominant voices, addressing discomforts, and allowing for language diversity (including informal registers and emotional expression) are ways to embody the very ethos we promote.

Finally, effective internal communication builds trust. It allows the partnership to navigate sensitive topics, to respond swiftly to crises, and to model the kinds of relationships we seek to foster in the wider music industry.

Shaping Industry Standards Through Partnership Dialogue

In projects like BriDJing, which aim to challenge structural inequalities and promote gender equity in the music sector, communication is not simply an internal or public-facing tool — it is also a political and pedagogical act. This includes the way we engage with the partners we collaborate with throughout the project: concert venues, clubs, cultural institutions, residencies, and other hosting or funding bodies. These stakeholders are not just logistical allies; they are also part of the ecosystem we seek to transform.

For this reason, we believe that inclusive and responsible communication must be extended across all dimensions of the partnership. It is important to establish shared definitions and expectations around language: how we speak about gender, inclusion, safety, and representation is not neutral. From the way event lineups are introduced, to how artists are welcomed and briefed, to how contracts and internal documents are worded — language carries power.

Wherever possible, project teams should initiate open conversations with partners about inclusive vocabulary, the use of gender-neutral and affirming language, and the importance of representation without stereotyping. This work requires diplomacy and patience, but also firmness: if we want to contribute to systemic change, we must ask our partners to reflect on their own language and adopt more inclusive practices.

We have found that these conversations often lead to deeper cultural shifts. For example, asking a venue to use artists' correct pronouns in promotional materials may lead to wider discussions about training front-of-house staff or improving facilities for artists and audiences. In this sense, every conversation about language is also an opportunity to build awareness, model best practices, and push for structural evolution within our professional networks.

Transforming the industry begins with transforming the ways we communicate — not only with artists and audiences, but also with those who host, fund, and shape the conditions of cultural work. Creating truly inclusive environments requires partnership on all fronts.

Key Takeaways – Inclusive and Responsible Communication

- **Representation matters – visually and narratively.** Use communication as a tool to reflect the diversity of the artists involved, and to shift public perceptions of who belongs in electronic music. Prioritise visuals, stories, and formats that centre agency rather than cliché.
- **Language is power.** Inclusive communication starts with thoughtful word choices. Use gender-neutral language, respect self-identifications, and avoid reductive labels. Take care to write artist bios, event descriptions, and calls for applications in a way that is welcoming and affirming.
- **Avoid tokenism.** Do not present artists as representatives of an identity, but as full creative agents. Highlight their work, not just their identity. Avoid over-exposure, simplification, or assigning symbolic roles. •

Communication shapes experience. The way a project is introduced affects how it is received by artists and audiences. Be intentional from the first contact: your language, visuals, and tone communicate values. Trust is built through clarity and coherence.

- **Dialogue with partners is essential.** Clubs, venues, institutions, and funders are part of the cultural ecosystem we aim to transform. Use partnerships as opportunities to encourage inclusive language, raise awareness, and promote structural change. This work must be collective.
- **Internal alignment comes first.** Before communicating externally, ensure the team shares a common understanding of key concepts. Take time to align on language, intent, and ethical boundaries. Clear internal communication is the foundation for coherent, responsible messaging.

Sustainability and Solidarity in Electronic Music

Key ideas:

- Addressing the need for ecological awareness in touring, event production, and digital practices.
- Promoting collective models, mutual aid, and long-term support over short-term exposure.
- Exploring sustainable practices in gear use, travel, and partnerships.
- Rethinking growth models with social, environmental, and emotional sustainability in mind.

Tools and Templates

Key ideas:

Including downloadable or adaptable resources such as:

- Code of conduct / Safe space agreement
- Residency planning checklist
- Inclusive application form templates
- Communication guides (writing bios, presenting artists, visual representation)
- Feedback and evaluation surveys • List of resources, collectives, toolkits, and reports

Policy and Institutional Recommendations

Key ideas:

- Providing targeted recommendations for funders, public institutions, cultural venues, and festivals.
- Advocating for inclusive grant criteria, capacity-building schemes, and structural support for gender-diverse artists.
- Possible policy changes to ensure safe, equitable, and accessible professional environments.
- Suggesting pathways for institutions to engage in transnational cooperation and research.

Building a more inclusive and gender-sensitive electronic music industry requires more than goodwill. It demands structural transformation—and institutions, funders, and cultural venues must take an active role in this shift. As actors with influence over resources, programming, visibility, and professional opportunities, they are not only observers but key agents of change.

This chapter presents concrete recommendations for festivals, public institutions, cultural venues, and funding bodies. It draws from the lessons of BriDJing and from ongoing reflections within the broader ecosystem. Our message is clear: inclusivity is not a temporary initiative or a moral bonus. It is a collective and political responsibility that must be reflected at every level of cultural production.

Inclusion Is Not an Optional Upgrade – It’s a Core Responsibility

In many institutional settings, inclusion is still treated as a supplementary “effort”. Something to be addressed once “core” activities are in place. But this approach delays progress and perpetuates exclusion. In the music industry, as in many others, the marginalisation of women and gender minorities is systemic. Their underrepresentation is not due to a lack of talent or ambition, but to historic and ongoing barriers: limited access to networks, financial precarity, discriminatory gatekeeping, and a culture that normalises violence and invisibilization.

Too often, we hear professionals say, “We don’t know where to find underrepresented artists.” But lack of visibility is not the same as lack of existence. The music industry functions through networks—if your network is homogeneous, the task is not to wait for diversity to appear but to shift your perspective. There are dozens of collectives, independent venues, community radios, and artist-led initiatives working precisely to highlight and support these talents. Seek them out. Work with them. Let them broaden your understanding of the field.

Changing the industry means changing who is invited in and who is allowed to stay.

Programming: Depth Over Numbers

Numerical representation is an important step, but it must be accompanied by deep structural reflection. Programming 50% of women and gender-diverse artists on a festival lineup means little if those artists are underpaid, scheduled at off-hours, denied technical support, or treated as mere symbols of diversity.

Inclusivity cannot be a branding tool. It must be embedded in the way artists are hosted, paid, supported, and recognised. True equity involves transparent pay scales, respectful working conditions, and equal access to headline slots and professional opportunities. This includes curators, technicians, and production teams (not just those on stage).

Institutions must be willing to conduct internal audits of their programming and employment practices, question unconscious biases, and redistribute resources accordingly.

Recommendations:

- Adopting transparent, published pay scales.
- Monitoring representation across all roles: not just artists, but technicians, curators, and moderators.
- Creating safe, accessible backstage and hospitality spaces.

Aligning Funding with Equity

Public and private funders hold immense power in shaping what is visible, viable, and valuable in the arts. Yet funding mechanisms often replicate the very inequalities they claim to challenge. Evaluation criteria that privilege prestige, production volume, or elite networks systematically exclude grassroots initiatives, emerging collectives, and artists from marginalised communities.

If we want to support structural change, funding strategies must evolve. This includes:

- Incorporating gender equity and diversity as central criteria for selection;
- Prioritising intersectional projects and leadership from women and gender-diverse individuals;
- Providing long-term, multi-year support rather than one-off project grants;
- Supporting projects outside major cultural capitals; • Encouraging collaborations that shift power and foster capacity-building.

It is not enough to ask: "Who is on stage?" We must also ask: "Who decides? Who benefits? Who gets paid?"

Ensuring Safe, Equitable Work Environments

The music industry continues to be a site of harm—particularly for women, trans, queer, disabled and racialised artists. Harassment, exploitation, and discrimination are still widespread, and institutions must take an active role in preventing and addressing these issues.

Declaring a space "safe" is not enough. Safety must be enacted and upheld through clear policies, accessible reporting mechanisms, and a culture of accountability. Codes of conduct must be shared and enforced across all levels—organisers, staff, guests, and audiences. Moreover, all teams involved in artist hosting, programming, and production must be trained in gender and anti-discrimination awareness.

Institutions must also ensure accessibility in its broadest sense: physical, sensory, neurodivergent, and economic. Inclusive environments are not only about who is allowed in, but also about who can fully participate and thrive.

Artists must be treated as professionals—with contracts, fair fees, technical support, and emotional care. Their time, labour, and creative output deserve full recognition.

Recommendations:

- Implementing and communicating codes of conduct for all collaborators (artists, staff, guests).
- Establishing clear channels for reporting harm and responding to it. Providing anti-harassment and gender awareness training for teams.
- Designing spaces with accessibility in mind (physical, sensory, neurodivergent).

Promoting Transnational Cooperation

One of the strengths of the BriDJing programme lies in its international scope, connecting artists and institutions across Tunisia, France, and Albania. Transnational cooperation offers opportunities for mutual learning, decentralisation of resources, and cultural pluralism. But it also requires ethical frameworks and critical reflection.

Cross-border projects must avoid reproducing colonial or extractive dynamics. They should be based on horizontal partnerships, shared authorship, and long-term commitment. Institutions can support this by:

- Join or co-create, international networks focused on gender equity.
- Invest in artist mobility across regions, especially between Europe and its neighbours.
- Participate in long-term research and evaluation projects to assess impact.
- Promote language accessibility in calls, toolkits, and training.

Cultural justice must be global. True solidarity requires listening to artists from the Global South and Eastern Europe, and supporting them not only as “emerging” but as co-leaders in shaping the future of music.

Institutions as Active Agents of Change

Finally, institutions must recognise their role not only as service providers or funders, but as cultural actors with influence. They must lead by example.

This involves:

- Conducting regular audits of internal diversity and equity;
- Including underrepresented voices at leadership and decision-making levels;
- Creating working groups or DEI taskforces;
- Engaging in external peer reviews and self-assessment;
- Publishing transparent reports on progress and areas for improvement.

Change is not always fast. But it is necessary and urgent.

The artists of BriDJing do not need to be “empowered.” They are already powerful. What they need is an industry that values them fully, that treats them as professionals, and that creates the conditions for their art to flourish without compromise.

GLOSSARY

Artist-Centred

An approach that places the needs, well-being, and creative agency of artists at the core of programme design and decision-making. It prioritises fair conditions, transparent communication, and respectful collaboration.

Career Acceleration Programme

A structured initiative designed to strengthen mid-career artists' visibility, skills, networks, and market access. It combines artistic development with professional tools, including mentorship, training, and mobility.

Cultural Ecosystem

The interconnected network of artists, venues, institutions, audiences, educators, and policies that shape cultural production. Strengthening one part of the ecosystem impacts the others.

Cultural Equity

Fair access to resources, visibility, and decision-making power within cultural spaces. It addresses the systemic barriers that prevent marginalised groups from participating fully.

Cultural Sustainability

Practices that ensure the long-term viability of cultural work by balancing artistic, social, economic, and environmental needs. Includes fair labour conditions, inclusive policies, and environmentally mindful production.

Gender Minority

People whose gender identities are marginalised within dominant social norms (e.g., non-binary, trans, gender-nonconforming). In the context of BriDJing, the term expands inclusion beyond cisgender women.

Gender-Sensitive Approach

A method that recognises how gender shapes experiences and access to opportunities. It involves designing programmes, residencies, and learning spaces that proactively address inequality and foster safety and respect.

Inclusion

The intentional creation of conditions where people of diverse identities, backgrounds, and needs can participate meaningfully, not just be present.

Intersectionality

A framework recognising that multiple identities (gender, race, class, nationality, disability, etc.) interact to shape people's experiences of privilege or discrimination. Essential for designing truly equitable programmes.

Mid-Career Artist

An artist who is beyond the beginner stage but has not yet reached full professional stability. They often face structural barriers such as limited visibility, insufficient networks, or unequal access to international opportunities.

Mobility / Transnational Mobility

Opportunities for artists to travel, collaborate, or present work across borders. In BriDJing, mobility is used as a tool for skill-development, cultural exchange, and career advancement.

Peer Learning

A participatory learning method where artists exchange skills, experiences, and feedback with each other. Strengthens community bonds and decentralises expertise.

Residency (Artistic Residency)

A structured period that offers artists time, space, and support to develop work, experiment, or collaborate. Effective residencies combine artistic freedom with logistical, emotional, and safety frameworks.

Safer Space

An environment intentionally designed to reduce harm, foster respect, and protect individuals from discrimination, harassment, or violence. In nightlife and residency contexts, it includes clear policies, trained staff, and responsive procedures.

Structural Barriers

Systemic obstacles – such as bias in booking practices, limited access to networks, or uneven funding opportunities – prevent certain groups from advancing in the cultural field.

Sustainable Development Goals (SDGs)

A set of global goals by the United Nations. BriDJing aligns particularly with those related to gender equality, education, reduced inequalities, and decent work, guiding its long-term impact.

Transnational Collaboration

Co-creation and exchange between artists or institutions from different countries. Emphasises dialogue, cultural sensitivity, and shared authorship rather than one-sided exchange.

Womxn

An inclusive spelling used to emphasise the inclusion of transgender women, non-binary people, and gender-expansive identities, signalling a deliberate move away from restrictive gender norms.

Below is a practitioner-oriented glossary drawn from the paragraphs you provided.

The terms focus on concepts that cultural managers, residency designers, pedagogical teams, and artists would actively use in planning or running inclusive programmes.

Chosen Mixity

A deliberate selection approach that invites only women and gender minorities into a programme or space. Requires a clear internal understanding to avoid misinterpretation or tokenism.

Inclusive Language

Communication that avoids assumptions about gender, ability, culture, or identity, ensuring all participants feel respected and represented from the first point of contact.

Values Alignment

A criterion in selection processes assessing whether applicants understand and share the project's principles of gender equity, collaboration, and mutual respect.

Emotional Intelligence

The ability to navigate interpersonal dynamics with empathy, awareness, and self-regulation. Essential for participants and facilitators to maintain a safe group environment.

Emotional Safety

A state where participants feel respected, supported, and able to express vulnerability without fear of judgment or harm. A core condition for meaningful artistic work.

Codes of Conduct

Agreed-upon behavioural guidelines that outline expectations, boundaries, and consequences. They operationalise a safe space beyond symbolic declarations.

Living Safety Practices

Ongoing systems—training, accountability, reporting mechanisms—that sustain safety throughout a residency, rather than treating it as a one-time orientation.

Collaborative Curriculum Design

A pedagogical method in which trainers, partners, and sometimes participants shape the content together, ensuring contextual relevance and shared ownership.

Reflexive Spaces

Structured moments for critical reflection on themes like gender, identity, artistic practice, and group dynamics. Contribute to deeper learning beyond technical training.

Informal Learning

Knowledge exchange occurring outside formal workshops—during meals, breaks, shared activities—which often strengthens trust and cross-cultural understanding.

Unité de Lieu et de Temps

A residency design principle where participants live, eat, and work in the same space. Facilitates bonding, immersion, and organic peer learning.

Cultural Mediators

Local allies—artists, activists, or community members—who help bridge linguistic, cultural, or political gaps in transnational projects, ensuring respectful implementation.

360° Inclusion

A holistic approach to residency design that considers every aspect of the participant experience: environment, content, people, schedule, support systems, and cultural context.

Tokenism

Superficial or symbolic inclusion that does not address structural inequality.

Often emerges when diversity is visual rather than embedded in decision-making and lived practice.

Intersectionality

A practical approach to acknowledging the layered identities and experiences participants bring, without placing them in representative roles or essentializing their backgrounds.

Cultural Humility

An ongoing practice of recognising one's own positionality, listening to local contexts, and avoiding imposing external norms—crucial in cross-border residencies.

Accessibility

Design choices that consider physical, financial, neurodivergent, linguistic, and emotional needs. Transparency about limitations is key when full accessibility isn't possible.

Mental Health Support

Structures and practices—check-ins, rest spaces, flexibility—that help participants cope with the emotional intensity of residencies, especially those navigating marginalisation.

Collective Circles / Group Check-Ins

Regular facilitated sessions where participants share needs, concerns, and reflections, helping maintain emotional balance and group cohesion.

Opt-In Support Spaces

Voluntary opportunities for rest, feedback, or one-on-one conversations, respecting different comfort levels and personal boundaries.

Shared Ownership / Collective Governance

Inclusion of participants in decisions about programming, schedules, or showcase formats. Strengthens commitment and redesigns the power dynamics of residencies.

Feedback Loops

Structured, repeated mechanisms for gathering and acting on participant input during and after the residency, ensuring continuous improvement.

Knowledge Documentation

Intentional recording of experiences, learnings, and quotes—always with consent—to support evaluation, transparency, and sector-wide dissemination.

Burnout Prevention

Strategies that protect staff and facilitators from emotional or logistical overload, including clear roles, realistic timelines, rest periods, and regular debriefs.

Feminist Residency Practice

An approach to residency design grounded in care, transparency, shared power, and systemic awareness, benefiting both participants and the team.

Below is the next section of your practitioner-oriented glossary, matching the tone and style of the previous ones – concise, operational, and directly applicable for cultural managers, curators, trainers, and residency designers.

Artist-Centred Respect

A foundational principle in career development programmes where each interaction – workshops, mentorship, feedback – acknowledges the validity of the artist's lived experience, expertise, and creative autonomy.

Systemic Barriers

Industry-wide structures (bias, gatekeeping, lack of access, underrepresentation) that limit the opportunities available to women and gender minorities.

Culturally Informed Feedback

Feedback delivered with an awareness of the artist's background, identity, and context, avoiding dismissiveness, stereotypes, or microaggressions.

Microaggressions

Subtle, often unintentional behaviours or comments that undermine, stereotype, or invalidate individuals based on gender, race, or identity.

Sector-Specific Inequalities

Structural imbalances particular to a field (e.g., the gender gap in music production) that inform the design of an effective training programme.

Legitimacy (Professional)

A feeling of belonging and recognition within one's field. Often challenged for being gender minorities due to bias, lack of representation, or impostor syndrome.

Impostor Syndrome

A pattern of self-doubt in which capable artists question their legitimacy or feel undeserving of opportunities, often reinforced by structural exclusion.

Affirmation Practices

Workshops or discussions—public speaking, sharing personal stories, confidence-building— designed to strengthen artistic self-worth and belonging.

Representation (Structural)

Visibility of diverse identities at all levels of the cultural sector — on stage, behind the decks, in leadership, and in decision-making. Treated as a lever of change, not a cosmetic add-on.

Internal and External Career Support

A two-fold approach:

- **Internal:** supporting artists' confidence, legitimacy, and emotional resilience.
- **External:** providing platforms, paid opportunities, and professional visibility.

Mentorship (Transformative)

Long-term, relational guidance that provides perspective, validation, and navigation strategies through exclusionary or male-dominated networks.

Peer Support Networks

Support systems within the cohort where artists exchange tools, contacts, experiences, and emotional solidarity, often continuing beyond the residency.

Personalised Coaching

Targeted one-on-one professional support tailored to each artist's unique needs (technical, strategic, emotional, or performance-related).

Reflexive Skill-Building

Training that combines technical skills (e.g., Ableton, DJing) with reflection on identity, artistic positioning, ethics, and long-term career sustainability.

Pitching & Public Speaking Training

Sessions that strengthen artists' ability to articulate their work to bookers, curators, and funders with confidence and clarity.

Body-Based Workshop Practices

Sessions addressing stage presence, somatic awareness, confidence, and embodied performance strategies – treating the body as an artistic tool.

Career Navigation

Practical guidance on navigating the cultural sector: funding, bookings, contracts, residency opportunities, and building sustainable careers.

Layered Learning

A training design that accommodates diverse technical levels and professional backgrounds by offering adaptable content, open-ended tasks, and multi-level approaches.

Cross-Cultural Learning Ecosystem

A learning environment where artists from diverse regions (Tunisia, Albania, France) exchange experiences shaped by different industry infrastructures and sociopolitical contexts.

Collective Transformation

The shift that occurs when diverse participants learn from each other's strengths and realities, generating shared growth and expanded horizons.

Inclusive Programming

A curatorial approach that intentionally designs lineups reflecting diversity in identity, style, experience, and perspective – not as a token gesture but as a structural practice.

Equitable Professional Conditions

A standard of professionalism that includes fair fees, clear contracts, proper hospitality, and adequate technical support, especially for underrepresented

artists who are often undervalued.

Artist Mobility Barriers

Obstacles related to visas, passports, bureaucracy, financial constraints, and political inequities that restrict the movement of artists across borders.

Mobility Justice

An equity framework that recognises global power imbalances in circulation and advocates for institutional responsibility in supporting artists with restricted mobility.

Administrative Support for Mobility

Institutional assistance in managing visas, paperwork, embassy interactions, budgeting for mobility costs, and navigating uncertain travel conditions.

Global South–South Mobility

Supporting artistic exchange and collaboration within and across regions of the Global South as a counter-balance to North-centric models of visibility and validation.

Co-Curation

A shared curatorial model where artists, collectives, and communities participate in shaping programming decisions, redistributing cultural power from institutions to creators.

Shared Authorship

A principle of co-curation where responsibility, credit, and decision-making are distributed equitably between institutions and participating artists or communities.

Decentralised Cultural Power

A shift away from hierarchical, institution-led curation toward collaborative models that elevate grassroots voices and lived experiences.

Event Scale Reflexivity

The practice of questioning the assumption that bigger events have more impact. Smaller, intimate formats can foster deeper connections, experimentation, and creative risk-taking.

Strategic Audience Development

Intentional outreach and communication efforts to diversify audiences, ensuring that inclusion is reflected both on stage and in the public space.

Inclusive Communication

Use of visual and textual language in promotion that signals belonging, accessibility, and representation to audiences who may feel excluded from mainstream nightlife spaces.

Structural Inclusion

A shift from surface-level visibility to long-term, systemic changes in programming, circulation, power-sharing, and mobility.

Curatorial Power Awareness

Recognising the influence cultural actors hold in shaping artistic ecosystems and using that influence ethically to amplify underrepresented voices.

Inclusive Communication

A communication practice that intentionally reflects values of gender equality, respect, and representation. It shapes who feels welcome, how artists are perceived, and how cultural power is distributed.

Representation

The way artists are visually and textually portrayed in public materials. Responsible representation centres artistic identity, avoids stereotypes, and respects autonomy and pronouns.

Exoticising Language

Communication that frames artists through cultural clichés or “otherness,”

rather than their professional or artistic value. A key practice to avoid in inclusive bios and visuals.

Collaborative Bio Writing

A process in which artist biographies are written with the artist, not about them. Ensures consent, accuracy, and alignment with how the artist wants to be represented.

Identity-First vs. Artistry-First Framing

A communication choice: whether artists are introduced primarily through their identity labels (gender, ethnicity, sexuality) or through their artistic practice. Inclusive communication prioritises artistry while contextualising identity respectfully.

Tokenising

Highlighting an artist's identity in a superficial or reductive way, making it the centre of their narrative rather than their artistic work. Often a by-product of diversity efforts without structural depth.

Consent-Based Communication

A practice where artists review descriptions, visuals, spellings, and pronouns before publication. Ensures respect and shared ownership.

Inclusive Labels

Terms that validate identities without essentialising them (e.g., "DJ who identifies as a woman" rather than "female DJ," when relevant and consented to).

Cross-Lingual Inclusivity

Ensuring that inclusive language is respected across all languages used in a project (e.g., gender-inclusive French forms, gender-neutral Albanian phrasing, Arabic pronoun considerations).

Explanation of Key Terms

Adding short definitions for terms like "safe space" or "chosen mixity" to ensure

shared understanding across diverse audiences and cultural contexts.

Identity-Informed Storytelling

A communication approach that acknowledges identity where relevant but ensures it enhances rather than overshadows artistic substance.

Narrative Reduction

A harmful practice where artists are reduced to one identity marker. Avoided through nuanced, multidimensional portrayals.

Audience Education Through Communication

Using public messaging to set expectations (e.g., reminding audiences of safer space policies) and to shift cultural norms.

Proactive Allyship Messaging

Inviting audiences to participate in maintaining safety and inclusion by providing guidelines, contacts, and behavioural expectations before events.

Shared Language

Collectively defined terms, values, and communication principles ensure that all partners communicate externally in a coherent, aligned, and culturally sensitive way.

Communication Protocols

Agreed internal systems clarifying who communicates what, where, and when – preventing inconsistencies and reinforcing shared standards.

Inclusive Multilingual Guidelines

Internal resources describing how inclusive language should be applied across project languages (English, French, Arabic, Albanian).

Iterative Partner Review

A practice where partners review each other's documents, captions, or visuals before publication to ensure inclusivity and clarity.

Capacity-Aware Communication Planning

Recognising disparities between partners' resources (e.g., some have communication officers, others don't) and planning collectively to bridge gaps.

Non-Dominant Voice Inclusion

Ensuring internal communication spaces allow contributions from partners who may be less resourced, less fluent, or less institutionally powerful.

Communication as Care

Internal dialogue that mirrors external ethics: transparent, non-hierarchical, and attentive to emotional and cultural nuances.

Trust-Building Through Transparency

Open, frequent internal communication that strengthens the partnership's ability to address sensitive topics and navigate crises.

Language as a Tool for Structural Change

Recognising that how institutions communicate – in contracts, emails, briefings, and public announcements – actively shapes industry norms around gender and inclusion.

Inclusive Vocabulary Alignment

Initiating conversations with partners to ensure everyone uses gender-affirming, non-stereotypical language in all materials and interactions.

Institutional Dialogue for Change

Engaging venues, festivals, and funders in conversations about inclusive communication, encouraging them to reflect on and evolve their own practices.

Ripple-Effect Communication

The idea that small communication changes (e.g., correct pronouns, inclusive wording) can catalyse broader institutional shifts, such as improved facilities or staff training.

Co-Responsibility in Communication

Understanding that all partners — hosts, venues, funders, collaborators — share responsibility for maintaining inclusive, respectful, and impactful communication.

Transformative Communication

Communication is used not just to inform but to shift perceptions, challenge norms, and reimagine who belongs in electronic music spaces.

Structural Transformation

Long-term, systemic changes within institutions and industries that alter how power, resources, and opportunities are distributed. For cultural organisations, this means shifting not only programming choices but internal processes, hiring practices, funding mechanisms, and accountability structures.

Core Responsibility (Not an Add-On)

The principle that inclusion is a foundational obligation rather than an optional or “extra” effort. Treating inclusion as core means integrating equity goals into all operational layers—budgets, staffing, partnerships, and programming—not handling them as a separate initiative.

Gatekeeping

The control of access to opportunities, networks, or visibility by individuals or institutions. In music, gatekeeping often happens through booking practices, jury selection, informal industry circles, or opaque decision-making structures.

Deep Programming Equity

A programming approach that goes beyond counting how many women or gender minorities are on a lineup. It includes equitable fees, access to headline slots, technical support, and respectful working conditions that allow all artists to thrive.

Internal Audits

A structured review of an organisation’s practices—such as programming diversity, hiring, pay scales, and representation—to identify inequities and plan corrective action.

Transparent Pay Scales

Publicly accessible guidelines outlining how fees are calculated for artists, technicians, and contributors. Transparency reduces pay gaps and prevents discriminatory or arbitrary fee-setting.

Equity-Based Funding

Funding models that intentionally redistribute resources toward underrepresented artists, grassroots organisations, and intersectional initiatives. This includes adapting selection criteria, valuing process as much as output, and supporting long-term sustainability.

Intersectional Project Leadership

Projects led by individuals who bring perspectives shaped by multiple, intersecting identities (e.g., gender, race, class, disability). Funding bodies increasingly recognise intersectional leadership as essential for systemic change.

One-Off vs. Long-Term Support

Short-term grants often help with visibility but not with sustainability. Long-term or multi-year support strengthens infrastructure, allows projects to build continuity, and reinforces the long-term cultural shift needed for equality.

Safe and Equitable Working Environments

Workplaces where safety is actively maintained through policies, protocols, training, and accountability. In music, this includes safe backstage spaces, accessible reporting tools, anti-harassment procedures, trauma-informed staffing, and inclusive hospitality.

Codes of Conduct

Clear guidelines outlining expected behaviours, anti-harassment policies, and consequences for violations. Codes must be actively communicated and enforced to build trust and safety.

Accessibility

A multidimensional concept including physical access (ramps, elevators), sensory access (low-light spaces, captions), neurodiversity-friendly environments, and

economic accessibility (affordable tickets, stipends). True accessibility enables full participation for all artists and audiences.

Transnational Cooperation

Collaborations across borders that prioritise horizontal partnerships and shared authorship. Ethical cooperation avoids extractive dynamics and values contributions from all regions equally, including the Global South and Eastern Europe.

Decolonial Practices

Approaches that reject unequal power dynamics in international collaborations. They ensure that knowledge, credit, and resources flow in multiple directions—not only from “centres” of power to “peripheries.”

Mobility Support

Institutional responsibility to help artists navigate visas, travel logistics, and cross-border barriers. Ethical mobility support includes financial coverage, administrative assistance, timeline flexibility, and advocacy with authorities.

Language Accessibility

Ensuring that communication—calls, reports, toolkits, contracts—is available in languages spoken by all partners or participants. Language accessibility supports equity, protects agency, and avoids misunderstandings.

Institutional Self-Assessment

A reflective practice in which organisations regularly evaluate their policies, biases, and progress. Tools include DEI taskforces, peer reviews, public reports, and feedback from artists and staff.

Redistribution of Cultural Power

A shift in who gets to make decisions, curate, lead, and define value within the cultural sector. Redistribution involves opening leadership positions, curatorial roles, and funding opportunities to underrepresented practitioners.

Professional Recognition

Treating artists—particularly those from marginalised groups—as full professionals. This includes fair fees, contracts, technical support, visibility, career development, and respect for artistic autonomy.

Collective Responsibility

The idea that inclusion is not the task of one person, team, or project, but of all actors in the cultural ecosystem. Institutions, funders, venues, collectives, and audiences each have a role in shaping safer, more equitable environments.

Systemic Change

A transformation that rewires the structures producing inequality. Unlike one-off initiatives, systemic change impacts norms, practices, policies, funding, and culture at every level—from backstage to boardrooms.



Disclaimer

Co-Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

The content of this toolkit represents the views of the project consortium only and is its sole responsibility. The European Education and Culture Executive Agency (EACEA) and the European Commission are not responsible for any use that may be made of the information it contains.
