

# MANUAL CURVA

LIVEMIX

2025



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This publication was developed by **Circuito** as part of the **CURVA** project supported by **LIVEMX**, through funding from the European Union. This project aims to promote a collaborative capacity-building process to inform more inclusive and diverse programming practices in venues and clubs with their programming.

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The **CURVA** team thanks everyone who participated and collaborated on the project, including those who took part in the training and the venues and other organisations they represented.



b.leza



DAMAS

LUX  
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SOCIEDADE  
HARMONIA  
EBORENSE  
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FUNDADA EM 1842



## WHO IS IT FOR AND WHAT IS IT FOR?

**CIRCUITO** is the main national network for the appreciation, protection, and development of venues and clubs with their own live popular music programming (hereinafter referred to as venues). The network states that one of its dimensions is "community involvement and social impact," "through a cultural programming that seeks to be diverse and inclusive," allowing "the establishment of emerging practices developed outside commercial circuits," and can be described as "spaces of activism and participation."

**CIRCUITO** is made up of 17 venues across the country. **The CIRCUIT Activity Report** provides an overview of the national landscape of venues with live music programming that are part of the network, its impact on the sector, and also data regarding the representation of the gender identity of programmed artists.

**CURVA** is a multidisciplinary project by **CIRCUITO** aimed at transforming music programming in Portugal by promoting diversity, inclusion, and representation. This innovative project was one of 27 selected in the second call of the European project **LIVEMX** (funded by the European Union), which supports initiatives that strengthen the social and cultural impact of live music. The **CURVA** project aims to develop inclusive strategies to diversify musical programming in Portugal, promoting the representation of women, trans, and BIPOC artists, as well as creating practical tools for industry professionals.

This manual was written based on the content and reflections presented by diversity and inclusion experts during the mentoring and collaborative training sessions that were part of the **CURVA** course (9 sessions divided into 5 modules). This course targeted programmers from the 17 venues that make up the **CIRCUITO** network, with the goal of developing more representative programming skills. In this way, this manual serves as a practical guide for promoting inclusive strategies with a goal to diversify musical programming in Portugal, ensuring the accessibility and sustainability of the content produced during the **CURVA** Course.

### Editor's note

The writing and structuring of this manual were based on the knowledge, concepts, practices, and reflections of each of the experts who participated as instructors in the CURVA course. In the drafting process, I aimed to respect and honour their languages and communication styles. For this reason, the writing and conceptualisation vary between chapters, following the cadence and curatorial preferences of each author. Each specialist shared a unique, rich, ethical, and kind worldview, with concrete potential to inform more inclusive and diverse programming practices (and beyond). If you are reading these words, it means you are searching. I suggest that you engage with this content with an open mind, willingness, and curiosity, and that it encourages you to expand your knowledge and creative experimentation processes.

# RULES FOR USING THIS MANUAL

## Resist in the process, don't resist the process

This manual includes content that actively challenges the status quo of programming practices in venues, including the inequalities they perpetuate. Therefore, it is important to begin this process with an open mind, a willingness for reflective self-criticism, and to generate new perspectives and possibilities for programming. The authors of this manual are experts, and they share their perspectives from their point of view, their practical and theoretical learnings, and their reflections. In this way, this manual is an invitation to listen.

## Define your intention

"Yes, it is important that all programming is diverse, but we don't want false diversity; sometimes it means assuming whether the space or the programme wants to do it or not, and the show goes on." (*Tita Maravilha*)

## Self-judgement ≠ Self-criticism

This manual should be understood as "a space in constant construction, without fixed ideas and with the awareness that learning requires letting go of the fear of making mistakes. We do not invite self-judgement that freezes us, prevents us from listening, and trying to do better." (*Pip Marinho*)

## From responsibility to accountability

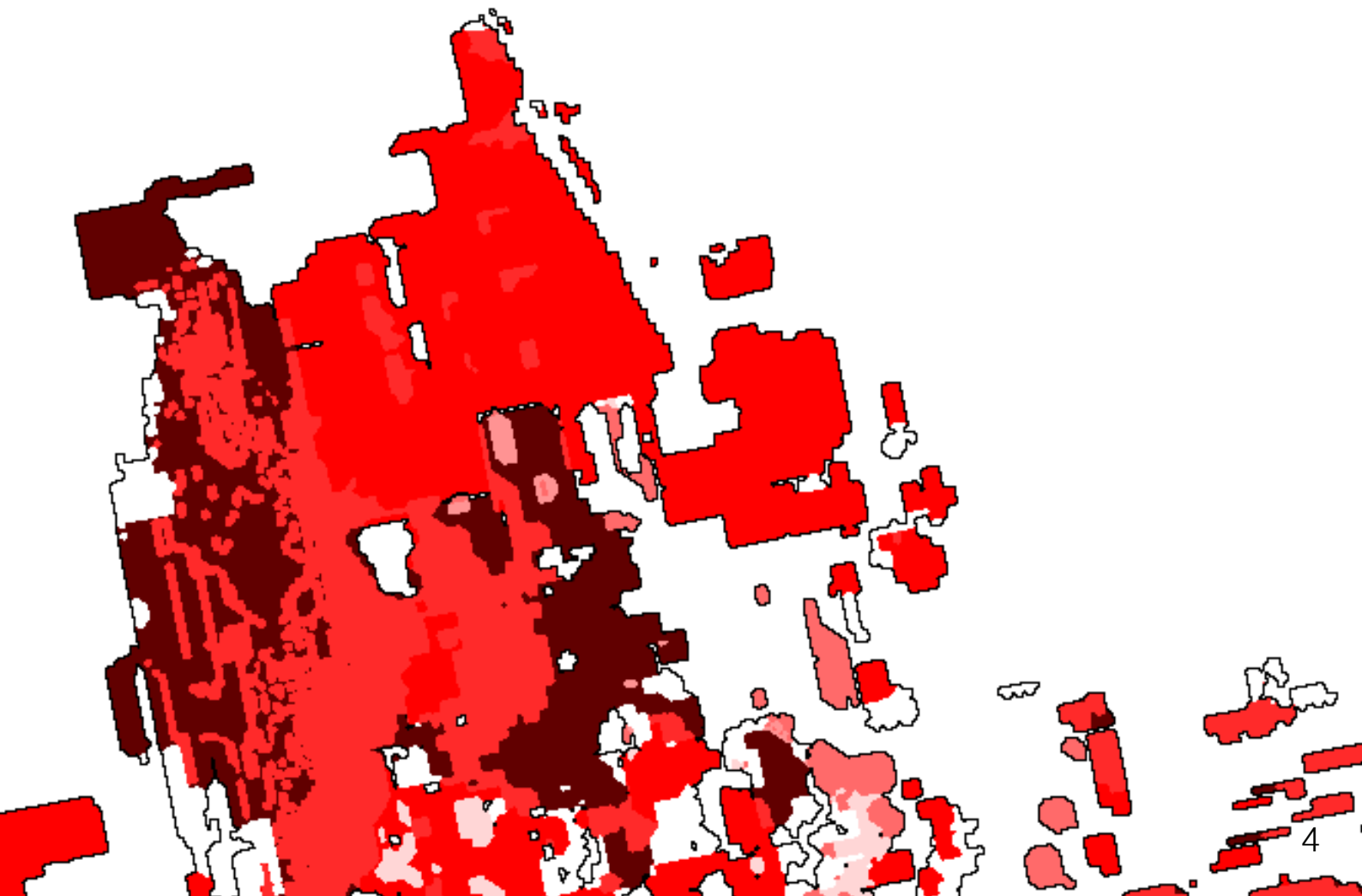
It is not enough to recognise that you have privilege. Before diving into the manual, it is important to take a moment to contemplate and reflect on what you are looking for here and your real intention to change. This manual is not only intended to educate, but also to provoke and call for objective commitments.

## Invitation to step out of a place of social awareness

It is important to know more about social issues and causes and to learn about tools and materials to promote inclusion and diversity. However, knowing is not enough. It is essential to ask yourself, "What am I going to do with this?" What do I want these tools for? (Danilo Cardoso). This manual brings some provocations, but also clues about the path we can follow toward more inclusive and diverse programming practices and languages.

## There are no magic formulas

The world is diverse, so no one-size-fits-all model serves the process of representing that same diversity. You will not find here an instruction manual or a "recipe for cakes," but you will find opportunities for reflection, questioning, and perspective expansion that will inform your individual and collective processes of transforming your programming practices.

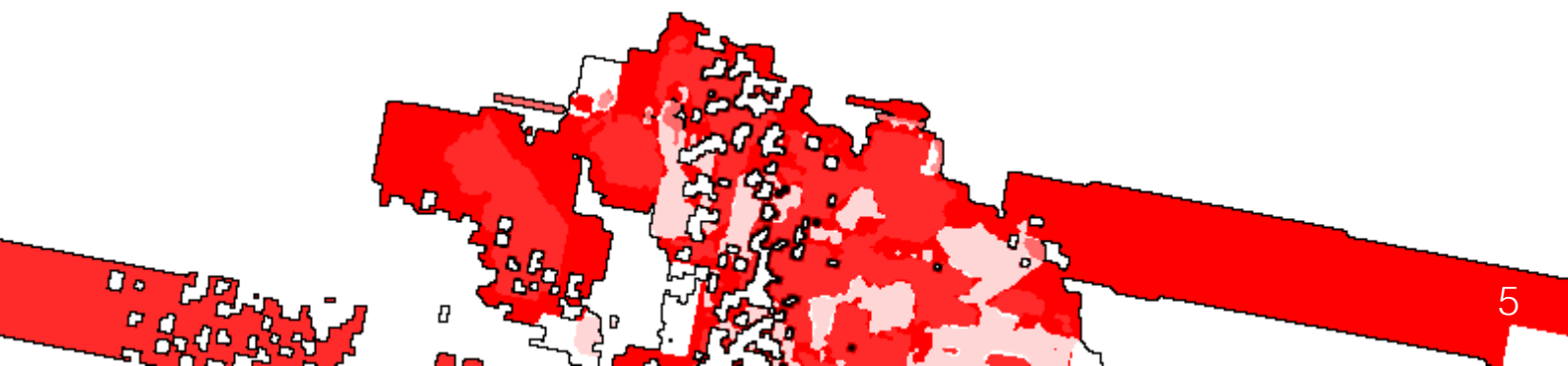


# CHAPTER 0

## PARTICIPATORY RAPID DIAGNOSTIC

The Rapid Participatory Diagnosis is a collaborative technique aimed at critical and proactive reflection on cultural issues. In just a few hours, it allows participants to analyse challenges, prioritise issues, and collectively build solutions in a democratic and non-hierarchical way. The tool values individual experiences and perceptions, promoting consensus and shared responsibility in problem-solving. Whether in planning, monitoring, or evaluating projects, the diagnosis serves as a space for listening and joint construction, where participating individuals not only identify issues but also propose practical strategies to solve them. Flexibility and dialogue are central, reinforcing the commitment to inclusive actions relevant to the cultural context of the territory. Ultimately, the results not only guide future actions but also encourage critical reflection on cultural practices, creating pathways for more inclusive and transformative approaches.

**This manual presents a diagnosis developed with the group of participants graduating from the CURVA course** (11 people collaborating in 8 organisations). The participants were divided into two working groups, collaborating on the exercise of mapping difficulties and possible solutions, with support from Dani Ribas and a semi-structured guiding framework. This first session involved the participants in a collaborative and consensual discussion and definition of the challenges, difficulties, priorities, and possible solutions for promoting inclusive and diverse programming practices. Below are the tables listing the contents produced in each group, in order to highlight their collective effort as well as the commonalities and differences in their proposals.

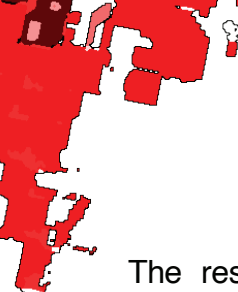


# GROUP 1

PROBLEM IDENTIFIED	SOLUTION
1) How to build safe spaces for the possibility of inclusive programming practices.	Promote the idea that the venue is a mediator between the audience and the space.
2) Difficulty in ensuring that both the front office and back office share the same values regarding diversity.	Create methods for better communication/training of teams on this issue.
3) Lack of resources to address the programming bubble - the role of the programmer as the voice of communities other than their own.	Hire people with similar or representative experiences to support or co-manage the programming process.
4) Recurring use of exemplary artists in the name of diversity.	Sharing information between artists, audiences and programming teams.
5) Lack of parameters to define what constitutes inclusive programming - what other margins exist beyond the obvious ones.	Definition of criteria and terminology to make diverse programming more concrete.

# GROUP 2

PROBLEM IDENTIFIED	SOLUTION
1) Lack of training for programmers to ensure diversity	<ul style="list-style-type: none"><li>- Development of partnerships and networks between programmers and entities.</li><li>- Development of training.</li><li>- Creation of guides/manuals of good practice.</li></ul>
2) Difficulty in building safe spaces where there is real representation of communities that have been minorities in the arts and culture sector.	<ul style="list-style-type: none"><li>- Involving communities in defining spaces and programming.</li><li>- Design, implement and make codes of conduct visible.</li><li>- Diverse and inclusive recruitment policies.</li><li>- Staff training (customer service, prevention and promotion of a safe space, among others).</li></ul>
3) Difficulty in ensuring financial sustainability.	<ul style="list-style-type: none"><li>- Foster active communication with private entities that can sponsor venue projects .</li></ul>
4) Sensitive political situation/social context of the venue's location.	<ul style="list-style-type: none"><li>- Foster dialogue and mediation with the 'neighbourhood'.</li><li>- Involve local communities in participatory art.</li></ul>
5) Weak public policies to support cultural entities and inclusion.	<ul style="list-style-type: none"><li>- Collectivism/Associativism</li><li>- Create synergies to exert political pressure.</li><li>- Create detailed information based on data/indicators.</li></ul>



The results of the two groups varied in terms of identifying and prioritising needs/priorities and possible solutions, but they share common dimensions that demonstrate the difficulties they face in implementing diverse and inclusive programming.

**Lack of clear guidelines** - lack of clarity, criteria, and clear information on what inclusive and diverse programming means. However, this priority also reveals that the group is seeking stable definitions and “tailor-made” guidelines to guide its process. However, planning the implementation of measures and actions that promote inclusion is a highly experimental field and an area that begins, first and foremost, with a process.

**Need for training** - which stems from a lack of knowledge, but also from a lack of references.

**The need to broaden the concept of inclusive and diverse programming beyond line-ups**  
- safe space policies should be created and applied to the entire venue and its staff

**Conjunctural difficulties** - such as a lack of public policies, support for culture and the mainstreaming of inclusive practices in this sector, financial sustainability, and the political and social context. However, the external environment should not be used as an argument to justify inertia. Regardless of public policies to support diversity and inclusion in the cultural sector, it is organizational motivation and commitment that guide and orient this transformative process.

Following this session, Dani Ribas shared that “mediating the application of the Rapid Participatory Diagnosis (RPD) methodology with the group of programmers from **Circuito Live** in the **CURVA** Project was a productive, enriching, and transformative experience. The methodology aims to diagnose situations experienced by participants and encourage critical and purposeful reflections on reality, seeking solutions through dialogue and the building of consensus and commitments among participants. This ensured that the collective work did not result only in criticism and complaints, but directed attention to each person's responsibility in building more welcoming and egalitarian spaces. Thus, the collective did not resist the issues raised and proved to be very willing to work. Although there is still much to be done, I am sure that all the programmers left the DRP Diagnosis feeling jointly responsible, that is, knowing that the construction of more representative spaces depends on everyone, and especially on each individual.

The following chapters of this manual seek to empower and share possible solutions that can be implemented in practice to overcome these and other obstacles to the implementation of inclusive and diverse programming and curation dynamics and processes in live music venues.



# CHAPTER 1

## LANGUAGE AND DYNAMICS OF INCLUSIVE TREATMENT

My identity is the lens through  
which I experience the world  
and occupy this space of speech

*Pip Marinho*

This is not about linguistics.  
It is about our humanity.

*Pip Marinho*

This chapter presents the fundamentals of inclusivity in programming, including the strategic role of inclusive language and its relevance in social and professional relationships and interactions and organizational culture. In the cultural and artistic sector, inclusive language encompasses the correct use of terms that consider and highlight the experiences and preferences related to gender, sexual, racial identity/attribution, body, origin, and other dissidences. The appropriate use of inclusive and affirmative terminology in relation to the experiences of LGBTQIA+, racialized, migrant, fat, functionally diverse/disabled people, among others, emerges as a catalyst for social transformation. These practices can contribute to the diversification and promotion of cultural creativity, artistic representation, equal working conditions and remuneration, identity appreciation in artistic and cultural programming practices, and consequent awareness of human diversity among audiences who access culture.

This chapter therefore aims to promote a more accessible, equitable, and respectful culture towards diverse dissident identities by raising awareness and training cultural programmers in the use of inclusive language in the curation, communication and production of live shows. The content presented here was written by **Pip Marinho** and **Rodrigo Ribeiro Saturnino (ROD)**.

# UNDERSTANDING THE CONCEPT OF INCLUSIVE LANGUAGE

## What is inclusion?

Inclusion is a complex, multifaceted, and ambiguous concept, which is why it is widely debated and difficult to define. It is also a word that is sometimes used in a biased way, considering only accessibility conditions and practices (e.g., Braille, access ramps) and programming, but disregarding representation in management structures.

In this manual, we understand inclusion in a comprehensive way, including the dynamics that allow historically oppressed and invisible people and social groups to access and participate in spaces, opportunities, and places of representation, leadership, and management.



**1.**  
Equal access  
to opportunities,  
rights and spaces,  
regardless of identity,  
origin or condition

**2.**  
Being part of the whole.  
It is not about giving a voice  
to those who do not have one,  
it is about recognising  
that they have always had  
a voice, but have not always  
been heard.

**3.**  
It's not about doing marginalised  
groups a favour, but recognising  
that diversity strengthens any  
environment and enriches  
collective experiences.

## Why does inclusion matter?

**Inclusion restores human dignity.** It is not a favour or an act of charity; it is a recognition of the dignity and right of all people to exist fully in society. When someone is excluded from cultural, social, or professional spaces, their humanity is diminished.

**Inclusion allows people to be themselves.** Many marginalised people feel they need to hide parts of themselves to be accepted. True inclusion creates an environment where no one needs to camouflage themselves to belong.

**Inclusion improves relationships and creates empathy.** Exclusion not only affects those on the outside but also impoverishes those on the inside who hold privilege. When diversity is ignored, we miss out on the opportunity to build richer relationships, learn from each other, and broaden our worldview.

The worst enemies of radicalism are not those who oppose it, but those who pretend to be on our side and then ask us to be patient.

*Sylvia Rivera*

## The role of language in promoting inclusion

Language is one of the most powerful forms of social control. But it is also a space for resistance.


*bell hooks*

**Language not only reflects our identity, but also constructs it.** The way we refer to groups of people, individuals, and even ourselves has a direct impact on power dynamics and social relations.

**Language is not morally neutral; it is deeply connected to power structures and the construction of social identities.** It is also through language that power relations are manifested and reinforced. Linguistic choices can reinforce or challenge dominant social norms.

Language is the means by which we produce our own subjectivity, but it is also the means by which we can subvert the social norms that have subjugated us.

*Judith Butler*



Language is the basis of our understanding of the world, and the ability to use language reflects our ability to perceive reality and change society.

**Noam Chomsky**

**Language is both a reflection and a shaper of cultures.** It transmits and maintains the traditions, beliefs and values of a society, while simultaneously fuelling cultural change over time.

**Language is not limited to oral and written communication and the way we speak.**

Language can also be understood from the way an organisation presents itself to its audience and to society in general, and what it communicates through its inclusion policies (*e.g.*, *representation/lack of diversity among staff*).

Eu consigo ver a linguagem de uma organização a partir daquilo que ela mostra à sociedade.

**ROD**

## Recognition of prejudices and current linguistic and behavioural issues

The play "Outra Língua" (Another Language), created and performed by Keli Freitas, Nádia Yracema, Raquel André, and Tita Maravilha, addresses **the mark of colonialism that the Portuguese language carries**: genocide, imposition of the language on other indigenous and African languages.

The violence of colonisation is "written" in the language in expressions such as "Lista Negra" (Black List), "Mercado Negro" (Black Market), "a coisa está preta" (things are looking black), "Mulata" (Mulatto)...

Other expressions carry a history of oppression and reinforce racial stereotypes, normalising the association between **"black" and something negative**.

**The erasure of indigenous languages** is also presented as a historical crime that needs to be recognised.

You are denigrating my image"

“The way people in positions of power speak is what defines their variant as the correct and prestigious one.”

The play dismantles the idea that there is such a thing as “incorrect Portuguese,” revealing that **linguistic prejudice is linked to social and economic inequalities.**

Non-standard Portuguese is often ridiculed, but this reflects a prejudice against the speaker rather than the language itself.


Instead of ridiculing, let us celebrate **the intelligence of those who do not have access to the same education as us, but communicate in an equally dignified, or even more creative way.** In addition, the language “beyond words” in the arts and culture sector in Portugal has gradually become more inclusive and representative. However, **there is still a lack of data that would allow us to characterize the national landscape in terms of ethnic and racial representation, other nationalities, or other types of diversity.** These sectors continue to reproduce what colonial history has determined, representing mainly white, European people, and particularly cis men.

However, it is crucial that these sectors keep pace with international debates, which have been showing greater concern for the absences that have been reproduced, and implement concrete actions towards diversity. This manual and the project that promotes it seek to contribute to this end.

It is also essential to **monitor and reflect on any dynamics that exploit and capitalize on social causes, such as feminism and anti-racism, in order to position themselves or assert an agenda appropriate to the international debate or to position themselves in public funding.**

The image of the colony still remains in the way the country is run, and culture and art are part of that management.

**ROD**



Now do some mental mapping and try to think of a black person in a position of power.

**ROD**

The instrumentalization of Black people and other underrepresented groups in the arts and culture as added value and social capital to enhance a project or initiative (tokenism), without considering their actual involvement in management and decision-making structures, constitutes colonial practices that must be challenged.

Institutions must reflect on and intentionally change the structural practices that maintain the monopoly of power they reproduce. Without this investment, the inclusion of Black, trans, and other historically oppressed groups represents only cosmetic and consumerist changes, as it is based on the exploitation and subsequent discarding and payment of these people's talents and pain.

## Practical strategies and tools for respectful and inclusive communication

*"Inclusive language can be a cultural response to the recognition of multiple human identities, and an attempt to remove the barriers that traditional language can create."*

**Pip Marinho**

Language goes beyond being a simple means of communication; it is a powerful tool in the construction of our social, cultural, and historical realities.

Language is not just a means of communication; it is a battlefield.

**Michel Foucault**

By understanding the power of language, **we can transform it to create a more inclusive music industry, where all voices are heard and respected.**

Language is the basis for understanding the world, and the ability to use language reflects our ability to perceive reality and change society.

**Noam Chomsky**


With more diversity in the voices around us (team, artists, and others), we better understand how language is not only a reflection of society, but also a powerful tool for transformation.

By challenging linguistic norms, we can create a more inclusive society where everyone's identities are respected, and hierarchies of gender, race, and class can begin to be challenged.

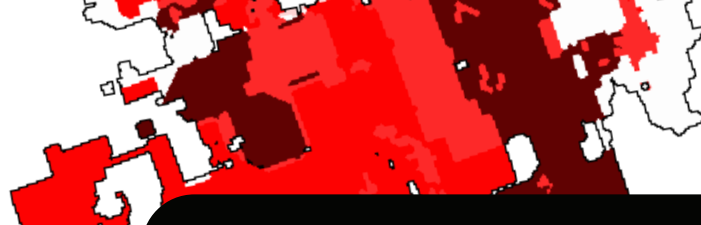
**The most inclusive way to speak is to first know how to listen.** In this sense, it is important to respect the preferred forms of address of the people we work with, for example, what name they prefer to be called and what pronouns they use. These questions can be asked and added to any forms or email exchanges, in order to obtain the information in advance and prepare staff for an appropriate and respectful welcome.

**Knowing how to listen also means taking into account the demands of historically underrepresented groups.** For example, **UNA! - União Negra das Artes (Black Arts Union)** focuses on bringing together black artists in the arts and culture sectors, and has created a manifesto and proposed affirmative action and reparations that seek to break the cycle of invisibility and increase their representation in these sectors. Similarly, **Coletivo Afrontosas** seeks to advocate for the representation of racialized queer people. These platforms also disseminate and present the artistic work of various black people, and can be consulted to recruit people and establish collaborations for the promotion of inclusive language in programming policies and practices.

**Inclusion also concerns the integration of minority individuals and groups in the arts and culture sector in the areas of management and programming, and not just in art production.** In recent years, there has been a shift in the mindset of programmers towards increasing diversity and representation in their artistic curation.



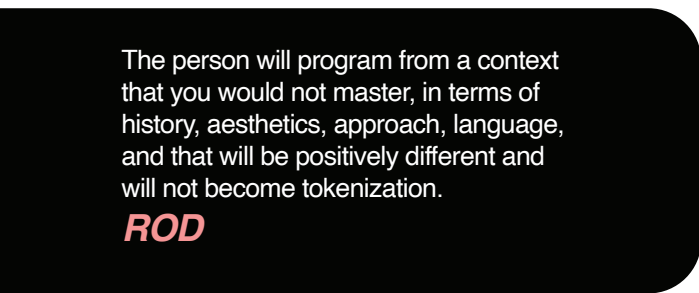
However, these sectors still repeat a colonial legacy management structure based on monopolization and the maintenance of privilege by groups that have historically inherited power, in particular white, European, and particularly cis white men.



I often say that one strategy is not only to be invited, but also to have the opportunity to invite others.

**ROD**

In this sense, it is essential that they reflect on how this representation arises not only in their programming but also in their management structure. Access for historically disadvantaged groups, particularly Black people, who remain a minority in these sectors, brings with it an agenda based on their position. Quotas emerge as a system that seeks to promote equity by creating mechanisms of social pressure that facilitate access to spaces of power and management for groups that have not had the same opportunities in terms of training and merit building.



The person will program from a context that you would not master, in terms of history, aesthetics, approach, language, and that will be positively different and will not become tokenization.

**ROD**

To avoid tokenism in inclusive programming, the people you want to represent should be invited not only as guest artists but also as co-curators or curators in charge. **Co-curating allows you to establish an equal working relationship and collaboration, sharing space and letting people make decisions based on their own perspectives.**

# CHAPTER 2

## SOCIAL AWARENESS AND DIVERSITY IN PROGRAMMING

The importance of social awareness and the incorporation of diverse identities into programming is crucial to achieving more inclusive events and projects that are aligned with the current and diverse reality that characterizes us. Reflecting respect for diversity in the execution of more inclusive lineups is a fundamental step in avoiding white-centered, Western, cis-centered, and heteronormative practices.

By including different racialized, ethnic, physical, and non-normative identities, a more representative artistic culture that is connected to society is promoted.

If we talk about inclusion, it is because there is obviously a process of exclusion and denial of certain realities.

***DIDI***

This allows the end audience to see themselves reflected and represented, strengthening the impact and relevance of programming initiatives. The goal is to empower participants to develop projects and actions that promote inclusion and representation, creating welcoming, equitable spaces that celebrate diversity as an essential value. This chapter introduces fundamental concepts and questions to stimulate social awareness and reflection on priorities to consider in promoting inclusion and diversity in the context of programming, ways of organizing line-ups and curatorship, house policies, and ways of contacting audiences and communities for whom programming is intended. Based on the reflections and contributions of Danilo Cardoso (**Grupo EducAR**) and Di Candido (**DIDI, CURVS, THE BLACKER THE BERRY, AFRONTOSAS**), this section presents fundamental critical points to stimulate changes in the dominant paradigms of cultural and artistic programming in Portugal, and priorities for the development of practices of inclusion and accessibility for historically oppressed people and groups.



## Whiteness, narcissistic pact, and maintenance of privilege

Artists and cultural agents who are racialized and have dissident identities express that **in Portugal there persists a Eurocentric and Western belief in general that there is only one “way of doing things”** and that “other ways of doing things” constitute a threat to the established identity.

I saw almost all venues organizing queer parties, but they couldn't say they were LGBTQIA+ venues.

**DIDI**

In this context, there is only one way to plan and create culture, **and other languages that emerge from the margins (and therefore outside the agreed norm) are viewed with suspicion and fear**, as if they compromised national identity. Ideas arise such as “I won't be able to handle it,” “it won't work,” “it won't have an audience,” “it will associate my home with a specific identity or cause.”

Carnival affection is this frenzy of doing something unusual, but how far is this carnival affection from everyday life?

**Danilo Cardoso**

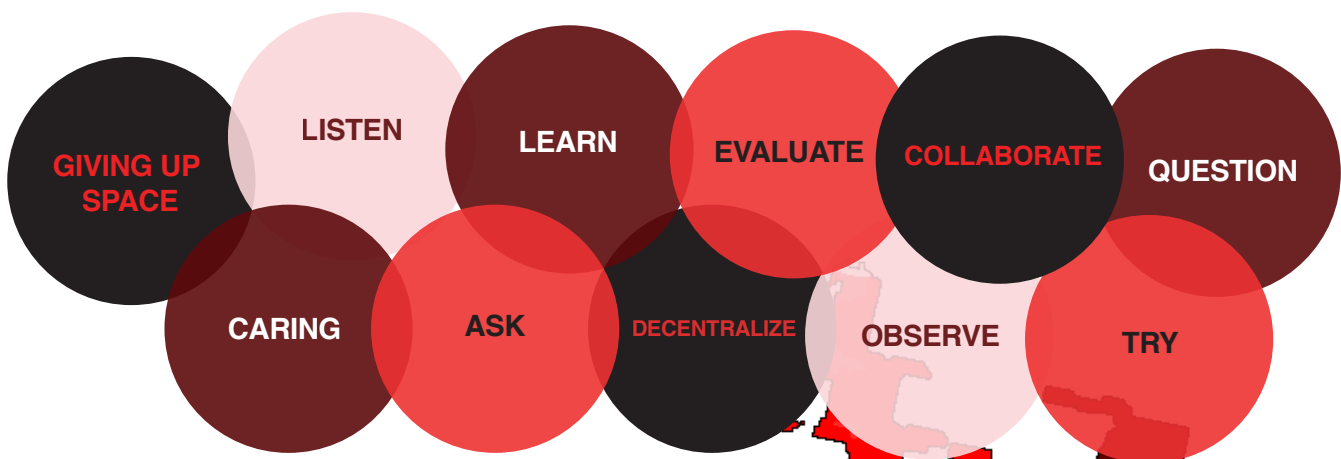
In an effort to keep up with the global movement to promote diversity in music programming, tokenistic practices are emerging, such as including a musical name to represent or affirm diversity, or promoting nights for specific communities (e.g., African night), but without changing the status quo of conventional programming practices.

Thus, **the attempt to follow international trends does not reflect a committed effort to associate with social causes or to question and attempt to change established power dynamics**. It is therefore important to emphasize that inviting artists from marginalized groups should be **accompanied or even preceded by interaction and monitoring of these people in order to understand whether their needs and priorities are being considered**. It is also important to accept the possibility of failure and mistakes in contacting and welcoming these people and communities. **The expectation of gratitude, which essentially reproduces a colonial dynamic, should be replaced by a dialogue that allows for genuine feedback**. A collaborative process of monitoring, evaluation, and continuous learning reinforces personal and institutional commitment that favors the improvement of conditions of accessibility, care, and inclusion.

The capitalization of causes can also stem from a fear of cancellation or survival because it is perceived that it is possible to capitalize on diversity. **The monetization of diverse sounds and performative languages often constitutes a field of cultural appropriation** because it affirms and benefits those who program and the majority group that they and their audience represent. As we mentioned in the previous chapter, it is not enough to increase diversity in programming, but also to increase representation in decision-making positions. The **REPAREMI!** report, prepared by ROD, shows that these positions continue to be occupied by white Europeans. In contrast, positions of subordination continue to be occupied by racialized people and migrants. Diverse and inclusive programming seeks ways to break this pattern. Here it is important to ask **how privilege can be shared and to recognize the limitations of what is understood as inclusive and diverse programming?**

## How to promote inclusive programming practices?

There are no magic formulas or universal recipes for promoting inclusive and diverse artistic and cultural programming and curatorial practices. However, **there are processes, work ethics, and relational dynamics** that are central to any process of individual and organizational reflection and action in this regard.





**First and foremost, it is important to ask yourself questions.**

**How do I benefit from colonialism and other systems of oppression?**

**What comes to mind when I think about creating a more diverse programme?**

**What is my real intention? What do I want to do and why?**

**Why do I want to learn and what do I intend to do with all this knowledge I am acquiring?**

**Why am I not familiar with a particular artist/project/style of music?**

**Do I understand what is happening in my country in terms of new artistic circuits?**

**Estou a negar acesso a novas ideias ou a outras linguagens de arte e cultura?**

**Am I denying myself access to new ideas or other languages of art and culture?**

**What is happening outside the major centres and culture of Porto and Lisbon?**

**How is my colleague working? Which artists are they connected to?**

**What is my real commitment to creating a safe space?**

**Is my space prepared to receive and respond to complaints? How are they handled?  
Who handles them?**

It is important to invest in **training and continuous learning**, but above all in creating a commitment to applying the knowledge and resources acquired.

Invest in training on inclusion and diversity issues, but also encourage reading and promote opportunities for collective learning in the organizations where they work.

Curating is a quest to understand reality... To bring these communities in and care for them.

***DIDI***

Capacity building also involves **talking and establishing bridges of dialogue with local activist movements, or with individuals and groups** with life experience who can guide the definition of the action plan.

The process of programming in a more diverse and inclusive way **does not imply changing audiences or audiences**, but rather extending this learning process to the people and communities that consume the cultural offerings of the space/event where it is programmed. It also seeks to broaden the audience to bring together communities that do not feel represented in the current programming and feel that this culture is not for them.

A diverse program can create a context for sharing stories, causes, and a new music scene. Venues can create their own communication channels (e.g., social media) to educate and inform.

**Question our preconceived ideas about what a particular type or style of music is.** It is important to remain curious and be prepared to learn and expand the repertoire of possibilities of a particular musical style (e.g., electronic music).

**What is our concept of certain musical styles?**

**What music do we attribute or associate with white artists and audiences?**

**And racialized?**

**Inclusive and diverse programming is anchored in ethics of care.** When addressing issues of diversity and inclusion and working with marginalized groups, it is essential to start from a place of affection and avoid universal thinking.

**To what extent can a social foundation be structured without considering the circumstances of these people's lives?**

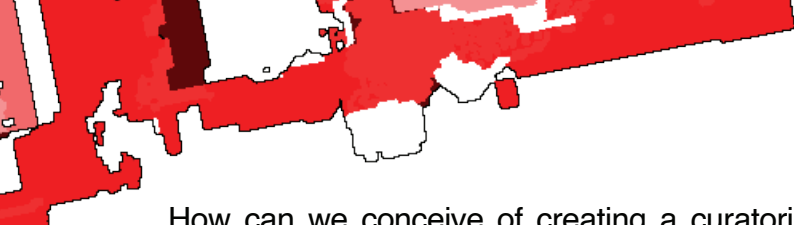
In addition to social awareness, it is important to have historical awareness, and to be aware of the traumas and exclusions that this perpetuates. It is therefore important to create points of engagement within the program so that these people feel welcome and comfortable enough to engage with your space/event.

If there is no care and respect,  
there is violence.

**Danilo Cardoso**

Awareness is a concept that goes beyond consciousness. To raise awareness is to become conscious. But consciousness alone means nothing. Consciousness must be extrapolated into action.

**Danilo Cardoso**



How can we conceive of creating a curatorial process with people who represent minority groups? Are there conditions for them to participate in a sustainable and comfortable manner? Does the fee cover transportation to and from the venue/event? What facilities or alternative forms of remuneration do we offer to artists who are in an irregular situation in the country?

How can we establish door policies that are sometimes repressive measures disguised as security measures? This question is particularly relevant given the trauma and fears that racialized people, undocumented people, and marginalized social groups have in relation to the police and security. These people are more exposed and less protected in the event of police raids.

**Do you have evaluation and follow-up practices?**

**How did people feel?**

**The programme also involves thinking about access to artistic and cultural events and economic accessibility practices.**

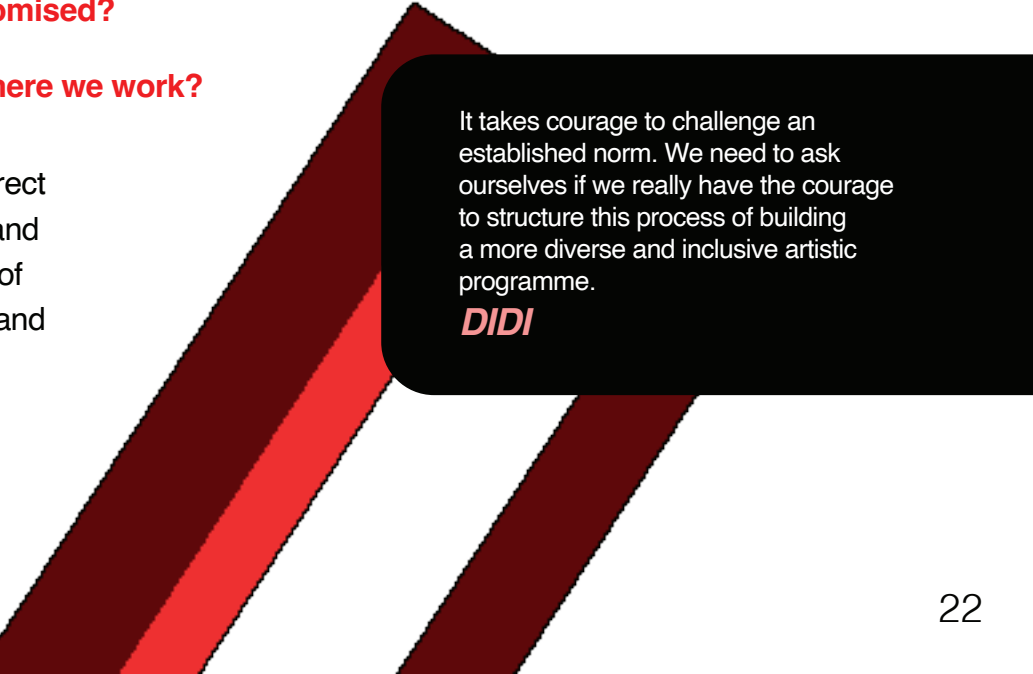
**Are there social ticket pricing policies to promote access for historically marginalised communities who would otherwise be unable to access these spaces?**

Programming in a more diverse and inclusive way involves **looking at how organisational dynamics reproduce power and exclusion dynamics and thinking about ways to humanise spaces**. It is important to observe how coloniality and discrimination dynamics are expressed in the everyday life of cultural and artistic spaces.

**Are the management and leadership structures of the space/event compromised?**

**Who cleans the spaces where we work?**

It is important to establish direct dialogue with these people and involve them in the creation of a more diverse programme and a safer space.



It takes courage to challenge an established norm. We need to ask ourselves if we really have the courage to structure this process of building a more diverse and inclusive artistic programme.

***DIDI***



## Implement safe space policies

Inform about the concept and criteria for space/event safety

Ensure representation among staff

Host/person responsible at the party with the skills to intervene in case of complaints

## Provide physical spaces with professionals trained in social violence and discrimination issues.

An example of this would be to implement the **“Ponto Marrom” (Brown Point)** in spaces/venues/festivals, **an original project conceived by Saya Mohamed**. Ponto Marrom consists of setting up a physical tent/booth with information and qualified personnel, representing inclusion and diversity: black people, racialized people, migrants, trans people, and other dissidents.

These people would be responsible not only for providing information to prevent social, anti-LGBTQIA+, racist, xenophobic, fatphobic, etc. violence, but also for providing assistance to those who may have been victims of such violence. This ensures that representative people with experience in the subject take responsibility for preserving a less hostile environment, contributing to the creation of a slightly safer space.

**Decentralizing also means looking at what is happening outside the centers of Lisbon and Porto and “getting out of our bubbles of affection.”**

# CHAPTER 3

## PRACTICES AND MODELS TO SUPPORT THE PROGRAMMING PROCESS

This chapter presents an approach to tools, strategies, and models that assist in the planning, development, and execution of efficient and inclusive cultural and artistic programming and curation. Experimental practices that promote organization, collaboration, and alignment with principles of diversity and accessibility will be identified. Curatorial methods that value diversity and inclusion, tools for collaborative and participatory project planning, and support models for decision-making in programming processes will be discussed.

The content systematized here is based on case studies focused on processes and practical examples of successful (or not so successful) programs developed and implemented by **Reina del Mar and Tita Maravilha**.

The approaches and practices shared are informed by their experimental, exploratory, and transfeminist experience, focusing on the methodologies they apply, how they think about programs and concepts, and also the perspective of artists who are curators and programmers.

We do this because we believe in it, because we feel that there are gaps that need to be filled, because there are proposals that, if we don't make them, perhaps no one else will.

**Reina del Mar**

Let's deal with the possibilities of dreams and think about the future... think about the past, live in the present, look to the future.

**Tita Maravilha**

This chapter aims to invite programmers and curators to create space and time to implement experimental and creative organizational practices that result in more accessible and representative programming, consistent with the values of equity and respect for multiple identities and perspectives.

## Problems and urgent issues in programming practices

Based on her experiences as a “chaotic yet playful artist” and “one who programs and is programmed,” Tita Maravilha has developed a “pedagogy of memes” that seeks to counteract certain binaries and blur boundaries that create concrete obstacles to inclusive and diverse programming and curation. Thus, it is important to observe certain issues and urgencies in order to open up and explore new possibilities.

**Precariousness is transversal to the arts system, in the way it is structured, financed, and also in the ways it remunerates.**

**It is urgent to promote class consciousness and intersectionality within the arts and among cultural agents.**

**“Who are the people we program?”**

**“Why do we bring these people and not others?”**

**“What relationship do you have with underrepresented communities and languages in the arts?”**

**“Why am I interested in sharing moments with these communities? And what needs to be done?”**

### Place of speech vs. Place of failure

Metaphorically speaking, the place of failure refers to what lies beyond appearances, to the space where “the masks come off” and “true faces are revealed.”

I'm not going to take them away from their jobs to get them for myself. Instead, I'm going to negotiate the future based on a proposal that works for both parties.

***Tita Maravilha***

It's not just about programming, but what you program and how you program it.

***Tita Maravilha***

In Portugal, programming and curatorial positions are overrepresented by white cis men, and this has consequences for the visibility or invisibility of certain artistic practices.



## Care and affection in programming practices

As highlighted in Chapter 2, inclusive programming is much more than inviting and creating spaces in lineups for people and social groups who are invisible in artistic and cultural circles. It also involves meeting their needs to participate in the event (e.g., transportation, food, accommodation) and ensuring that they are cared for and treated well at all times.

I don't want to be programmed out of fear of cancellation. I would like to be thought of and humanized within the processes of art.

***Tita Maravilha***

## Binaries to be considered and perhaps blurred

### Mainstream vs. Underground

How do we think about these dimensions?

Why is this separation made?

What makes an artist think and assume that they belong to one of these two places?

Why is this separation made?

Is this division informed by class distinctions?

I'm poor and I always play in small venues. So am I underground?

***Tita Maravilha***

### Convencional vs. Non-convencional

Is it possible to please the masses using dissident languages?

### Local vs. Internacional

There is a persistent belief that what is international "is more chic" and has more value.

It is important to balance the appreciation of international and local artistic production.



## **Adopting a programming narrative**

To go after what you want/to take a risk or not to take a risk, that is the question.

Look at the program and see if “diversity” is a word, both in relation to bodies and identities or proposed languages.

If not... assume it isn't!

## **Sometimes you have to exclude in order to include.**

In a context of overrepresentation of cis white men and the invisibility and exclusion of women, queer people, and racialized people, it may make sense to organize events and programs that exclude the most privileged groups. These practices are not intended to segregate, but above all to affirm and include, through co-creation, spaces of representation that are safe, comfortable, and free from the power dynamics found in society at large.

## **Specific // Radical proposals // Controversial //**

### **1) Always send the financial proposal in the first email.**

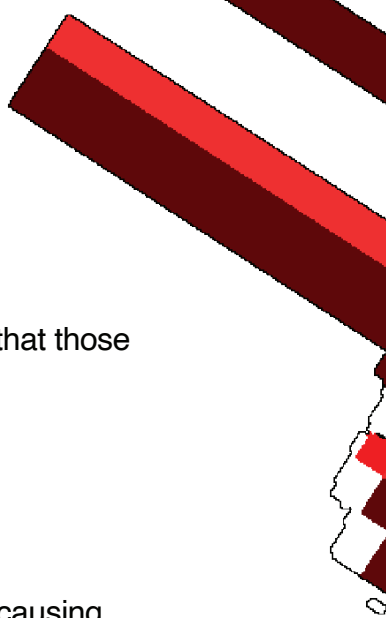
Avoid having the artist ask the question, and also avoid wasting their time, because time is money and artists live in precarious conditions.

Be transparent and maintain open communication when discussing compensation terms, especially when these have not yet been defined or are still under negotiation.

### **2) Team formation based on scheduled artists and event concept**

Ensure that all venue/event staff (including bartenders and security personnel) are prepared and adequately trained to receive and welcome artists regardless of their gender identity or racial identity/attribution.

A short briefing can be held shortly before the venue opens/event begins, specifying the type of events, the welcoming dynamics, and behaviors that are considered inappropriate.



### 3) Program less, pay better?

One strategy could be to reduce the number of artists in a lineup to ensure that those who are scheduled are paid fairly.

### 4) Speed and clarity regarding payment terms

It is also essential to be transparent in explaining payment times and avoid causing unnecessary anxiety among artists, who are often affected by economic insecurity. This is also a matter of care and kindness in welcoming artists in precarious situations.

### 5) Adapt the space support to the duration of the performance

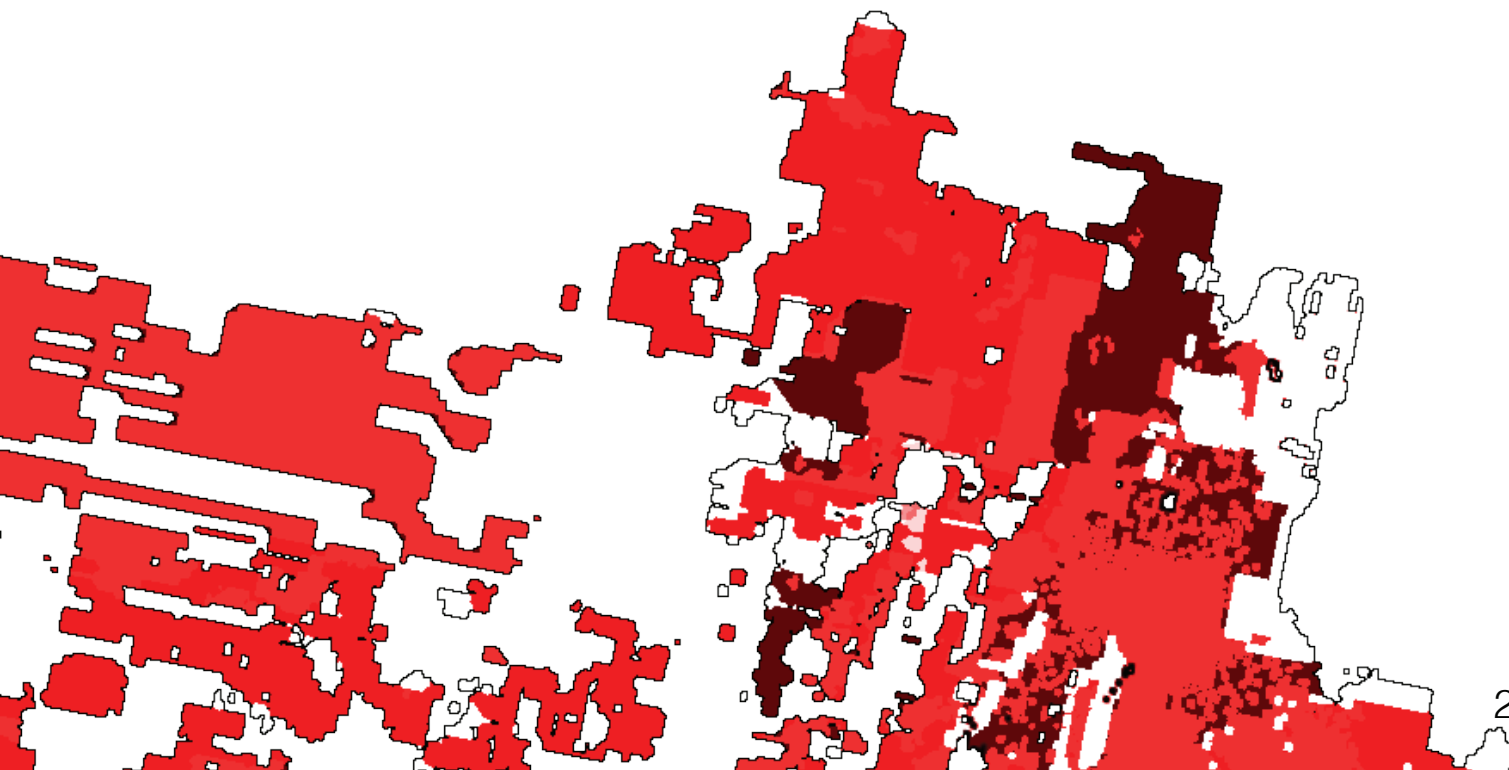
The reception conditions must be appropriate to the duration and type of performance.

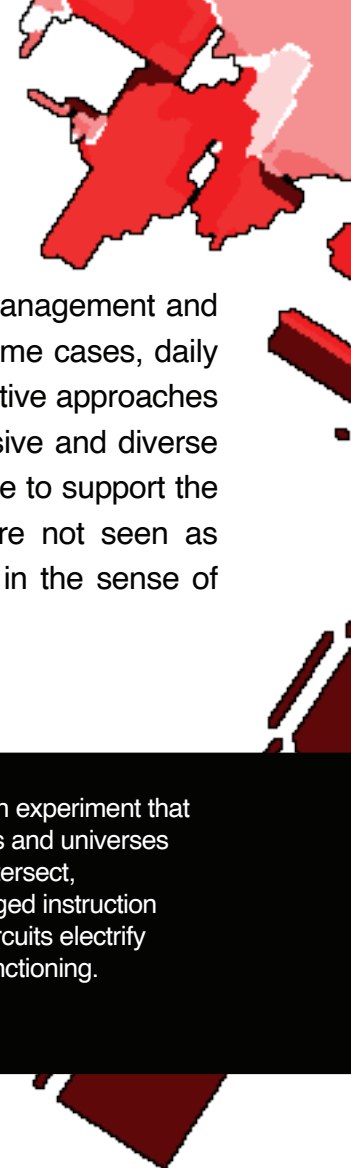
If I play for three hours, two drink tokens are useless to me.

*Tita Maravilha*

### 6) Include professionals specializing in conflict mediation and risk reduction on staff

These professional profiles are essential for dealing with psychological crises, conflicts, or situations involving reports of violence or hostility.





## Curatorial hacking as a process

There are several challenges, difficulties, and burdens involved in the ongoing management and programming of a space that must be open to the public on a weekly and, in some cases, daily basis. These can be understood as concrete obstacles to experimenting with creative approaches and practices that have the potential to develop new languages and more inclusive and diverse programs. At **CURVA**, we invite programmers to reverse this thinking. We propose to support the development of a mindset where the identified weaknesses and difficulties are not seen as obstacles, but as tools to try to create structures that facilitate experimentation in the sense of expanding inclusive and diverse programming practices.

Reina del Mar defines this process as curatorial hacking, referring to collaborative, experimental, and fluid processes that question and compromise the status quo of systems, practices, and beliefs about what is conventionally understood as curation and programming.

Curatorial hacking is an experiment that interconnects concepts and universes that normally do not intersect, functioning as a damaged instruction manual where short circuits electrify new possibilities for functioning.

*Reina del Mar*


## Collaborative practices as power

The cultural and artistic sector often requires people to develop and engage in various activities, and it is through this journey that they sometimes reach positions in programming and curation. Furthermore, these programming practices are informed by the universe in which one lives, and combine “the art I like,” “the art my friends like,” “the art I make,” “the art my mother likes,” and “the art that makes money.”

There is no right path, nor is there a right academic background for programming, curating, or devising a curatorial line for a space or festival.

*Reina del Mar*

This role is often based on experimentation, sharing, and creating networks and structures, which in themselves constitute curatorial hacking practices. **In this sense, it is important for programmers to reflect on and think about their individual paths and what processes and choices led them to programming positions and informed their practices.**



Resist the fantasy of all seeing and all knowing.  
Bask in and embody the fog.

*Chelsea Thompto (2023)*

On the path to more inclusive and diverse programming practices, it is also necessary to question entrenched representations, including the idea that artistic production is based on a hierarchical system where the programmer is at the top of the pyramid.

In this context, the programmer is someone who has the power to limit and interfere with artistic practice, compromising the representation of artistic forms of expression by social groups that are underrepresented and marginalized in cultural and performative circles. **To diversify and include, it is essential to invest in powerful, shared, and collective collaborative practices.** This process can be activated through:


From invitations to paid collaboration with other programmers, promoters, and collectives.

Creation and moments of resource sharing, mutual learning, and joint creation that may (or may not) result in a joint product.

## Re-cutting, mixing, the DJ/Selector as curator

It concerns the intentional and experimental mixing of aesthetic universes as a conscious curatorial practice. Participatory and collaborative curatorial practices have the potential to expand creative boundaries, intertwining different languages to create new universes.

This idea was inspired by Barcelos & Lendl's (2022) text, "Listening Hears," presented in the book *Politics of Curatorship: Collective and Affective Interventions*, edited by Monia Acciari and Philipp Rhensius.



Diversity is not just about identities and bodies, it is also about languages, about betting or not betting...".

*Tita Maravilha*

## Radical collaborative education

It is an alternative to gatekeeping, and concerns the creation of shared moments of arts education. These spaces and times constitute opportunities for mutual learning, collaboration, and the sharing of knowledge, resources, and tools that may lead to the creation (or not) of a joint language or product.



## Changing the functionality of places

This refers to the unconventional use of spaces in order to make room for other languages and cultural expressions and to redefine their functions.

Venues can be used as presentation spaces for other media, bringing new audiences to the space.

## Use of unconventional places

Allows for the creation of cultural and artistic moments. The venue's programme can occupy other less conventional spaces to expand its reach, bringing its languages to other audiences.

# Support for hacking/programming

## 1. CURATORIAL METHODS THAT VALUE DIVERSITY AND INCLUSION

Curating and thinking about programmes in a shared and collective way some questions for spaces/structures

“Are we open to new possibilities, or are we in a specific bubble and want that bubble to continue?”

“Is it a fixed team of programmers?”

“Do we involve other programmers?”

“How do we reach these collectives and people?”

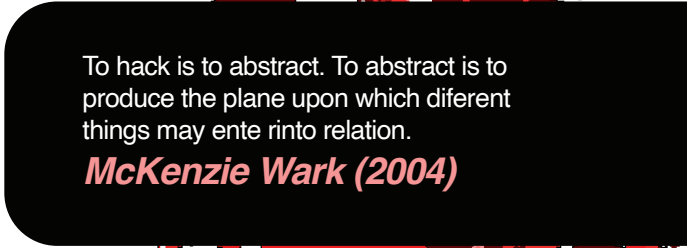
“Which people and collectives normally participate in and contribute to our programmes?”

“Did we implement an open call to diversify the program?”

“What compensation is provided? Is it fair and clear?”

“Do we ensure ongoing collaboration with these collectives to reinforce the sustainability of this program?”

In older venues with fixed technical teams and resources, there may be opportunities to collectively plan an evening/event/program. **Opening up spaces for sharing among people who have worked at a venue for many years and are familiar with its dynamics can bring opportunities for experimentation, empowerment, and new perspectives.**



To hack is to abstract. To abstract is to produce the plane upon which different things may enter into relation.

*McKenzie Wark (2004)*

## Think about programmes in terms of their profitability and sustainability

Fair remuneration and adequate support for artists should also be central to inclusive and diverse programming. The number of names in the line-up and the duration of the event, however diverse and representative they may be, will be inappropriate if they do not guarantee payment commensurate with the work of the artists and the various people involved in its production.

## 2. CONCRETE TOOLS TO SUPPORT PROGRAMMING DECISION-MAKING/HACKING

These tools are based on principles of relational sustainability.

They aim not only to increase diversity in line-ups but also to establish and maintain relationships with the potential to nurture artists and their artistic potential.

- Letters of support and interest to promoters/artists/curators applying for public support/project creation. *(If possible, sign letters of support in kind with a concrete agreement defined a posteriori)*
- Creation of alternative programmes to the venue's regular programme.  
*(If possible, with support for complementary programmes and partnerships with local agents)*
- Open calls to attract artists, collectives, partnerships, direct proposals.  
*(If possible, with direct compensation for winners and all participants – for example, customer cards or event tickets?)*
- Use of space for unconventional functions.  
*(e.g., a bar hosting a workshop/talk/dinner or other type of unconventional event on site)*
- Creation of merchandise or limited editions by artists/programmes that increase the sustainability of inclusive programming and promote artists  
*(e.g., creation of limited-edition material such as stickers, T-shirts, preferably that can be sold at any time)*

# SUGGESTIONS AND READING / EXPLORATION

**Hacking culture, not devices: Access and recognition  
in feminis hackerspaces**

by Sara Fox, Rachel Rose Ulgado and Daniela Rosner (2015)

**The Kacker Manifesto**

by McKenzie Wark (2004)

**The Fog**

by Chelsea Thompto (2023)

**Place of Speech or Place of Failure**

by Ronaldo Ferreira Júnior

**Broken instruction manuals: vade-mécum sink  
and stay afloat**

by Reina del Mar

## WEBSITES

**Precárias Festival**

**Pedreira**

# CHAPTER 4

## PRACTICES AND MODELS TO SUPPORT COMMUNICATION

The development of communication strategies and practices that promote accessibility and safety in the context of production and programming is essential to move toward a more inclusive culture that takes into account the entire user and end consumer population. In this context, it is necessary to explore communication models that ensure that communication is clear, coherent, **accessible**, understandable, and also representative of the diverse identities and needs of today's society.

Based on the reflections and experiences of Maria Carvalho (**Veludo, Passos Manuel, NeoPop**) and Amina Bawa (**Afrolis, Gerador, Chapitô**), this chapter aims to share communication practices and strategies for addressing issues associated with non-inclusive communication, as well as techniques for identifying and avoiding exclusionary biases in communication. Strategies, principles, and best practices for inclusive and accessible communication will also be discussed and shared, including tools and resources to make communication accessible (easy-to-read and interpret designs, inclusive and non-exclusive language that is simple and clear, subtitles, among others). The objective of this chapter is to empower participants to use communication as a tool for social transformation, ensuring that messages reach and represent all people in an equitable, respectful, and accessible manner.

### Language at the service of communication, communication at the service of language

Returning to the discussion begun in Chapter 1, we revisit the concept, meaning, and relevance of language as a tool for communication and transformation of the world.

Inclusive communication is not just about representing diversity, but about educating for respect and creating spaces where all voices are heard and valued.

**ONU Women**

Language and performance construct identities and power relations.

**Judith Butler**

Language, and consequently communication, can be verbal, nonverbal, symbolic, but it also concerns everything we do in a performative way. However, conflicts can arise in communication.

**Who is our audience?**

**Who are we communicating with?**

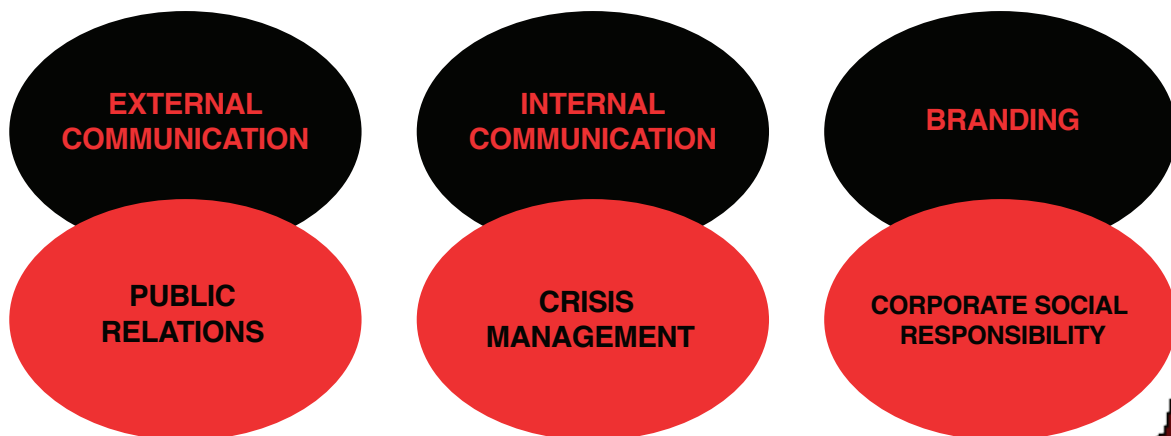
**Who are the people who will attend this concert?**

**What are the means by which information circulates to reach the public?**

**Is it completely safe to assume that when we have artists with dissident expressions and performances, everyone who buys a ticket will understand the language, the message, and the show that is taking place?**

**Working on communication in a space is essential to ensure that all programming and indoor activities take place without being dangerous, problematic, or conflictual.**

Communication in programming is cross-cutting and takes different forms, through different practices and at different times.



In this context, inclusive communication is much more than simply declaring oneself to be friendly or welcoming to different artists and audiences. It is ubiquitous, expressing itself and being understood from different dimensions that are more or less explicit, but always tangible.

That flag, if it is not part of your practice, will mean absolutely nothing.

**Maria Carvalho**



**ACCESSIBILITY**

**NEUTRAL  
LANGUAGE**

**REPRESENTATIVENESS**

**DIVERSITY  
IN FORMATS**

**RESPECT FOR  
EACH PERSON'S  
IDENTITY**

**Accessibility** is not only about ensuring access to spaces (e.g., for people with reduced mobility), but also about creating content that can be read, understood and comprehended by everyone, including those with visual, hearing, cognitive and neurodivergent disabilities.


A simple, effective and easy-to-implement option for **neutral language** is to remove pronouns from communication or use formulations that neutralise the binary nature of language (e.g., people participating in the event).

**Representation** is often expressed in linguistic choices, but also visually in the communication strategies and materials used in the space.

**Respect for each person's identity** is manifested in external communication, but also in internal communication with staff and the professional ecosystem involved in event production and venue management.

## Safe spaces / creation of codes of conduct / protocols

One of the challenges facing venues is ensuring the necessary conditions for them to be perceived and function as safe spaces. In clubbing venues, the use of drugs and other substances is more frequent than in other contexts.

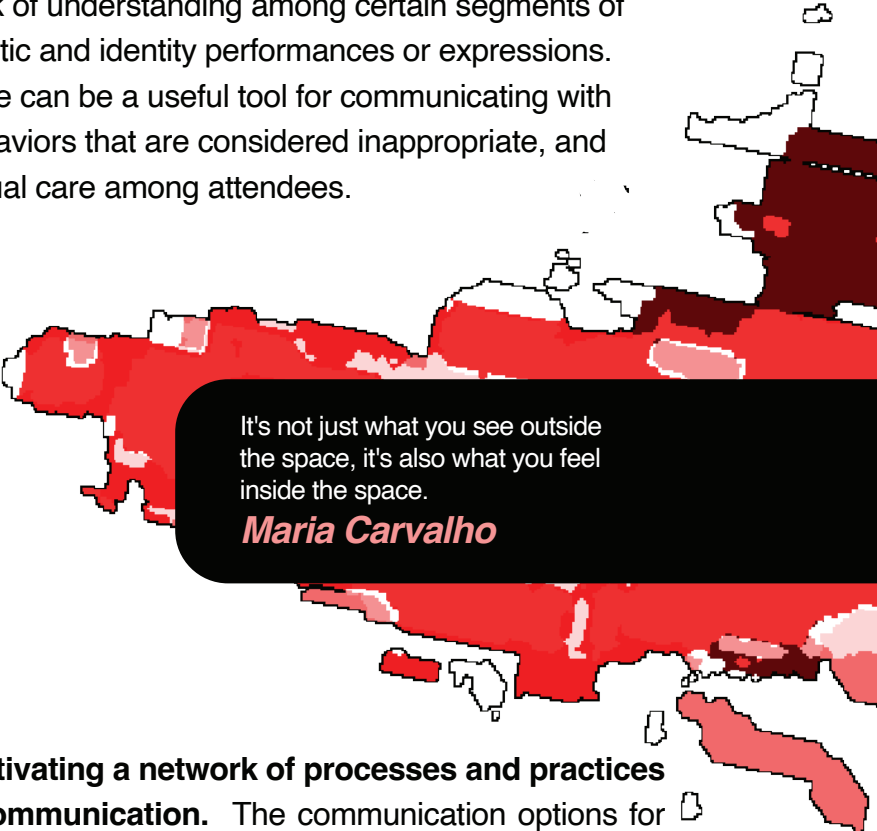


Communication is our best ally  
in preventing crisis situations.

***Maria Carvalho***

In addition, conflicts may arise due to a lack of understanding among certain segments of the audience regarding more dissident artistic and identity performances or expressions. In this sense, the creation of a conduct code can be a useful tool for communicating with audiences at the venue or event about behaviors that are considered inappropriate, and promoting respect, civic attitudes, and mutual care among attendees.

The code of conduct or other strategies for detecting and responding to crisis situations and social violence must be pragmatic and based on an understanding of the conditions of the venue/event, its program, its staff, and the characteristics of its audiences.



It's not just what you see outside the space, it's also what you feel inside the space.

*Maria Carvalho*

**This type of communication involves activating a network of processes and practices that go beyond the limits of external communication.** The communication options for a code of conduct, protocol, or code word (e.g., Angel Shot) should also consider:

**Communication options** - here it is important to consider the language used, the communication formats, and their availability (posters at the venue/event, social media, website).

**Aesthetic choices** - it is important to reflect on and, if possible, validate aesthetic choices (e.g., image or photograph used) in order to understand the symbolism and prevent possible simplistic or counterproductive interpretations of the images used.

**Team aligned with the code of conduct** - it is essential to ensure adequate internal communication of the code of conduct, to ensure that it is known and understood by all staff, and that it is incorporated and communicated in their practices in a consistent manner (e.g., in door policies). When the event is taking place, it is the team that will ensure compliance with what has been communicated through external communication, and also respond in line with the principles of safety and respect that are intended to be affirmed. Therefore, the team must be familiar with the processes and protocols for acting in certain situations.

This process should be implemented continuously, reflectively, and also supervised. It is important to revisit the venue's commitment or policies regarding the safety and well-being of its audiences, and to create opportunities to meet, discuss specific challenging situations, and improve/reinforce codes of conduct or protocols for action.

**Collaboration with specific partners** - how it is implemented environmentally, in terms of the responses available to manage potential sources of tension, conflict, or crisis related to alcohol and other drug use, and relational dynamics of power and oppression. Collaboration with specific partners experienced in preventing and managing these occurrences can reinforce the implementation of the code of conduct and maximize the safety conditions of the event/space.

Communication also involves knowing who our allies are.

***Maria Carvalho***

**Kosmicare** is an organization specializing in the implementation of risk reduction services (drug checking, psychoeducation on drug use, sexuality, sexual mutuality/consent) and support for psychological and social crisis situations associated with alcohol or other drug use, hostility, and gender violence at large festivals. It also collaborates with venues in the development of protocols and training activities to prevent, detect, and respond to crisis situations.

## Online and offline communication

When defining audiences and the means used to communicate with them, it is important to emphasize that whoever has the information has power in some way, so it is, in a sense, a hierarchical relationship. In this hierarchical model, communication is divided into online communication and offline communication.

### ONLINE

Social media: Instagram, Facebook, TikTok, LinkedIn

Paid advertising and audience targeting

Websites, newsletters and ticket sales platforms

Audiovisual content: short videos, teasers, reels.

### OFFLINE

Posters, flyers, signage at the event, billboards.

Newspapers, magazines, radio

Guerrilla marketing and immersive experiences

Local partnerships

Word-of-mouth strategies

An **online presence** is crucial to ensuring visibility and communication of events and programs that are being produced.

For this type of communication, there are several paid platforms, but also free ones that allow you to produce informational materials and content (e.g., Canva for design, YouTube for short videos, Wix and WordPress for websites).

Power lies in controlling how people define reality.

**Patricia Hill Collins**

It is important to weigh up what I put out there and what people receive.

**Amina Bawa**

Online communication should be adapted to computer and mobile phone formats and organized in a simple and intuitive way to ensure quick access to all information (e.g., scrolling website).

In offline communication, the preparation of posters and flyers should adapt the types of communication to the characteristics and specificities of your audience. However, if the venue/event has a heterogeneous audience, the challenge will be to find a pattern of communication and organization of information that is efficient and clear for everyone.

When organizing and prioritizing content, keep in mind that people read information in a “Z” pattern.

Different people read information differently, so we have to understand our audience.

**Amina Bawa**

## TIPS FOR ONLINE AND OFFLINE COMMUNICATION

**Answer the 3 Ws** - Regardless of the audience you are communicating with, this information must always be easily accessible and clear.

**What?**  
**Who?**  
**When?**  
**Why?**  
**Where?**  
**How?**

### AVOID

Visual pollution  
Excessive text  
Low-quality images  
Lack of visual identity

### VALUE

Clarity of information  
Consistent colour palette  
Identity aligned with the event



## DEFINITION OF THE TARGET AUDIENCE

Knowing your target audience allows you to create more effective communication strategies, ensuring that your message reaches the right people. This influences everything from the tone of voice used to the channels chosen for dissemination.

**It is essential to define the audience:**

**Segments, age, interests and behaviour.**

**Create personas: developing fictional profiles of the target audience helps you understand their needs and preferences.**

**Choose the right channels and adapt the language and design.**

## Promote accessibility for diverse audiences to artistic and cultural events

To promote accessibility at events, **specific strategies must be developed to attract new audiences**, particularly groups that are still in the minority at artistic and cultural events. It is also essential to **ensure that the event is accessible and prepared to welcome people with specific needs to whom the communication is directed**. Thus, the informative content of the event, the language used, the materials or platforms used to communicate it, and access and mobility within the space must be defined before proceeding with communication with these audiences.

# TRAILS

Promoted by the Alkantara Festival, this is a strategic mediation project aimed at mobilizing and educating new audiences for the performing arts. It was developed in partnership with cultural associations and informal collectives that work with LGBTQIAP+ communities, migrants and refugees, people with disabilities, and people of African descent. The program also includes materials, content, and itineraries adapted for people with visual, hearing, or mobility impairments, or neurodiversity.

## GOOD PRACTICES IN INCLUSIVE COMMUNICATION

Effective communication in cultural spaces and events goes beyond dissemination. It is about creating a strong identity and ensuring that the message reaches the right audience in the best way possible. It involves:

**Building a consistent visual identity**

**Accessibility in communication**

**Strategic use of social media**

**Local partnerships and influencers**

## TEAM TRAINING AND RECEPTION/PUBLIC WELCOME

### Training

- Clarity in communicating essential information (schedules, accessibility, safety) – here it may be important to hold an initial briefing with the internal team before the event begins.
- Ability to respond quickly to questions and problems
- Anticipate problems and implement specific training to deal with emergencies and crisis management

### Inclusive language and welcoming attitude

- Be aware of the accessibility needs of the public and be prepared to offer support – clearly inform people of access conditions (e.g. "this building only has stairs").
- Respeitar e valorizar a diversidade cultural, social e de género – ouvir o que a pessoa nos diz, muitas vezes ela já nos dá as ferramentas e preferências de tratamento.
- Criar um espaço seguro e confortável para todas as identidades e expressões.

### Feedback and continuous improvement

- Monitor social media, analyze comments and reviews.
- Post-event meetings with the team to discuss strengths and challenges.
- Implementation of improvements based on feedback received.

# PRACTICAL EXAMPLE

## CURVA FESTIVAL

The **CURVA** Festival was the public realization of the project, bringing together networked programs across the country based on the lessons learned, reflections, and commitments established throughout the training sessions. The goal was to apply, in a practical way, the principles of diversity, inclusion, and representation worked on during the course, creating simultaneous programming in multiple cities and ensuring that women, trans, BIPOC, and other historically marginalized artists had greater visibility and circulation.

The program was put together based on a set of common criteria, but it was also adaptable to the realities of each venue. A database of artists was created from contributions by trainers, local references identified in the cities, and proposals brought in by each space. The curation was thus fed by various sources—internal suggestions, occasional exchanges between venues, observation of programs under development—and was closely monitored by the project coordination team, which provided support in the final approval and territorial distribution, while always maintaining the autonomy of each programming space.

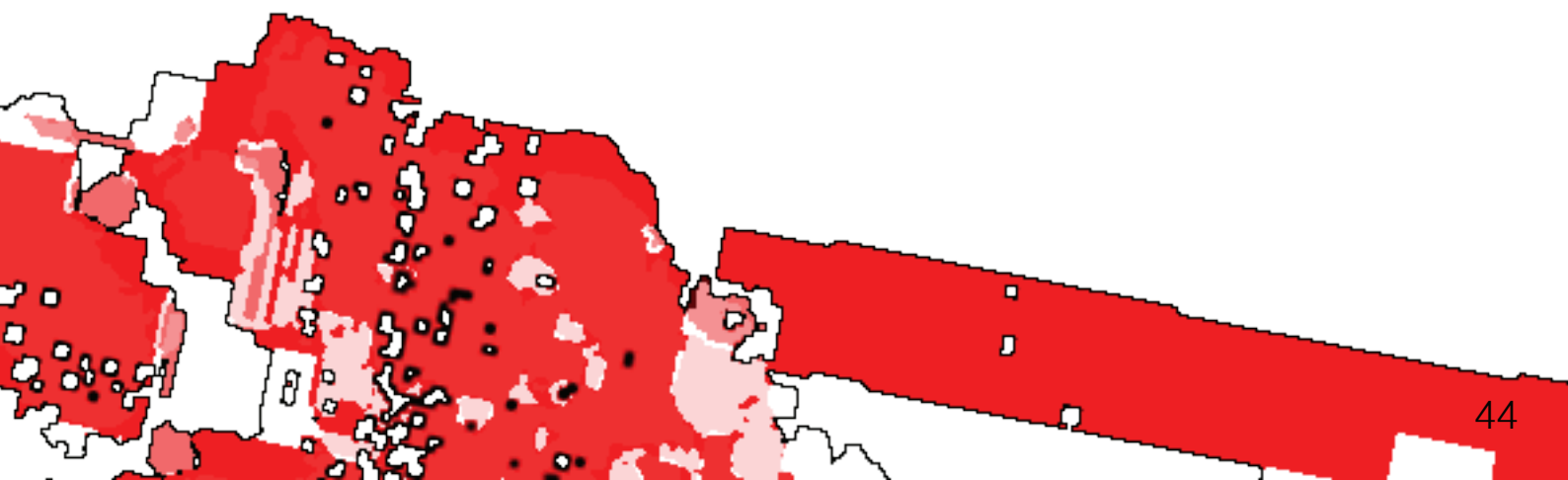
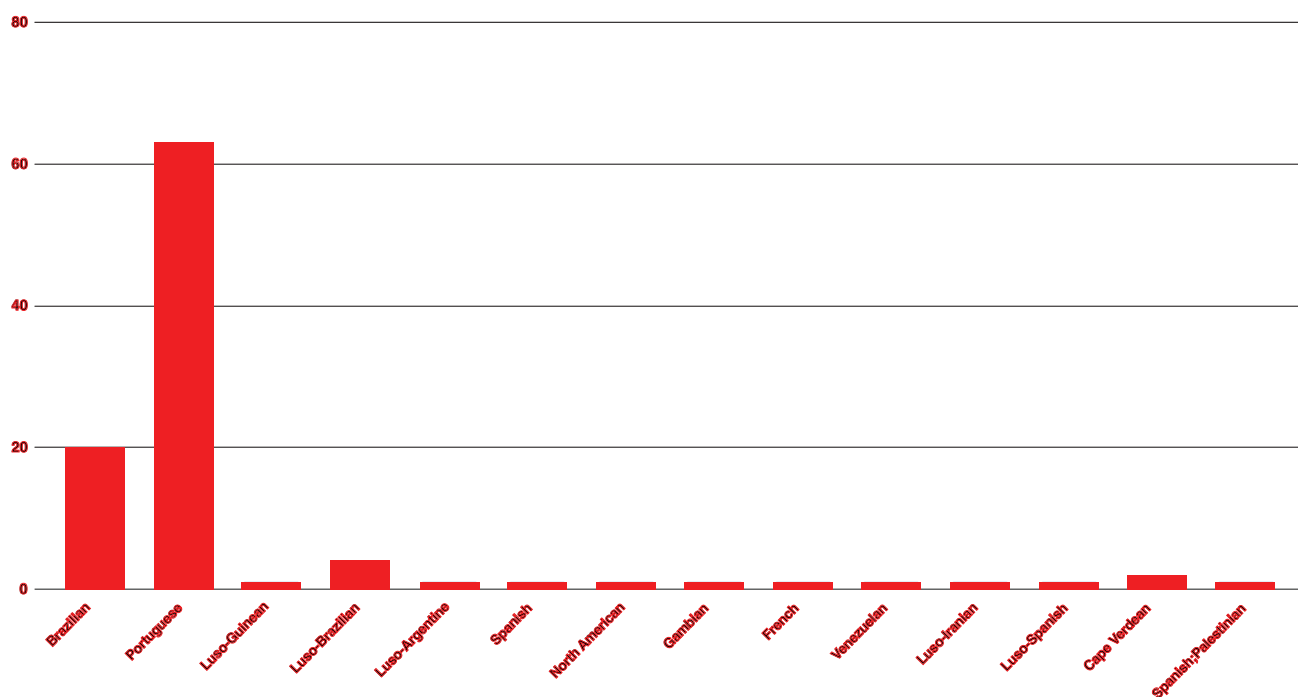
Despite the challenge of aligning such different schedules and work rhythms, the process made it possible to map new references, introduce artists to circuits where they had not yet performed, and test decision-making methodologies that incorporate more than just individual tastes or pre-existing personal networks.

The festival was free and took place in 11 venues, involving around 60 artists of different genres, identities, backgrounds, and artistic practices. Before the festival, all artists filled out a demographic form, allowing for concrete monitoring of the representativeness achieved. The results are presented in the graphs in this section and offer a realistic picture of the starting point, the achievements, and the challenges that remain.

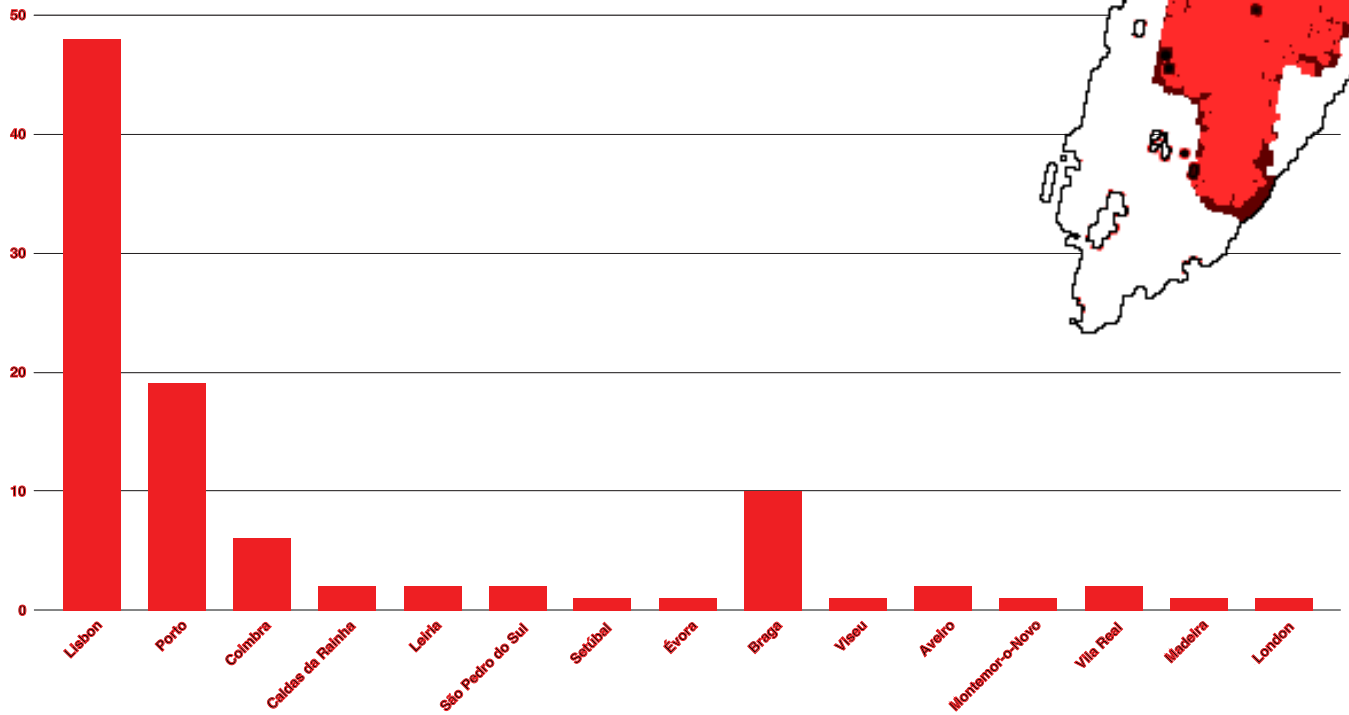
The **CURVA** Festival confirms that training, when followed by practical application, can have a direct impact on artistic programming and networks. This case demonstrates that, even with limitations and resistance, it is possible to generate movement towards more diverse, accessible, and representative circuits, strengthening the link between training, curation, and action in the field.

The demographic data collected allows us to objectively observe the achievement of the diversity and inclusion goals established at the beginning of the project. The collection was voluntary and focused on dimensions such as gender identity, ethnic-racial origin, and geographic location. This information, presented in the following graphs, is not intended to be a purely statistical exercise, but rather a tool to reflect on the actual representativeness of the festival and to guide future programming practices. By making these figures visible, **CURVA** reinforces its commitment to continuous monitoring and to building more equitable and inclusive music circuits.

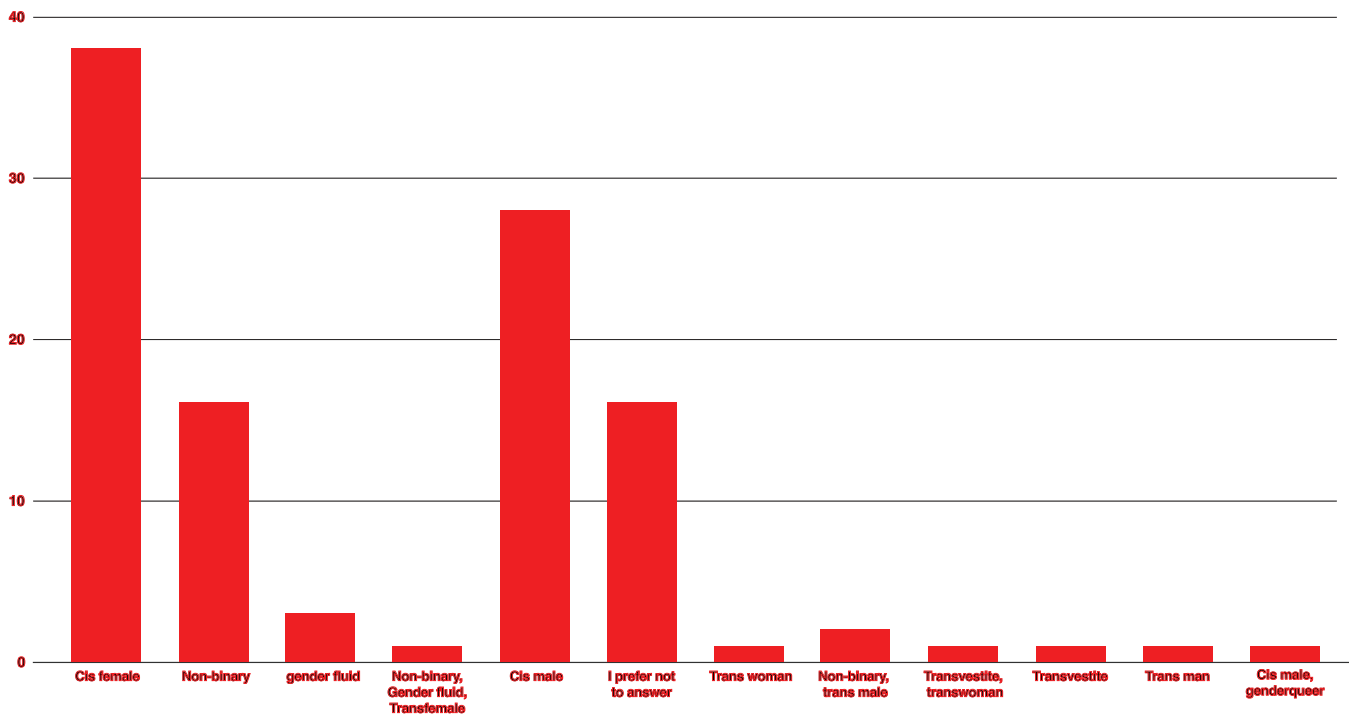
### Nationalities of the featured artists



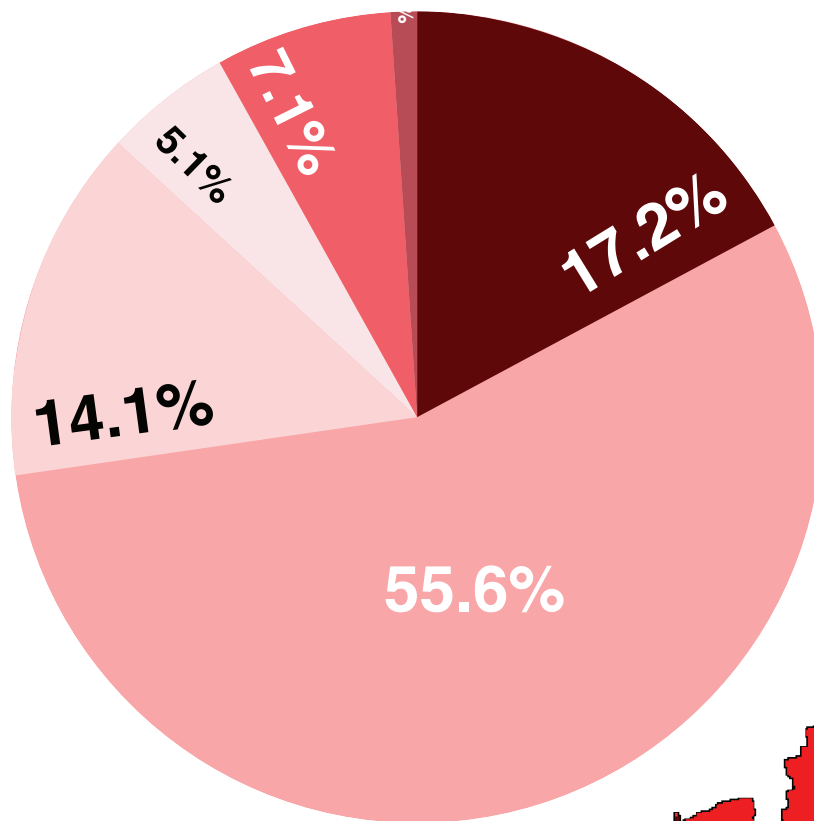
## Cities where the featured artists are based



## Gender identity of the featured artists



## Race/Ethnicity of featured artists



- White/Caucasian (55,6%)
- Black/Afro-descendent (17,2%)
- South West Asian/ North African (S.W.A.N.A.) (1%)
- Multiple ethnic groups (7,1%)
- I prefer not to answer (5,1%)
- Latin American (14,1%)

It should be noted that the statistical analysis presented does not reflect the entire universe of artists scheduled to perform at the festival, as not everyone responded to the demographic data collection form. In some cases, responses were obtained from only part of the group or band, which means that the figures only partially represent reality. Examples of this include cases where only one member responded out of a total of three artists on stage, or where the majority responded but not all.

Despite these gaps, the data collected constitutes a significant and useful sample for assessing trends in diversity and representation, allowing future practices to be guided.

# CONCLUSION

Thinking about programming - and, in short, culture—that is truly inclusive and diverse is, ultimately, about adapting to the real society around us. It means broadening our perspective, recognizing those who have historically been excluded and underrepresented, and decentralizing spaces so that what white privilege has called the “margins” for centuries can finally take center stage.

It means ensuring equal opportunities for everyone, expanding and building a culture that truly includes us, both artists and audiences, racialized people, BIPOC, migrants, fat people, and dissidents, who struggle to exist in a world that hates us more and more every day, and in which we resist colonization with our art.

It also means recognizing privilege - and not just recognizing it, but acting on it: sharing it and, who knows, one day giving space to those who have never experienced it. Repairing means offering opportunities to restructure our lives, making them less precarious and less painful, so that we can express our art in a healthier way, from a more just and livable mental and emotional place.

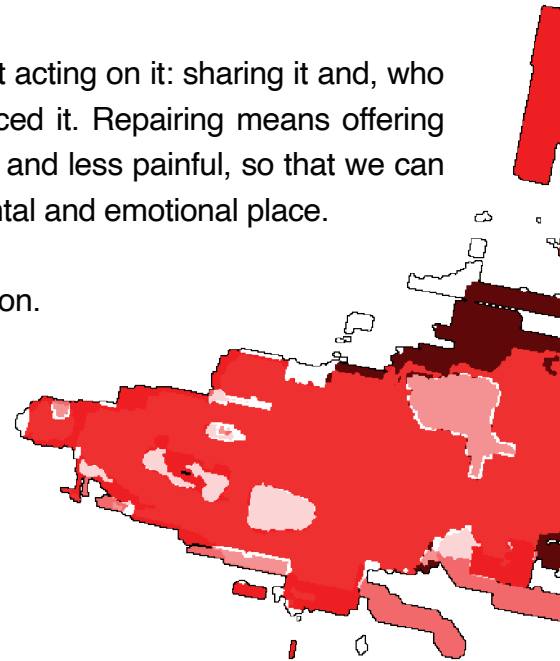
And for those who want to contact me, here is my contact information.

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I believe that the most important thing to take away from this manual is the understanding that the struggle for a more inclusive, diverse, and fair world (in music programming and beyond) is not a short-term commitment. It is a path that must be traveled every day through acts both large and small. The challenge of putting all the definitions and the clear path to a fair and just world into nine training sessions and a few pages of a manual is not something we set out to do. What you will find here is a set of reflections, ideas, and information that have been carefully thought out, passed on, and refined by a group of extremely competent people. With the result of this manual, it is hoped that more reflections will arise, that more conversations and more progress can happen, together and everywhere. Efforts must continue on a daily basis: the search for knowledge and information, the acknowledgment of mistakes, the quest to do better, stepping out of our places of privilege, learning what to do with privilege, recognizing that it exists, putting our hands where it hurts, and not stopping until the pain goes away. This is not a short-term commitment.

It is important to understand that inclusion would not exist if there were not already systemic and constant exclusion. In order to see progress, to get somewhere, our struggle must be as constant and uninterrupted as the status quo. Finally, it is always worth remembering that diversity cannot simply be reduced to representation.

I would also like to thank all the amazing professionals with whom I have the honor of working and witnessing, without whom none of this would be possible. I hope that this manual will spark many conversations, projects, ideas, and desires.

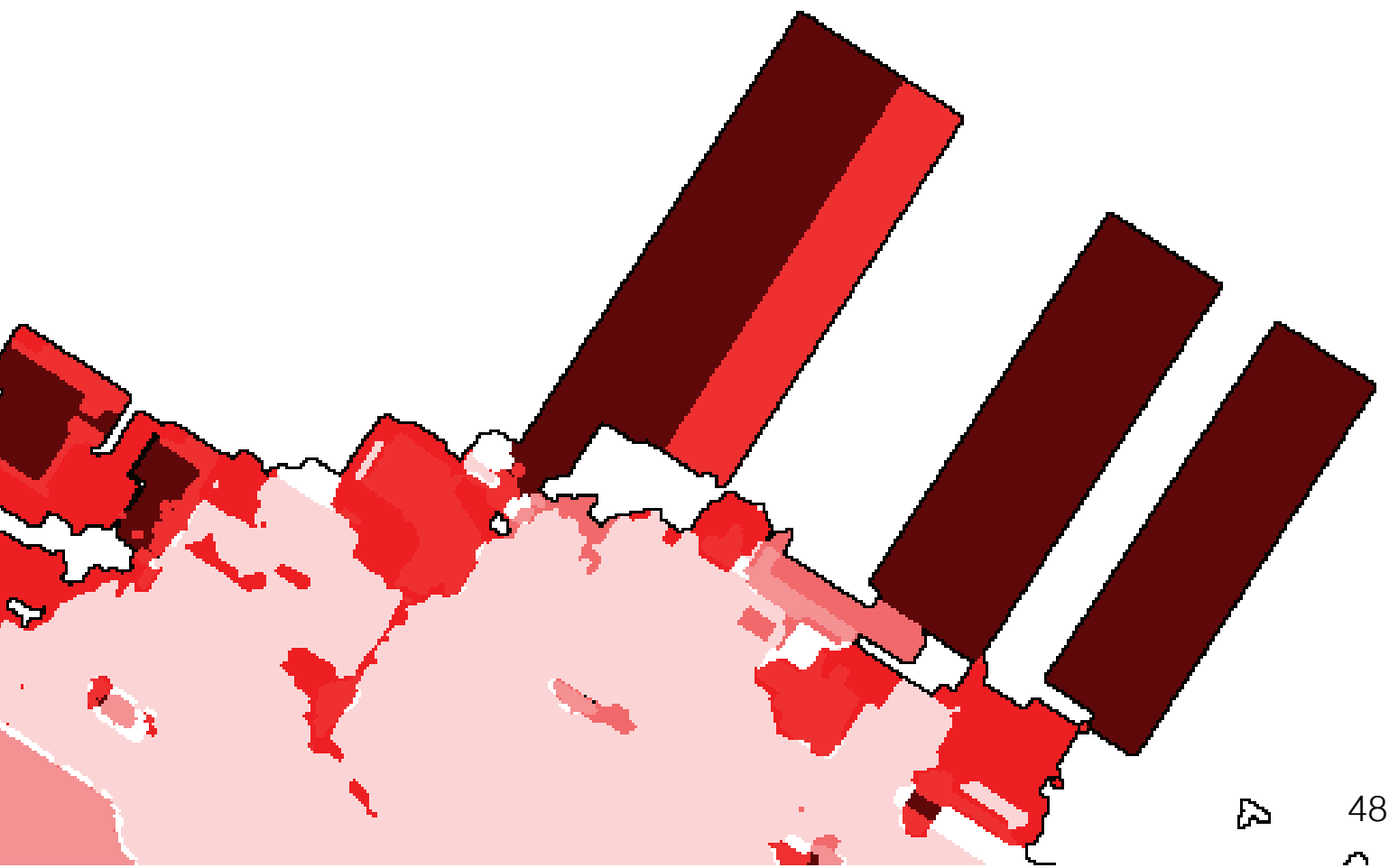
And for those who want to contact me, here is my contact information.

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# GLOSSARY



## DISSIDENT BODIES AND IDENTITIES – *BASIC CONCEPTS*

**Affirmative action** - Policies to reduce racial inequalities, such as quotas in education, employment, and programming.

**Accessibility** - A set of conditions, practices, and measures that ensure that all people - including those with disabilities or different forms of neurodiversity - can access, understand, communicate, and fully participate in spaces, content, and experiences. This encompasses not only architectural accessibility (physical mobility), but also sensory, digital, communicational, and attitudinal accessibility, ensuring equity and effective inclusion in all contexts.

**Accommodations** - (examples) Access ramps, sign language interpreters, Braille materials, flexible schedules, quiet spaces...

**Anti-racism** - Active practice (action) that combats racism in all its forms. It is not enough to “not be racist”; one must act against racism.

**Cultural appropriation** - Use of cultural elements from racialized groups by white people without respect or recognition of their origin (often for profit).

**Asexual** - Umbrella term; outside the norm of compulsory and normative sexuality.

**Historical Whitening** - Omission of the role of Black, Indigenous, and racialized people in a country's official history.

**Whiteness/White Privilege** - Structural advantages that white people have in racist societies, regardless of their individual socioeconomic status. “I don't see color” or “to me, we are all the same” is a way of denying the existence of structural racism.

**Ableism** - Discrimination and prejudice against people with disabilities, based on the idea that their bodies and abilities are inferior or need to be “fixed.”

**Cisgender (“cis”)** - A person who identifies with the gender assigned to them at birth or by society.

**Classism** - Discrimination based on social class, which privileges people from higher classes while marginalizing and devaluing those in situations of poverty or economic vulnerability. It manifests itself in unequal opportunities, stigmatization, and social exclusion.

**Decolonize** - Originating in Anglophone debates, it implies a profound rupture that seeks to transcend and disrupt colonial logic, questioning not only the content but also the structures of thought, power, and existence inherited from colonialism. While decolonizing may mean changing the system from within, decolonizing proposes imagining and building alternatives outside of it.

**Invisible Disability** - One that is not immediately noticeable but impacts a person's life. Examples: autism, dyslexia, partial deafness, anxiety, and chronic illnesses. People with invisible disabilities often face difficulties in obtaining recognition and accessibility because their condition is not immediately visible.

**Decolonization** - A process of criticism and reform that seeks to dismantle colonial structures, both in institutions and in mindsets, promoting the appreciation of knowledge, cultures, and identities historically marginalized by colonialism.

**Gender Dysphoria** - Discomfort felt due to the incongruity between gender identity and social treatment or physical characteristics.

**Gender Euphoria** - Positive feeling when expressing gender authentically and being validated in social interactions.

**Gender expression** - The personal way in which each person expresses their gender (visual/expression, behavioral, and, of course, linguistic). A cis woman may have an appearance that is culturally labeled as masculine, but this in no way determines her gender, sexual orientation, or any other indicator of identity.

**FLINTA** - "Female, Lesbian, Inter, Non-binary, Trans, and Agender people." A group referring to non-cis men.

**Intersectionality** - A concept that explains how different forms of oppression, such as racism, sexism, classism, and ableism, overlap and create unique experiences of discrimination. The term was coined by Kimberlé Crenshaw to highlight the need to analyze identities in an integrated way, rather than in isolation.

**Intersex** - A person born with biological characteristics (genitals, chromosomes, or hormones) that do not fit the typical definitions of male or female.

**Place of Speech/Silence** - Those who suffer oppression have more authority to speak about it, but this does not prevent others from participating in the debate.

**Social Model of Disability** - Disability is not seen as an individual problem, but as a result of barriers imposed by society. The limitation is not in the body of the person with a disability, but in stigma, lack of accessibility, and discriminatory social attitudes. This contrasts with the medical model, which views disability as something to be treated.

**Neurodiversity** - Diversity of human minds, the infinite variation in our neurocognitive functioning.

**Neurodiversity paradigm** - Neurodiversity as a legitimate form of human diversity, challenging the idea that there is a single “normal” standard. Contrary to pathologization.

**Deadname** - Name that the person no longer uses. Using it without consent is disrespectful.

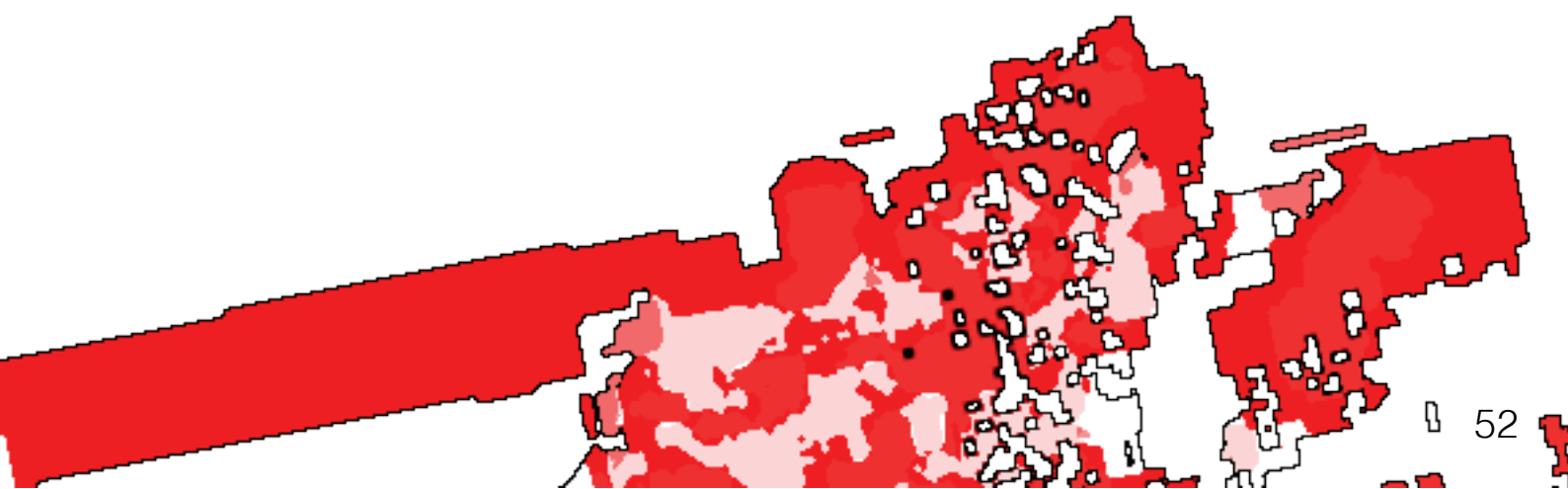
**Social Name** - Name that a transgender or non-binary person wishes to be called. It may be different from their legal name - in Portugal, names cannot be changed outside of the defined list.

**Passing** - When a transgender person is socially perceived as the gender with which they identify. Not all transgender people wish to “pass” or change their appearance. It also refers to someone who passes as cis, even if they do not want to.

**Non-binary person (“enby”)** - A person who identifies outside the female/male binary. They are transgender - they do not identify with the gender assigned to them at birth - but a transgender person may not be non-binary: transgender women and men. Gender transition is not only from female to male or vice versa.

**Neuter pronouns** - Elu/delu, ile/dile (they/them in English) or other variations to avoid gender binarism in language. Pronouns ≠ gender: A non-binary person may use he/she pronouns, even if they conform to the gender assigned at birth. Some people do not use pronouns or have no preference.

**Queer** - A way of being that challenges fixed norms of gender and sexuality, physicality, among others, rejecting rigid categories and opening space for fluid and diverse expressions of being. Can a cis-heterosexual person be queer? Yes.



**Racism** - A system of oppression based on the social construction of race, which privileges white people and marginalizes racialized people.

**Structural racism** - Racism embedded in institutions, laws, and social norms, perpetuating systemic inequality and violence.

**Institutional racism** - Racial discrimination within recreational, scientific, cultural, and environmental organizations and institutions (e.g., schools, police, hospitals, businesses, theaters, museums, venues).

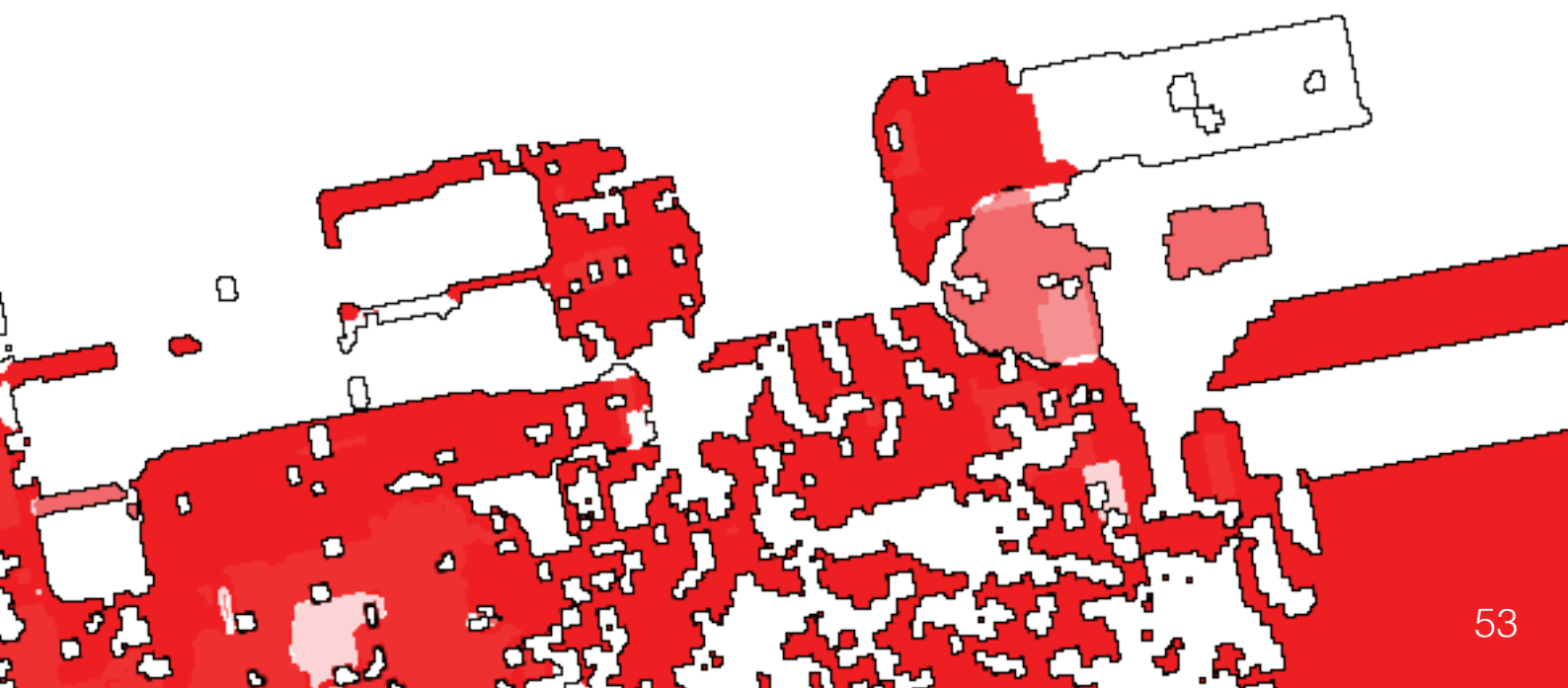
**TERF (Trans-Exclusionary Radical Feminist)** - Oppressive and hostile “feminism” towards the rights, experiences, and voices of transgender people (e.g., excluding transgender people from the abortion rights debate).

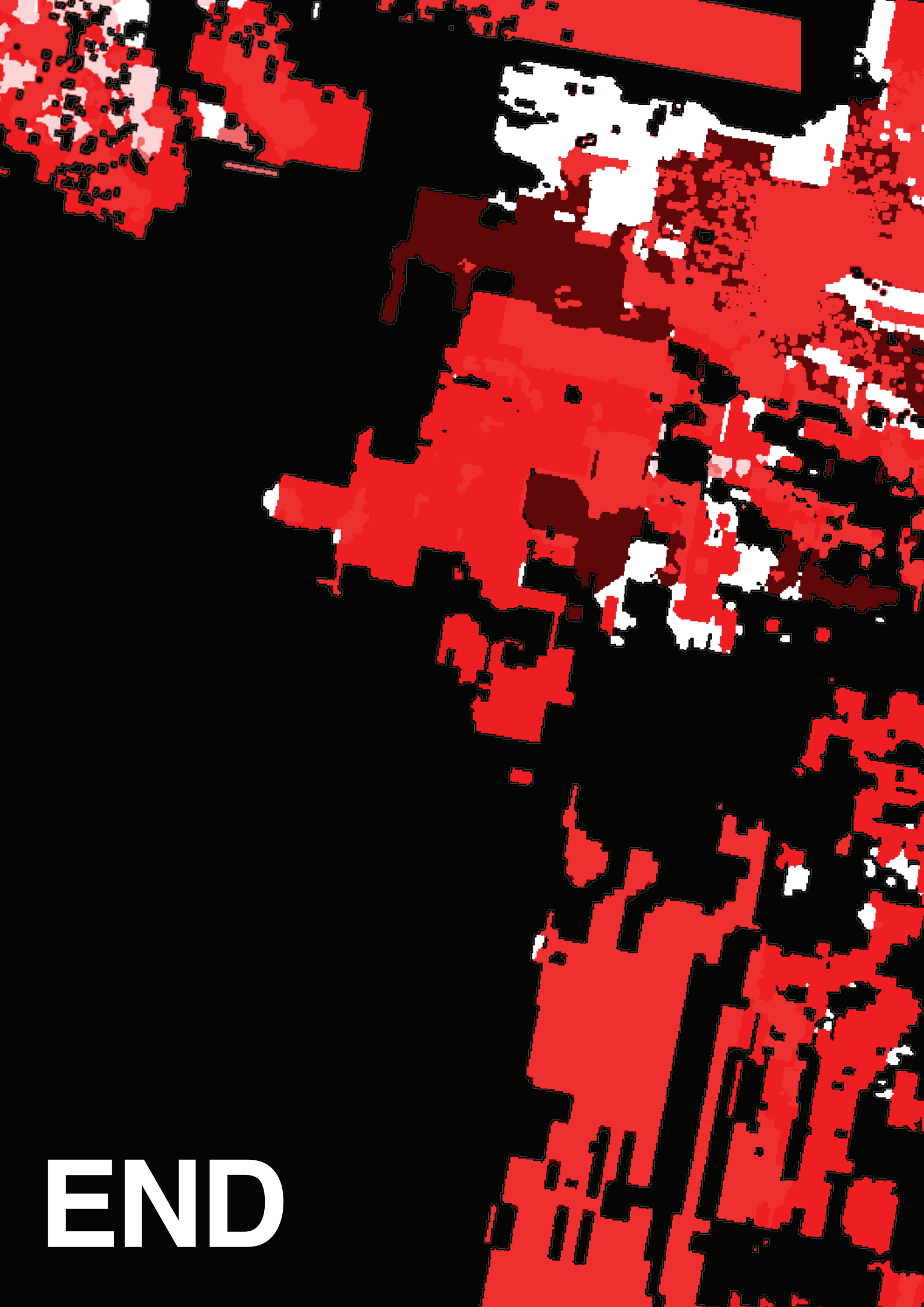
**Tokenism** - Symbolic practices or gestures that appear to promote inclusion (racial, gender, etc.) without promoting real or structural change. This usually involves including one or a few people from a minority group just to meet a quota or improve an institution's image, without giving them real decision-making power or an active voice (e.g., including 9 white people and one racialized person in a lineup of 10 artists). It is a superficial representation, the presence of someone from a marginalized group serves more to “show diversity” than to effectively change exclusionary structures.

**Transfeminism** - Feminism that includes the experience and struggles of trans and non-binary people, indigenous women, and racialized women in the fight against patriarchy.

**Transgender (“trans”)** - Umbrella term for a person who does not identify with the gender assigned to them at birth by society.

*To research more concepts, we suggest Gentopia's This Is Not a Glossary.*





**END**