



**PLAY IT**

**LOUD!**

**Handbook**

A handbook on how to promote gender equality and inclusion in youth and music organisations, projects and beyond.

Turn it up.

Play it LOUD!

# DISRUPT GENDER NORMS IN MUSIC.

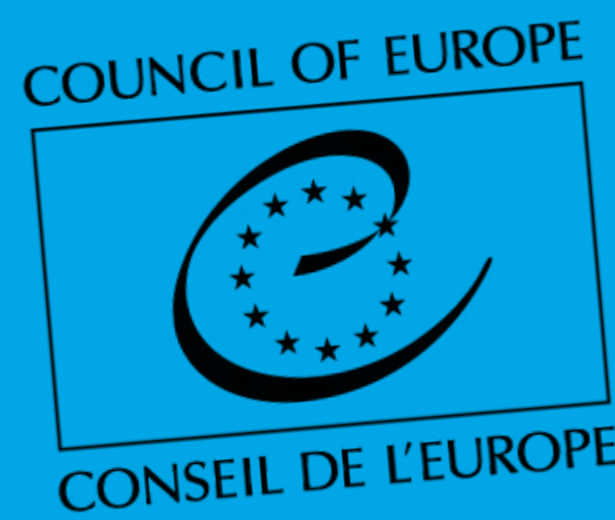
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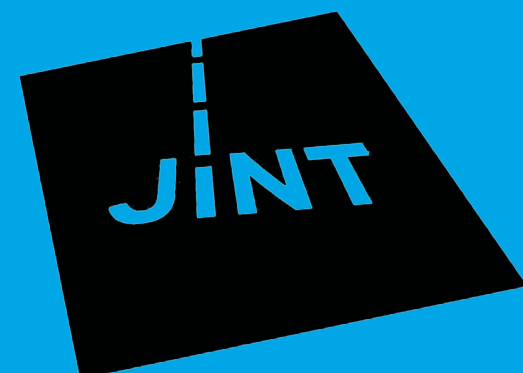
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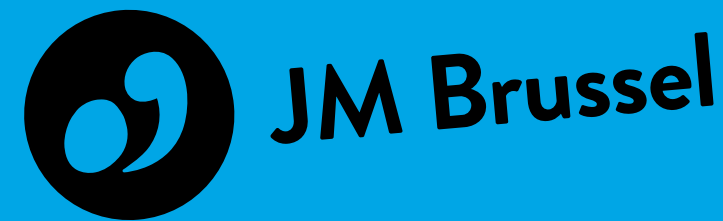
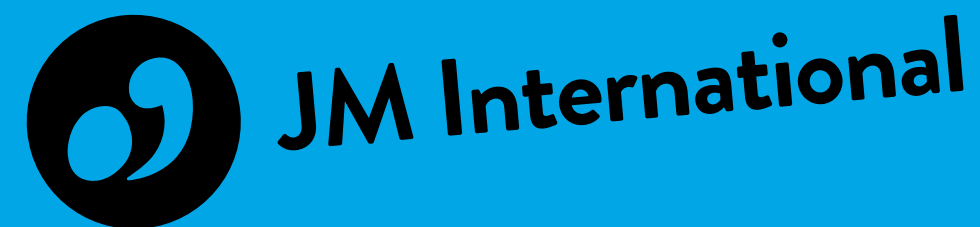
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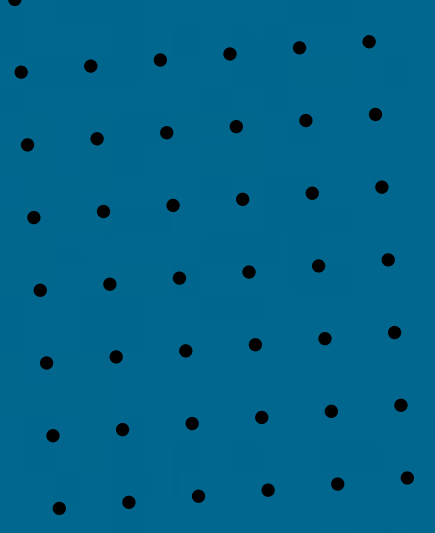
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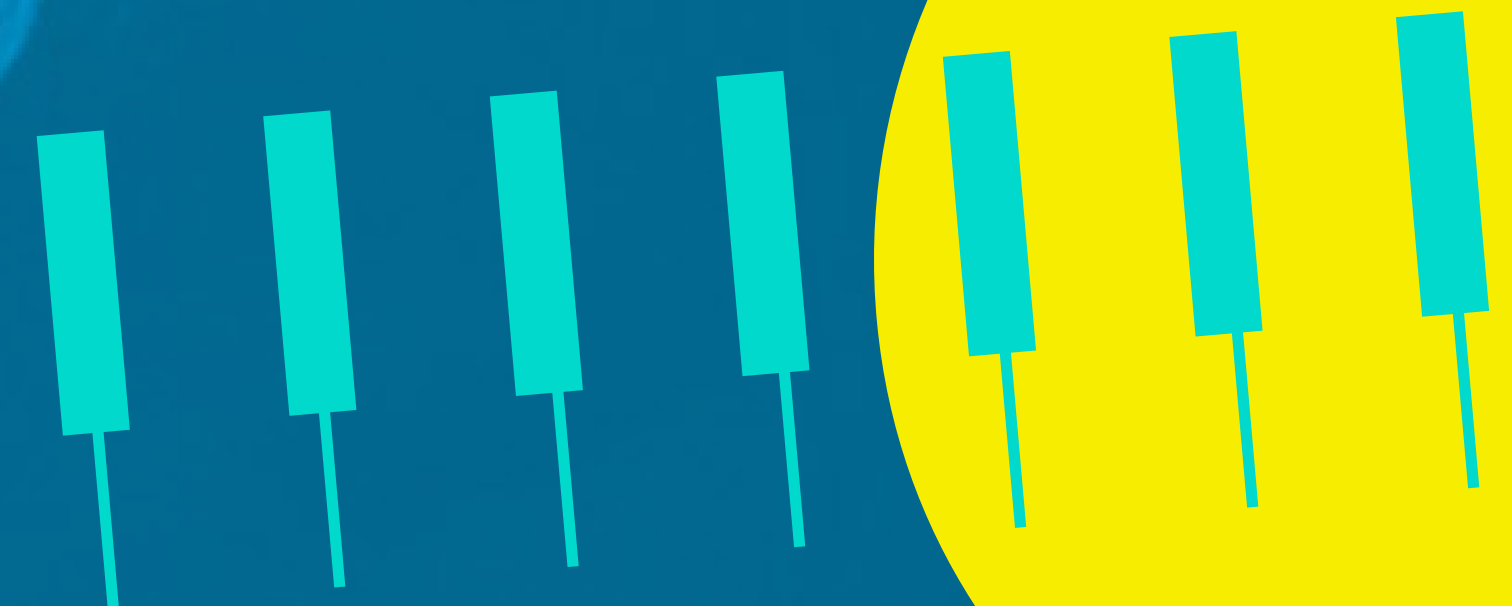
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# ABOUT THIS HANDBOOK



# ABOUT THIS HANDBOOK

**Gender equality** is a fundamental human right. Nonetheless, women and gender minorities remain largely invisible in the music ecosystem.

Research on popular music shows that from the 173 artists appearing on the Billboard Hot 100 Year-End chart in 2020, only 20.2% were women and no artists identified as gender non-conforming or non-binary. Moreover, this underrepresentation is also reflected in other creative roles. From the 449 songwriters credited in 2020, 12.9% were women, and from the 198 producers credited in the same year only 2% were women.<sup>1</sup> Additional research shows that 76% of performers in music festivals are men, less than 15% of music labels are mostly owned by women, and females working in major music companies earn 30% less than males.<sup>2</sup> Although these statistics come mostly from the US, figures in Europe do not tell a different story. What's more, data on representation of other gender minorities in the music sector is virtually non-existent.

<sup>1</sup> <https://assets.uscannenberg.org/docs/aia-inclusion-recording-studio2021.pdf>

<sup>2</sup> <https://www.keychange.eu/themovement>

## IN 2020

Of the 173 artists on the Billboard Hot 100 Year-End chart



Of 449 songwriters credited



Of 198 producers credited



# ABOUT THIS HANDBOOK

As a response to such gender imbalances, JM International and its partners created the project “**Play it LOUD!**”, a 2-year process funded by the European Union programme Erasmus+ and by the European Youth Foundation. **Play it LOUD!** aims **to contribute to a more equal and diverse music sector by:**

**01** expanding knowledge on barriers for participation in youth music and culture projects across European organisations and

**02** proposing key mindsets, attitudes and practises to embrace at the individual and organisational level to foster participation and free expression of currently underrepresented groups.

To reach these objectives, current trends of women and other gender minorities' engagement and representation in staff and projects' participants were identified via the **Play it Loud! Survey**.<sup>3</sup> This comprehensive questionnaire was designed to map out current best practises and challenges for what concerns gender mainstreaming and freedom of expression within JMI's partner organisations and similar Youth & Music initiatives across Europe.

**Data gathered from more than 20 music and culture organisations in more than 10 different countries revealed that regardless of the country, gender inequality is considered a pervasive problem, not only in the music and culture ecosystems but in society in general.**

Moreover, even though tackling this problem was a mandate for most organisations, many of them based their efforts mostly on good intentions, rather than collecting data, hiring experts, consulting reliable resources or implementing specific policies and strategies. Importantly, further exploration of the structure and practises of the few organisations that did not identify gender inequality as an issue showed that rather than being diverse and inclusive, they operated with a lack of awareness and knowledge about gender-related issues.

<sup>3</sup> Further information about the survey and its results can be found in Appendix 1

# ABOUT THIS HANDBOOK

Furthermore, the **Play it Loud! Workshops** brought together young organisers, project leaders, organisation representatives and experts in a wide variety of areas relevant to gender, inclusion, youth work, music, and culture. These international working groups collaboratively developed knowledge on topics such as how to stand up against norms, how to design more inclusive projects and how to evaluate initiatives that are actively promoting diversity. Thus, the content of this handbook was created based on findings from the Play it Loud! Survey and insights developed during the Play it Loud! Workshops, with the aim of providing guidelines and principles on how to promote gender equality and inclusion for those involved in youth, music and culture organisations and projects and beyond.

This handbook is divided into three different sections. In the first section, inspired by the approach taken by the Norwegian project **LOUD! Bandcamp, norm-criticism** is presented as a framework to identify and stand up against norms that hinder freedom of expression and perpetuate systems of oppression. The second section presents **methods and practical tools** to have a norm-critical approach when working directly with young people, such as in your interactions and teaching methods. Lastly, the third section presents the **Play it LOUD! Building Blocks**, which are five key principles to consider when organising youth music and culture programmes. Here, you will learn about the importance of **Outreach, Knowledge, Role Models, Accessibility and Community Engagement** to promote diversity and inclusivity as well as some ways to translate each of them into actions.

**This handbook aims to provide guidelines and principles on how to promote gender equality and inclusion for those involved in youth, music and culture organisations and projects.**



## ABOUT THIS HANDBOOK

Whilst reading the first section is fundamental to understanding the approach underpinning these guidelines, **section 2** could be more relevant to those working directly with young people and **section 3** for those in administrative, planning and other decision-making roles. Nonetheless, we encourage you to go through the whole handbook, as you will be able to appreciate how changes at all levels within your organisation are important to **Play it LOUD!**

Additionally, at the end of this handbook, you will find checklists that will help ensure that your project is covering each of the building blocks alongside further resources to check for practical tips and recommendations.<sup>4</sup>

<sup>4</sup> Find the Play it Loud! Checklist in Appendix 2 and further resources in Appendix 3.



Section 1

# KEY CONCEPTS & TERMINOLOGY

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## KEY CONCEPTS & TERMINOLOGY

1.1.

### Glossary

The following glossary provides terms and definitions that will help you navigate and understand the topics addressed in these guidelines. If you are not familiar with some of these concepts, we encourage you to make them part of your vocabulary and use them in your everyday interactions. Using appropriate language when discussing topics relevant to diversity and inclusion is a subtle, yet powerful way to communicate awareness and interest in social issues!

## 1.1.

## Glossary

### **Anti-oppressive approaches**

Anti-oppression work critically recognises the oppression that exists in our society and attempts to mitigate its effects through actions and strategies that foster empowerment and emancipation of oppressed groups and individuals.

### **Cisgender or cis**

Someone whose gender identity is the same as the sex they were assigned at birth. Non-trans is also used by some people.

### **Classism**

Classism is a term that means to have prejudicial thoughts or to discriminate against a person or group based on differences in socioeconomic status and income level.

### **Disability**

A physical or mental impairment that limits movements, senses, activities or emotions and which has a long-term effect on the ability to carry out day-to-day activities. More comprehensive definitions emphasise that disability should be understood as a lived experience that involves surviving within an oppressive, ableist system.

### **Discrimination**

Different from prejudice, discrimination is the behaviour or action (usually negative) against a certain individual or group based on their shared characteristics (race, gender, social class, sexual orientation, physical ability, religion, national origin, age, physical or mental abilities, and other categories that may result in differences).

# KEY CONCEPTS & TERMINOLOGY

D to G

1.1.

Glossary

## Diversity

Diversity is defined as individual differences between groups based on such things as: abilities, age, disability, learning styles, life experiences, neurodiversity, race/ethnicity, class, gender, sexual orientation, country of origin, cultural, political or religious affiliation, any other difference.

## Ethnicity

Ethnicity, or Ethnic Group, is a way to divide people into smaller social groups based on characteristics like: cultural heritage, values, behavioural patterns, language, political and economic interests, ancestral geographical base.

## Equality

The term "Equality" (in the context of diversity) is typically defined as treating everyone the same and giving everyone access to the same opportunities.

## Equity

Working toward fair outcomes for people or groups by treating them in ways that address their unique barriers. The term "equity" (in the context of diversity) also refers to proportional representation (by race, class, gender, etc.).

## Gender equality

The term "Equality" (in the context of diversity) is typically defined as treating everyone the same and giving everyone access to the same opportunities.

## 1.1.

## Glossary

### **Gender mainstreaming**

Gender Mainstreaming is a globally accepted strategy for promoting gender equality. Mainstreaming is not an end in itself but a strategy, an approach, a means to achieve the goal of gender equality. Mainstreaming involves ensuring that gender perspectives and attention to the goal of gender equality are central to all activities - policy development, research, advocacy/ dialogue, legislation, resource allocation, and planning, implementation and monitoring of programmes, projects and activities.

### **Gender minorities**

Sexual and gender minority (SGM) populations include, but are not limited to, individuals who identify as lesbian, gay, bisexual, asexual, transgender, queer, and/or intersex. Individuals with same-sex or -gender attractions or behaviours and those with a difference in sex development are also included. These populations also encompass those who do not self-identify with one of these terms but whose sexual orientation, gender identity or expression, or reproductive development is characterized by non-binary constructs of sexual orientation, gender, and/or sex.

### **Gender non-conforming**

Gender Non-Conforming sometimes called Gender-Variant is a term used to describe a person who does not conform to society's expectations of gender expression.

# KEY CONCEPTS & TERMINOLOGY

G to I

1.1.

## Glossary

### **Gender norms / roles**

A Gender Role is a socially assigned expectation or cultural norm related to behaviour, mannerisms, dress, etc. based on gender. Gender roles can lead to harmful gender stereotypes about how genders should feel, look and behave.

### **Inclusion**

The term Inclusion refers to the process of bringing people that are traditionally excluded into decision making processes, activities, or positions of power. Inclusion is the result of welcoming, respecting, supporting, involving, valuing and empowering those around you equally.

### **Internalised oppression**

The subconsciously absorbed: 1) negative and/or inferior feelings, opinions, or beliefs about one's own non-dominant social identity group(s), and/or, 2) positive and/or superior feelings, opinions, or beliefs about dominant social identity groups of which one is not a member. Both sets of ideas emerge in reaction to prolonged exposure to manifestations of systemic discrimination.

### **Intersectionality**

A term coined by Dr. Kimberlé Crenshaw that explains how interactions between individuals' identities such as race, gender, ethnicity, ability, economy, religion and sexual orientation determine and influence their life, opportunities and abilities.

## 1.1.

## Glossary

### **Microaggressions**

The everyday slights, indignities, put downs and insults that people of colour, women, LGBTQIA+ populations or any other marginalised groups experience in their day-to-day interactions with people.

### **Misogyny**

Philosopher Kate Manne argues that rather than the common definition of misogyny as the deep hatred towards women, it could be understood as social systems or environments where women face hostility and hatred because they're women in a world that has been historically a man's world.

### **Music ecosystem**

An ecosystem is a group of businesses or business activities that affect each other and work well together. A music ecosystem, like all ecosystems, is multiplicitous and in constant evolution. It includes the music industry, music education, music practice, audiences, musicians, venues, etc.

### **Nepotism**

The practice among those with power or influence of favouring relatives or friends, especially by giving them jobs.



## 1.1.

## Glossary

### **Neurodiversity**

Neurodiversity is a relatively new term coined in 1998 by autistic, Australian sociologist Judy Singer in 1998. The neurodiversity definition began as a way to describe people on the Autistic spectrum. Neurodiversity has since broadened to include people with: Autism, Dyslexia, ADHD (Attention Deficit Hyperactivity Order), Dyscalculia, DSD (Dyspraxia), Dysgraphia, Tourette Syndrome, and other neurological differences.

### **Non-binary**

An umbrella term for people whose gender identity doesn't sit comfortably with 'man' or 'woman'. Non-binary identities are varied and can include people who identify with some aspects of binary identities, while others reject them entirely.

### **Norm-criticism**

Norm criticism is both a way of analysing and understanding norms and power structures as well as a tool for challenging and dismantling norms. By using norm criticism approaches, one can raise awareness of the privileges, power imbalances and exclusion that some norms create. It is also a way to challenge power structures and combat marginalisation of groups in society.

### **Objectification**

Broadly defined, objectification is seeing and/or treating a person, usually a woman, as an object. Reducing a person to a body or an appearance, treating a person as if they were owned by another and/or treating a person as if they lacked autonomy, agency and experience are all features of objectification.

# KEY CONCEPTS & TERMINOLOGY

O to S

1.1.

## Glossary

### **Oppression**

Unearned lack of social power through belonging to a marginalised social group.

### **Prejudice**

Refers to the (conscious or unconscious, positive or negative) attitudes and feelings one has towards an individual or group of individuals based on certain traits.

### **Privilege**

Unearned access to social power through belonging to a dominant social group.

### **Queerphobia**

Queerphobia is the systemized discrimination or antagonism directed against queer/LGBTQ+ persons, rooted in a desire to maintain heteronormativity.

### **Racism**

Prejudice, discrimination, or antagonism directed against someone of a different race based on the belief that one's own race is superior.

### **Safe space**

An environment in which everyone feels comfortable in expressing themselves and participating fully, without fear or attack, ridicule or denial of experience.

### **Sexism**

Sexism is any expression (act, word, image, gesture) based on the idea that some persons, most often women, are inferior because of their sex.

## 1.1.

## Glossary

### **Socioeconomic Status**

Socio economic status usually refers to the social standing and/or class of an individual or group. It is a combination of many factors, such as education, occupation, income and access to society.

### **Stereotype**

A Stereotype is an over-generalized belief about a particular group or category of people. A stereotype represents the expectation that something is true about every member of that group.

### **Tokenism**

Tokenism involves the symbolic involvement of a person in an organisation due only to a specified or salient characteristic (e.g., gender, race/ethnicity, disability, age) in order to give a misleading appearance of an inclusive organisational culture.

### **Trans**

An umbrella term to describe people whose gender is not the same as, or does not sit comfortably with, the sex they were assigned at birth. Trans people may describe themselves using one or more of a wide variety of terms, including (but not limited to) transgender, transsexual, gender-queer (GQ), gender-fluid, non-binary, gender-variant, crossdresser, genderless, agender, nongender, third gender, bi-gender, trans man, trans woman, trans masculine, trans feminine and neutrois.

# KEY CONCEPTS & TERMINOLOGY

1.1.

Glossary

## Trauma-informed approaches

According to the concept of a trauma-informed approach, “A program, organisation, or system that is trauma-informed: realises the widespread impact of trauma and understands potential paths for recovery; recognises the signs and symptoms of trauma in clients, families, staff, and others involved with the system; responds by fully integrating knowledge about trauma into policies, procedures, and practises; and seeks to actively resist re-traumatization.” A trauma-informed approach can be implemented in any type of service setting or organisation and is distinct from trauma-specific interventions or treatments that are designed specifically to address the consequences of trauma and to facilitate healing.

## Underrepresentation

Insufficient or disproportionately low representation than would be predicted by their proportion in the population.

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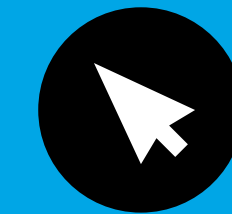


# KEY CONCEPTS & TERMINOLOGY

1.1.

Glossary

These definitions were drawn from sources that we recommend you to check out if you want to expand your vocabulary further.



## Additional resources

01

[LGBTQ+ terms](#)

02

[Gender Equality terms](#)

03

[Norm criticism and relevant concepts](#)

04

[Comprehensive glossary of terms relevant to activism, diversity and inclusion](#)

05

[JMI glossary of terms relevant to diversity and inclusion](#)

06

Recommended read for concepts explained in more depth, yet in an accessible way:  
[Read This to Get Smarter about Race, Class, Disability & More by Blair Imani](#)

## KEY CONCEPTS & TERMINOLOGY

1.2.

### Norm Criticism

**Close your eyes for a second.  
Imagine a car mechanic.**

What does the car mechanic look like? Sound like? How do you behave towards them? Your expectations of a car mechanic are based on the norms in the society where you live. Norms, expectations and prejudice are tightly knit together. Why did the mechanic look like they did? Why did you imagine that exact person? How would you react towards a car mechanic who looked completely different?

# KEY CONCEPTS & TERMINOLOGY

## 1.2.

## Norm Criticism

### 1.2.1. Norms, sanctions, and privileges

In this section we will explain what norms, sanctions, and privileges are, and how they connect to each other. Norms are unwritten rules and expectations that regulate small and big communities or societies. They are man-made, and change over time and space. Some norms are harmless and necessary, because they regulate how we function as a society. Some on the other hand, are destructive, because they can lead to discrimination and harassment. An example of a harmless and necessary norm is waiting in line. You have probably experienced waiting in line, but maybe never thought of it as exercising a norm? In this example, not following the norm and cutting in line might result in stares or annoyed comments. These are examples of sanctions.

**Sanctions** are punishments or reactions to not following a law or rule. In regards to the law, normal sanctions are fines or prison time. When sanctioning people breaking a norm we use other means of punishment. In the example of not waiting in line, sanctions can be comments or stares. In other cases, sanctions may be more consequential and dangerous. For example, breaking the heterosexual norm could lead to harassment, discrimination, and even violence. Maybe you have never thought of being straight as following a norm? That is because the more established a norm is, the more invisible it becomes. Also, if you follow the norm, you are not punished with sanctions. Instead you are rewarded with privileges.

# KEY CONCEPTS & TERMINOLOGY

1.2.

## Norm Criticism

**Privileges** are advantages only given to some people or groups of people. To be a part of the group that follows the strongest (and most invisible) norms, gives privileges. Privileges are sort of like a membership card to society. It gives you access to more opportunities, rights, and power, and can present itself in various forms such as having money, being able to go to school, never having to feel left out or discriminated against, having parents that can help you with your homework, or being able to marry who you want.

**Norms** are often disguised with arguments such as; “this is the way it has always been” or “this is just the way it is done”. When something “just is”, it is a sign that a norm has been established, and become a part of reality. Because many norms are invisible and deeply ingrained within us, we are often not that aware that we are following a norm, nor of the extra rights, advantages and power that comes from doing so. Norms are not set in stone. We have different norms at work than we do at home. Different groups of friends also have their own norms. A hundred years ago there were different norms, and other things that were considered acceptable and unacceptable. Luckily norms transform over time and space, which means that it is possible to change the norms we do not like.



# KEY CONCEPTS & TERMINOLOGY

## 1.2.

## Norm Criticism

### 1.2.2. Norm critique and tolerance

Tolerance might sound like a nice word. But have you ever tolerated someone? Or been tolerated? Imagine if you had a friend who got a new haircut that looked totally different from everyone else in your community. You approach your friend, look them in the eyes and say that you tolerate that they wear their hair in their very own style. Without anyone asking your opinion. What message are you sending to your friend? What does it mean that you are in a position to approve your friend's choice of hairstyle?

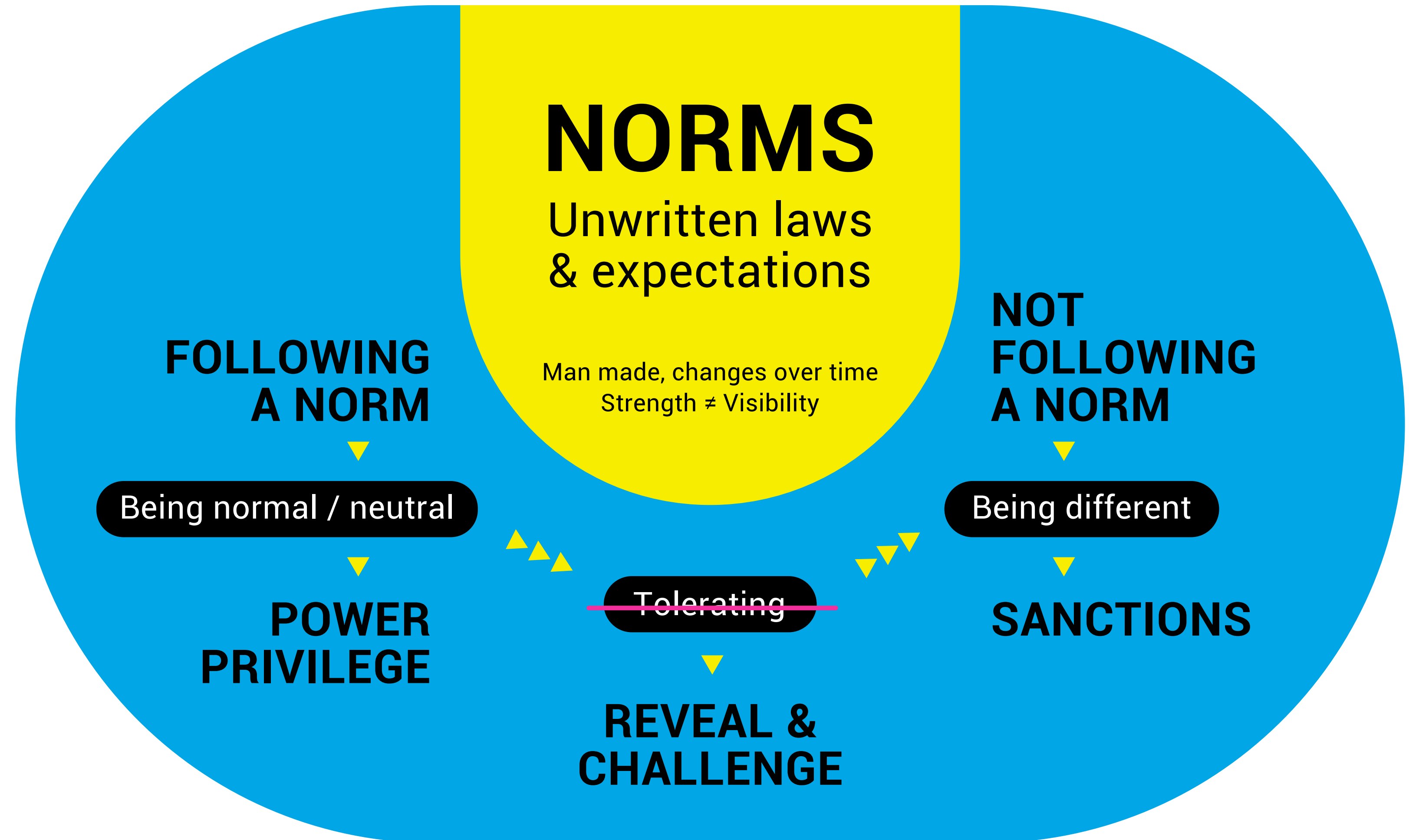
By tolerating norm breaking or normbreakers, we are actually reinforcing the power structures that create privilege and sanctions. In doing so, we also decrease the norm breaker's power. Instead of encouraging tolerance, we want to create a space where both norms, and the privileges that come with them, are revealed and challenged.

Through this awareness we are hoping to avoid reproducing prejudice and creating privilege or victims. Instead, we place the responsibility of revealing the norm with the privileged. As the numbers presented in the introduction show, cis-men are privileged across the music sector. From creative and technical roles to administrative ones, cis-men dominate the entire music ecosystem.

# KEY CONCEPTS & TERMINOLOGY

1.2.

Norm Criticism



# KEY CONCEPTS & TERMINOLOGY

## 1.2.

## Norm Criticism

### 1.2.3. Intersectionality

Play it LOUD! is focused on creating more gender equality and gender diversity in music and cultural projects targeting youth. However, to make projects truly accessible for all genders, we need to acknowledge the fact that people are diverse. What is needed to include women and other gender minorities in our projects are complex, context specific and individual. We have therefore developed this work through an *intersectional\** approach.

This means understanding all the different factors that influence and determine a person's ability to gain control over decisions and actions in their life. An example is that the things needed for a black woman and a white woman to gain agency in their lives might not be the same. In addition to these social "categories" we need to consider all the individual factors such as mental health, confidence and personality.

### Intersectionality

A term that explains how different social categories such as race, gender, ethnicity, ability, economy, religion and sexual orientation work together, and determine and influence a person's life, opportunities and abilities.

## Section 2

# WHEN WORKING WITH YOUTH

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## WHEN WORKING WITH YOUTH

Becoming the first female drummer in your community, the first orchestra member with a wheelchair, or the first member of your family to pursue a music education is breaking the norms. In this part of the handbook we'll go through some methods and practises that can help us embody a norm critical approach when working with kids and youth.



# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

**Play it LOUD!** is inspired by the LOUD! project in Norway. LOUD is an annual summer camp for girls, trans and non-binary youth, as well as different workshops and day camps throughout the year. LOUD! uses a norm critical approach to establish a space where it is easier for participants to be themselves, and get the opportunity to challenge norms within music and the wider society on their own terms.

With input from other projects around the world and experiences from a decade of camps, LOUD has translated their norm critical approach into some core pedagogic principles and practical tools that can be implemented in anything from an hour long workshop with staff, to a week long camp with teens or even international projects.

# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

### 2.1.1. Safety

Safety is both the precondition and the result of the norm critical pedagogy. It is important to feel safe to be able to try new things, get to know new people, and be yourself. When we are safe, it is easier to express our opinions, ideas and needs, and to challenge ourselves. Safe(r) spaces can equip youth with the necessary confidence to challenge themselves, and also challenge the norms they face in society.

### Safety can be described as the opportunity to:

01

Express one's needs, meanings, and feelings

02

Participate, on one's own terms

03

Be met with respect, and show respect towards others

04

Feel that your surroundings wish you well

# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

Feeling safe means different things for different people. It's important to know that you can't make everyone feel safe at the same time, and it is especially important to build safety for those with minority identities. Factors such as previous experiences with bullying, microaggressions, or being the only one in a space with your specific background can make it more difficult to feel safe and participate fully. To work towards diverse spaces we need to be mindful of the group we are welcoming: who will feel at home at once, and who might need extra attention to know that this space is as much for them? Using the term safer spaces might be good to remind us of these factors, and prevent us from claiming a space as safe for everyone.

**Microaggressions**  
The everyday slights, indignities, put downs and insults that people of color, women, LGBTQIA+ populations or those who are marginalized experiences in their day-to-day interactions with people.



# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

### Pronoun introductions

Being addressed with the right pronouns is important for most people, and many of us can take it for granted. Do you prefer being called she, he or they? Maybe something else?

Introducing our pronouns together with our names can prevent participants from being misgendered based on their gender expression, clothes or other people's expectations, and can be a good way of building safety in a group.

# SHE / HE / THEY

# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

### 2.1.2. Process focus

If I told you to write a song right now you might hesitate, but if I asked you to write two lines about your favourite weekend activity it might be more manageable. In the next step you might add two more lines, and after that perhaps a couple of chords?

To work strictly towards one big end goal can be overwhelming and demotivating in any new venture. It is therefore helpful to divide the process into many small steps, to facilitate a sense of accomplishment at many points along the way. This process focus gives participants space to try out their own ideas without letting concerns about the end result restrain them, and it gives the space to take on small, manageable challenges rather than a huge task.

By building the process step by step like a little staircase, the participant reaches their goal without realising it might be a little climb. All of a sudden they're on stage, and have totally forgotten the pressure and expectations connected to performing. This can be a contrast to the result and achievement-driven activities in their day-to-day life.

## HOW TO: PROCESS FOCUS

Focus on the here-and-now aspect of being creative together. Instead of talking about the concert at the end of the semester, talk about what we are able to do right here and right now.

Do

"Do you want to try playing a guitar solo today? You can start by playing one note!" (Preferably if this is a wish expressed by the participant).

Don't

"If you want to play a solo at the concert in December, you have to practice a lot before that!"

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Use limitations when working on creative processes. This could be time limitations, limiting options or very specific tasks (see 2.2.6. Limitations for more examples). The narrative example at the beginning of this part is also a good example of limitations.

Encourage participants every little step of the way, instead of only encouraging them when reaching big, specific goals (see 2.2.7 Encouragement and validation).

Do

"I am so proud of you for daring to play a solo right now!"

Do

ALSO DO, BUT NOT ONLY: "Great job on playing a solo at the concert!"

# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

### 2.1.3. Learning by doing

If your first meeting with a piano is trying out all the sounds and tones it can make, you are totally free to judge exactly what sounds and combinations of sounds you enjoy. However, if you first had to memorise what combinations of sounds are “allowed”, you’ll probably just stick to that information. In norm critical pedagogy we believe that learning what you enjoy and what you want to express is just as important as learning what is “correct”, and makes the participant better equipped to use music as a means of expression. It can help remove some of the stress and limitations that young people put on themselves, constantly measuring themselves up to the expectations they meet from the world around them.

When we focus on action - trying something out, expressing yourself - rather than talking, music can become available for everyone, regardless of previous experience and knowledge. This doesn’t mean there is no room for theory and technique, just that it doesn’t need to overshadow everything else. A process of playful expression can run alongside the studying of theory and technique.

## HOW TO: LEARN BY DOING

**Use open and easy language, and limit the amount of information to the bare minimum.**

If someone is seeing an instrument for the first time, they might not need to know the name of every part of the instrument and the name of five very accomplished instrumentalists. Focus on giving the participant the opportunity to create sound and explore the instrument. Like you also saw in the example at the beginning of this section. See 2.2.5 for more tools on clear communication.

**Less time for talking, more time for doing!**

If we talk less, we are able to do more, and get more chances to feel accomplished. This also makes trying and failing less scary. If you have 10 times to try something, and manage to do it two out of ten - that is two wins! If you only get one or two chances to try, the chance of failing is much bigger.

**Keep your expectations to yourself.**

As a leader, youth worker, facilitator or teacher in any given art form, chances are you know a lot of theory and have many norms connected to how that art should be done. If you talk too much about this, you might transfer expectations and anxiety onto the participant. These factors come into play eventually anyways, so let's give kids and young people the opportunity and time to learn, explore and have fun!



Limitations can encourage creative processes more quickly. See 2.2.6. Limitations for examples on how to do it.

# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

### 2.1.4. Good role models

Many of us were lacking good role models growing up. We did not see many instrumentalists that were not CIS-men. This influenced our dreams and expectations. We want to show youth what we did not see, by highlighting good role models. Highlighting good role models can be done in many ways. First of all through workshop holders and volunteers. All adults involved in your projects are role models. The attitudes and behaviours we demonstrate in all situations communicate what we value as a community. We have to demonstrate those values clearly by being willing to try something new, make mistakes, be inclusive, challenge norms and be conscious of our own privileges.

Highlighting women, underrepresented genders and other minorities, can be done in everything from the music examples we choose, in our promo-material, our websites and so on.



See 3.1.6. Good role models (When organising) for tips on recruiting a more diverse pool of role models in your projects, and how to increase representation.

# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

### 2.1.5. D.I.T: Do it together

D.I.T. is short for “do it together”. The term is inspired by D.I.Y., a term historically used by punk musicians, and non-commercial artists. D.I.Y. refers to achieving something independently, such as producing music, distributing music, making fanzines, etc. without the support or expertise of professionals. The term incorporates a norm-critical attitude towards quality: not only can you create something without being a professional, but you are just as equipped to judge the quality of what you produce!

In this context D.I.T. means that we have the ability and freedom to create something together that we might not have been able to do on our own. Skills, background or experience do not matter - we can Do It Together! In order to enable D.I.T. we need to work a lot with team building and collaboration among the participants, staff and between participants AND staff. During teenage years, and throughout life, we have a tendency to compare ourselves to others. Building a team feeling, making everyone responsible for each other and the process together can therefore be important, and very liberating.

## HOW TO: DO IT TOGETHER

**Focus on team building and team effort.** In order to make youth work together and encourage each other, we need to facilitate low threshold activities such as games (see 2.2.2) and team building activities (see 2.2.3).

**Show don't tell.** As mentioned in the previous chapter about good role models, our actions as youth workers, leaders, facilitators, teachers and adults are important because they can easily be modelled, and set the standard for how we want to relate to each other. Work on D.I.T. within the "leaders" as well as the youth.

**Make a group agreement.** This is a good method for building stronger groups. Both for youth and adults. For instructions and examples, see 2.2.4. Group agreement.

**Process focus can limit competition.** When working with a process focus (see 2.1.2.), we are able to focus on what we are able to do together in this very moment, and emphasise the importance of each person in the group. Instead of focusing on not playing any wrong notes at the concert, or being the best.

**Encourage and validate all participants.** It is easy to give a lot of positive feedback and encouragement to youth who "demand it". They might talk about their accomplishments, or be very visible in the group. This can create friction if more quiet participants feel they do not get the same type of feedback and encouragement. Remember to try your best to see the efforts and intentions of everyone in the group. See 2.2.7. for more tips on good ways to encourage and validate.



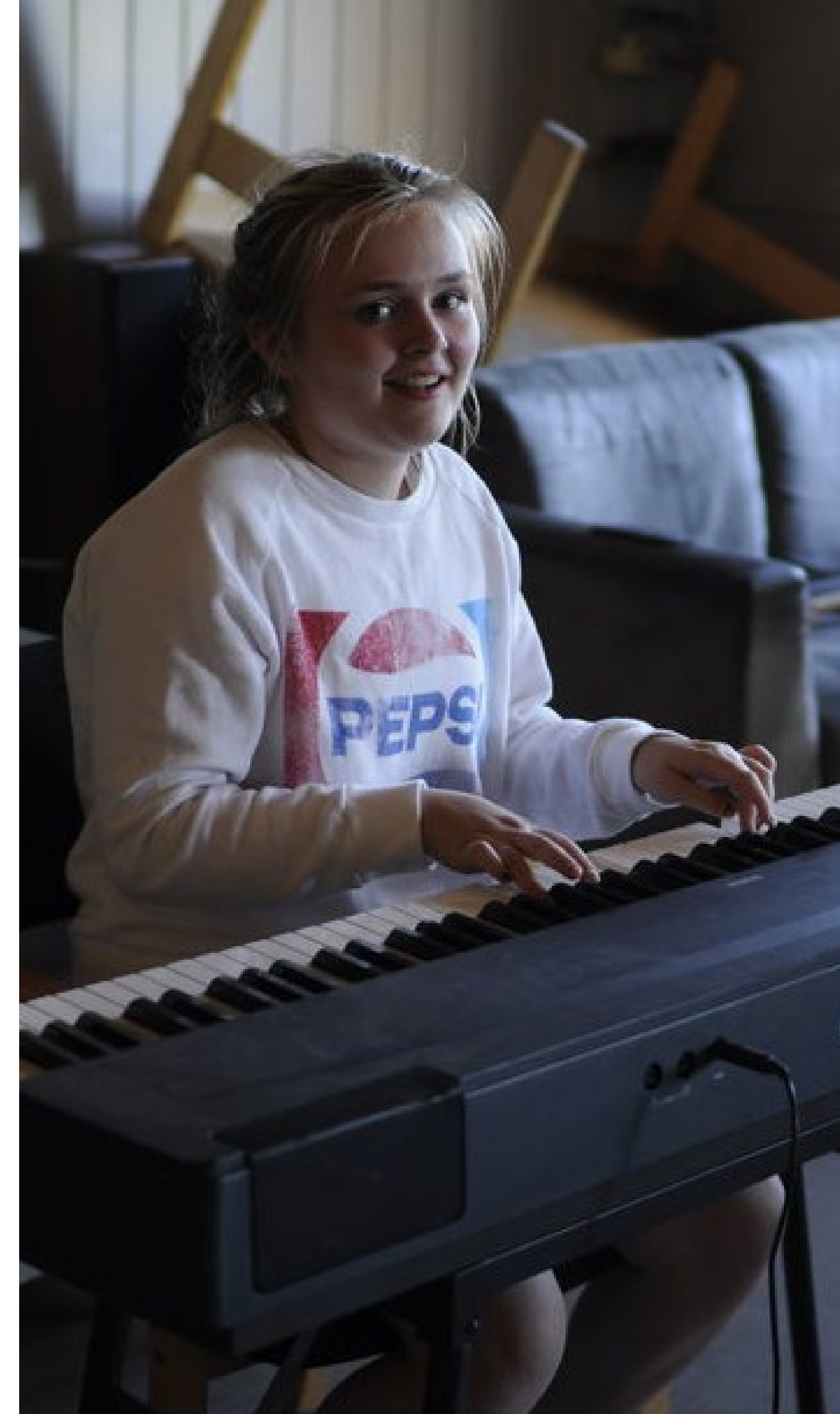
# WHEN WORKING WITH YOUTH

## 2.1. Norm Critical Pedagogy

### 2.1.6. The Bumble Bee Effect

The bumble bee has such small wings that it shouldn't be able to fly. But because it doesn't know that, it flies anyway. And if you've only touched a guitar for the first time this morning, you're not able to play a concert tonight, right?

The Bumble Bee Effect reminds us to not let established structures and expectations decide what is considered possible. For those of us with a music education it can be difficult to put aside what we've been told about the challenges of making and performing music. Through motivation, highlighting possibilities, and the value of trying – not focusing on how scary it can be up on stage or how difficult it is to write a song – we believe everyone will be able to fly.



## HOW TO: BUMBLE BEE EFFECT

### **Reflect on your own prejudice and conceptions.**

Before telling someone they can't play guitar with only one hand, or participate in dancing class if they have a wheelchair, take a step back and see if there's some way you can make it work. In norm critical thinking we want to question the norms that keep some of us (norm breakers) from accessing the same opportunities as everyone else. Norms telling us who can play the guitar, how the guitar should be played and how a body has to look to be able to dance are examples of excluding norms that we need to challenge. This work starts with you! See 1.2. for more info on norm critical thinking.

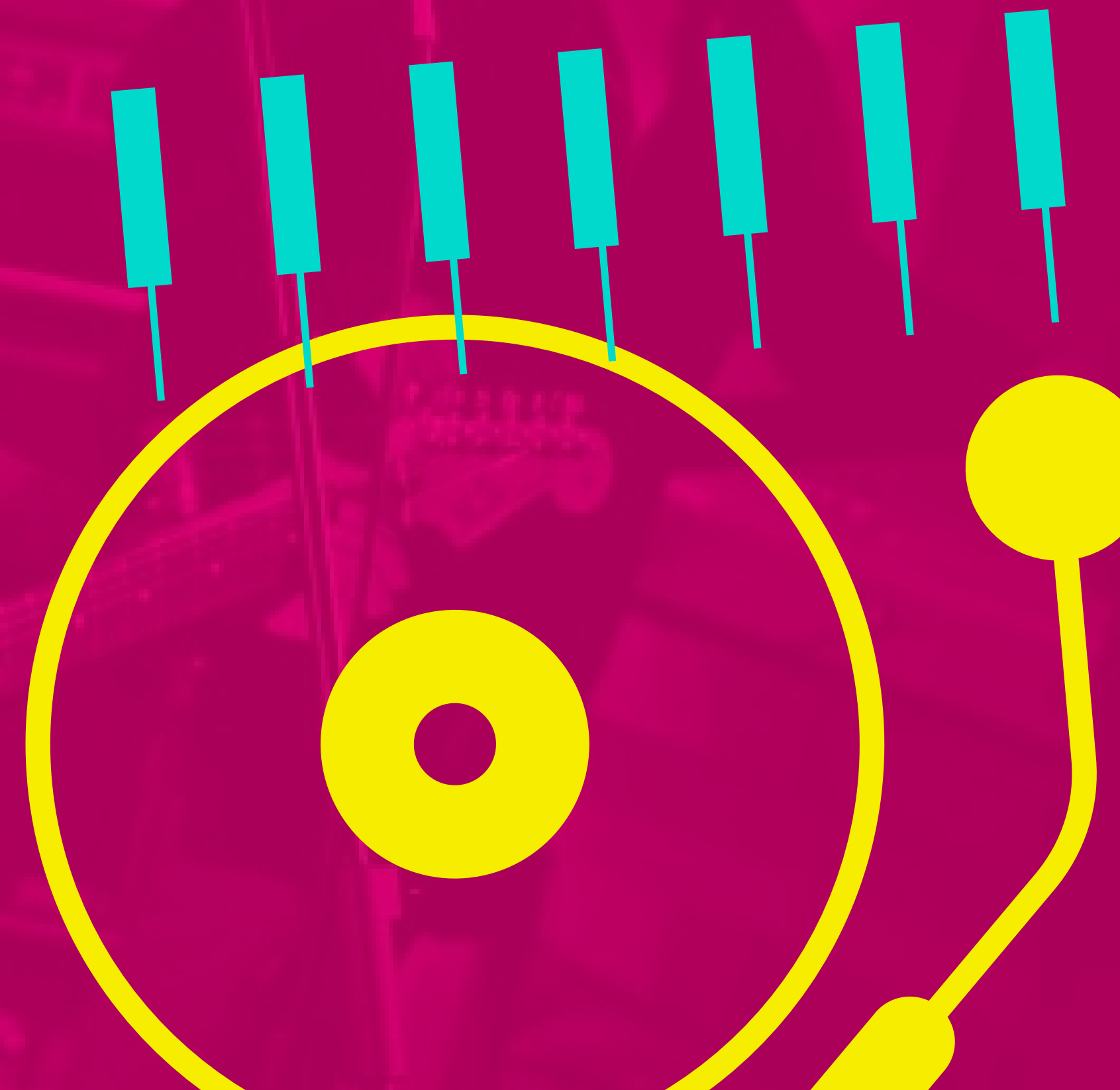
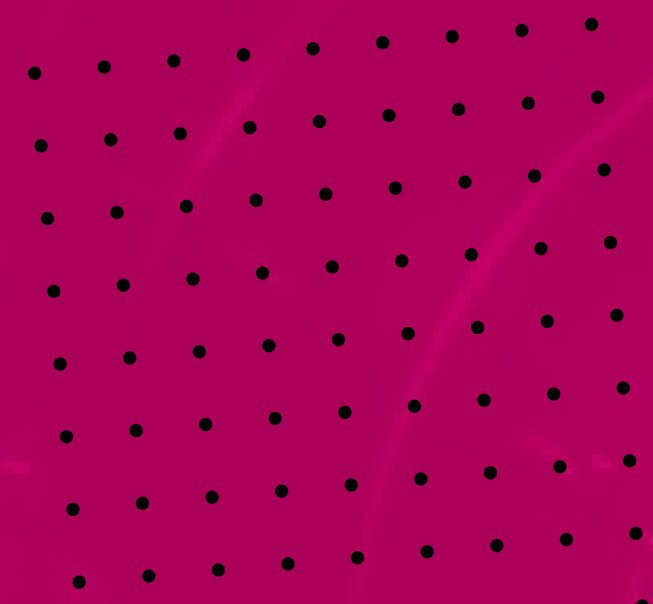
**Make projects accessible.** There are easy measures and steps we can take to make our projects more accessible and available. See 3.1.7. Accessibility for more info on how to create more accessible projects and spaces.

**Keep your thoughts to yourself.** As adults we have a lot of norms and preconceptions connected to what we believe is possible. Thinking that someone can play drums on a stage after having touched a drum kit for the first time just a few hours earlier might sound unrealistic. Just because you have never seen it before, does not make it impossible or utopian. They don't know it, so they'll probably just fly anyway! Let the kid try to play the drums, and support their efforts to throw themselves into something new!

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

In the previous sections you have gotten some background for the pedagogical mindset behind the norm critical approach. Now, we'll share some tips and tricks on how to implement this into your work practically; a norm critical tool kit!



# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.1. Rounds and reflection

Rounds are a way of organising conversation in a group: everyone in the room is invited to answer a question or share something in the order they are sitting. The other participants listen actively, and do not comment on each other's statements. Anyone is allowed to pass if they don't feel like sharing anything.

This structure gives space for those who rarely take the word to talk, and may lower the threshold for speaking. Questions can be anything from "what was the best part of the day?", "a challenge I overcame this week", "what do I need to feel good in this project?" or "what are you looking forward to tomorrow?". Try warming up with a round that everyone can answer easily - like favourite vegetable or animal, or combine these with the ones above. This might give someone the chance to answer just the "easy" part, and in that way more people get the chance to say something. For the more challenging questions it might be a good idea to give a minute or two to reflect in silence - most people have never been asked what they need to feel safe and might need a moment to think.

## HOW TO DO A ROUND

A good way to start is sitting in a circle, so everyone can see each other. Set an intention for the round/reflection. Do you need to address any issues that have occurred? Is something special happening today? Do you want someone who does not usually say that much to have the opportunity to talk in the group? Your intention defines what types of questions are good to ask. Here are some examples:

1. **Pronouns and names should be a natural part of any round.** It is a good way to start. Do it even though people know each other - make it a norm!
2. **Examples of easier questions to warm up:** what colour is your toothbrush? What's your favourite snack/fruit/animal/weekend activity/favorite subject in school/TV show/movie? Try avoiding questions about music/the activity you're doing, this can put pressure on saying the "right" thing.
3. **Reflective questions that require a minute to think alone before sharing:** What I am proud that I did today? What challenges did I overcome? What do I want to do next time? What was our biggest accomplishment as a group? What made me happy today? How can I support the other members in the group?

## THE "1-2-4-ALL" METHOD

The 1-2-4-all method is a good way to enable all participants in a group to speak, without having to speak in front of the entire group. It is very useful for bigger groups, but can also be valuable in smaller groups, especially if the questions are a bit difficult to answer.

**Preparation:** Sit in a circle. Hand out post it's/papers and pens if that is feasible.

1. Ask a question in the group for reflection. Write it down on a flip chart/project on a screen to make sure everyone gets the question.
2. Give everyone a minute to think for themselves. This should be quiet.
3. Ask participants to turn to the person next to them. Administer this to make sure no one is left alone.
4. Give the pairs two minutes to tell each other what they thought of. Let participants know when one minute has passed, and that they should switch.
5. Put two and two pairs together making groups of four.

6. Give the groups four minutes to tell each other what they have thought about. Ask them to look for similarities if that makes sense. Remind them that everyone in the group should have time to speak.
7. The groups of four get to share what they thought about to the big group. Instruct participants to say "In our group we discussed" in order to anonymise. You can limit the number of groups who share their reflection to three or four if you are a very large group.
8. Repeat the process if you have more questions for reflection.

### Elements of 2.2.1 rounds and reflection are referring to:

**Safety:** ability to express needs, show and receive respect

**Process focus:** taking time to reflect on what we did during the day, focusing on short term goals, individual accomplishments and group accomplishments. Celebrating every small thing, focusing on intention and the process.

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.



This is a method extracted from [Liberating Structures](#).

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.2. Games

Games are perhaps the most important tool we have in our toolbox. With a varied and thought-through set of playful activities, we can build community and empathy, tackle difficult topics, boost our energy levels, create alternative arenas for success (for those moments when everything feels difficult in the music room) and of course learn new things.

Whether it's drawing portraits, throwing a ball, miming or dancing battles, a clearly described game can create a setting where the threshold for participation is low, and so are the stakes involved if you win or lose. But the common experiences, sense of safety and friendships built are all the more valuable for the next creative endeavour on the schedule.

Some factors to keep in mind when planning games are any physical disabilities among participants and the goals for the games (are you building team spirits, taking a breather between other programming or practising taking up space on stage?).

Games are also an important break during other activities (choir practice, band practice, workshops, etc.), and can be a positive time out in the midst of everything else. Sometimes doing a round of hide and seek can help participants (and facilitators) relax and reset before engaging in other tasks and activities.

## EXAMPLES OF ORGANISED GAMES

01

### Rock Paper Scissors - with cheers!

Rock paper scissors is a well known game, but this is an alternate version giving new life to an old classic. If you lose a round against someone, you have to stand behind them, hands on their shoulders and shout their name, cheering for them to win the next round! First, these are the rules of the game:

The rock is a closed fist; paper is a flat hand with fingers and thumb extended and the palm facing downward; and scissors is a fist with the index and middle fingers fully extended toward the opposing player. Rock wins against scissors; paper wins against rock; and scissors wins against paper.

#### Then how to do this version:

1. Stand in a big circle and explain the basic rock-paper-scissors rules. Then explain that if you lose, you have to go behind the person you lost to, put your hand on their shoulder and cheer them on by shouting their name! It is good to ask for a volunteer to demonstrate with!
2. The winner then has to find another opponent, with their partner still hanging on to their back.
3. In the end you have two long, human snakes competing for the win. When one of them wins, everyone gets behind this person and do a victory lap around the room cheering for them.

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This game is quite short, so doing it 3-6 times is good. This also gives more participants the opportunity to win and have everyone cheer for them - quite a nice feeling!



# EXAMPLES OF ORGANISED GAMES

02

## Name game to learn names

1. Make name tags containing pronouns before starting name games!
2. Stand in a circle.
3. Ask everyone to say their name together with a movement. It can be anything from a wave to a jump to a dance move. Be mindful of ability diversities.
4. After a person has said their name with the movement, the entire group replicates the name and movement.
5. Go through the entire group twice, either with the same movements, or new ones.

### Advanced:

- When the first person has presented their name and movement, the next one in the circle has to imitate their name and movement before doing their own.
- The third person has to replicate the first AND second person's movement and name before doing their own. The fourth has to do the three previous ones and so on.



**DISCLOSURE:** make it clear that a participant can always ask for the entire group to do it together and help them.

## EXAMPLES OF ORGANISED GAMES

03

### Clapping name game (after learning some names)

1. Stand in a circle. The circle should not have more than 10-15 people in it.
2. A person sends a clap by clapping towards someone in the group, looking them in the eye and saying their name.
3. The person who received the clap then does the same to someone else in the circle.
4. This should be quite fast.
5. If someone forgets someone's name, is stuck or too slow - everyone cheers and claps. Then the person who forgot someone's name looks at the person and asks "What is your name?", the other person responds "My name is xxx".
6. Then the "forgetful" person sends the clap to the person they now know the name of, and the game continues.



## EXAMPLES OF ORGANISED GAMES

04

### I'm cool, and you're cool

1. Sit in a circle on chairs. Have one chair less than the number of participants.
2. One person stands up in the middle and say's i.e. "I'm cool, and you're also cool if you have red socks on"
3. Then everyone with red socks (including the person in the middle) has to stand up, and rush to find a new place to sit.
4. The one person who is left without a place to sit has to stand in the middle.
5. Can continue indefinitely, but 10-20 rounds is probably good.

The person in the middle has to come up with a criterion that actually applies to them. So they can't say "I'm cool, and you're also cool if you have been to Mars". It can have to do with family, pets, things you like to eat, colours of your clothes etc. Explain that we should avoid using physical attributes in the game (eye colour, hair colour, hairstyle, skin colour etc).



For more resources and examples, see "Further resources" at the end of the handbook.

#### Elements of 2.2.2 Games are referring to:

**Safety:** ability to express needs, show and receive respect

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.3. Team building

Alongside games and other social activities, it is important to strengthen the social unity in the participant groups. We find it important to work with team building on all levels; in the bands, in the whole group and among the “leaders”. Team building can increase motivation and increase creativity among the participants, in addition to strengthening the sense of community within the project/event/camp. Trusting your teammates makes it easier to share ideas, or speak up if something is off.

Team building activities can be anything from solving a task as a group, creating something together (preferably something other than music, maybe a funny sketch or an improvised work of art?), sharing something about yourself, practising cheering each other on, listening actively or giving positive feedback.



# TEAM BUILDING ACTIVITIES



For even more tips on team building activities, check out this [website](#).

01

## Who you were at 6 years old

Group size: 4-20

### How

1. Divide participants into pairs. Keep in mind who you are pairing up. Maybe you have an ongoing conflict? This can be a good way for participants to interact and get to know each other without focusing on music or other specific tasks.
2. Give the pairs two minutes per person to describe to the other one what they were like at six years old. What personality traits did they have? What interests they had, what role they had in their class/kindergarten. Maybe they have a funny story to tell?
3. Let participants know when two minutes have passed, and ask them to switch.
4. After both people in each pair have had the chance to talk, return to the big group.
5. Participants now present what the other person in their pair said for the entire group.

02

## Find three things in common

Group size: 3-6

### How

1. Ask each group to find three things they have in common. Avoid focusing on physical attributes. Examples can be: everyone has a pet, everyone loves Swiss chocolate, everyone wants to go to Iceland, everyone has had a hole in a tooth.
2. Give limited time - 5 minutes or so.
3. Ask each group to present their similarities to the entire group, or to you as a facilitator if the group is small.

**Elements of 2.2.3 Team building are referring to:**

**Safety:** ability to express needs, show and receive respect

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.4. Group agreement

It is important to have some common guidelines when working together. This goes for leaders as well as participants. A good way to start is making a group agreement. This is a set of rules that amplify how to take care of each other's needs, and how the group can work well together.

An easy way to make a group agreement is to give everyone a minute to reflect on what they need to feel safe and contribute to the group. This can be anything from "I need coffee breaks", "There's no such thing as a stupid question" to "I need the space to take a time out every once in a while". Then, do a round where everyone gets to express their needs. The leader then writes down everything the participants say. This is the group agreement. After this everyone agrees to follow these rules together, and to add any additional needs that might come up at a later point.



# GROUP AGREEMENT 101

## Group agreement 101

1. Hand out post its and pens
2. Participants get a few minutes to think of what they need to feel safe during the workshop in silence.

*Explain that this can be anything from "I need access to coffee" to "I need people to use the right pronoun" to "We should test out every idea". It needs to be open, in order for more people to feel free to share what they need to feel safe. You can write it down on post its if you want, but it's not necessary.*

3. Take a round where everyone who wants to, gets to say something they need to feel safe, and write it down on a large paper
4. Hang on the wall for the entire workshop/ activity period

**Elements of 2.2.4 Group Agreement are referring to:**

**Safety:** ability to express needs, show and receive respect

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.5. Clear communication

Making sure everyone has the same information and the same understanding is very important when working for equal participation and broader representation. One way of securing this is by using clear communication. Clear communication can mean: using a simple and clear language, avoiding unnecessarily complicated words, communicating the same message in many ways (written, orally, in pictures, maybe even through a sketch – creativity in conveying information is always welcome), giving the same information several times.

As organisers and facilitators, many of us are used to having the same participants or participants with the same background in our projects, and we start taking for granted that participants know what rules apply when, who to ask for help or what to bring to a workshop. But if everyone in the room is to have the same chance of participation we have to make sure the information is always accessible, and nothing is assumed. This is also important because everyone has different learning styles, and because differently abled or neuro-diverse participants might have other communication needs.



**Name tags from day one are also important for the experience of safety and clarity.** We ask participants and leaders to write down their preferred pronoun on the name tags. Making name tags can be a creative and fun activity to ask participants to do when they arrive, and are waiting for the first activities to start.



## EXAMPLES OF HOW TO MAKE COMMUNICATION CLEAR

1. Everyone wears name tags with pronouns all the time
2. Give everyone info about the rules that apply at this activity
  - I.e. No drugs, sleep time at 22, no phones except during designated phone times, wait until someone tells you it's okay to leave the table at dinner (because there might be information given), be cautious with instruments, be inclusive, have fun and other rules you might have!
3. Write down the time schedule for the day somewhere everyone can see it. Using colours and objects to exemplify is a good idea!
4. Repeat time schedule orally at every morning gathering and other gatherings.
5. Make sure all participants know who to ask if: they need sanitary pads, if they are homesick, if they need some material, if they have questions, if they feel unsafe, if there's a conflict, if they have an idea for a game to do with everyone or other concerns, questions or worries they might have.
6. Use simple language to explain, and make sure everyone is following.
7. Have language police during workshops or other sessions where unknown words will be used. It is good if this is a leader/facilitator.
  - I.e. During the stage performance workshop someone might talk about monitoring. Many might not know what monitoring is, then the language police would raise their hand and ask the workshop holder to explain that word.
8. Remember that for some this is their first experience doing exactly this. Things that are obvious to you or previous participants, are not obvious to them. It's better to explain something one too many times than not at all.

### Elements of 2.2.5 Clear Communication are referring to:

**Safety:** ability to express needs, show and receive respect

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.6. Limitations

Limitations are a well known tool in creative processes, and can be seen in connection with the principle of process focus explained in the previous section. The more possibilities we have, the harder it is to make a decision. In creative work the possibilities can be almost endless, so where do we start?

Limitations force us to think in new ways, and remove the pressure to make something perfect. All you can do is make the best you can within the framework of limitations!

The limitations can come in the form of specific topics, time restraints, what tools and resources are available, or limiting options. If the task is to come up with a topic for a song, you are only allowed to draw words from a hat, while music production participants might be tasked with making a two minute soundtrack for a youtube clip. In only thirty minutes of course!

For beginners a limited set of chords or drum beats can serve just as much as a reminder of opportunities as it is a limitation, levelling the playing field between participants at different levels.

# EXAMPLES OF LIMITATIONS

01

## Time limitations

### Examples:

- Two minutes to write a sentence
- Come up with a new verse in five minutes, I'll leave and come back.

02

## Limited options

### Examples:

- Draw words from a hat to create a band name
- Make a chord progression using all or some of these five chords

03

## Concrete tasks

### Examples:

- Write a chorus about your favourite animal
- Write down possible topics for a song
- Move the chords from the verse around to make a chord progression for the chorus

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All limitations can and should be used together. What other types of limitations would work well in the type of work that you do?

### Elements of 2.2.6 Limitations are referring to:

**Safety:** ability to express needs, show and receive respect

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.7. Encouragement and validation

As leaders, youth workers and facilitators, one of our most important tasks is encouraging and validating the participants. Giving participants praise and validation is a way of building a feeling of safety and self esteem. Give praise and feedback that shows that you see the participant, and focus on the processes we are doing together.

When we are trying something for the first time, whether it's playing drums or sleeping away from home, it is important to feel encouraged. Many of the participants challenge themselves and evolve when participating in a project like yours. If we acknowledge and see this evolution, it can be a boost for the participant, and help them push through in the tougher moments. It is common to experience self-doubt as a young person and as a musician, and it is our privilege to help participants dismantle these mechanisms.

For our praise and feedback to be helpful they need to focus on factors the participant can actually influence themselves. That means acknowledging intentions and efforts, rather than looks, inherent characteristics or results.

**EXAMPLES  
OF FEEDBACK  
THAT FOCUS ON  
EFFORTS AND  
INTENTION**

# “You were brave to try something completely new today”

“You are so good at including others,”

“You have so many great ideas,”

“I am proud of you for working as a team,”

“Thank you for following the group agreement,”

“Great job on testing out everyone’s ideas,”

“I am so impressed you made this song together!”

**Elements of 2.2.7 Encouragement and validation are referring to:**

**Safety:** ability to express needs, show and receive respect

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.

# WHEN WORKING WITH YOUTH

## 2.2. Norm critical tool kit

### 2.2.8. Participation on one's own terms

Participation on one's own terms can mean so much for participants. Each participant has individual understandings, goals and ambitions when they participate in a project. Some might want to play at a big festival the following year, while others want to make new friends. Both goals are just as important. Participation on one's own terms means enabling participants to use their strengths and acknowledging these strengths. Someone might want to play one note through an entire song, but are really good at creating the zine or band logo.

As leaders, youth workers and organisers we can contribute to participation on each participant's own terms by facilitating a large variation in tasks, learning methods, group sizes, allow participants to say no, or take a break when they need to. The previous point of encouragement and validation also comes into play here. For participants to feel that participating on their own terms is okay, we need to acknowledge and validate all types of efforts and abilities.

## THINGS TO CONSIDER

- Is there an alternative way to play this instrument?
- Can you explain this in more ways than one?
- Is there an alternative way to participate in this activity?
- Are all participants able to participate? (Consider ability- and neurodiversity)
- Let participants know who to turn to if something feels difficult, overwhelming or they feel they are not able to participate
- Make sure everyone knows they can say no or sit some activities out (this should only be because they want to say no, not because the activity in itself is excluding).



Have different approaches to workshops and other activities where you want participants to absorb information. Presentation, tasks, rounds and reflection, games etc.

### Elements of 2.2.8 Participation on one's own terms are referring to:

**Safety:** ability to express needs, show and receive respect

**D.I.T.:** rounds and reflection can help build a stronger feeling of togetherness, and facilitate overcoming obstacles or issues together.

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

Here you can see how we use norm critical pedagogy and tool kit in practical work. All aspects of the pedagogy are the framework for the entire activity, but this visual explanation shows where specific aspects are especially important.

<b>DAY 1</b>	
	Day 1 on our camp is all about getting to know each other, starting to create a safer space and start team building. We avoid focusing too much on what's to come.
<b>1500-1700</b>	<b>Check in, making name tags and team building</b> Day 1 is the day when participants arrive. We welcome everyone in the same way, and give everyone the same info upon arrival (clear communication). Then all participants make name tags with their preferred pronoun (participation on one's own term & clear communication).
<b>1700-1800</b>	<b>Dinner</b>
<b>1800-1900</b>	<b>Get-to-know-each other and name-games</b> The rest of the day is used to learn names, present all leaders and do team building activities/games to get to know each other.
<b>1900-2000</b>	<b>Get-to-know-each other games and name-games</b>
<b>2000</b>	<b>Evening snack</b>
<b>2100</b>	<b>Night time gathering</b> Every day at camp finishes with a night time gathering. This is used to wind down, and give participants a chance to reflect on the day. On day one leaders and volunteers help participants settle in to their rooms. We also try to do some team building activities (find three things in common i.e.) to get to know the person/people you are sharing a room with. We make sure everyone knows where the leader they can contact during the night sleeps.
<b>2200</b>	<b>Bedtime / Quiet time</b>

- FOCUS**
- Get to know each other
  - Get to know the leaders
  - Learn all names
  - Build safety before first night

Safety Participation on one's own terms

D.I.T: Do it together Limitations Games

Process focus Clear communication

Safety Clear communication

D.I.T: Do it together Games

Safety Rounds & reflection

D.I.T: Do it together

Participation on one's own terms



# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 2

Day 2 we have an instrument carousel where all participants get to try all instruments. We focus on a norm critical approach to playing music: what is music, what is "good" or "bad", learning-by-doing, low threshold and inspiring participants to throw themselves into it and try something new! In the jam session the Bumble Bee Effect comes into play, as (preferably) all participants get on stage and play. Some might have touched the instruments they're playing for the first time earlier that same day.

0830-0900	<b>Breakfast</b>
0915-0945	<b>Morning gathering</b> Morning gatherings are used to prepare participants for what's to come that day. Not explicitly, but through games and rounds. On day 2 we use the morning gathering to practice cheering for each other with games (rock-paper-scissors with cheering), or practice stage diving (encouragement and validation).
1000-1200	<b>Instrument carousel</b> During the instrument carousel everyone learns a 2-3 chord song (limitations) on all instruments. They are divided into small groups. We start the carousel with team building games to create a safe space in the group to try something new. We usually start with exploring the instrument in a norm critical way. No rules, just make a lot of sound! Then each teacher has more than one way of playing the song. Maybe one note is enough for someone. Others might want to learn an entire chord, or bass line. We show how to play something, write it down and teach one-on-one when necessary (clear communication).
1200-1230	<b>Lunch</b>

## FOCUS

- Try something new
- Get to know all instruments
- Be on stage for the first time
- Backing each other

### D.I.T: Do it together

Team building

Games

Learning by doing

Clear communication

Safety

Encouragement & validation

Process focus

Limitations

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 2

*Continued*

Day 2 we have an instrument carousel where all participants get to try all instruments. We focus on a non-critical approach to playing music: what is music, what is "good" or "bad", learning-by-doing, low threshold and inspiring participants to throw themselves into it and try something new! In the jam session the Bumble Bee Effect comes into play, as (preferably) all participants get on stage and play. Some might have touched the instruments they're playing for the first time earlier that same day.

1230-1300	Chill time / Play time
1300-1500	Instrument carousel
1500-1700	Instrument carousel
1700-1800	Dinner
1800-1900	Rigging and games
1900-2000	<p><b>Jam session</b></p> <p>During the jam session encouragement and validation are super important! Encouraging each participant to dear play on stage, especially those who hesitate. Maybe they just need a final push. High fives, saying "I am so proud of you for going up on stage!" and general enthusiasm is a vital part of this day.</p>
2000	Evening snack
2100	Night time gathering
2200	Bedtime / Quiet time

## FOCUS

- Try something new
- Get to know all instruments
- Be on stage for the first time
- Backing each other

Process focus

Encouragement & validation

The Bumble Bee Effect

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 3

During day 3 participants are divided into bands. Some might be disappointed with their instrument or band members. We therefore try to activate them quickly with team building and songwriting, to help them forget their disappointment. We also break off the day with norm critique workshop, and as always: lots of games and activities.

0830-0900	<b>Breakfast</b>
0915-0945	<b>Morning gathering</b>
1000-1200	<b>Team building in bands / Make humour sketches</b> As mentioned, we divide participants into bands on day three. Immediately after they are asked to make a humour sketch in their band groups. This enhances team building and allows them to think about something other than music.
1200-1230	<b>Lunch</b>
1230-1300	<b>Chill time / Play time</b>
1300-1500	<b>Songwriting carousel</b> After that we have a song writing carousel where each band gets to create a small text, beat and select some chords. Here we use time limitations and limited choices to make the creative process easier. We also make a group agreement (rounds and reflection) with each band, that is important to find some common ground for their work together.
1500-1700	<b>First band practice!</b>

## FOCUS

- Team building in bands
- Process focused song writing
- Introducing participants to norm critique

D.I.T: Do it together

Team building

Process focus

Limitations

Learning by doing

Group agreement

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 3

*Continued*

During day 3 participants are divided into bands. Some might be disappointed with their instrument or band members. We therefore try to activate them quickly with team building and songwriting, to help them forget their disappointment. We also break off the day with norm critique workshop, and as always: lots of games and activities.

1700-1800	Dinner
1800-1900	Norm critique workshop
1900-2000	Activities / Games
2000	Evening snack
2100	Night time gathering
2200	Bedtime / Quiet time

## FOCUS

- Team building in bands
- Process focused song writing
- Introducing participants to norm critique

Rounds & reflection

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 4

Day 4 is used for instrument lessons, promo workshop and leader concert.

0830-0900	<b>Breakfast</b>
0915-0945	<b>Morning gathering</b>
1000-1200	<b>Instrument sessions one-on-one and elective activities</b> During instrument lessons we focus a lot on letting each participant dictate what they want to do and participate on one's own terms. We do not necessarily focus on theory and technique, but use the time to build confidence and let loose. Some participants might need to just talk during the lesson, some want to learn to play a solo. Both are just as important.
1200-1230	<b>Lunch</b>
1230-1300	<b>Chill time / Play time</b>
1300-1500	<b>Promo workshop</b> During the promo workshop we use time limitations and limited choices to write a press release, create a band name and band logo. This is also a good team building exercise, and participants who like writing and drawing get a chance to use that side of themselves.
1500-1700	<b>Band practice</b>

## FOCUS

- Individual sessions for each participant to feel seen and heard
- Promo workshop - team building in bands
- Leader concert - to set an example and boost leaders

Learning by doing

Participation on one's own terms

Encouragement & validation

Learning by doing

D.I.T: Do it together

Team building

Limitations

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 4

Day 4 is used for instrument lessons, promo workshop and leader concert.

*Continued*

1700-1800	Dinner
1800-1900	Activities
1900-2000	<b>Concert with leader bands</b> During the leader concert leaders set an example through playing instruments they might not be that familiar with, and also supporting each other and being inclusive on stage.
2000	Evening snack
2100	Night time gathering
2200	Bedtime / Quiet time

## FOCUS

- Individual sessions for each participant to feel seen and heard
- Promo workshop - team building in bands
- Leader concert - to set an example and boost leaders

## Good role models

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 5

On day 5 we invite an external artist or band to hold a stage performance workshop and do a concert. We choose guests with an overweight of female, non-binary or trans members.

0830-0900	<b>Breakfast</b>
0915-0945	<b>Morning gathering</b>
1000-1200	<b>Band practice</b>
1200-1230	<b>Lunch</b>
1230-1300	<b>Chill time / Play time</b>
1300-1500	<p><b>Stage performance workshop</b>            Guests or a leader from camp hold a stage performance workshop. We focus on having fun, letting loose and being a supportive audience. A big part of the supportive audience is giving each other positive feedback and encouragement. We encourage guests to hold the workshop in a playful way, and using games to practice cheering for each other can also be a part of it. Or maybe the band can create a dance to do on stage?</p>
1500-1700	<b>Band practice / Band pictures</b>
1700-1800	<b>Dinner</b>
1800-1900	<b>Guest concert</b>

## FOCUS

- Having fun on stage
- Practice being a supportive audience
- Get inspired with guest concert

Safety

D.I.T: Do it together

Encouragement & validation

Games

Team building

Good role models

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 5

On day 5 we invite an external artist or band to hold a stage performance workshop and do a concert. We choose guests with an overweight of female, non-binary or trans members.

*Continued*

1900-2000	<p><b>Q &amp; A with guest artist + "Sneak peak"</b></p> <p>We also do a "sneak peak" where the guest artist and everyone at camp gets the chance to listen to all the bands play their song. This dress rehearsal should have a very low threshold, and it should not be perceived as a concert. We go into each of the band's bandrooms, to make sure they are in a safe and well known environment. The effect of the sneak peak can be to reduce nerves, and make the bands more confident to play for others. During the workshop and sneak peak guests also give the participants a lot of encouragement and validation. Supporting each other on stage, and also supporting each other as a band during the sneak peak is a good way to build an even stronger team of participants.</p>
2000	<b>Evening snack</b>
2100	<b>Night time gathering</b>
2200	<b>Bedtime / Quiet time</b>

## FOCUS

- Having fun on stage
- Practice being a supportive audience
- Get inspired with guest concert

D.I.T: Do it together

Process focus

The Bumble Bee Effect

Encouragement & validation

Team building



# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 6

On day 6 of the summer camp, participants record their song and play the final concert.

0830-0900	<b>Breakfast</b>
0915-0945	<b>Morning gathering</b>
1000-1200	<p><b>Demo-recording</b></p> <p>During demo recordings we plan a lot of parallel activities. Planning all the parallel activities for the recording sessions is important. Ask leaders what they would like to do! Activities we've had are DJ-course, guitar pedal workshop, fanzine production, poster workshop and so on. It is also important that the well-being and safety team and volunteers have games and activities at hand to avoid passiveness. We also take away the focus from the concert and nerves, for some this means taking a timeout or relaxing.</p>
1200-1230	<b>Lunch</b>
1230-1300	<b>Chill time / Play time</b>
1300-1700	<b>Demo recording</b>
1700-1800	<b>Dinner</b>
1800-1900	<b>Prep for concert: Practice cheering for each other etc.</b>

## FOCUS

- Take away pressure and stress from final concert
- Stay active throughout the day
- Have fun!

Process focus

D.I.T: Do it together

Clear communication

Games

Participation on one's own terms

# EXAMPLE OF A PROGRAM FROM LOUD! BANDCAMP

## DAY 6

On day 6 of the summer camp, participants record their song and play the final concert.

*Continued*

1900-2000	<p><b>Concert &amp; final party!</b> During the final concert parents, friends and relatives come to watch. All participants who are not on stage and leaders are in front of the stage cheering on each other. This also takes away attention from the fact that some might not have someone there to watch. After this we serve candy and snacks and dance to celebrate!</p>
2000	<p><b>Evening snack</b></p>
2100	<p><b>Night time gathering</b></p>
2200	<p><b>Bedtime / Quiet time</b></p>

## FOCUS

- Take away pressure and stress from final concert
- Stay active throughout the day
- Have fun!

Safety

D.I.T: Do it together

The Bumble Bee Effect

Encouragement & validation

## Section 3

# WHEN ORGANISING: THE PLAY IT LOUD! BUILDING BLOCKS

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A DJ is performing at a music event. In the foreground, a young woman with long dark hair is looking towards the DJ. The DJ is wearing a white t-shirt with a circular logo on the left chest and a black baseball cap. The background is slightly blurred, showing other people and the event setting. The entire image has a blue color overlay.

## WHEN ORGANISING: THE PLAY IT LOUD! BUILDING BLOCKS

Drawing from the survey results, experts' discussions and the invaluable experiences of young music projects' participants and organisers, we identified that **Outreach, Knowledge, Role Models, Accessibility and Community Engagement** are building blocks that provide a foundation to make youth & music organisations and their initiatives more diverse and inclusive. In the next sections, we present each of these building blocks, their background and their importance. We also explain why they're needed, as well as how to translate them into actions.

# WHEN ORGANISING: THE PLAY IT LOUD! BUILDING BLOCKS

## The Play it LOUD! Building Blocks

3.1.

Outreach

3.2.

Knowledge

3.3.

Role Models

3.4.

Accessibility

3.5.

Community Engagement

## Background

How can we make people aware of our projects?  
How can we make new groups of participants feel like our projects are interesting and available?  
In order to have a successful project, recruiting participants and audiences is key. Without participants, you have no project! You need to reach youth, let them know about your project, and motivate them to get involved - this is where outreach comes into play. As much as we strive to, creating projects that naturally recruit a broad variety of participants is a difficult, yet important task. Reaching out to new communities and groups of people is something we actively need to do.

**Outreach is also a way of connecting with new partner organisations, projects and individuals.**

An important cornerstone of this work is to remember that you have control over your organisation and project. Change needs to happen within you in order to reach more participants, performers, and new communities. Unfortunately, you do not have control over nor the power to change the situations surrounding the people you want to reach. Hence, in order to reach them, you need to adapt to the realities of your potential participants. Let's look at why outreach is important, and how you can achieve broader outreach!

## Why?

Why is outreach such an important part of creating more inclusive and gender equal projects? For the participants you want to reach, your outreach is the main way in which they can learn about your project. Many might not even have thought of participating in cultural projects as an option. For participants, your outreach might mean the difference between having access to music and cultural activities or not. Your outreach may also give more kids and youth the opportunity to spark their curiosity about music and culture, empower them to create change within their community and feel heard, seen and taken seriously.

For your organisation or project, a better outreach may provide you with the feedback you need to make your projects feel necessary and relevant for the people you want to reach. Having a dialogue between you, participants and participants' local community can also open more comprehensive discussions. This might give you the knowledge you need in order to make spaces feel welcoming and safe. It can also help you discover what types of projects are missing in certain communities. If you are able to provide this, your organisation might also grow. Outreach can help create a network with other organisations, projects and individuals working in areas where you do not have that many activities and representation. Outreach is also a very good way of discovering new talent that might not have been discovered otherwise.

On a societal level, all the reasons mentioned previously are also important. In addition to this, giving more youth the opportunity to participate in music and cultural projects is a part of our responsibility. The UN's Convention on the Rights of the Child states "the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts." So through reaching all kids in our community that could and should partake in our activities, we are actually executing human rights. Highlighting this might even be an advantage in funding your project.

## How?

**Reach out to schools.** Most kids and young people are in schools, so this is a great platform to meet a mixed group in terms of background, financial resources etc. Maybe you can set up a stand and hand out information in a recess? Or ask the music teacher if you could come by and talk about your projects in class? Underlining the fact that you want to reach new groups and that you have opportunity for free participation might help get access to these arenas.

**Translating information into many different languages is also a way to ensure more outreach.** Map out what languages the parents of the youth you are wanting to reach speak, and spend some money on good translations.

**Map out the challenges and obstacles within your own organisation and projects that are stopping people from participating!** If you are lacking a specific group of youth, consider: Does the space feel safe? Does your promotion material only have pictures of boys playing rock? Have you explicitly expressed that trans and gender non-conforming youth are welcome? Does your web page explain how accessible the venue is?

**Establish an understanding for the value of different types of arts and cultural expressions within your organisation/project.** What type of music are you focusing on? Maybe hiring a facilitator with knowledge on non-western music will open up your projects to new participants?

**Ask the people you're working with if they know people that might be interested.** You might already have access to a more extensive network than you think! Maybe a trainer you've worked with once has a network that could be useful for you to access?

**It is also important to say that outreach does not have an end. Outreach is a continuous process that we always need to keep working on. We are never done opening up, and creating more welcoming and inclusive projects and spaces.**



## Background

Awareness and knowledge of current societal issues and trends are essential to question established norms and promote diversity. Lack of awareness perpetuates practices that benefit some groups (e.g. cis-gendered men) and oppress and exclude others, such as women and other gender minorities. Thus, the first step to tackle gender inequality, discrimination and underrepresentation is to recognise that these are important societal problems that require us, both as individuals and organisations, to take action.

**Moreover, knowledge beyond awareness enables organisations the creation of safe(r) spaces and the development of strategies and actions to be more inclusive and diverse in their structure as well as their projects and programmes.**

## Why is knowledge important?

- Knowledge and awareness enables critical thinking and empower people to speak up and take action.
- Knowledge enables, structures and orients transformation processes.
- Knowledge and information can be easily communicated and shared – one single knowledgeable individual could incite organisational and societal changes!
- Without knowledge, projects and programmes will not be safe(r) spaces for underrepresented groups. On the contrary, knowledge fosters equality and respect.
- Knowledge enables the privileged to use their privilege for good by listening and amplifying the voices of those who are marginalised.

## How?

**Reflect on your own privileges and how they have shaped your life and the way you experience the world.** Although this could be an uncomfortable exercise, it will help you recognise and confront biases that might be influencing your work and personal life.

**Raise awareness on the need for knowledge** on inclusion and diversity related topics in your organisation.

**Marginalised groups should not be responsible for educating others, especially more privileged groups.** Invest in diversity and inclusion training and create a database of useful resources.

**Identify key people.** Find people who are interested in gender equality and are motivated to promote and support change within the organisation. These people could share resources, information, organise activities to discuss, challenge stereotypes and flag any concerning issues.

**Recognise the value of different types and sources of knowledge.** Although relying on people with formal education about a specific topic may be particularly useful for some objectives, practical and experiential knowledge that key players (e.g. beneficiaries, participants' caregivers, members of the community, etc.) can offer is extremely valuable. Remember: expertise is not only found in people with degrees!

**Know your target group: their experiences and realities as well as their struggles and capacities.** This knowledge allows projects and programmes to be more accessible and tailored according to the groups' needs. Do youth workers, organisers, workshop facilitators and teachers have enough knowledge to be able to provide a safe space for norm-breaking and marginalized youth? Does the staff have knowledge on non-western music and arts?

## Background

Imagine yourself as a child. What were your dreams and aspirations? Who did you look up to? Were these two things connected? We've already talked about role models in the paragraph about norm critical pedagogy. Now we'll also look at it through an organisational lense. For many of us, people we looked up to defined our dreams and aspirations. However, finding role models to identify with is more difficult for some. When was the last time you saw a rockstar in a wheelchair?

It is therefore important to present broad and diverse role models in many different aspects within a project. Both within the staff, guest artists/speakers and workshop facilitators, but also in all the examples you use, the people you refer to and the promotional material. Diversity in role models means having a variety of genders, abilities, ethnicities, socio-economic backgrounds, personalities, educational levels. Remember that if you're starting out with a majority white, upper middle-class staff, hiring one person with a different background does not ensure diversity in role models. Diversity means a range of backgrounds are represented.

## Why?

Including a varied and diverse pool of role models into your project can help make it more relevant to a wider audience. Having different people involved can also enable a better dialogue, because people are able to talk to someone they feel understands their specific situation. Different role models will also illustrate what is possible – both for the participants and the community around them. This will in turn generate an even broader group of participants.

## How?

**Network in new places to achieve actual diversity in all levels of your organisation.** It might take a bit more work than working with your “usual suspects”, but make the extra effort and your network will grow. The next time it will be easier.

**Do public calls for vacant positions.** When you need a new staff member it is often easy to go with someone you know. Public calls are slow and time consuming, but they allow people completely outside your existing network to find you, and bring with them new ideas and networks.

**Create an inclusive job description.** Make sure you're not including requirements that only serve to exclude, and are not really relevant. Use a clear and inclusive language, and avoid gendered language (chairperson rather than chairman). Be aware of where you distribute the call to reach new communities (you might be able to find media or social media specifically targeting minority job seekers), and include a section encouraging minority candidates to apply. Depending on the position and regulations in your country, you might also be able to add criterions such as “a diverse network”.

**Integrate diverse role models in all communication material.** Use the variety you already have in your organisation, but try to stay clear of tokenism when doing this. Don't download a photo of a minority person to create communication material that does not represent the reality candidates will meet in your organisation. Try to use material that represents your projects/organisation and intentions in a truthful way.

**Let previous participants take on roles in projects.** Through volunteer work and trainee positions you can engage and benefit previous participants in your projects. This is a great opportunity for you and the participants to grow and learn.

## Background

As we previously mentioned, every person belongs to a variety of groups and has multiple identities. This could be in terms of race, (dis)ability, religion, gender, sexual orientation, socioeconomic status, level of education, nationality, language and many others! What's more, we've also explained that each of these identities carry important implications for people, given that societies privilege and benefit some groups and oppress and exclude others. Such power imbalances are reinforced through societal norms that establish what is 'right' and 'normal' and are internalised by individuals and institutions.

Accordingly, such systems of oppression are strongly reflected in the culture and music sectors. From which instrument to learn to and individual's opportunities to become a sound engineer or producer, gender stereotypes (and many other forms of intersectional discrimination) have prevented everyone (although to different extents) to freely choose and engage in music-related activities and roles.

## Why is accessibility important?

Fostering accessibility to organisations, projects, events and spaces is a powerful way to stand up against norms and a radical pathway to promote inclusion and diversity. For example, disability has been traditionally conceptualised in terms of impairment, dysfunction and deficit. Nonetheless, models such as the **social model of disability** challenge this idea, posing that the oppression, exclusion and discrimination people with disabilities face is not a consequence of their impairment, but a consequence of societies' attitudes and structure. Youth & music organisations can borrow from this perspective and stop thinking of people's identities and characteristics as 'barriers' or 'inconveniences' for participation and engagement. Instead, we can make accessibility a mandate for our projects and programmes.

## 3.4.

## Accessibility

### How to make more accessible projects and programmes?

As previously discussed, awareness and knowledge is key. Look at the following list of identities. Which groups are relevant in your sociocultural context? Which are relevant for your organisation? Which are relevant for your projects and programmes? Are there any identities you particularly want to reach? This list is non-exhaustive and ever changing– so it's important to reflect on any others that are important for your organisation and its specific sociocultural context.

#### Type of oppression

#### Generally privileged groups

Racial / Ethnicity	White people
Class	Middle and owning class
Gender	Cis-gender people
Sexual orientation	Heterosexual
Ability	People without disabilities
Education	People with degrees and formal education
Immigration status	Natives, people with documentation
Language	People who speak the majority's language

*As mentioned, this list is non-exhaustive and these are generalizations. We acknowledge that these groups are not homogeneous and that there may be people within these groups that are more or less privileged than others.*

## 3.4.

## Accessibility

Now, here are some ideas on how to tackle different types of oppression through accessibility:

Type of oppression	Accessibility practises
Racial / Ethnicity	Connect with relevant organisations, go to communities to advertise ( <b>see Outreach</b> ). Invite role models (e.g. artists) from different racial and ethnical backgrounds to get involved in your project ( <b>see Role Models</b> ). Identify how Westernised is the content of your project ( <b>see Knowledge</b> ). What genres are you covering? What instruments are you teaching/ providing? Celebrate other cultures in your programmes!
Class	Use sliding scale prices, pay for transport fare, provide lunch during workshops, offer financial support without asking any questions.
Gender	Make gender minorities the target group of your projects, have gender neutral toilets in your venues, ask people's preferred pronouns.
Sexual orientation	Make very clear in your communications that projects, programmes and events are queer friendly. Provide safe(r) spaces where participants know they can express their orientation freely.

## 3.4.

## Accessibility

Now, here are some ideas on how to tackle different types of oppression through accessibility:

Type of oppression	Accessibility practises
Ability	Consult a local disabled people's organisation and involve people with disabilities in your event or venue. Choose venues that have step-free access and accessible toilets. Have quiet rooms and make clear in your communications that personal assistants are welcome. Have a contact person within your organisation, specifically dedicated to answering questions about accessibility.
Education	Offer programmes that do not require any credentials, previous training or specific levels of expertise.
Immigration status	Communicate clearly that ID's are not required for participation and/or accept different forms of identification.
Language	Have interpreters available, translate communications to different languages.



## And some general recommendations:

### When organising a project, programme or event, consider:

- Pricing
- Schedules and dates (women tend to have caring responsibilities, be aware of prayer times or important dates in some religions, etc.)
- Communication channels (not everyone has access to the internet nor owns a computer or mobile phone)
- Physical venue: how far is the venue, is it accessible by public transport? Is the venue wheelchair friendly? Are service dogs (or other assistance animals) welcome? Who owns the venue?

**Make very clear in your communications that your project, programme, event is accessible for your target group and how.** You can be very explicit about it, for example: “this programme is open for girls, trans and non-binary youth only” or “financial support given – no questions asked”. You can also use symbols to communicate accessibility, such as the International Symbol of Access or the rainbow flag.

**Role models are key to making spaces accessible.** If you are inviting people from different identities to take part in your event or programme, it is important to have people in the staff as well as artists, speakers, guests that participants can identify with.

## And some general recommendations:

**Be honest and clear about your access limitations.** For example, if there is no step-free access to the venue, it is better to say it from the beginning than having to turn people down on the day.

**Similarly, do not promote access if the physical and social space is not actually accessible.** If you are advertising an event or project as queer friendly, staff's attitudes and behaviours should reflect this. Make sure that staff and other people involved have been trained and are knowledgeable.

**Explain and tell all of these things in information provided:**

- Will there be visual information, lights, sound?
- Are the audience/participants expected to take an active part in the activity/event?
- Physical involvement?
- Are you expected to be quiet during the event/activity?
- Will there be references to violence or violent content?
- What is the duration?
- Are you able to sit down? / Do you have to sit still?
- Will alcohol be served?
- Explain best public transport route and options
- Is there parking for disabled?
- Other types of information that someone might need?

## Background

Communities and societies have many norms connected to what is considered “possible”, “normal” and “okay” to do. Like we’ve learned in previous sections of this handbook, norms change over time and space. Something that is a norm in one space or group of people is not necessarily a norm in another. This creates opportunities in some cases. For example at LOUD! Bandcamp, we’ve created a space where girls playing drums is the norm. In another community this might be considered unnatural and even wrong. The norm in this community might be that boys should play drums. This creates barriers for girls who want to play drums. This can be applied to many different norms, and in many cases norms connected to the music ecosystem creates barriers for girls, trans and non-binary youth.

In order for us to shift this dynamic, we need to get the community engaged in the process. Getting everyone to pull in the same direction is a much more efficient way of challenging and revealing norms, than telling someone they are doing something wrong. A good way to start this process is through identifying and connecting to key people within a community. This can be a teacher, a religious leader, a social worker, youth worker, musician or others, who has a network within the community and is able to get people involved and engaged.

**100 years ago, having a female conductor lead an orchestra might have been considered impossible.**

Today, we know many female conductors who are incredible at what they do (even though this is still a male dominated profession). This has been a change in our communities attitudes towards women that has enabled even more women to become conductors.

## 3.5.

## Community Engagement

### Why?

As we already wrote, having many expectations of what is considered “possible” can limit the availability of activities and choices for certain people. Challenging what is considered “normal” is therefore an important part of creating more gender diversity within the music ecosystem. So far in this section we’ve looked at changes that can be done within ourselves and our organisations. Sometimes we have to look outside in order to really create equal opportunities. We tend to use our own context as the stepping stone for the decisions we make. If we only work towards creating equal opportunities for white, middle-class girls, we are not creating truly diverse and inclusive projects.

Community engagement builds on the expression “show, don’t tell”. If you show people possibilities they might not have imagined, arguing against it gets harder. Through doing this, you will also open up spaces for more types of youth and kids. Maybe the community thinks that the kid in a wheelchair can’t dance at the dance show, show them that they can!



## How?

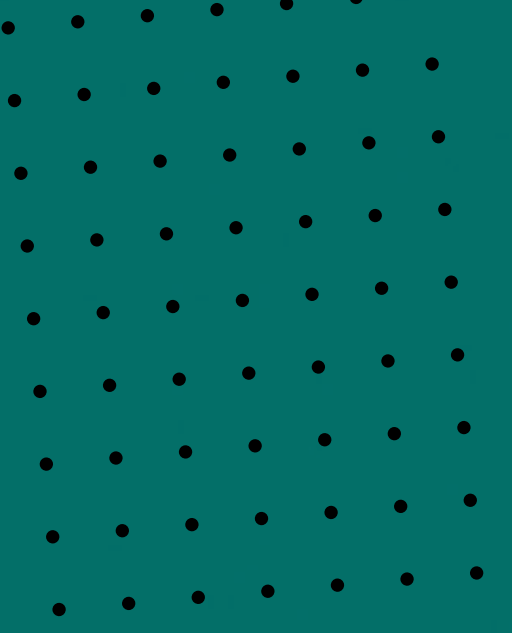
**Challenge your own norms!** Be aware of what norms are limiting participation within your organisation or projects. Are you truly open to challenging what you think of as “normal”?

**Map attitudes.** Both within your organisation, and in society as a whole. Dissect any limiting arguments, and find arguments to why it’s important to challenge attitudes and beliefs that may lead to discrimination. Be visual and active in challenging the norms.

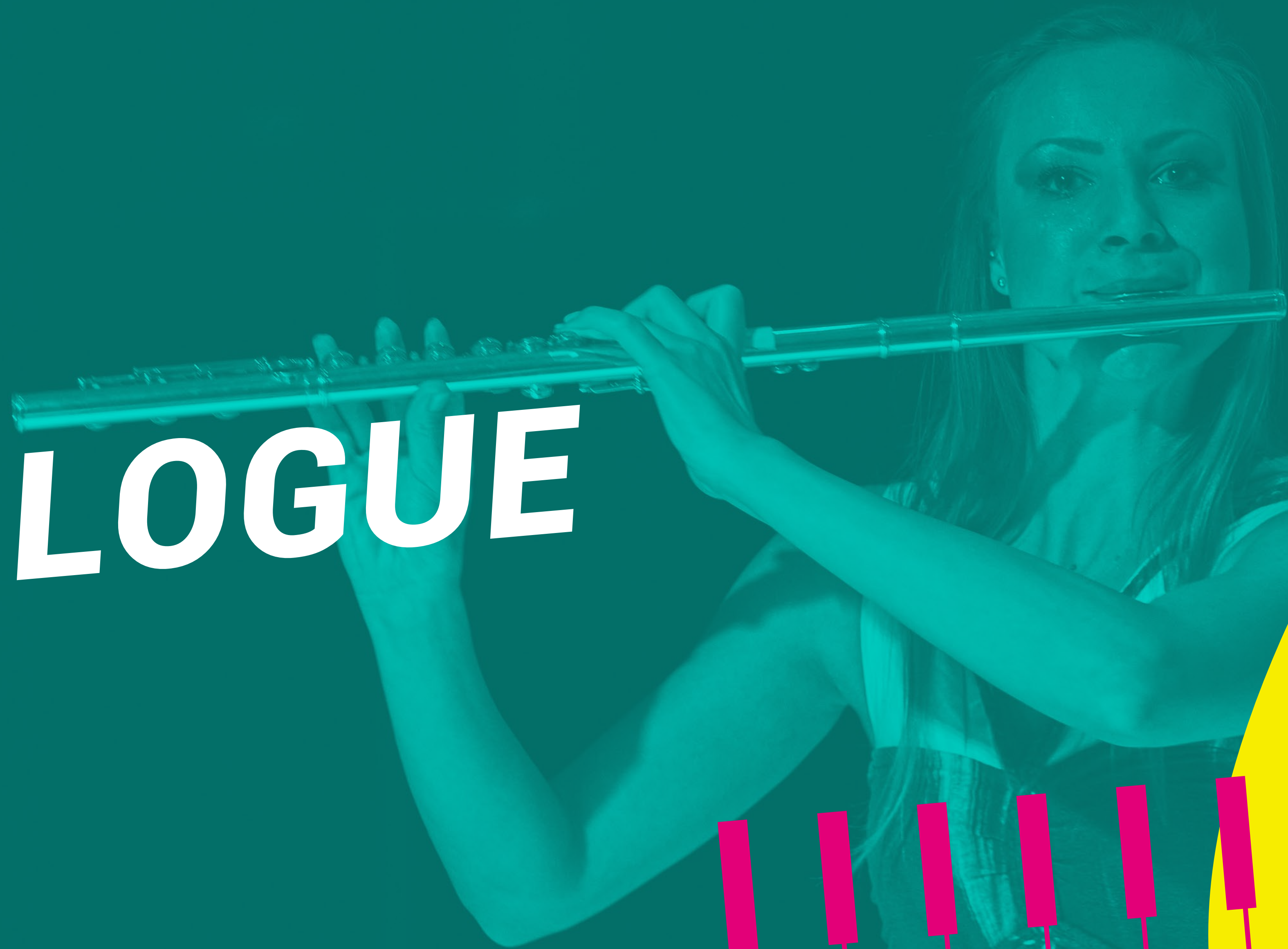
**Identify key actors and spaces in the community.** Are there individuals with gatekeeper roles that can help you build relationships with a community? Maybe you can team up with a principal, teacher, elders in the community, youth workers, religious leaders or others who are connected to the youth to build ownership to your project within the community itself. In some cases this might help you to challenge the mindsets in the surroundings of the kids you want to reach - if you get the gatekeeper on board it will be easier to persuade the community that girls can also play in bands or that marching bands are cool!

**Make it fun and positive!** Pointing fingers is rarely a constructive way to create change. This will only alienate and make the divide between people even bigger. Highlight the possibilities and communicate the advantages of challenging norms. Get people on board, and invite them in.

**“Show, don’t tell”.** As we mentioned earlier, the “show, don’t tell”-mentality is your friend when working with community norms. Give parents, politicians, teachers and others the opportunity to see what kids are doing in your projects, and the enormous growth it can create in each of the participants. Bring them in on the journey: “In this project we’re being brave, trying something for the first time, creating something together and focusing on supporting each other.” When they see the accomplishments and joy of the participants, and feel the power of their own encouragement, it’s hard to hold on to limiting beliefs.



# EPILOGUE



# EPILOGUE

**This handbook was created to provide all of those working in youth music and culture initiatives with guidelines and tools to work towards equality and diversity within their organisations and projects.**

We hope you have gained an understanding of how norms, sanctions and privileges inadvertently operate in our everyday lives, and how crucial it is to dismantle unbeneficial norms by identifying and actively challenging them. To do so, we presented to you norm-criticism as a pedagogical framework to approach your work with young people, and provided you with some exercises to implement it. We hope that this knowledge inspires you to stand up against oppressive norms ingrained within yourself, your organisation, your community and in the broader society!

Furthermore, we have outlined 5 basic areas you need to consider when designing and implementing music and culture youth projects and programmes. We hope that from now on, you will see Outreach, Knowledge, Role Models, Accessibility and Community Engagement as building blocks that together, provide a foundation for creating safer spaces where young people are seen, heard, validated, represented and free to express themselves. Additionally, by the end of this handbook you will find checklists to ensure your project is covering each of the building blocks alongside further resources to check for practical tips and recommendations.

We have tried to make clear that when an organisation's culture, structure and staff recruitment are built on diversity and inclusion values, projects will be able to promote the same more easily. However, if this is not the case just yet, always remember that one motivated person could incite big changes and transformation! What's more, bear in mind that equality and inclusion does not have an end – there is always room to make spaces and organisations more inclusive and more diverse.

**To conclude, we truly hope that this handbook inspired, motivated and equipped you with valuable knowledge to continue working towards gender equality and inclusion in the youth & music ecosystem ... and to always strive to Play it Loud!**

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# APPENDICES

## Appendix 1

### Play it Loud! Survey

### Key Findings

## The respondents

1. In total, data from 21 organisations in more than 10 different countries was collected
2. The majority of respondents were CEOs, directors, managers or held other roles directly involved in decision-making processes within the organisation
3. Almost three quarters of the respondents identified as cis-women<sup>5</sup>

Data collected from

21

ORGANISATIONS

10

COUNTRIES

75%

IDENTIFY AS CIS-WOMEN

<sup>5</sup> Although the survey was sent to many different organisations, a considerable number of complete responses came from music camps associated with the Girls Rock Camp Alliance. Most of these organisations exclude cis-men in their structure and their projects target girls, trans and non-binary youth.

# APPENDICES

## Appendix 1

### Play it Loud! Survey

### Key Findings

## Gender equality in society

**Regardless of the country, most respondents reported that women and other gender minorities' rights and representation is not very well-advanced at the societal level.**

### Identified reasons for gender-related discrimination in the music environment:

- Gender stereotypes, norms and popular views in the industry and local scenes
- Trans/non-binary people underrepresentation and discrimination not only in the music ecosystem but also in the wider society
- Sexism, misogyny and nepotism
- Men managing and making decisions on women's careers
- Lack of role models
- Women's lack of time because of gender-based responsibilities and roles
- Failure to perceive gender inequality as a problem and trivialization of the issue
- Sexual harassment and objectification of women

# APPENDICES

## Gender equality in European youth music/culture organisations

**Most respondents agreed that gender-related discrimination in the music ecosystem is an issue that should be addressed, and reported that gender equality is relevant to the mandate of their organisation. However, only less than half of surveyed organisations operated with a specific gender equality policy or strategy in place.**

**Although women comprised the majority of the organisations' staff, other gender minorities were consistently absent across a variety of roles.**

Respondents identified lack of awareness, outreach difficulties and organisation's name and gender-biased communications as some barriers for gender minorities to get involved.

**Most respondents reported that women could express themselves freely within their organisations, however, some identified that staff's migratory status, the pressure to do things perfectly and male-nominated boards hindered their capacity to do so.** Lack of visibility, prejudice, discrimination, and tokenization were identified as barriers for other gender minorities to express freely within their organisation.

**Sources of information and knowledge in topics related to gender equality and diversity were varied.** Some relied on individual experiences and social media, whilst others preferred turning to handbooks and guidelines published by international organisations. A few mentioned not having any available consulting resources.

**Most organisations reported implementing strategies to promote gender equality in aspects such as recruitment of staff, communications, and projects' beneficiaries.** Nonetheless, when asked to elaborate on such measures, almost no respondents provided further details. Some reported 'just being mindful' or that gender inclusion was something 'taken for granted' given that the target population were women and underrepresented groups.

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## Gender equality and participation in youth music/culture projects and programmes

**Participants and beneficiaries of the organisations' projects and programmes were mostly women, nonetheless, other gender minorities remain underrepresented or invisible.**

**Identified barriers for participation and freedom of expression for women and gender minorities in youth music projects and programmes included:**

- A culture of competition and high achievement
- Unrealistic standards and expectations
- Language barriers
- Internalised sexism, racism, and queer-phobia
- Feeling insecure / lack of confidence
- Lack of financial resources
- Lack of family support to engage in activities
- Mental health issues
- Feeling unsafe

**Identified practises to foster participation and freedom of expression of females and gender minorities in youth music and culture projects and programmes included:**

- Education and awareness
- Getting involved, partnership and collaboration with formal and informal networks, groups, and organisations
- Using trauma-informed and anti-oppressive approaches
- 'Safer spaces' working agreements
- Listening and talking about gender equality, inclusivity, and diversity
- Setting positive role models

# APPENDICES



## Appendix 2

### Play it Loud! Checklist

Based on the Play it Loud! Building Blocks, the following checklists contain different recommendations to create more inclusive and diverse youth music and culture projects and organisations. The more ticks on 'Yes' you have, the LOUDER you are playing! Additionally, we have added resources to check out for further useful information. You will find them by the end of the section.

## Appendix 2

### Play it Loud! Checklist

#### 3.1. Outreach

Yes

No

Have you presented your project in different schools/contexts?		
Have you shared your project with other relevant organisations?		
Have you considered different channels of communication? (e.g. advertise at venues, leaving flyers in other organisations, posting on social media, etc)		
Have you made information about your project available in prevalent spoken languages amongst your community / target group?		
Have you reflected on which groups/identities are missing or are underrepresented in your project and why? Have you thought about this from an intersectional perspective?		
Are the language and images used in your communications clearly showing who is welcome to participate in your project/programme?		
Have you explicitly stated who is the target group of your project/programme?		
Have you reflected on how Western the content of your project is? Does your project celebrate other cultures through arts and music?		
Have you asked peers, coworkers and staff if they know people that might be interested in participating in your project?		
Have you identified key players that will easily spread the word about your project within the community?		

### 3.2. Knowledge within your organisation

Yes

No

Have you reflected and recognised your own privileges and how they benefit your everyday life?		
Are you continuously educating yourself in topics such as equality, diversity and inclusion?		
Have you shared tools and resources that could help other people in your organisation to educate themselves in topics such as equality, diversity and inclusion?		
Have you raised the need of having inclusion and diversity training within your organisation?		
Have you identified key people within your organisation that are interested in learning about diversity and inclusion and promoting equality?		
Have you started any initiatives that could help people in your organisation be more aware and learn about diversity and inclusion?		

### 3.2. Knowledge in your youth projects

Yes

No

Have you reflected on the realities of your target group?		
Have you identified strengths and capacities of your target group(s)?		
Do you know your target group(s)' likes and interests?		
Are youth workers, teachers, facilitators, and any other person working directly with youth in your project aware and knowledgeable about topics such as race, gender, prejudice, discrimination and intersectionality?		
Has your staff been trained on how to work with youth from a norm-critical approach?		
Has your staff been trained on how to provide safe spaces for youth from different groups and identities?		
Do you have people in your staff that are knowledgeable on non-western arts, music and/or culture?		
Are you valuing and incorporating different types and sources of knowledge? (e.g. people's experiences)		

### 3.3.

## Role Models within your organisation

Yes

No

Is diversity reflected at all levels within your organisation?

Is your organisation hiring and recruiting outside their existing network? Are people from different places and backgrounds available to see jobs and opportunities to volunteer?

Are job descriptions inclusive? (e.g. avoiding non-essential requirements, writing is clear and accessible, avoiding gendered language, advertise is distributed on different channels, explicitly encouraging minorities to apply)

Is your organisation actively promoting diversity and not tokenism?

### 3.3.

## Role Models in your youth projects

Yes

No

Are youth workers, teachers, facilitators, and any other people working directly with youth from a variety of backgrounds, groups and identities?

Are local artists and musicians involved in your project?

Are artists, musicians and people with other creative roles involved in your project from a variety of backgrounds, groups and identities?

Is diversity part of your communication materials? Do the images and pictures use an accurate representation of the diversity within your organisation and participants of its projects?

Are you inviting previous participants to take on roles in new projects?



### 3.4.

## Accessibility

Yes

No

Is your project accessible for different racial and ethnic backgrounds? (e.g. advertising in a variety of communities, staff diversity, content of the project is not focused/based on Western culture, etc.)		
Is your project accessible for different socioeconomic backgrounds? (e.g. using sliding scale prices, discounts, paying for transport fare, providing lunch during workshops, offering financial support without asking any questions, etc.).		
Is your project accessible for different genders? (e.g. gender minorities are the target group, having gender neutral toilets, asking people's preferred pronouns, etc.)		
Is your project accessible for people with different sexual orientations? (e.g. explicitly communicating they are queer friendly, proving a safe space for freedom of expression, etc.)		
Is your project accessible for people with different disabilities? (e.g. venues with step-free access and lifts, welcoming personal assistants, providing quiet groups, training staff on protocols and guidelines about access to events and venues, clearly communicating access restrictions, etc.)		
Is your project accessible for people with different levels of education and expertise? (e.g. not requiring any credentials, previous training or having previous knowledge, etc.)		
Is your project accessible for people with different immigration status? (e.g. legal documents and IDs are not a requirement for participation, etc.)		
Is your project accessible for people who talk different languages (e.g. having interpreters available, communications are translated to other languages, etc.)		
Are your communications clearly and explicitly stating that your project is accessible and to whom?		
Is your staff capable of providing a safe space for your participants through their knowledge, attitudes and behaviour? Have they been trained on how to do so?		

### 3.5.

## Community Engagement

Yes

No

Have you identified harmful norms that are prevalent within the communities of your target group(s)?		
Have you identified community and societal attitudes that are preventing youth from engaging in your project?		
Have you gained enough knowledge and arguments to justify the importance of challenging community norms and attitudes that are preventing equality and freedom of expression in your target group?		
Have you created fun and positive strategies to challenge community harmful norms and attitudes that are preventing equality and freedom of expression in your target group?		
Have you identified key actors that could help you connect with youth in the community? (e.g. community leaders, teachers, youth workers, etc). Are they involved in your programme?		
Have you given parents, teachers, and other community stakeholders the chance to see your project in action? (e.g. showing them what the youth is creating, explaining the positive impact the project could have on them, etc.).		

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## Appendix 3

### Further Resources



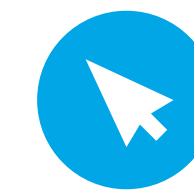
#### [How to create group agreements? – Seeds for Change](#)

Here you will find step-by-step instructions on how to create group agreement. They also offer free information on facilitation skills, and working workshops, so make sure to check out their complete list of resources [here](#).



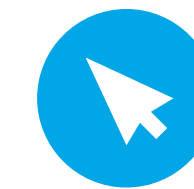
#### [Attitude is Everything](#)

This disability-led charity has created a lot of useful resources with practical tips and guidelines to improve deaf and disabled people's access to music. You can find the whole list [here](#). We recommend checking their [guide](#) for bands, artists and promoters on how to make gigs and tours more accessible for deaf and disabled people. If you have a particular interest on improving accessibility within your organisation, we recommend to check out their Accessible Employment Guide, which you can find [here](#).



#### [Achieving gender equality and promoting diversity in the European Audiovisual sector. Good Practice Handbook](#)

As the name says, this handbook provides examples and good practices on how to achieve gender equality and promote diversity.



#### [Norm Criticism Toolkit – IGLYO](#)

This toolkit contains clear definitions and easy activities to learn what is norm criticism and how to be norm critical.

# APPENDICES



## [Intersectionality Toolkit – IGLYO](#)

In this toolkit you will find useful information to learn more about identities, adopting an intersectional approach and exercises to evaluate the status quo in your organisation. Make sure to check other IGLYO resources to learn more about LGBTQ+ topics and more. You can find them [here](#).



## [#IVS4Peace toolkit](#)

In this toolkit you will find useful checklists to analyse the composition and representativeness of your organization (p. 44) and projects (p.46). The toolkit also contains several games and activities focusing on inclusion.



## [Free to be you and Me Toolkit – SCI Gender Blenders working group and SCI International](#)

In this toolkit you will find activities to address gender and sexuality when working with youth.



## [What Is White Privilege, Really? Toolkit – Learning for Justice](#)

Here you will find activities and further resources to reflect on white privilege.



## [Roadmap for greater equality for DJ's – Future Female Sounds](#)

In this digital guide, you will find industry advice; tips, information, networks, lists of collectives and organisations pushing for inclusivity across Europe and more.



## [Demasculisations of politics – Federation of Young European Greens](#)

This publication is full of ideas and actions to fight patriarchal structures. You will find practical tools to make changes at the organisational level, useful apps and a quick test to map out how your organisation is doing in gender related topics.



## [Shift Culture](#)

This project published useful resources related to the topics of gender equality and inclusion. [Here](#) you will find a bunch of useful publications and literature related to gender and power relationships with focus on sexual harassment and power abuse in the culture and creative sector. And a [handbook](#) full of inclusion and diversity practices.

# APPENDICES
















## [Ready, Steady, Go! Gamebook – Creating Waves](#)

Here you will find clearly explained games with different purposes and for a variety of ages.

If you are looking for quality games and non-formal education tools to explore topics such as identity, equality and inclusion, you can also check out [The Identity and Peace Education Identity Jar](#), the [Education Pack – All different, all equal](#) and the [Compass: Manual for Human Rights Education with Young People](#). Finally, [Gender Matters](#) is specific toolbox including games and NFE activities dedicated to address gender-based discrimination.

## Further resources on Gender and Inclusion, used and analysed within the Play it Loud! working group and process:

-  [Arts-Metric Social Sustainability & Inclusion](#)
-  [Useful video to understand microaggression](#)
-  [European Youth Forum diversity and inclusion guidelines](#)
-  [Equal opportunities for all children: Non-discrimination of lesbian, gay, bisexual, transgender and intersex \(LGBTI\) children and young people](#)
-  [Guidelines for Inclusive Education: Sexual Orientation, Gender Identity and Gender Expression](#)
-  [EIGE Gender Mainstreaming – Gender analysis](#)
-  [EIGE Gender Mainstreaming – Gender awareness raising](#)
-  [EIGE Gender Mainstreaming – Gender Planning](#)
-  [CoE Achieving gender mainstreaming in all policies and measures](#)
-  [CoE Gender Equality Strategy 2018-2023](#)
-  [KeyChange Manifesto: Recommendations for a gender balanced music industry](#)
-  [FreeMuse - Painting the rainbow: how LGBTI freedom of artistic expression is denied](#)
-  [Diversity in the Workplace: A Sexual Orientation, Gender Identity or Expression and Sex Characteristics Approach](#)

# APPENDICES

## Appendix 4

### Play it Loud!

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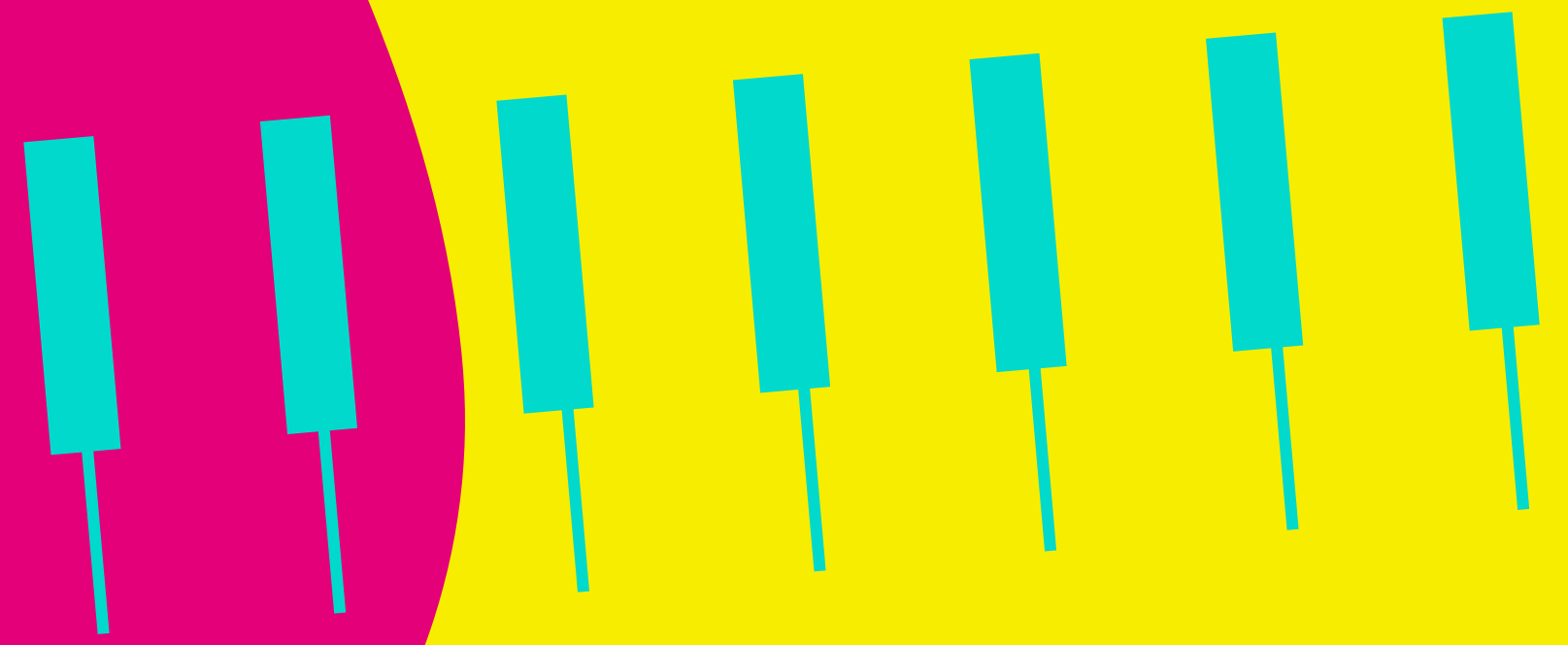
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# PLAY IT LOUD!



A program by  JM International