



Gender Equality, Inclusion and Diversity Plan



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Vision

Since its beginning, EDGE was envisioned as the kickstarter of a segment of the music industry that stands as a beacon of gender equality, diversity, and inclusion. Despite the socio-economic, financial, and cultural challenges inherent in peripheral and ultra-peripheral regions, it is dedicated to fostering an environment where all individuals, regardless of gender, nationality, or background, have equal opportunities to thrive and contribute to the vibrant tapestry of the music scene.

EDGE strives to create a sustainable and inclusive music industry where gender equality, diversity, and inclusion are not just goals but the standard. By committing to these principles, the network aims to transform the music festivals in these regions into models of social equity, creativity, and cultural richness, inspiring similar efforts globally. Together, EDGE will pave the way for a future where every voice is heard, every talent is recognized, and every individual is valued.



Needs analysis

The music festival industry fails to reflect the diversity of the music scene:

1. Music festivals are still dominated by male acts or all-men bands;
2. The repartition of music professionals is still very gendered, with women and gender minorities having a more difficult access to leadership positions and jobs traditionally considered as "manly" (technics, logistics...).

Moreover, EDGE is a festival project on peripheral and ultra-peripheral European islands, and as such faces specific challenges. The economic fragility of these regions and sometimes closeness of smaller non central communities to inclusion matters and gender balance issues, make especially hard for non-heterosexual inclusion, equal pay and equal job availability for women, as well as for the integration of racial and ethnic minorities. The proneness and vulnerability to natural disasters, due to the geological origin of islands and to the general proneness of peripheral territories to the ongoing intensification of climate change, make islands and islanders the first victims of those changes. Issues like temperature rise, water depletion, sea level rise, have to be on the agenda of peripheral communities.



Objectives

1. Increase in the representation of diverse employees:
 - a. 50% of women in the project staff;
 - b. > 10% of foreign people in the project staff;
 - c. 5% of people with disabilities in the project staff.
 - d. All managers participate in inclusive leadership training
2. Increase the representation of diverse artists:
 - a. 50% of woman in the line-up;
 - b. >20% of local artists in the line-up.
3. Representation of diverse trainers/speakers:
 - a. 50% of woman in the training and speaking staff;
 - b. 50% of local professionals in the trainers/ speaker's staff
4. Adopt or improve gender-sensitive communication strategies



Impact

As a result of participating in EDGE and implementing its gender equality measures, both EDGE's organisation—comprising staff from each partner festival—and the festivals themselves have evolved into more balanced structures.

EDGE's organisation is predominantly composed of women (>50%). Furthermore, each partner structure has expanded its workforce during the program, with notable increases in both the number and quality of contracts. This has resulted in more women being hired for key positions and joining the team overall. At the beginning of the project, the core teams of the partner organisations included 9 women. Now, this number has increased to 17, with all teams expanding and applying gender equality and inclusivity measures in their hiring processes.

Festival	Number of women employed at the start of EDGE	Number of women employed at the end of EDGE
Tremor	2	5
Fengaros	1	3
Keroxen	6	9

This change not only showcases the positive impact of EDGE's inclusion and gender equality measures on communities and the music industry but also demonstrates how partner festivals have been encouraged to examine and enhance their own structures. By growing sustainably and diversifying their teams, these festivals have enriched their organisational composition. Such structural changes intrinsically influence the festival's development, affecting both staff selection and the artists invited to each line-up.



Communication

EDGE employs gender-sensitive communication by actively promoting inclusivity and equality in all its messaging. This includes using gender-neutral language, highlighting diverse voices, and ensuring representation of all genders in visual and textual content. By integrating these practices, EDGE not only fosters a more inclusive environment but also sets a standard for the music industry to follow. These communication strategies reflect a commitment to breaking down gender barriers and encouraging equal participation and visibility for everyone involved in their projects.

While each festival already had some awareness of gender-sensitive communication, their involvement in EDGE further underscored this commitment. Participation in EDGE not only encouraged the adoption of inclusive communication practices but also connected the festivals to a network of like-minded individuals focused on inclusivity in the music industry - one of the channels through which EDGE aims to make a significant impact on the industry. The way the project and each participating festival communicate plays a crucial role in solidifying this mission.



Team

A team of people, composed of one person from each partner festival, has been put together to ensure the implementation of effective Gender Equality and Inclusion measures and advocate for them during the development of the programme:

Name	Organisation
Pura Márquez	Keroxen
Joaquim Durães	Plutão Camaleão
Alexandra Astreou-Karides	Louvana Records

- Pura Márquez is an artist and has been working as the artistic director at Keroxen since 2010. She also worked in the production of HER Feminist Festival. As an artist, she has participated in several exhibitions (collective and individual) since 2001. She is co-promoter of Bajamar Eco Park and edible forest of 10 hectares in Bajamar, Tenerife, with the collaboration of KRXN SL in the creation of the future Bajamar Sound Space - an eco based infrastructure for artistic residencies.
- Joaquim Durães, with over a decade of experience in the music scene at national and international levels, he worked as artistic director, manager, agent, producer and programmer. Created in 2005 Lovers & Lollypops, a multi-faceted editorial project that occupies a prominent place in the Portuguese music scene. As co-director of Lovers & Lollypops, his editorial activity stands out, with more than one hundred published albums and the creation of the music festivals Milhões de Festa and Tremor. Durães has a remarkable cultural background, having collaborated, as a curator and programmer, with entities such as Casa da Música, Plano B, VICE Portugal or Red Bull Portugal.
- Alexandra Astreou-Karides is the Production Coordinator at Fengaros and producer in the Eurotoire European Project. Eurotoire Circuit (EUCT) is a two-year co-creation, circulation and capacity building programme connecting emerging artists from Cyprus, Portugal and France. The main objectives are to boost the artistic skills and professional capacity of the participants in order to collaborate beyond their borders, and to develop their entrepreneurship, music production, marketing and PR skills to form a just and resilient level playing field in the European music market.

