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Attitudes — Diversity Guideline — 2026

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Disclaimer

This Guideline aims to explain concepts related to diversity and inclusion in a practical way, without assuming prior expertise or academic knowledge. Readers do not need to be specialists in the field to engage with this document, and no one should feel intimidated or discouraged from reading it. Diversity and inclusion concern everyone, and this Guideline invites curiosity, openness, and repeated reading or learning at one's own pace. Parts of this Guideline are intentionally written in a more easy-to-understand language, especially the sections of the Workbook on Diversity and Inclusion.

Inclusion recognises that people are shaped by many different aspects of their identity, such as gender, ethnicity, disability, age, or social background. These aspects can overlap and influence how someone experiences inclusion or exclusion - often called intersectionality in the field of Diversity. Because of this, experiences of discrimination are not the same for everyone; there is no one uniform guideline that serves all.

Many learnings in this field are rooted in lived experiences, and meaningful progress often depends on a willingness to engage in critical self-reflection and an outspokenness for advocacy. Since every region, organisation, or person has different lived experiences, the focus lies on knowledge building and gradual recognition, and changes to systems and structures that practice exclusion.

These guidelines are written by the Attitudes Diversity Manager, Georgina Philp, and are based on the lived experiences and shared learning made by the partners of the Attitudes Network. We understand the work on diversity and inclusion as a continuous process, which, with time, gives more insight and best practices. We hope that this document can be an inspiration for your personal journey of (un)learning.

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Introduction to Diversity as a concept

The first movements to address diversity and intersectionality as concepts were primarily the Black Women's Liberation Movements in the United States. These various empowerment movements focused on the social differences created by characteristics such as gender, skin color, ethnicity, age, sexual orientation, disabilities, and impairments. African American women criticized the interconnection of gender and race and its effects: as women, they were marginalized in the civil rights movement, and as "Black", they were ignored in the women's rights movement. The Black Women's Movement is considered the starting point of diversity management, as it was the first to explicitly address intersectionality. Wider influential movements formed in the mid-1950s, leading to the legal successes of the Civil Rights Act of 1964 and other intersectional movements, such as the Stonewall Riots in New York (1969) led by Martha P. Johnson and Silvia Reviera.

The transition from the social political liberation movement to the academic study of diversity and intersectionality began in the late 1960s and 1970s, primarily in the United States. Over time, the field broadened to Gender Studies and then to Diversity and Intersectionality Studies, or studies such as Social and Cultural Anthropology, which in current years center more around Diversity in Authors and Lecturers and Subjects taught. This institutionalization marked the shift from a grassroots social movement to an interdisciplinary academic field concerned with understanding and managing differences in social, cultural, and organizational contexts. In Europe, the academic institutionalization of diversity studies began later, during the 1990s and early 2000s, with an initial focus on gender equality and anti-discrimination policy, influenced by both EU legislation and national efforts toward integration and equal opportunity. By the early 21st century, diversity had evolved in Europe from a policy-driven equality agenda to a research field addressing the complex intersections of gender, ethnicity, class, religion, and ability, also crossing into the fields of Arts, Theater, and Dance. These intersections vary from country to country and are shaped by their demographics and history, and thus have developed their own local perspectives within the European Union.

equality

Approaches to implement behavioral changes and norms can include top-down hierarchies in decision making, codes of conduct, code of care, mission statements, and mandatory anti-discrimination/awareness trainings and consulting sessions. Long-term structural and behavioral changes do not come from one day to the next. It needs expanded preparation within an organization to implement such official Documents successfully, which can reflect all employees' everyday experiences. A major challenge for diversity consulting is the multidimensionality, since diversity dimensions (ethnicity, gender, age, hierarchy, and disability) are interdependent on each other.

For each intersectionality, there are consultants which expertise in their field, such as Transphobia/ Homophobia, Racism, Sexism, Ablism, etc. Deconstructing and building structures for all of these intersections needs specific care and usually happens step by step over a longer process.

inter-section-ality

Methods of Diversity Management

Within the network and within other organisations that want to work more inclusively and diversely, it is important to create a Safer and Respectful Environment for everyone. To do so, there are several ways to create essential reference points and Documents about Shared values and responsibilities. All shape an organization's identity and behavior, but they operate at different levels of purpose and action. These documents work as a guideline for shared goals, values, but also in case of emergency or disregard for crossing certain boundaries.

A Mission Statement is a common document that can be described as visionary and forward-looking, which defines why the organization exists. It gives space to the core values, purposes, and goals, and how the work can have an impact on the world. A Mission Statement can be strategic and inspirational at the same time, guiding what the organization aims to achieve and why. At the same time, it can set clear boundaries, positioning, or advocacy for a subject, as well as goals for working within a collective or company.

A Code of Conduct Sets rules and standards for behavior among managing partners, employees, and other collaborators or visitors of spaces/organisations. It shall ensure that everyone involved can feel comfortable in their working environment. At the same time, a code of conduct can help minimize legal risk, protect employee well-being, and ensure compliance with all applicable international and local laws. A Code of conduct is often legally required or tied to HR, ethics, or compliance programs. Typical contents can include Anti-harassment and discrimination rules, Data protection and confidentiality, Conflict of interest policies, and Disciplinary consequences.

A Code of Care defines how members should treat each other to create a culture that supports the organisation's core mission. It focuses more on values, such as respect, empathy, open communication, and creating a safer and caring space through aware actions. The Tone is people-centered rather than disciplinary. These types of documents are often used by Schools, community groups, healthcare organizations, or self-organized workplaces emphasizing wellbeing and culture.

Attitudes as a diverse Network

As a network of six international organizations, the project's diverse perspectives, backgrounds, and experiences are the basis for enriched artistic creations in the field of Hip Hop, with an exchange on a European level. Within the Attitudes project, hip hop dance encompasses a diverse array of styles, spanning dance forms like breaking, locking, popping, and krumping, as well as waacking, house dance, and ballroom. When it comes to how to communicate Hip Hop on stage and its terminology, there are many ongoing discussions between the community, theaters, organizers, and curators that implement such art forms. The collaboration between the partners shall bring visibility to existing and neglected approaches and practices in the community, as well as long-standing connections and conversations on hip hop dance between the partners. The six 6 European partners collaborate to develop and strengthen both the cultural organisations, institutions, and individual Hip Hop artists.

Network of 6 European parteners

The Attiudes Network Partners Include:

Summer Dance Forever (Netherlands)
is a globally renowned hip-hop and urban dance festival founded in 2009 in Amsterdam, celebrating the diversity of Hip Hop dance through battles, performances, workshops, and discussions. It was created in response to a decline in dance spaces and participation after the DIY ethos: «If institutions won't do it, we will.» Currently, the festival is held twice a year, with a Summer and winter edition.

HOP (Spain)
a festival with over 15 years of experience, connects street art and dance with community empowerment, focusing on marginalized youth and stigmatized neighborhoods. Founded as a non-profit, the funding-dependent project runs with a small team, but has built a strong network of artists and community members, and has partnered with Mercat since 2015. The festival runs annually over several months with performances, workshops, and other formats.

CCNRB (France)
since January 2019, has been the first Choreographic Center, led by the Hip Hop Collective FAIR-E. From past frustrations, experiences, and conflicts, the CCN offers a successful approach proving that an institution can work differently to support self-taught and marginalized artists. The focus is on producing and enhancing the artistic approaches of hip-hop artists through a long-term artistic accompaniment.

Norrdans/Nordersandsopera (Sweden)
is an opera house with departments for orchestra, music, and dance. NOP co-produces and presents ca 25-30 projects/ year. One priority is to enable presentation of dance and performance artists/collectives by providing residencies, co-production, mentoring, and international networking. As the opera house is located in a small city, it collaborates with institutions in Malmö, Gothenburg, and Stockholm to spread its work across Sweden.

Kampnagel (Germany)
has been an international production house for 40 years. It presents contemporary. performing arts, concerts, conferences, and a variety of festivals. The six stages showcase both international artists and the local Hamburg scene, and other collectives and networks. The organization employs around 100 people and manages approximately 500 productions annually.

Dansekapellet (Denmark)
was founded as a dance school and company with a focus on urban dance and its connection to the local community and neighborhood. It eventually became a state-supported cultural hub, rooted in community outreach encompassing both professional development and talent cultivation. They host around 100 classes weekly across 14 partner institutions.

Achievements of Attitudes as an International Network

All six Attitudes Partners across Europe aim to collectively strengthen the visibility, sustainability, and artistic development of urban and hip-hop dance. Over the two years, Attitudes covered many different needs for the different Network Partners, demonstrating that the collaboration had a wide range of benefits. The network's success and positive resonance emphasize the importance of long-term, cross-sector collaboration in educational and empowering formats that center the Community.

Joint efforts during the last years included:

— **ATTITUDES** has marked the first large-scale European co-production partnership, strengthening its international profile and financial ability to provide opportunities for young creators from the fields of Hip Hop. The produced 6-Pack tour included one Group from each country, including international exchange residencies and numerous performances across the partner countries. The artist's selection included a wide range of dance styles and diverse identities or backgrounds and levels.

— **ATTITUDES** expanded its international reach and fostered talent development through an inclusive, community-oriented programming model between hip-hop artists, communities, venues, audiences, presenters, and producers in Europe. It connected partners in remote locations to wider European dance networks and sustained artistic collaboration beyond state structures.

— **ATTITUDES** Built Local support systems for freelance artists through regular exchange, professional guidance, and stronger links between the network partners and the emerging artists. The aim is to understand the "dance ecosystem" better to support emerging hip-hop artists/ choreographers. Through this two-way street of learning, there was a large reflection and learning on methods of collaboration with hip-hop artists.

— **ATTITDUES** was invested in an ongoing dialogue about diversity and inclusion on all levels and further defining aspects of hip-hop dance culture and the socio-political meaning of this movement, especially for minorities facing intersectional discrimination. The strong collaboration between the different Partners and Hip-Hop Culture created significant opportunities for international exposure and opened space to diverse curation from the community.

Hip Hop in Europe

In the last 40 years, Europe has become a global leader in professional dance through the high quality of dance education and professionalisation of the sector. Although Hip Hop is widely incorporated and acknowledged as its own dance form, Hip Hop artists are often excluded from the professional dance sector. Many of the reasons for indirect exclusion are consequences of structural inequalities, as identified in the Research Results of Perform Europe, published in 2022:

struc-tural inequalities

"For a project aiming at more balanced, sustainable, and inclusive practices, it is important to recognise that this is also related to privilege. There are many issues concerning accessibility to the system for several groups, including artists as well as audiences. There are inequalities regarding race, ability, gender, gender identity, ethnic background, sexual orientation, migrant status, socio-economic background – and the complex intersections between such parameters – having a strong impact on access to education, professional development, infrastructure, and financial resources for artistic development, creation, and – ultimately – presentation opportunities."

" Research shows, people of African descent in the EU still face widespread and entrenched prejudice and exclusion and experience severe barriers to access to education and employment, although with important country differences. Similar barriers are faced by LGBTQI+ people across Europe."

"In many countries, there is still prejudice and unconscious bias towards disabled artists and barriers at the initial stages. "With regards to touring and presentation, disabled artists face severe barriers in the cost of showcasing or touring their work."

Challenges of curating Hip Hop Culture

Globally, there is a common way of spelling «hip hop,» such as the American English style («hip hop») or the Oxford English style («hip-hop»).
While working with partners and artists from different countries, the usage of terminology is based on the local linguistic conventions and the preferences of their local community. Across Europe, terms have been explored and implemented for certain institutions or collectives, such as Urban Dance, Street Style, Club Stylez, counter culture dances, Black Dance Culture, or Dance Stylez based in the African (American) Diaspora. Certain terms are commonly not preferred by the community, such as “urban” or “street”. Both words often refer to a lower form of art coming from a rural environment, vs. high culture dance forms such as Ballet. Thus, to the community and sometimes also in the external impact, these terms minimize the artistry and history of hip hop culture.

As the definition of hip hop dance continues to evolve, within the Attitudes project, ongoing dialogue among partners was encouraged, while each partner retained the autonomy to determine the most appropriate terminology based on already implemented words within their region and audience, or preference of their local community. There are many challenges and discussions around communicating creations or concepts, including Hip Hop to the audience or even curators and directors who do not know about the culture or dance styles. Thus, often descriptions of Pieces that include Hip Hop Dance have less room to focus on the content of their piece, but rather have to add descriptive text to explain the dance style, its history, and origin that is used for the creation (such as Krump, Wacking, or Voguing).

A key challenge identified by the Network is that curatorial decisions in the dance world often remain disconnected from the communities and cultures they represent. Many institutional curators are neither from hip-hop backgrounds nor people of color, nor queer, reinforcing systemic imbalances in aesthetics, recognition, and funding.

> This creates a fundamental disconnect between programming and lived experience. Artists who have grown within hip-hop scenes—many of whom are highly skilled and culturally embedded—are rarely positioned as decision-makers.

Misogyny, Homophobia & Queerphobia in Dance Culture

Gender inequality is stark. Few women, non-binary, trans, or queer Hip Hop artists hold influence in the field. Racial bias and class-based exclusion shape access to training, funding, touring, and recognition. This is reflected in research from Perform Europe (2022), Voices of Culture (2021), and the Free to Create Report (2022). In Hip Hop or even in other fields of dance, there is a huge gap in gender balance and inclusion of LGBTQIA+ artists and cultures.
Thus, there is an urgent need to talk about these complex intersections and sensitive subjects. In Dance, as well as in Hip Hop, conversations about misogyny and queerphobia have grown louder in recent years, yet remain rather singular and encouraged by individuals or collectives that took the step to speak out. These debates reflect systemic issues around power, visibility, and whose voices are heard and respected.
In Europe, as well as American Hip Hop, historically, the position of the experienced and elder Generation (often called OGs in the culture) offers very few female or queer role models. This is reflected in the vast majority of male figures in leading positions, from producing, curating, judging, educating, or winning major international competitions.
Even when curators and festivals, in contemporary theater or hip hop, make visible efforts to include LGBTQ+ and BIPOC artists, inclusion often stops at programming. Experiences with discriminatory power structures are a recurring part of reality for BIPOC and Female or Queer Artists. Thus, Learning to assert oneself as a “minority” and advocate for communities absent in the room is fundamental. For example, as the only queer BIPOC student in a master’s program, a dancer with an “urban background” in a contemporary dance company, or a guest curator at a theater. This kind of discrimination can vary from the treatment and evaluation of aesthetics, the resources available, and the classification of the project.
Many artists face difficulties in day-to-day communication with other departments, such as communication, technicians, other production teams, or hired staff (such as security), which may lack awareness of gender diversity, cultural sensitivity, or power dynamics. Misgendering, dismissive attitudes, microaggressions, or resistance to questions or requests for certain accessibility can quickly undermine an otherwise inclusive curatorial vision. These moments are not always intentional, but their impact is very real for the artists.
Accessibility is also a key concern, as in observing which scholars or artists can derive economic benefits from their affiliation with a community, while other minorities do not. This can create unsafe or exhausting working conditions for marginalized artists. It is important to consider awareness and anti-discrimination training for all staff — not only curators — while working with certain communities or dance cultures.
Inclusivity requires shared responsibility and education within an institution, across every level of production or interaction with staff during the project.
When it comes to Misogeny, Queerphobia in the intersection of racial discrimination, it becomes more complex and often manifests in how the artists’ bodies, art forms, and stories are

consumed. The dance forms such as Waacking and Voguing/ Ballroom have found more popularity since their introduction in the early 2000s to the Hip Hop Community through events like Funkin Stylez (Germany) or Streetstar (Sweden). Both Cultures were born from Black and Latinx trans and queer communities, as a form of resistance, survival, and self-expression. Recent debates from within the community are harder to ignore, especially due to online debates that have sparked a larger attention concerning female representation in general, or "including" queer Culture in very heteronormative Spaces of Hip Hop Battles for entertainment.

In the Work Field and within the Community, queer and female dancers are still routinely dismissed, talked over, or reduced to aesthetics rather than acknowledged as political bodies with lived experiences. That dynamic reflects a broader societal issue, where female, trans, and queer experiences, especially with the intersection of racism, are minimized, while the dominant narrative centers on white male authority. Meining Queer dancers are often visible on stage and in content, but are not always taken seriously when they call out harm and exclusion or ask for safety, respect, and autonomy. As in society, often queer dancers or female dancers do not speak out about exclusion, sexualization, or disrespect, out of fear that their concerns are minimized or framed as attacks. Rather, these individuals are expressing a very valid critique of individuals in power and the need for structural change and intentional elevation of protection for minorities within a culture that claims to be political.

One has to take into account that the urgent calls for community care and accountability are an ongoing learning process for the community, since even in society, there is no blueprint on how to change discriminatory structures and address subjects of discrimination, accountability, or restorative justice adequately. Growth requires discomfort; silence, on the other hand, only keeps the same structures intact. Thus, the Attitudes Network encourages everyone to step into their own accountability and allyship to further such conversations. Dance cultures and institutions that celebrate freedom of expression and community must also confront the uncomfortable truth that freedom or opportunity is not equally available to everyone within those spaces. While curating and working with art forms that represent living and vital communities born out of resistance and structural discrimination, an ability to self-reflect and take critique is essential.

New ways of working do not come naturally within existing structures, but require advocacy, personal work, empathy, and the interest to further educate ourselves in subjects of diversity and inclusion.

Experiences working within Attitudes

Through residencies, dialogue, artistic exchange, and the six touring artists, Attitudes saw the impact this work has on participating artists, local communities, and the institutions, as well as the need to go further. What's become clear is that empowerment does not happen by itself, within the existing cultural landscape. There has to be a profound structural change, and advocacy for Hip Hop artists to take the lead. Especially in the current European socio-political climate, where democracy globally is under threat and cultural funding is increasingly uncertain.

Especially Hip Hop, being a culture that historically is a culture for marginalized communities to express resistance, foster solidarity, and advocate for social justice with a community-driven expression.

HIP HOP IMPACT

Diversity & Inclusion within Attitudes

Especially when wanting to support art forms that stem from communities who experience intersectional discrimination, collaborations dominated by a white gaze, herteronormative or non-disabled gaze, can have a potential for misunderstanding about representation and inclusion. Understanding privileges and lack of knowledge or experience, especially concerning decolonization and critical whiteness, is a long-term (un)learning process. There will be conflicts, mistakes, and the need to reflect critically on personal behaviors and general structures. The work progress thus requires a commitment to continuous organizational and personal development of diversity, consciousness, and anti-discrimination.
Attitudes understands learning and progress as a two-way street, which can happen within the network partners, but also in outreach to the community. Especially in this project, the political gesture from the Network Partners and associates repeatedly resurfaced as an important one. Adding the role of the critical board and diversity manager has been very beneficial, and crucial to the curation process within Attiudes, and is highly recommended as a tool for more diverse and inclusive ways of working. These efforts are implemented on a local and international level, with resources given to the artists to test new formats, such as process-oriented residencies or new battle concepts. Working together with a Diversity Manager and the Critical Board, there has been a strong appreciation and mutual learning benefits from the different exchanges held with various cultural perspectives, keeping the project's shared values in mind.

Diversity Manager (DM): A long-term strategy for Diversity and Inclusion on multiple layers. Attitudes hired a Diversity Manager, contracted by Kampnagel in Germany, to identify the resources needed to achieve the project goals. The Diversity Manager supports the Attitudes Network to build stronger, more inclusive ways of working together in the hip-hop and performing arts community. Throughout the project, the DM is not only observing but also participating in decision-making meetings and prompting important questions about equality and representation. Mainly aiming to raise awareness for the potential lack of diversity in the programming and providing input on how to make space for those missing voices. The DM works alongside project teams to contribute to official documents such as open calls, feedback surveys, presentations, or documents such as the Inclusion & Diversity Policy of the Attitudes Network. Working with all partners, artists, and the Critical Board, the DM acts as someone who supports, challenges, and connects people across the project. May this be through project management or serving as a confidant for expressing frustrations or imbalances.

Attitudes Critical Board: To deepen community engagement, the network has established a Critical Board - a collective of "critical attitude" thinkers made up of national hip-hop artists and community members chosen by the six local partners. According to local needs and structure within the organisation, each partner engaged one to three artists who work closely with the network, building strong connections between local creative scenes and international collaboration. Their purpose is to ensure that the network's production and planning processes reflect community voices, real needs, and critical artistic dialogue. Members were invited to participate actively in both online meetings and in-person collaborations, ensuring continuity throughout the project's development. The Critical board acts as a bridge and a creative force - linking hip-hop culture to local audiences and ensuring that every stage of the project reflects a wide range of voices and perspectives. Within the international Touring, the Board was involved in gathering diverse proposals and taking part in selecting the final artists for co-productions. Another key part of their role is to curate and host residencies, round tables, community gatherings, battles, and workshops. Together with the Critical Boards' Input, Attitudes was able to give space to formats where art, dialogue, and community meet, shaping international sharings of meaningful cultural exchanges.

During Attitudes, the partners have learned that Capacity building happens through hands-on experience and everyday evaluation, which includes learning and unlearning. Within Attitudes, this has grown over time with long conversations and trust building among the Partners, as well as continued exchanges with the DM, the Critical Board, and the Artists. These periods of trust, growth, and change needed structured guidance and time for exchange and exploration during the three years of the project implementation. Hosting the touring performances of six artists has shown that each partner has different capacities and resources in their country and that ongoing feedback and communication are required.

There was a strong learning process and recognition of a lack of understanding that Artist Care on a Tour does not only include a strong need for logistical support (e.g., tour management), but also awareness of individual needs. May it be Guidance for young artists in support of choreography and their artistic journey. Or the understanding of the specific needs of underrepresented identities in Hip Hop, such as Black trans/queer artists. Attitudes recognizes the large benefits of working together, yet must point out that long-term funding is needed to create exchanges focused on diversity and inclusion to have an international impact.

> Not only in the dance, certain communities or societies, but also in and in institutional structures and law-making. This lack of long-term support and recurring short-term projects usually is what hinders many marginalized art forms from growing.

Working closely with Hip Hop Artists

Recognition for "untraditional Forms" in Performance Art: Unlike other artistic disciplines, hip-hop lacks a well-articulated discourse, established structures for creative expression, and a strong presence within the broader cultural landscape. Thus, there is a strong need to develop the language and tools to describe Hip Hop cultures, empower artists to take ownership of their artistic narratives, and engage more effectively with cultural institutions. Attitudes showed us that this kind of integration and empowerment can only happen with close input from the community. May this be through the diversity manager and critical board, or further outreach and activities offered for the local communities.

Expectations can feel more rigid for hip-hop culture in theater spaces than for other creatives, which shows in a greater pressure to deliver on stage or adapt to already constructed classical or contemporary ways of expressing Dance on Stage. At the same time, a large lack of background knowledge and socio-political connection to Hip Hop Dance forms makes conversations and negotiations harder for the artists.

Access to proper training and infrastructure varies depending on location, social status, and environment, which can impact an artist's ability to refine their craft. The gap for individual Hip Hop Artists gets even wider because of the lack of infrastructure, which traditional companies have access to, such as PR, management, or other artistic departments and grant writers. Yet a lack of access doesn't mean an artist is any less deserving to create. Attitudes have proven that past opportunity should not define worth, and that emerging artists in theater dance can mean many things.

Bridging Cultures and exploring local growth of communities in an international setting was one of the most valuable assets aside from the tour, represented through the Local Work Packages implemented in the Application. This specific work package allocated funds and creative freedom for each partner to program activities most beneficial for the local growth, in close cooperation with their allocated Local Critical Board Members. Through the international network, Partners could balance out local limitations, and access a source of Information and Knowledge exchange based on peer-to-peer experiences, and focusing on process over results. The activities included Camps and Workshops focusing on specific dance styles or empowerment for marginalized community groups, such as a Bgirl Camp or formats including Waacking and Voguing. As well as various Work in Progress and short-term residencies that support young and emerging artists, but also highly experienced Hip Hop Performers, who might be new to choreography and putting their talent on stage.

Acknowledgment of Cultural Differences across Europe was a very crucial point when going deeper into ethical and political conversations about Hip Hop as an Art Form and Advocacy within the Network. Not every topic—whether artistic, political, or structural—carries the same weight or meaning across the different local scenes. A subject that might be well-developed in one place could still be emerging—or entirely unspoken—in another. Thus, there is a lot of room for learning, but also room for errors or misunderstandings, because the fundamental view on culture can differ among European Countries.

ethical and political convers—ations

It was clear that again, Hip Hop in Europe lacks a critical element, which elevates other dance forms, such as Ballet or Contemporary, a very clear and defined, and documented historical timeline. Thus, Attidues recognizes that Advocacy plays an instrumental role in how these subcultures can manifest and expand within Theaters and the cultural landscape in Europe.

Producing/ working as an international Network

Trust and Relationship Building between Network Partners, Hip Hop artists, and cooperating venues requires time to develop. Managing an extensive network or cooperating with diverse partners requires various problem-solving approaches and the openness for spontaneous changes. Understanding how each partner is situated is essential to help the partners and artists understand the individual and joint production processes. The difference in experience and limited time for preparation of especially for the first Tour, added pressure to perform without sufficient time for exploration of the artists' needs or the network partners' individual differences in structure and resources.

Regular Meetings, Monitoring, and Evaluation: A regular schedule for the partner meetings was very helpful for the implementation of the Attitudes Activities. This can vary from weekly to biweekly to monthly meeting rhythms, depending on the current needs. Additionally, meetings were scheduled for communication or other project management questions and production of the tour. Additionally, regular conversations, Monitoring, and evaluations were held within the network or with the DM, Critical Board, and Artists. These evaluations gave insight into best practices, certain practical arrangements that ended up not working.

Shared Decision Making: The structure of Attitudes actively involved all partners in decision-making processes, fostering open communication among all team members to promote transparency, while ensuring adequate time for feedback. It was ensured that communication channels and meetings were accessible to all team members, including remote workers, and meeting minutes were shared with all relevant parties.

Critical Reflection, on many levels, is a key element of the Attitudes Network. As a network working with diverse artists and communities, the Partners are committed to critical discussions about privileges, empowerment, and participation in international advocacy. This commitment involves reflecting on structural discrimination within organizational, individual, or group approaches to working within the network/project. This does not mean that within the process, the partners managed to do everything right, which highlights the importance of long-term structures that prioritize racism, gender, queerness, and equity. This includes economic empowerment and the differences in payment, protection, or the lack of such in the European Union. Although Attitudes made a huge impact within the last three years, for actual change to manifest, long-term initiatives that center on inclusivity and political awareness are needed to create a change that can impact local and international laws and regulations, which hinder many marginalized art forms from growing.

Workbook on Diversity & Inclusion

Proposed methods from the Attitudes Network:

Attached a checklist with some of the best practices and methods used during Attitudes that can help while working with hip hop artists. Please keep in mind that diversity and inclusion are a fluid and gradual process of (un)learning, which can look very different depending on the project or partners involved.

Curating open calls for mentorship, residencies, or grants, including hip hop artists:

- Ensure that the open call is accessible by allowing other formats of application, such as video or audio files, in addition to the standard text format.
- Engage the local community or a group of trusted artists from the hip-hop community to spread the word about the open call and ensure a wide range of artists are informed about the opportunity. Try to find a wide range of people who are connected to different scenes and styles, such as Locking, Hip Hop, House, Waacking, Popping, Breaking, Voguing, and Krump.
- Including artists from the local hip hop community in the selection of the artists for the program. The group you work with should, in itself, exhibit diversity in terms of gender, heritage, age, experience, and dance style. Thus, working with a group vs one person can ensure that different views are heard.
- If you don't have access to local communities, make sure to research and do outreach in your country to grassroots organisations or crews that already work in this field and could be cooperation partners.
- Except for physical space and resources, find out what other support the artists may need. This can be awareness and sensitisation of your staff for certain forms of discrimination, or adding mentorship from experienced artists to the residency program
- Except for a one-time exchange, find ways to make collaborations with artists sustainable over a long-term period to involve more people from the local community.

Contacting and finding Hip Hop Artists for new Formats:

explore new format

- Many curators already work with established and emerging artists: check and visit other programs that have a longer history of working with Hip Hop. Look at who they invite, and ask the curators about their experience or advice for artists in your region or internationally.
- Hip Hop is connected internationally - you can also contact artists from other countries to find out more about who is currently active, and they will most probably be able to point you to an artist in your local scene.
- For performances on stage, emerging artists in hip hop can mean many things - from beginners, young talent, and elders with a long-standing profession in the freestyle scene. Many Artists from the Freestyle scene do not often get a chance to create productions or formats outside of their usual field. We encourage conversations with the community on where chances for exploration are missing, and to keep an openness for new formats.

How to start a Conversation on diversity & Inclusion

The first step can be to create spaces for open dialogue within your organization and project partners. Especially since many topics can be taboo, hard to talk about, or simply new, the spaces have to be aware and open for different levels of knowledge and different backgrounds. The general field of Topics and pre-research on possibly literature or educational materials could be:

- Power dynamics in institutions and communities you work with
- Discrimination and bias, Privilege and boundaries
- Safer spaces in dance environments
- Gender and other representations in programming or organizing team members
- Intergenerational gaps and Discussion of Local vs. international differences
- Decolonization, Empowerment through Artistic Practice

spaces for open dialogue

Personal Motivation & Preparation to work with Hip Hop culture:
These questions help you discover your personal motivation and the role you could take in supporting hip-hop artists. Additionally, the questions will help you identify key talking points when approaching artists from hip hop and explaining why such programming is wanted in your institution.

- Why am I interested in supporting hip-hop artists? What is my personal motivation?
- What do I know about Hip Hop, its history (globally + locally), and the social and political meaning behind it?
- Has the institution I work for supported hip hop art before, and who might have been previous collaborators?
- In which situations should I be more proactive and speak for artists who are not present in specific conversations? In what situation should I step back and ensure space for the community to curate and speak for themselves, even if they were not originally invited to the conversation?
- How will I handle critiques and mistakes that are inevitable along the way? Especially when it comes to subjects of discrimination, whether structural or personal, can I separate my personal feelings from a conflict and also acknowledge my own privileges, status of power?
- Continuous reflection is key - how and where can I find time to reflect and evaluate the work that has been done? How can I find flexibility in working structures to adjust to the needs of the artists?

Getting to know each Partner or Organisation:
These questions help you discover your collaborators, the differences, as well as overlaps in ways of working or vision for the project. The questions will help you identify points that might be challenging while working together or potential for growth and learning from each other, especially while working with Hip Hop Culture.

- What is the formal structure of your organization? What resources (financial, human, etc.) does your organization have in general? How many people work for the organisation (full-time, part-time, honorary basis, voluntary)? What are the resources of the organisation? Is it an independent grassroots or state organisation?

- How are decisions made within your organization, and who holds decision-making authority?

- What are the primary goals and objectives of your organization? Could you share some background information about your organization's history and evolution?

- How long has your organization been involved in urban dance culture, and what motivated its establishment?

- Can you provide insight into how diversity and inclusion are prioritized within your organization?

- Which resources can you provide to support the shared project? Can you elaborate on any unique challenges you might have in supporting the project?

- How do you share tasks in your team? Are there separate departments within your organisation?

- What are the unique markers of your organisation that you are proud of? Which aspects or subjects would you like to expand or learn about?

- Do you have a mission statement, code of conduct, or code of care? Is there a diversity/awareness team at the organization, or have you worked with one before for events?

Working with Hip Hop Dance & Communities:

- Do you have any existing partnerships or collaborations with particularly grassroots or hip hop artists? How did that experience go? What did you learn from it?
- What types of programs and activities does your organization offer/ want to offer to support Hip hop culture?
- How do you engage with artists and community members through your programming, and how much power do they have in curation?
- What impact does your organization aim to have on the local community, particularly in terms of diversity, inclusion, and artistic expression?
- What are some of the main challenges your organization faces in promoting diversity and inclusion within Hip Hop culture? Are there any specific opportunities or initiatives your organization is pursuing to address these challenges?

Expanding audiences and increasing visibility of hip-hop projects:

- What kind of audience do you want to attract? Which audiences are “normal” for your institution - which audiences do you not reach?
- After the conclusion of question one, why do you think you are not reaching a specific audience? What can be changed structurally or in the programming to do so? How can you directly connect with those communities and invite them to co-curate?
- Is your program around hip hop accessible and inviting for the community, or rather “an exhibition” of hip hop in front of a classical theater audience?
- What other program points could you co-curate with artists to make the program beneficial for the community, for example :
    * capacity building through possible free or low-priced workshops
    * facilitate space and resources for panel discussions or group conversations among the community Local community round tables)
    * Battle formats that are out of the norm or focus on underrepresented dance styles and communities: Flinta-only concepts, BIPOC-only concepts, and the Inclusion of dance cultures rooted in the LGBTQIA+ Community, such as Ballroom/Voguing or Waacking.

inclusion

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ATTITUDES

DESIGN: BURO—GDS