

F A C I T O

2022

Version 1.2  
March 25, 2022  
by the female:pressure  
Trouble Makers

female:pressure \*\*\*\*\*



The female:pressure FACTS survey quantifies the gender distribution of artists performing at electronic music festivals worldwide, and has published reports since 2013.

FACTS 2022 reveals a rise in the proportion of female acts from 9.2% in 2012 to 26.9% in 2020 – 2021. The data on non-binary artists shows an increase from 0.4% to 1.3% from 2017 to 2021.

The FACTS 2022 report also includes a section on further issues of diversity such as racism and ageism, and a Call to Action with specific suggestions for festival organizers, artists, journalists, policy advocacy groups, and festival attendees.

# Summary

## Background

The female:pressure FACTS survey is a continuous project undertaken by volunteer members of the female:pressure network to quantify the gender distribution of artists performing at electronic music festivals worldwide. FACTS 2022 is the fifth edition of the survey, which was first published in 2013, and updated in 2015, 2017, and 2020.

## Results

We collected data for 159 festival editions [of 109 unique festivals] that took place in 2020 and 2021. Adding this to the previous survey data, female:pressure has collected data for 833 festival editions [264 unique festivals in total] from 2012 to 2021 from 48 countries. The proportion of female acts rose from 9.2% in 2012 to 26.9% in the current reporting period of 2020 to 2021. As of 2021, 1.3% of all acts surveyed are non-binary and 9.1% are mixed in comparison to 59.1% male acts. Larger festivals tend to have lower proportions of female and non-binary acts. Publicly funded festivals and festivals with female artistic directors have higher proportions of female acts.

## Methods

Data was provided by the female:pressure Trouble Makers, female:pressure members, and festival organizers. Gender proportions for each festival are assessed for female, male, non-binary [starting 2017], and mixed acts [more than one gender]. The number of acts are counted per slot of stage time. “Acts” include musical and visual artists or bands who appear on stage/ on screen, as they are listed in the festival’s program.

## Conclusion

We see a slow but steady rise in female and non-binary acts in electronic music festivals over the past decade. However, with female and non-binary acts comprising only a little over a quarter of all artists booked, there is still a significant imbalance in gender representation on electronic music festival stages today.

# Table of Contents

## **1. Introduction** **p. 7**

---

## **2. Methods** **p. 10**

---

Aims and Objectives

Data Collection

Data Analysis

## **3. Results** **p. 14**

---

Number of Festivals and Festival Type

Gender Proportions of Festival Acts

Gender Proportions Over Time

Gender Proportions for Different Regions

Gender Proportions by Country

Gender Proportions by Size of Line-Up

Gender Proportions by Audience Size

Gender Proportions by Gender of Curators

Gender Proportions by Funding

Gender Proportions by Presentation Type

Top 10 Festivals with the Highest Proportions of Female Acts

Top 10 Festivals with the Highest Proportions of Male Acts

## **4. Discussion** **p. 30**

---

Summary of the Results and Conclusion

Comparison with Other Studies

Strengths and Limitations of the Survey

## **5. Additional Issues of Diversity** **p. 37**

---

Counting Race in FACTS

[Female and Non-Binary Artists and Time Slot Hierarchy](#)

[Female and Non-Binary Artists in Leadership Roles](#)

[Ageism](#)

[Ableism](#)

## **6. Call to Action**

**p. 42**

[The Need to Be Proactive](#)

[Points of Action for Festival Organizers](#)

[Points of Action for Artists](#)

[Points of Action for Journalists](#)

[Points of Action for Policy Advocacy Groups and Politicians](#)

[Points of Action for Festival Attendees](#)

## **7. Credits and Provisions**

**p. 50**

[Acknowledgements](#)

[Disclaimer](#)

[Data Sharing](#)

[Credits](#)

## **8. Appendices**

**p. 52**

[Appendix 1: Gender Proportions for All Festivals by Year  
\[2012 to 2021\]](#)

[Appendix 2: Gender Proportions by Country and Year  
\[2012 to 2021\]](#)

[Appendix 3: Gender Proportions by Country, Festival,  
and Year \[2012 to 2021\]](#)

[Appendix 4: Gender Proportions by Festival Line-Up Size  
\[2012 to 2021, 2020 to 2021\]](#)

[Appendix 5: Ranking of Festivals by Female Proportion  
\[2020 and 2021\]](#)

[Appendix 6: Ranking of Festivals by Male Proportion  
\[2020 and 2021\]](#)



# Introduction



The female:pressure FACTS survey is a continuous project that quantifies the gender distribution of artists performing at electronic music festivals worldwide. The survey is undertaken by volunteer members of the female:pressure network. FACTS 2022 is the fifth edition of the survey, which was first published in 2013 and updated in 2015, 2017, and 2020.

The FACTS survey was initiated in 2012 to address and quantify the lack of equal opportunity and visibility for female artists in the electronic music scene, with the first edition published in March 2013. The results of FACTS 2013 indicated that barely 10% of acts at electronic music festivals worldwide were women, opening up an international discussion about the state of women's opportunities in electronic music.

In 2015 and 2017, we updated and extended the survey. Although the inequities within the industry had become a popular topic of debate since the 2013 edition, FACTS 2015 demonstrated the continued under-representation of women artists at electronic music festivals. FACTS 2017 marked a new, more thorough approach to conducting and presenting the survey as the methods of data collection and analysis were more explicitly defined. The survey was more comprehensive than previous

surveys [including more festivals than previously], and the results showed an improving situation regarding the gender balance. Newly introduced in FACTS 2020 were the non-binary gender category, as well as data on: the attendance numbers of a festival, whether or not it received public funding, and the gender[s] of its artistic director[s]. In order to quantify the response of festival organisers to the COVID-19 pandemic, the FACTS 2022 survey collected data on how the festival was presented [onsite, online, or hybrid].

Over the course of 2020 and 2021 our team reached out to all of the festivals included in the survey, inviting festival organisers to participate by submitting their data. [Note: Our list of festivals consists of festivals included in the previous editions of FACTS as well as relevant festivals not previously included that were suggested by a female:pressure member or other member of the public.] We always appreciate having organisers respond to our call, as it reduces the amount of data that we need to collect ourselves. For FACTS 2020, thirty festival organisers responded, more than double the amount of responses we received for FACTS 2017, which we speculated was the result of increasing publicity and research about gender equality in the music industry. Surprisingly, 28 festival organisers submitted gender data for FACTS 2022, a decrease of only two from

the previous edition, even though over 130 festival editions in our list were canceled over the 2020 – 2021 time period. By observing how little the percentage of female and non-binary artists has increased over the past decade of FACTS surveys, we see the extent to which inequality is a systemic issue. Structural sexism perpetuates inequality by creating barriers and disincentives for artists of marginalized genders, limiting success in the arts to the status quo. While this phenomenon is receiving more media coverage today, we believe that measuring trends through the FACTS survey is necessary to understand developments in the electronic music industry and to hold decision-makers accountable.

In adding the [non-binary](#) category to the previous edition of the survey [FACTS 2020], we confronted an important question in our data collection process: How should we address systemic bias in a direct manner without inadvertently reinforcing the reductive language commonly used? We had many discussions regarding the use of the terms “female,” “non-binary,” and “male,” delving into the meanings that societies place upon these terms, and whether it was useful at all to categorize artists this way.

Ultimately, we adopted these three terms, despite being an organization that recognizes many more genders beyond these categories, because the industry as a whole generally does not. To address the industry’s inequality, therefore, necessitates the use of the language of the industry.

Our FACTS survey, like the female:pressure network, is the result of grassroots activism, conducted independently from any organization and without external funding. The 2022 edition of the survey was undertaken by nine core volunteers, nicknamed the “Trouble Makers,” with the aid of twelve helpers.



[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

# Methods



## Aims and Objectives

The aim of the present survey was to assess the gender distribution among artists performing at electronic music festivals around the world.

Specifically, we wanted to:

- ▶ assess the gender proportions among artists performing at electronic music festivals taking place in the years 2020 and 2021;
- ▶ assess trends in gender proportions from 2012 to 2021; and
- ▶ assess differences in these gender proportions for regions, countries, and other festival characteristics.

Gender proportions are assessed for female, male, non-binary, and mixed acts [non-binary only for data starting in 2017].

## Data Collection

Data was collected for countries worldwide with no restrictions. We used a standardised online form to collect sets of data for each festival edition.

The survey's focus is on electronic music festivals. The Trouble Makers assembled the list of festivals from previous FACTS surveys, lists of electronic music festivals found online, and suggestions from the female:pressure network and the general public. Festivals were included if they featured a mainly electronic music

program. Once a festival was included, all acts were counted regardless of their musical genre.

For each festival, the following data were collected:

- ▶ Name of festival
- ▶ World region
- ▶ Country
- ▶ City [starting in 2017]
- ▶ Year
- ▶ Number of acts in the line-up who are:
  - female
  - male
  - non-binary [starting in 2017]
  - mixed [two or more genders in one time slot]
  - unidentified [gender unknown and non-determinable]
- ▶ Whether public funding was received [starting in 2017]
- ▶ Number of attendees [starting in 2017]
- ▶ Gender of artistic directors [starting in 2017]
- ▶ How the festival was presented: onsite, online, or hybrid [starting in 2020].

The number of acts were counted per slot of stage time. For example: Dasha Rush & Donato Dozzy back-to-back DJ set: categorised as 1 mixed act. Electric Indigo [audio] & Thomas Wagensommerer [video] a/v set: categorised as 1 mixed act. Lucrecia Dalt & Gudrun Gut live: categorised as 1 female act.

“Acts” include musical and visual artists or bands who appear on stage/on screen, as they are listed in the festival’s program. We did not count installations, film screenings, or conference programs.

### “Gender proportions for electronic festivals are assessed for female, male, non-binary, and mixed acts.”

For the purpose of this survey, gender data is distinguished and collected as female [persons using the pronouns she/her], non-binary [persons using the pronouns they/them, or other combinations], and male [persons using the pronouns he/him].

Transgender artists are categorised according to the gender pronouns used in artist bios, social media, etc. We used publicly available biographical data about the artists to determine what pronouns they used, either by visiting their websites and/or social media pages, or by searching for articles about the artist. Cis-male artists with female aliases/monikers were categorised as

male artists if they use the pronouns he/him. In cases where an artist’s pronouns or identity could not be found, the artist was categorised as “unidentified.”

Data was provided by the Trouble Makers, female:pressure members, and festival organisers. Festival organisers were emailed standardised letters over the course of two years explaining the background and the purpose of the survey along with an invitation to enter their festival data into a short online form. To minimize data entry errors, we were able to verify about 34% of the newly collected data [2020 to 2021] with a second or third data count. A margin of tolerance was set at 5% of the mean total number of acts per festival edition. The difference between the first and second count for each gender category should be equal to or less than the tolerance margin, otherwise a third [final] count was done by an experienced group member.

### Data Analysis

Data was analyzed descriptively. Female, male, non-binary, mixed, and unidentified gender proportions are presented numerically and graphically: overall, by year, by country, by region, and by other festival characteristics. In addition, trends over time for specific festivals [with data for several time points] are presented.

Mean [i. e., average] percentages are calculated by adding the number of acts for the specific gender divided by the total number of acts [times 100] for each festival. Due to rounding, numbers presented throughout this document may not precisely add up to 100%.

Festivals were also categorized and analyzed by the total number of acts. To see if gender proportions vary with the size of the festival, we categorized festivals into three groups: small [up to 25 acts], medium [26 to 50 acts], and large [more than 50 acts], as well as into five more refined groups: very small [less than 20 acts], small [20 to 29 acts], medium [30 to 45 acts], large [46 to 90 acts], and very large [more than 90 acts].

For data from 2017 onwards, festivals were also categorized according to whether public funding was received, the audience size [attendance numbers], and the gender of the festival's artistic directors. For data from 2020 onwards, festivals were categorized according to how they were presented [onsite, online, or hybrid].



[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

# Results



## Number of Festivals and Festival Type

In this edition of the survey, we collected data for 159 festival editions [of 109 different festivals] from 2020 to 2021. This includes 72 festival editions in 2020 and 87 in 2021. Adding this to the previous data, female:pressure has collected data for 833 festival editions [264 festivals] from 2012 to 2021 [Table 1].

**Table 1. Number of festivals [n, %] by year**

Year	Number of festival editions	
	N	%
2012	31	3.7
2013	18	2.2
2014	45	5.4
2015	66	7.9
2016	122	14.6
2017	136	16.3
2018	130	15.6
2019	126	15.1
2020	72	8.6
2021	87	10.4
<b>Total</b>	<b>833</b>	<b>100.0</b>

For 2020 to 2021, festivals from 35 countries were included with 118 [74.2%] festival editions from Europe and 19 [11.9%] from North America. For 2012 to 2021, festivals from 48 countries were included. Data for 108 festivals were collected only once, while data for 28 festivals were collected at two time points [i.e two yearly editions]. For 128 festivals, data are available for 3 or more years between 2012 and 2021 [Table 2].

**Table 2. Number of festivals with amount of editions counted [n,%]**

Number of festival editions	Number of festivals	
	N	%
1	108	40.9
2	28	10.6
3	23	8.7
4	25	9.5
5	28	10.6
6	17	6.4
7	26	9.8
8	5	1.9
9	4	1.5
<b>Total</b>	<b>264</b>	<b>100.0</b>

For the years 2020 and 2021, we categorized festival editions as either online [no in-person events], onsite [all events take place in-person], or hybrid [a mixture of online and in-person events]. The majority of festival editions [59.1%] took place onsite despite the pandemic [Table 3].

**Table 3. Type of festival [n,%] [2020 to 2021]**

Type	Number of festival editions	
	N	%
Online	28	17.6
Onsite	94	59.1
Hybrid	37	23.3
<b>Total</b>	<b>159</b>	<b>100</b>

The mean [i. e., average] festival size was 54.1 acts with a minimum of 2 and a maximum of 726 acts per festival; in total, 45,104 acts are included [2012 to 2021]. For the current period of 2020 to 2021, festivals have a mean of 37.8 acts [minimum of 2, maximum of 316] and a total of 6,015 acts. During the pandemic years, this total number of acts is significantly less than in the period from 2017 to 2019, for which we analyzed 22,651 acts. Accordingly, the mean festival size [in number of acts] decreased in 2020 and 2021 [Figure 1].

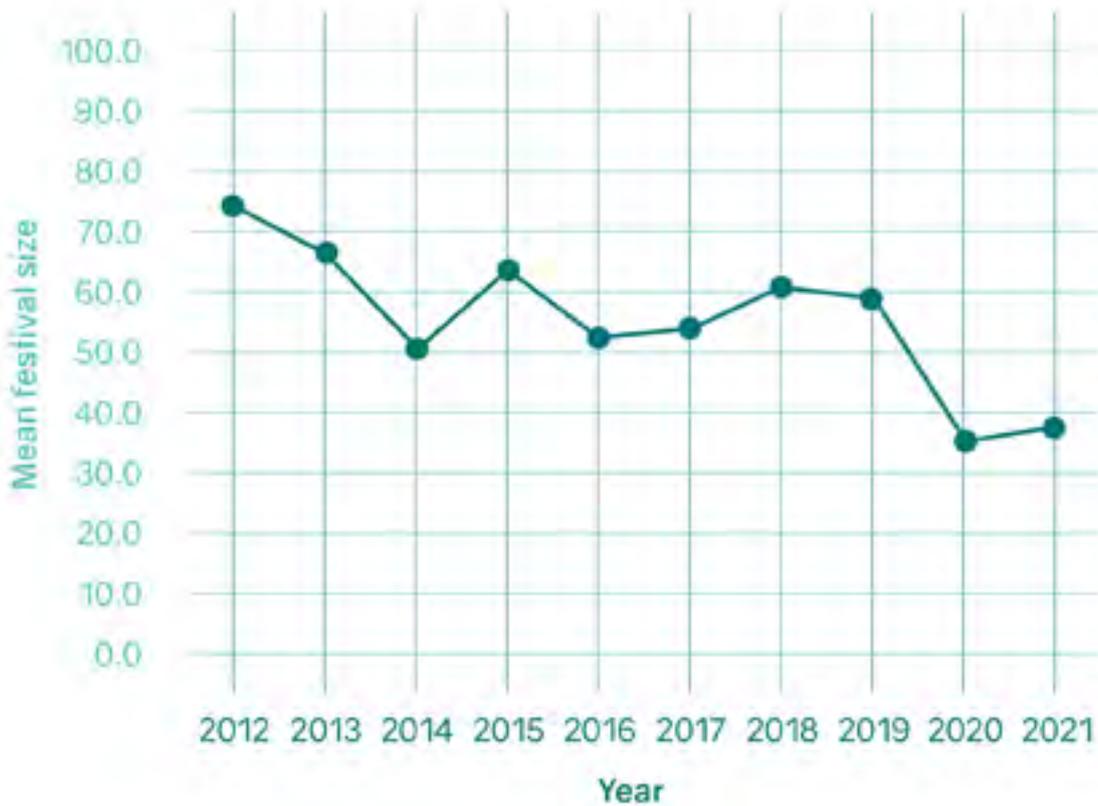


Figure 1. Mean festival size in number of acts over time [2012 to 2021]

## Gender Proportions of Festival Acts

For the period from 2012 to 2021 overall, 18.6% of acts are female, 72.0% are male, 7.2% are mixed acts, 0.8% are non-binary acts [starting from 2017], and 1.7% are unidentified [i. e., acts where the gender could not be identified] [Figure 2, above]. For the newly collected data for festivals from 2020 to 2021, there are 26.9% female acts, 1.3% non-binary acts, 59.1% male acts, 9.1% mixed, and 3.6% unidentified acts [Figure 2, below].

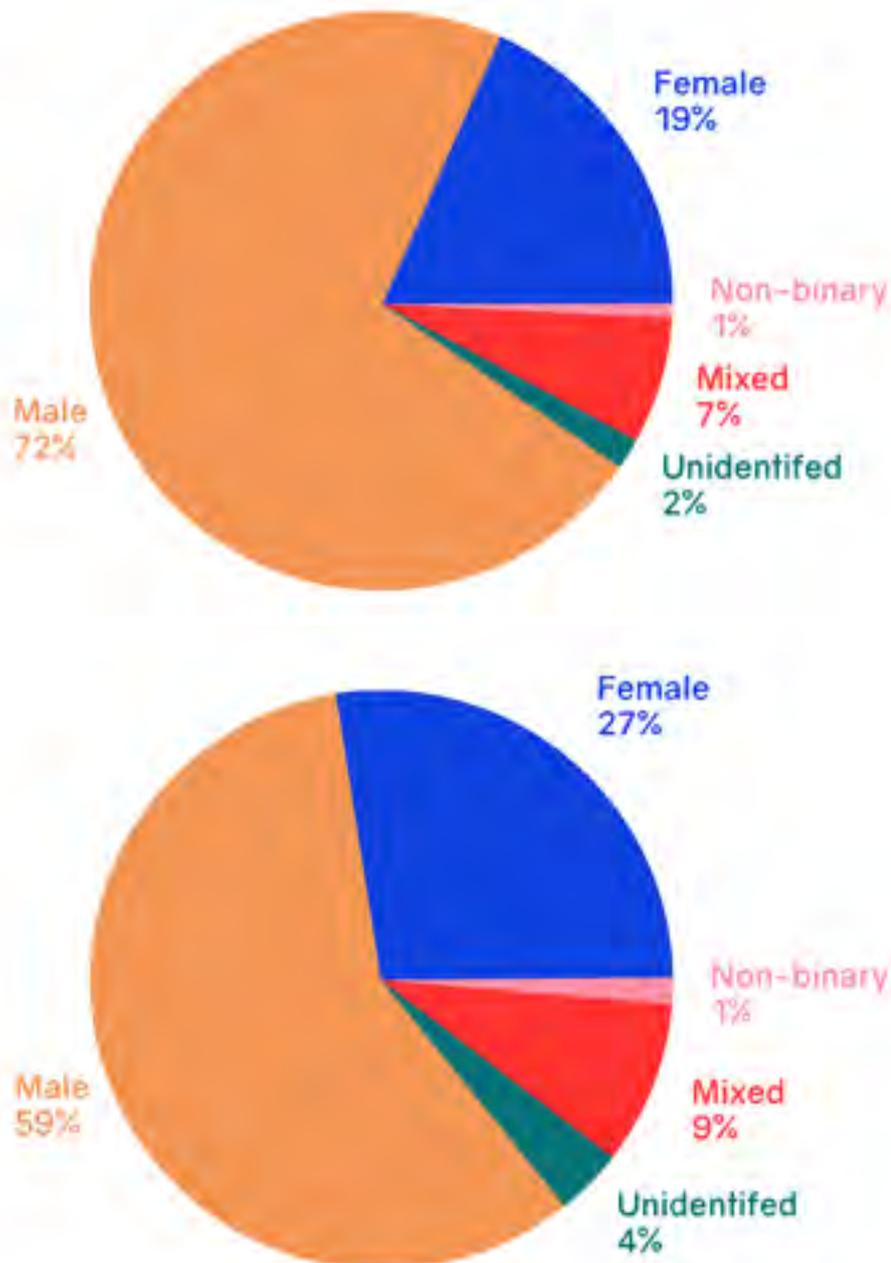


Figure 2. Gender proportions of festival acts  
[Above: 2012 to 2021. Below: 2020 to 2021]

## Gender Proportions Over Time

From 2012 to 2021, there is an increase in the number of female artists and a decrease in the number of male artists [Figures 3 and 4].

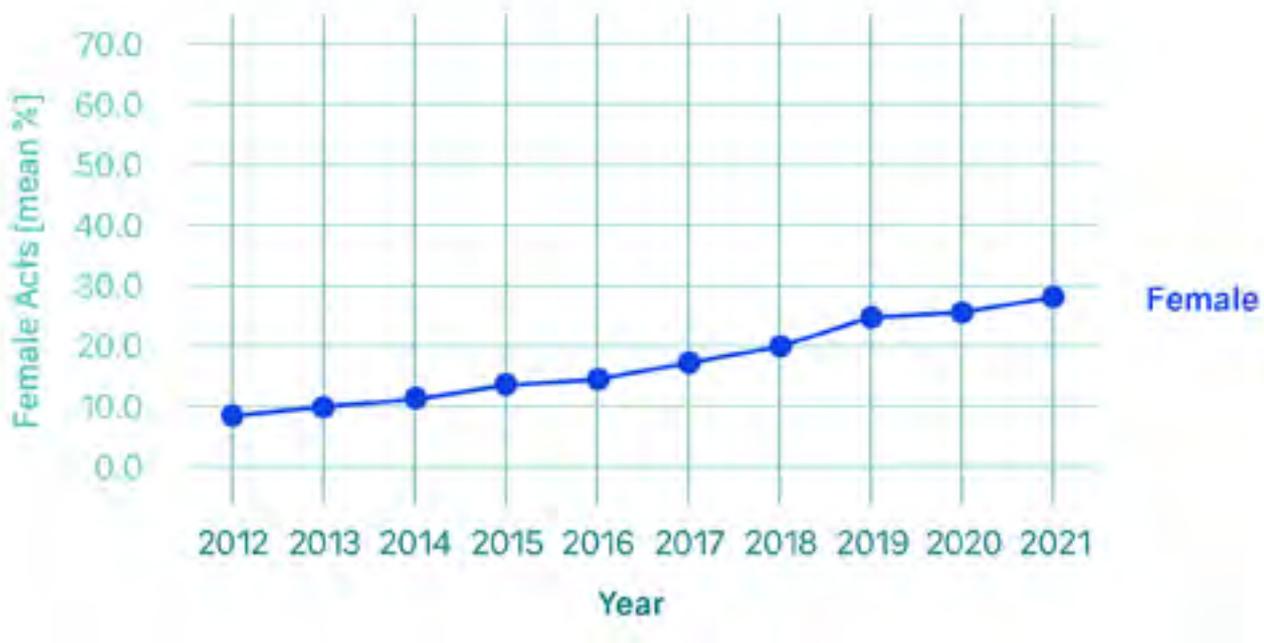


Figure 3. Female acts in % over time [2012 to 2021]

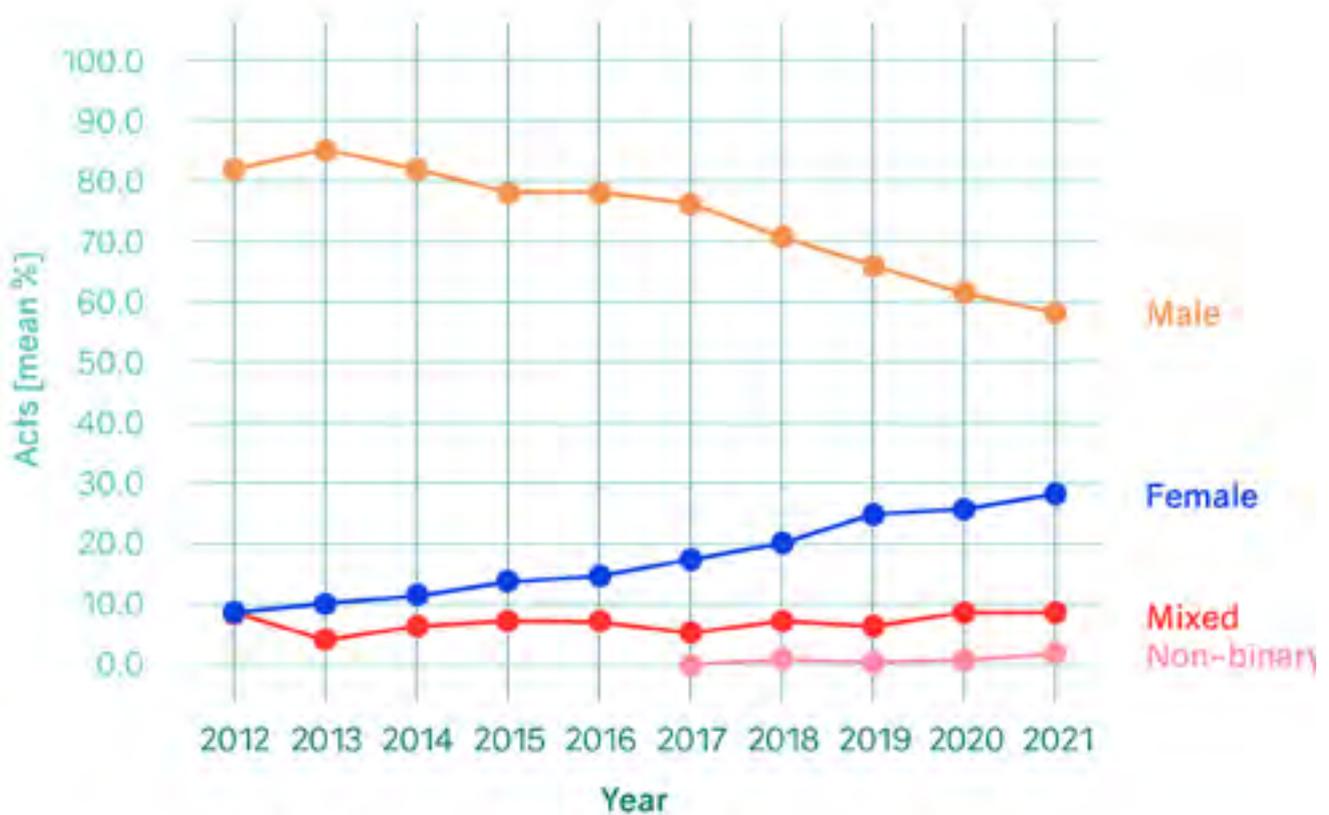


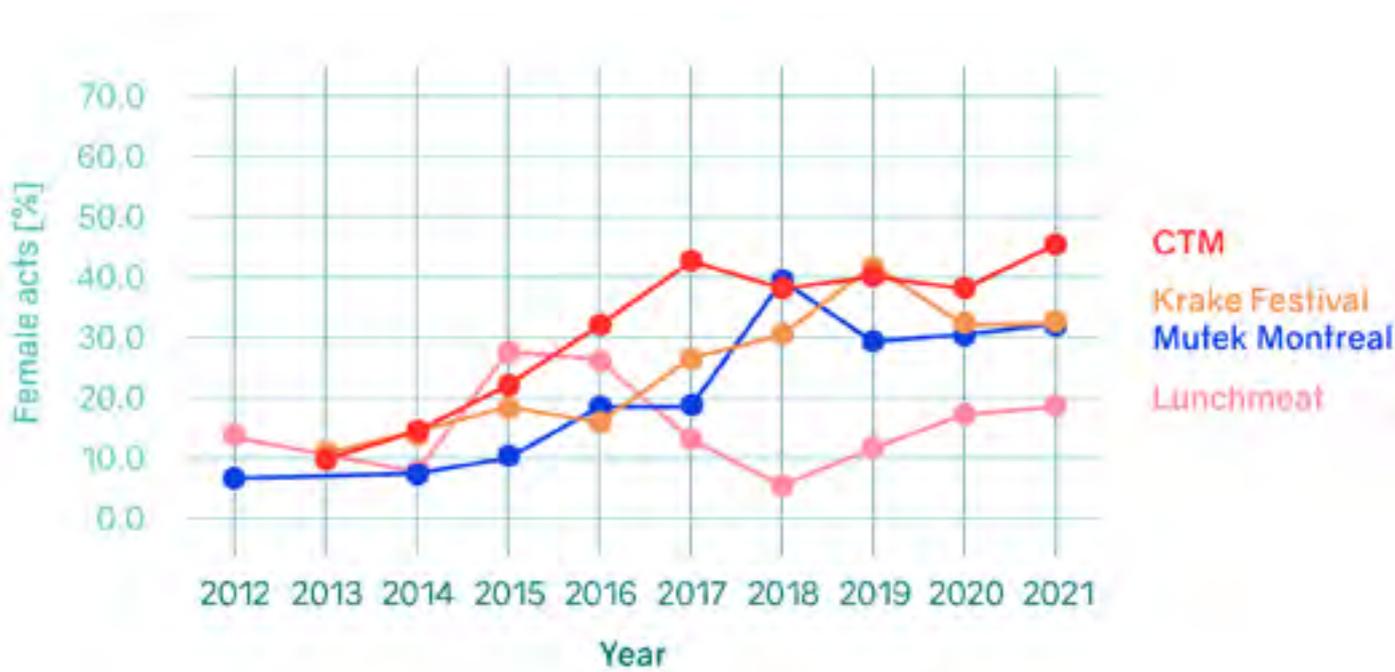
Figure 4. Female, male, non-binary, and mixed acts in % over time [2012 to 2021]

Table 4 shows the proportion of female, male, non-binary, mixed, and unidentified acts for each year from 2012 to 2021.

**Table 4. Female, male, non-binary, mixed, and unidentified acts in % over time**

Year	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
2012	31	9.2%	81.5%	-	9.0%	0.3%
2013	18	10.9%	84.3%	-	4.5%	0.3%
2014	45	11.5%	80.9%	-	6.7%	0.8%
2015	66	13.6%	77.8%	-	7.6%	1.0%
2016	122	14.6%	77.6%	-	7.0%	0.7%
2017	136	17.4%	75.5%	0.4%	5.3%	1.3%
2018	130	19.5%	70.1%	0.8%	7.4%	2.1%
2019	126	24.6%	65.2%	0.7%	6.9%	2.5%
2020	72	25.5%	60.7%	1.0%	9.1%	3.7%
2021	87	28.0%	57.9%	1.6%	9.1%	3.5%
Total	833	18.6%	72.0%	0.8%	7.2%	1.7%

For festivals with data for 9 years, we assessed changes over time per festival. Figure 5 shows the percentage of female acts for each festival. There appears to be an overall trend of increased female acts for several festivals. Results for all festivals by year are shown in Appendix 1.



**Figure 5. Female acts in % for festivals with data for 9 years**

## Gender Proportions for Different Regions

Comparing festivals across regions from 2020 to 2021, there were 30.6% female acts at all European festivals and 22.2% female acts at North American festivals [Figure 6].

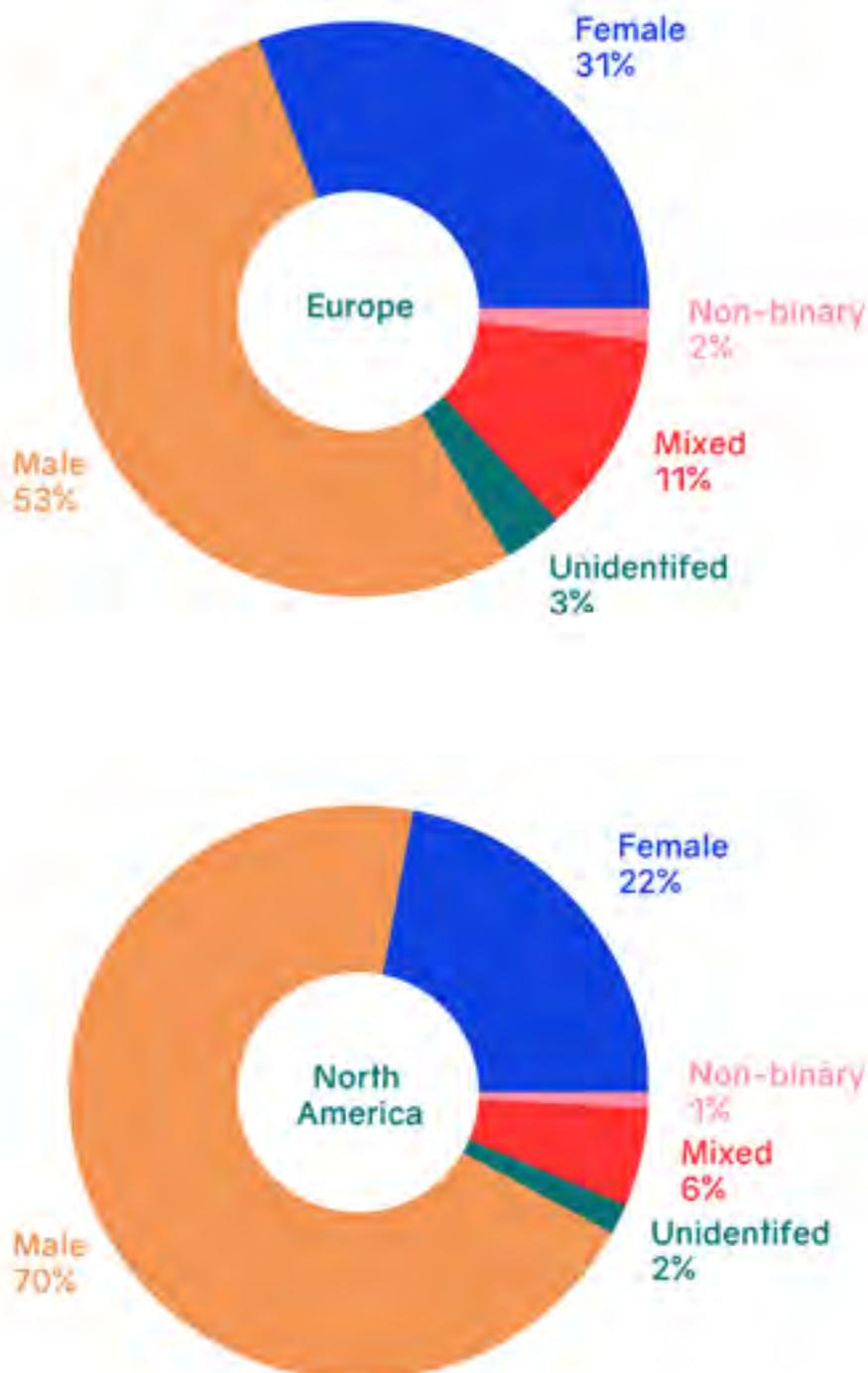


Figure 6. Gender proportions for European [above] and North American [below] festivals [2020 to 2021]

In addition, we analyzed the proportions of female acts for European and North American festivals over time [Figure 7].

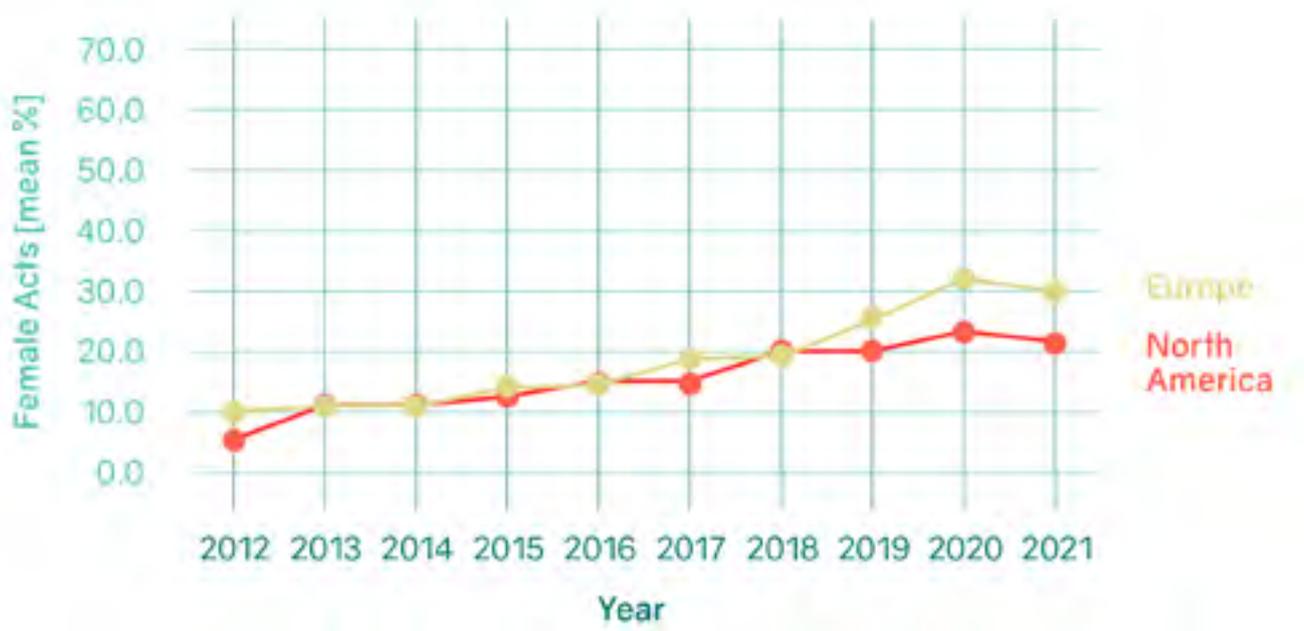


Figure 7. Female proportions for European and North American festivals in % over time [2012 to 2021]

Results for further regions are shown in Table 5.

Table 5. Gender proportions for all regions [2020 to 2021]

Region	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Africa	10	16.8%	70.1%	0.6%	3.9%	8.7%
Asia	6	17.8%	73.3%	0.0%	7.4%	1.5%
Central America	1	7.2%	90.6%	0.0%	0.0%	2.2%
Europe	118	30.6%	52.9%	1.8%	11.4%	3.3%
North America	19	22.2%	69.8%	0.8%	5.7%	1.6%
South America	5	42.2%	41.8%	0.8%	10.2%	4.9%
Total	159	26.9%	59.1%	1.3%	9.1%	3.6%

## Gender Proportions by Country

Gender proportions are quite different when comparing across countries. For example, from 2012 to 2021, festivals in Portugal, Mexico, and Russia have the lowest percentages of female acts [less than 12%] while festivals in Slovenia and Sweden have the highest percentage [over 36%]. Table 6 shows the proportions of female, non-binary, male, mixed, and unidentified acts by country for 2012 to 2021 [only for countries with ten or more festivals].

**Table 6. Gender proportion of acts by country [2012 to 2021]**

Country	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Slovenia	10	37.8%	51.4%	5.1%	5.4%	0.5%
Sweden	15	36.4%	54.9%	1.6%	7.2%	0.7%
Norway	10	27.9%	62.0%	2.1%	8.8%	0.5%
Brazil	10	25.7%	67.2%	0.8%	6.6%	0.0%
Austria	47	23.8%	64.7%	1.2%	9.8%	1.0%
Canada	26	22.1%	69.4%	0.8%	6.0%	2.0%
Germany	99	20.8%	66.8%	1.9%	9.8%	1.7%
UK	49	20.3%	67.7%	0.5%	9.3%	2.4%
Poland	21	19.9%	69.1%	1.2%	9.5%	0.6%
Spain	87	19.6%	68.2%	0.6%	11.0%	0.8%
Netherlands	36	18.5%	74.0%	0.6%	6.4%	0.7%
Belgium	38	18.4%	73.8%	0.5%	6.5%	1.0%
Italy	11	17.6%	63.9%	0.4%	8.4%	9.7%
Denmark	10	17.5%	67.1%	1.7%	14.9%	0.3%
France	59	16.4%	74.6%	0.6%	6.5%	2.1%
USA	81	16.4%	77.3%	0.4%	4.3%	1.7%
Japan	28	14.3%	74.7%	0.4%	8.4%	2.3%
Czech Republic	13	13.2%	74.6%	1.9%	10.4%	1.0%
Croatia	11	12.2%	84.1%	0.2%	2.1%	1.4%
Ireland	13	12.1%	80.0%	0.1%	1.4%	6.3%
Russia	30	11.4%	79.3%	0.2%	4.4%	4.6%
Mexico	34	11.2%	84.6%	0.3%	3.2%	0.9%
Portugal	10	9.2%	86.8%	0.2%	2.0%	1.9%
Total	748	18.6%	71.9%	0.8%	7.4%	1.6%

In the current counting period from 2020 to 2021 we did not have as many countries with ten or more festival editions as in previous counting periods. Table 7 shows the proportions of female, non-binary, male, mixed, and unidentified acts by country [again only for countries with ten or more festival editions].

Table 7. Gender proportion of acts by country [2020 to 2021]

Country	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Austria	11	34.9%	46.3%	0.9%	16.7%	1.2%
Germany	28	32.1%	51.6%	2.3%	10.7%	3.4%
France	11	31.7%	50.7%	1.7%	11.7%	4.3%
Spain	17	31.6%	42.0%	1.9%	22.7%	1.9%
USA	10	17.6%	78.2%	0.6%	2.0%	1.7%
Total	77	29.3%	55.4%	1.6%	11.0%	2.7%

We also analyzed the proportions of female acts over time for the six countries with data for the most festival editions: Austria, France, Germany, Spain, UK, USA [Figure 8]. Results for all countries are shown in Appendix 2 and results for all countries and respective festivals are shown in Appendix 3.

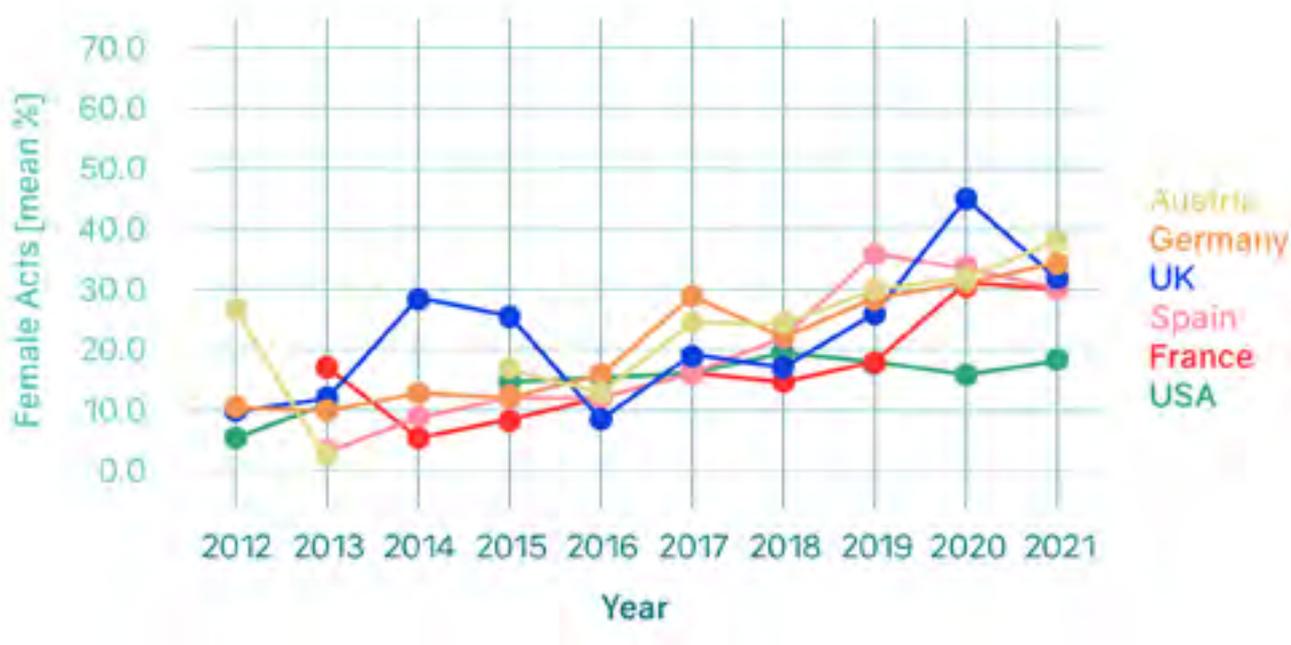


Figure 8. Female proportions for selected countries in % over time [2012 to 2021]

## Gender Proportions by Size of Line-Up

To assess if gender proportions vary with the size of the festival program, the number of total acts was used to categorise festivals into three groups [Figure 9, above], as well as into five more refined groups [Figure 9, below]. In general, the smaller a festival line-up, the higher the percentage of female acts. Conversely, larger festivals tend to have higher percentages of male acts. Results for all festivals from 2012 to 2021 by size of line-ups are shown in Appendix 4.

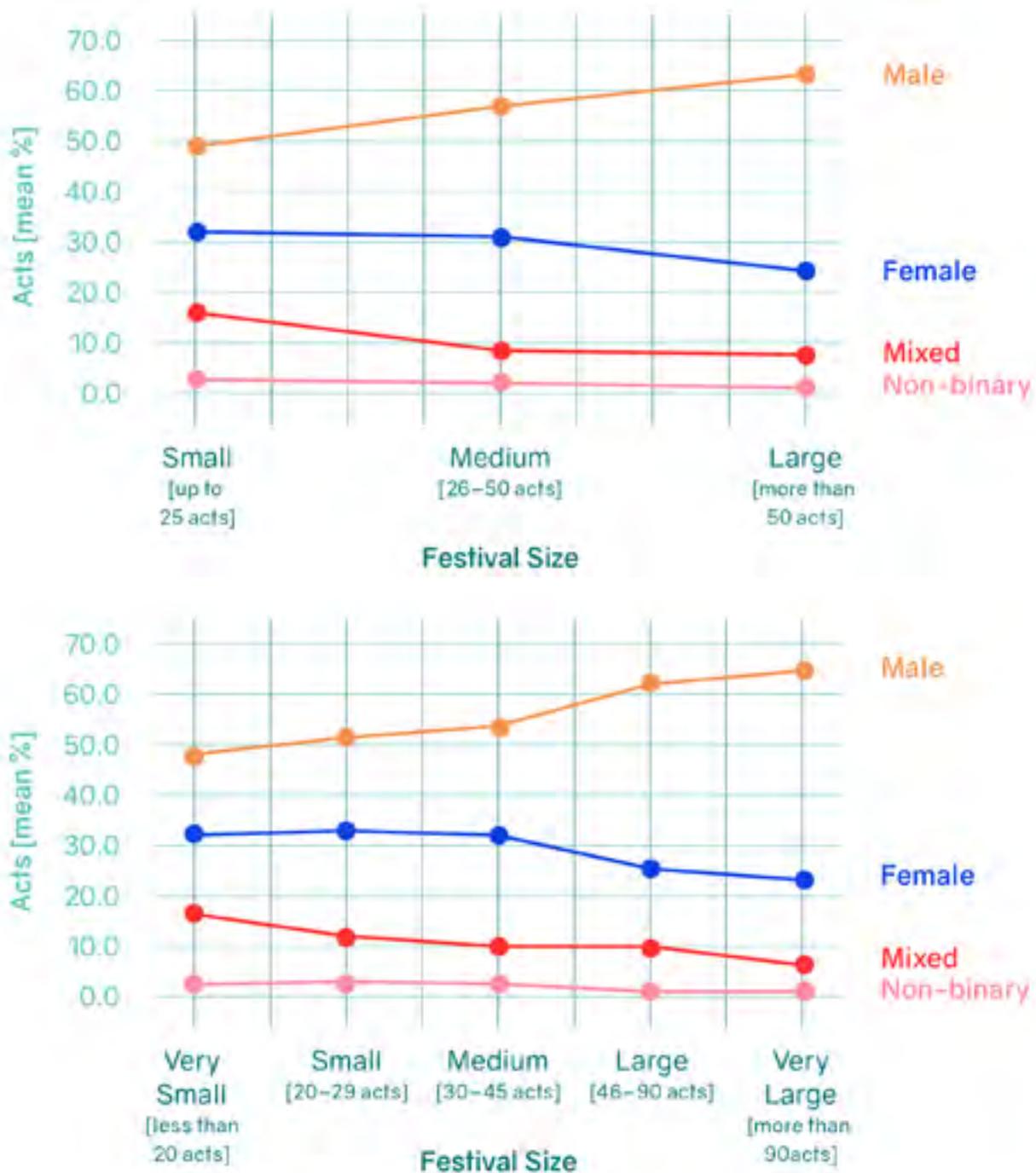


Figure 9. Female, male, non-binary and mixed acts by festival size in three [above] and five [below] categories [2020 to 2021]

## Gender Proportions by Audience Size

In addition to categorising festivals by the number of acts, we used the approximate number of visitors [attendance] to classify festivals according to size. Table 8 shows gender proportion by the number of visitors for festivals taking place in 2020 and 2021. As we saw in the comparison of festival size by line-up, similarly, festivals with larger audience sizes are also associated with higher proportions of male acts.

**Table 8. Gender proportions by audience size [attendance] [2020 to 2021]**

Attendance	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
<300	5	36.7%	46.9%	7.1%	9.2%	0.0%
300-1000	10	42.4%	41.5%	5.9%	9.8%	0.5%
1000-2000	8	33.2%	48.2%	1.8%	14.3%	2.5%
2000-4000	3	31.0%	57.7%	0.0%	11.3%	0.0%
>4000	16	28.4%	62.1%	0.7%	7.7%	1.0%
Unknown	117	25.0%	60.2%	1.1%	9.0%	4.7%
Total	159	26.9%	59.1%	1.3%	9.1%	3.6%

## Gender Proportions by Gender of Curators

To assess an association between the gender of a festival's artistic directors and the gender of the performing acts, Table 9 shows data for 2020 to 2021. The proportion of female and non-binary acts is highest for festivals with an all female team: 57.4% and a striking 10.7%, respectively. The proportion of female acts is similar for festivals with an all male team, or a mixed team [a team whose members are of different genders]: 31.3% and 30.5%, respectively. Notably, for 57.9% of all festival editions that we counted for 2020 and 2021 we could find no information on who curated the line-ups. More transparency from electronic music festival organizers about who is curating their line-ups would be beneficial for these analyses.

**Table 9. Gender proportions by the gender of festival's artistic directors [2020 to 2021]**

Festival's artistic directors	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
All female team	14	57.4%	16.6%	10.7%	15.4%	0.0%
All male team	20	31.3%	54.5%	0.4%	13.1%	0.8%
Mixed team	33	30.5%	52.8%	1.5%	11.8%	3.4%
Unknown	92	23.4%	64.3%	0.9%	7.2%	4.2%
Total	159	26.9%	59.1%	1.3%	9.1%	3.6%

## Gender Proportions by Funding

To assess whether gender proportions differ by funding source, we assessed whether festivals were publicly funded. Table 10 shows data for 2020 to 2021. For festivals with public funding the percentage of female acts is 33.4%, and for festivals with no public funding the percentage of female acts is 20.3%. Here again, for 27.7% of festival editions taking place in 2020 and 2021 we could not determine whether public funding was used; more transparency on how festivals are funded would also benefit the analysis.

**Table 10. Gender proportions by public funding [2020 to 2021]**

Public funding	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Yes	95	33.4%	50.0%	1.8%	12.9%	2.0%
No	20	20.3%	71.6%	0.9%	4.5%	2.6%
Unknown	44	19.3%	68.0%	0.7%	5.0%	6.9%
Total	159	26.9%	59.1%	1.3%	9.1%	3.6%

## Gender Proportions by Presentation Type

The percentage of female acts from 2020 to 2021 was fairly similar for online and onsite events, but higher for hybrid festivals [34.7%]. The proportion of mixed acts almost doubled, comparing online events with festivals in hybrid forms. [Table 11].

**Table 11. Gender proportions by type of festival [2020 to 2021]**

Type	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Online	28	22.9%	67.9%	0.5%	6.5%	2.1%
Onsite	94	24.7%	62.5%	1.2%	8.0%	3.6%
Hybrid	37	34.7%	45.8%	1.9%	13.3%	4.3%
Total	159	26.9%	59.1%	1.3%	9.1%	3.6%

## Top 10 Festivals with the Highest Proportions of Female Acts

For the years 2020 and 2021, we assessed the festivals with the highest proportion of female acts and ranked them. This was only done for festivals with 20 or more acts. Results for the ten highest ranking festivals are shown in Tables 12 and 13. Results for all festivals are shown in Appendix 5.

**Table 12. Top ten festivals by female proportion in 2020**  
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Festival En Tiempo Real	Colombia	33	100.0%	0.0%	0.0%	0.0%	0.0%
2	Dystopie Festival	Germany	37	64.9%	10.8%	0.0%	24.3%	0.0%
3	3hd	Germany	21	57.1%	19.0%	14.3%	9.5%	0.0%
4	Grounded Festival	Slovenia	21	52.4%	38.1%	9.5%	0.0%	0.0%
5	Unsound Krakow	Poland	29	48.3%	37.9%	0.0%	13.8%	0.0%
6	Novas Frequencias	Brazil	42	47.6%	33.3%	0.0%	19.0%	0.0%
7	donaufestival	Austria	55	38.2%	43.6%	1.8%	14.5%	1.8%
8	CTM	Germany	127	37.8%	36.2%	3.1%	19.7%	3.1%
9	Elevate	Austria	71	35.2%	54.9%	1.4%	7.0%	1.4%
10	Maintenant	France	21	33.3%	47.6%	0.0%	19.0%	0.0%

**Table 13. Top ten festivals by female proportion in 2021**  
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Heroines of Sound	Germany	29	82.8%	0.0%	3.4%	13.8%	0.0%
2	Oscillation Festival	Belgium	29	51.7%	24.1%	6.9%	17.2%	0.0%
3	CTM	Germany	137	45.3%	43.8%	2.9%	8.0%	0.0%
4	Maintenant	France	21	42.9%	38.1%	0.0%	19.0%	0.0%
5	Mira Festival	Spain	24	41.7%	45.8%	0.0%	12.5%	0.0%
6	Horst	Belgium	77	41.6%	49.4%	2.6%	6.5%	0.0%
7	Insomnia	Norway	30	40.0%	50.0%	0.0%	3.3%	6.7%
8	donaufestival	Austria	53	39.6%	30.2%	1.9%	24.5%	3.8%
9	Unsound Krakow	Poland	96	39.6%	41.7%	8.3%	9.4%	1.0%
10	Drainmolen Festival	Netherlands	41	39.0%	41.5%	0.0%	14.6%	4.9%
10	Novas Frequencias	Brazil	41	39.0%	43.9%	0.0%	17.1%	0.0%

## Top 10 Festivals with the Highest Proportions of Male Acts

Similarly, we assessed the festivals with the highest proportion of male acts [for festivals with 20 or more acts only]. Results for the ten highest ranking festivals are shown in Tables 14 and 15. Results for all festivals are shown in Appendix 6.

**Table 14. Top ten festivals by male proportion in 2020**  
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Holy Ship	USA	66	7.6%	92.4%	0.0%	0.0%	0.0%
2	BPM Festival Costa Rica	Costa Rica	138	7.2%	90.6%	0.0%	0.0%	2.2%
3	DreamStream Digital Festival	South Africa	36	13.9%	86.1%	0.0%	0.0%	0.0%
4	Dirty Bird	USA	63	12.7%	84.1%	0.0%	1.6%	1.6%
5	Xibalba Festival	Mexico	36	13.9%	83.3%	0.0%	2.8%	0.0%
6	Up To Date Festival	Poland	64	12.5%	81.3%	0.0%	3.1%	3.1%
7	Freedom Festival	Colombia	37	13.5%	81.1%	2.7%	0.0%	2.7%
8	3000 grad	Germany	50	10.0%	80.0%	0.0%	8.0%	2.0%
9	Origin Festival	South Africa	62	3.2%	79.0%	0.0%	4.8%	12.9%
10	Cape Town Electronic Music Festival	South Africa	152	9.2%	78.9%	0.0%	5.9%	5.9%

**Table 15. Top ten festivals by male proportion in 2021**  
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Wolfkop Weekender	South Africa	27	11.1%	88.9%	0.0%	0.0%	0.0%
2	MDLBEAST	Saudia Arabia	191	12.6%	85.9%	0.0%	1.0%	0.5%
3	Crssd Festival	USA	46	13.0%	84.8%	0.0%	2.2%	0.0%
4	Holy Ship	USA	92	14.1%	83.7%	0.0%	1.1%	1.1%
5	Outlook	Croatia	109	16.5%	78.0%	0.0%	2.8%	2.8%
6	Dirty Bird	USA	149	15.4%	77.9%	0.0%	2.7%	4.0%
7	Undercity	Poland	35	20.0%	77.1%	0.0%	0.0%	2.9%
8	Up To Date Festival	Poland	46	19.6%	76.1%	0.0%	2.2%	2.2%
9	Abstrasension	Russia	25	4.0%	76.0%	0.0%	8.0%	12.0%
10	Strichka Festival	Ukraine	43	20.9%	72.1%	0.0%	2.3%	4.7%



[REDACTED]

[REDACTED]

[REDACTED]

# Discussion



## Summary of the Results and Conclusion

In our present survey assessing festival acts from 2020 to 2021, we found that 26.9% of all acts were female, 59.1% were male, 1.3% were non-binary, and 9.1% were mixed. The proportion of female acts overall rose from 9.2% in 2012 to 26.9% in the 2020 to 2021 counting period.

We see a steady rise in female acts in electronic music festivals over the past ten years. However, only 26.9% of all acts are female in comparison to 59.1% male acts.

## Comparison with Other Studies

**Black dance music without Black people: a data analysis. February 2022.**

This analysis by Non-Governmental Organisation Technomaterialism tracks the representation of Black artists in event lineups across 27 countries in the EU in 2020 and 2021. They collect lineup data from event pages on Resident Advisor, a similar approach to FACTS although the FACTS report is focused specifically on festivals, and includes international data from a wider array of sources. The Technomaterialism report uses the Black Artist Database as a means of identifying Black artists. They also include Black population data for selected countries.

**Link to report:**

<https://technomaterialism.com/2022/02/10/black-dance-music-without-black-people-a-data-analysis/>

**Music Business Worldwide, “Here’s what women are earning (compared to men) in the UK music industry”. October 2021.**

Using publicly available gender data about UK businesses with 250 or more employees MBW examined the UK gender pay gap numbers for Universal Music, Sony Music, Warner Music, Apple, Spotify, and Live Nation. The mean average pay gap ranged between 15.3% and 34.3% across the 6 companies; for example, the mean average hourly rate of pay across the whole of Warner Music UK in April 2020 was 30% lower for women vs. men.

MBW’s study is similar to FACTS in that they analyze gender; the study also represents an aspirational [though likely impossible] goal for FACTS, which would be to analyze the pay gap among the larger festival lineups.

**Link to article:**

<https://www.musicbusinessworldwide.com/heres-what-the-three-major-music-companies-pay-women-compared-to-men-in-the-uk>

## Equality and Diversity in Concert Halls. July 2021.

This study presents an analysis of works by women composers scheduled in the 2020/2021 season by 100 orchestras from 27 countries. While previous reports in 2018/2019 and 2019/2020 focused solely on gender the current report includes data for Black and Asian composers by gender. The findings: 11.45% of scheduled concerts included compositions by women. Compositions by Black and Asian women made up 1.11%, Black and Asian men made up 2.43%. The criteria for evaluating the gender and race of composers are not described in the report.

### Link to report:

[https://donne-uk.org/wp-content/uploads/2021/03/Equality-Diversity-in-Concert-Halls\\_2020\\_2021.pdf](https://donne-uk.org/wp-content/uploads/2021/03/Equality-Diversity-in-Concert-Halls_2020_2021.pdf)

<https://www.classicfm.com/discover-music/women-in-music/compose-five-percent-pieces-classical-concerts>

## Black Radioactive Boi [Twitter handle TokenOfTheMonth]. July 2021.

BRB published an analysis of race and gender for the festivals Lost Lands and EDC. The findings: the Lost Lands lineup was only 5.5% women, all of them white; the EDC lineup was only 8% women. The thread continues with more festivals analyzed. New data is now being posted in the [@EDMnumbers](#) account.

### Link to Twitter threads:

<https://twitter.com/TokenOfTheMonth/status/1417849312239751172?s=20>

<https://twitter.com/TokenOfTheMonth/status/1416946734295625733?s=20>

<https://twitter.com/TokenOfTheMonth/status/1416561206933049348?s=20>

## Towards gender equality in the cultural and creative sectors. June 2021.

This report analyzes gender gaps and imbalances in the cultural and creative sectors in the EU and connects them with wider structural issues of gender equality such as pay gap, career advancement, and access to the labour market and art market. One of their key findings is a lack of consistent data on gender in these sectors across Europe, making it difficult for policy makers to address them.

### Link to report:

<https://op.europa.eu/en/publication-detail/-/publication/36e9028b-c73b-11eb-a925-01aa75ed71a1>

## Inclusion in the Recording Studio? Gender and Race/Ethnicity of Artists, Songwriters & Producers across 900 Popular Songs. March 2021.

This report assesses gender and race/ethnicity of artists, songwriters, and producers across the 900 most popular songs from 2012 to 2020, based on the Billboard Year-End Hot 100 Chart. In addition, the analysis breaks down artist

data by type – solo, duo, or band. The findings: 21.6% of artists in the dataset are women, 12.6% of songwriters are women, and 2.6% of producers are women. 9 out of 1291 producing credits went to women of color while of 173 artists in 2020, 59% were under-represented and 41% were white.

**Link to report:**

<http://assets.uscannenberg.org/docs/aai-inclusion-recording-studio2021.pdf>

**#8M: ¿Cuál es la realidad en números de las mujeres que hacen música en México? February 2021.**

This article [in Spanish] by Umu Katu presents an overview of the challenges that women face in music industries worldwide, with accompanying statistics. Within this global context, it presents data on gender representation at festivals in Latin America, and in the awarding of scholarships through the National Endowment for Culture and Arts in Mexico. Over the time period of 2012 to 2020, women make up fewer than 20% of all awardees for these scholarships.

**Link to article:**

<https://www.gunkmusicmag.com/post/8m-realidad-números-mujeres-música-méxico>

**Getting in and getting on: Class, participation and job quality in the UK's Creative Industries. August 2020.**

A report on social mobility in the UK creative industries. It finds that those from privileged backgrounds are more

than twice as likely to land a job in a creative occupation, and this disparity is compounded by factors of gender, ethnicity, disability, and skill level. Unlike the FACTS survey, data was collected through a national household survey.

**Link to report:**

<https://www.pec.ac.uk/assets/publications/PEC-report-class-in-the-creative-industries-FINAL.pdf>

**feat. Fem x frohfroh – Die Statistik. March 2020.**

This article [in German] discusses the results of data analysis of gender representation in bookings for three Leipzig nightclubs in 2017 and 2019, compiled by Featuring Feminism [feat. Fem], a Leipzig-based platform and network for discussion and exchange around feminism in clubs, culture, and art. Their methodology for gender analysis is similar to the FACTS methodology; their categories are male, female, and unknown. In 2019, totalling up the counts for all three nightclubs, 22.6% of artists booked are female.

**Link to article:**

<https://www.frohfroh.de/32193/feat-fem-x-frohfroh-die-statistik>

**Counting The Music Industry: The Gender Gap. October 2019.**

Consultant Vick Bain conducted a study based on the analysis of more than 100 music publishers and 200 labels, with data on the gender of

writers represented by UK publishers and artists signed to labels. The findings: 14.18% of the 12,040 writers represented by UK publishers are women, while female artists make up 19.69% of the rosters of acts signed to labels. The collection and presentation of this gender data is similar to FACTS. The report also includes information on the education and talent pipeline, the industry workforce, and the barriers facing female musicians. Similar to FACTS, the report includes a Recommendations section, which we frame as a Call to Action.

**Link to report:**

<https://vbain.co.uk/research>

**Orchestrated Sex: The Representation of Male and Female Musicians in World-Class Symphony Orchestras. August 2019.**

This article in *Frontiers in Psychology* analyzes the gender distribution in forty orchestras from the UK, Europe, and the USA, which is very similar to the aims and methods of FACTS. The findings: women consistently make up less than half of players in an orchestra, and make up less than 15% of brass and percussion players. This study differs from FACTS in that it also analyzes practices adopted by orchestras for gender diversity, career patterns of orchestral musicians, and other broader topics that are currently outside the scope of FACTS.

**Link to article:**

<https://doi.org/10.3389/fpsyg.2019.01760>

**Inégalités de genre et musique électronique en 2018. July 2019.**

This is a study [in French] of bookings by gender at 11 clubs in Paris, Lyon, and Marseille for the year 2018. Like the FACTS report, their findings include statistics for women, non-binary, and mixed acts. In addition, the report includes data about the geographical origins of acts booked in these clubs — whether they were local, international, or based in other cities in France. The findings: of the DJs booked at the eleven clubs studied, 8.56% are women, 0.22% are non-binary and 0.36% are mixed groups. They found that gender minority bookings were most frequently international acts.

**Link to report:**

<https://wodjmag.com/enquete-2018-femmes-et-minorites-de-clubs-france.pdf>

**The list of “most festivals played in 2018”. April 2019.**

This article references a study undertaken by Festicket that identified Nina Kraviz and Amelie Lens as the artists who appeared at the most festivals in 2018.

**Link to article:**

<https://mixmag.net/read/nina-kraviz-amelie-lens-most-festivals-of-2018-news>

## Quantifying reputation and success in art. November 2018.

This study uses network measures such as centrality to understand the role of institutional access in the successful development of an artist's career. Their dataset includes information on exhibitions, auction sales, and primary market quotes.

### Link to article:

<https://www.science.org/doi/10.1126/science.aau7224>

## Gender diversity in Wikipedia articles, ongoing.

This is a project that measures the gender diversity of the authors cited in Wikipedia articles. Its aims and methods are similar to those of FACTS in that it examines the list of citations in a Wikipedia article [its "lineup"], associates a gender with the author[s] ["artist"] of each citation, and then visualizes the gender statistics graphically.

### Link to project:

[https://www.wikidata.org/wiki/User:PAC2/Gender\\_diversity](https://www.wikidata.org/wiki/User:PAC2/Gender_diversity)

## Strengths and Limitations of the Survey

Categorising festival line-up slots by gender is not as simple as it may seem, so we developed guidelines for counting as accurately and

consistently as possible. Nonetheless, some not-so-easy-to-answer questions inevitably arise. For example: How should we count a slot that is announced under a single, easy to identify artist name who actually performed with other musicians, singers, or visual artists with different genders who are not listed in the line-up? Additionally, even if you were present at the performance, you may not have seen everybody on stage. How does one ensure accuracy in these instances? Such questions often depend upon insider accounts, leading to varying results for the same festival edition.

Another very frequent phenomenon was the presence of different information about the same festival edition in different media sources. For instance, a festival's Resident Advisor page often lists a different number of acts than the Facebook event. In addition, programs are frequently updated as plans change, thus various versions can be found online. Quite a few websites or single web pages disappear, or substantially change over time, making it difficult to find the line-up in instances where initial gender counts were submitted a year or two ago.

On the other hand, it is a huge benefit to have many helpers who are directly involved in local music communities, and therefore can supplement online research with first-hand knowledge.

With ten years of data collection, we have a better look at trends over time, and have a significant advantage over surveys initiated more recently.

We would have liked to conduct more data verification than we did. We reviewed 54 of 159 [34%] festival editions for the current survey, but lacked the time and resources to recount more editions. Nevertheless, even if some numbers lack the verification we aimed for, the overall results should be only minorly affected. In addition, we assume that any potential errors in counting festival acts are random rather than systematic. Thus, errors should not systematically bias the results in any one direction, but instead even each other out.

Assessing the categories of attendance, curators, and public funding is extremely difficult without the help of the festival organisers. The publicly available information about these categories is very limited. Most festivals do not disclose the names of their artistic direction team. This again illustrates the importance of communication with festival organisers. We believe that by involving curators and organisers, we can raise awareness and foster reflection about festival curation. In general, we often face a lack of transparency that limits gathering and analyzing data, as well as our ability to catalyse positive action to make the electronic music industry more representative.

Selection bias is probably one of the most significant causes for possible distortion of the results. For example, organisers of festivals with a higher number of female acts might be more willing to take part in the survey, leading to an overestimation of female acts overall. Remedying this bias by counting all electronic music festivals in existence is unfortunately not

achievable. In addition, publicly available data for some countries or regions are sparse and thus not representative.

“We believe that by involving curators and organisers, we can raise awareness and foster reflection about festival curation.”

We counted the number of acts for each festival, not the number of persons on stage. Assuming no systematic gender difference in the number of persons in female, non-binary, and male acts, the analysis would yield similar gender proportions if acts or persons are counted. Whether this assumption holds for electronic music is unclear. Collecting data about the number of persons and not the number of acts [as we did] might lead to different results.

One reason that we are interested in ascertaining whether a festival received public funding is to see if there is any relationship between public funding and the number of female and non-binary artists on the line-up. For example, the [Musicboard Berlin](#) conditions festival funding on the following: “... ensure the participation of at least 50 percent female, non-binary, and queer artists.” We do not assume all institutional public funding has such requirements, but there are indications in our data that publicly funded festivals have higher proportions of female acts.



[Redacted text block]

# Additional Issues of Diversity



## Counting Race in FACTS

Electronic music festival line-ups, at least in Europe and North America, are overwhelmingly dominated by white artists. This is particularly troubling, as electronic dance music has its origins in queer, Black, and Latinx culture. Without these innovative DJs, artists, and audiences of colour we would not even have the subject of our study today. The Trouble Makers have discussed quantifying race in electronic music festival lineups for several years, and it was in 2020 that we began to take action to understand how to approach the issue in a way that would provide meaningful data. We questioned if it is possible to categorize and quantify race within the framework of this survey. While it is relatively straightforward to categorize an artist's gender from biographical material [and, indeed, more and more artists are listing their pronouns on social media and their websites], the specific categories we could use for race are far more complex to determine. [Census data](#), for example in the United Kingdom, presents an apt example of the challenge, as the list of ethnic groups is different depending on if the location is England/Wales, or Scotland/Northern Ireland. In addition, racial discrimination may vary from country to country. An artist considered white in one country might be considered

a person of colour in another country, making it difficult to summarize findings across countries.

The social construction of race, the ongoing structural discrimination based on racism and racialization, and the ways in which white supremacy has wielded the idea of race to commit severe harm in the world are important considerations. We conducted several interviews and found that race is a difficult issue for anyone who is thoughtful about the topic. People are in the course of deconstructing and challenging traditional racial categories. We need to appreciate that we are in a period of flux, and that this is a subject worth wrestling with. The best way to respond to the challenge is to allow people to use the categories of their society, to let people define themselves [e. g., via an artist survey]. Given the nature of this grassroots, voluntary FACTS project, executed by a very small number of artists in their spare time, it quickly became clear that our options to acquire reliable data about racial self-identification are extremely limited without the aid of, for example, an academic institutional partnership. Our attempts to find potential partners for this purpose were not yet successful. Consequently, we decided the best way to begin was with a qualitative [rather

than a quantitative] study, which has taken shape as a series of conversations.

We started to consult with artists of color from the female:pressure network about their thoughts on how the FACTS survey could approach race, asking them these three questions:

[1] What are your thoughts about the electronic music scene and the visibility of artists of color and marginalised ethnic groups?

[2] Would you like to give us insight into your personal experience in the scene?

[3] Do you have any ideas about how to analyse the representation of race and ethnicity at festivals of electronic music in the FACTS survey?

From these conversations arose several important points to take into account, one of them being that every world region has its own definition of race and of racial categories.

**More specific issues include:**

- Dependence on the goodwill of a relatively small number of gatekeepers in order to get booked and recognized in a scene where artists of color and marginalized genders are mostly underrepresented.
- Curators, booking agents, and other decision makers who act effectively as the gatekeepers of festival lineups seem to be predominantly white and male. Moreover, key festivals are monopolised by prominent booking agencies.
- The status of record labels and releases of music are factors that affect the perception of and the demand for artists in the booking ecosystem. Women, and gender minorities are underrepresented as producers and as signed artists, which limits their visibility.
- Not only is the lack of representation of artists of color problematic, but also a kind of tokenization that overlooks the local artist who belongs to a marginalized group in favor of an international artist.
- The fundamental role of class [and caste in India] and hence economic and cultural capital.
- The undervaluing and lack of acknowledgement of the work and contributions of women, artists of color and gender minorities to the music industry and the preservation of white and/or male dominance as a source of culture and innovation.
- Discrimination against women and gender minorities intersecting with racism and lack of economic and institutional power.
- A perceived huge gap between genders and races in regard to artistic opportunities and potential to earn income. Where women,

artists of color and gender minorities are included, opportunities are typically limited to artists who meet Western standards of beauty and desirability, cultural norms and in some cases, particular ethnic groups [in Europe].

- Limited access to means of production, knowledge resources, mutual exchange with peers, and lack of kindred role models.
- The necessity of education and awareness to achieve equity.
- Another issue of diversity and inclusion/exclusion that is increasingly brought into focus is that of artists and also attendees of festivals with disabilities.
- Interviewees also challenged the white and Western framing of discussions about diversity and inclusion. Who is doing the including? They called for more space where marginalized groups can voice what is important to them.
- The significance of confidence-building measures in case we implement the artist survey [i. e. asking artists to self-identify]. Who researches might be quite as important as what is being researched. We must not come across as a “bunch of white saviors”.
- While most interviewees think that numbers are useful tools to raise awareness about structural lacks of diversity, there are different opinions about how such data could be obtained. A minority of our interviewees suggested we should just go ahead and count according to the outward appearance of an artist and establish just a few very rough categories. The majority is more careful when it comes to the technical approach to such data collection and would prefer to be asked about how they identify before being put in a box by a stranger.
- General tokenization of a few artists of color who then might even be confused with one another if they happen to have a similar complexion.
- The need to establish independent structures and networks for mutual support.
- Artists of color, women and gender minorities face a wide range of physical, mental and emotional challenges when they have to teach people, advocate on their own behalf and rehash their bad experiences continually.
- Hope for future generations and perceived positive change of discourse, growing empowerment.

We plan to continue our work on this project, for now independently of FACTS, as we work to discover the best way to collect and analyze data about artists of color in electronic music festival lineups.

## Female and Non-binary Artists and Slot Hierarchy

As for other future lines of inquiry, it would be interesting to know if female and non-binary artists are generally booked in less prominent time slots. It would be difficult to quantify this data, but perhaps a count of the gender of headliners would shed some light on this topic.

## Female and Non-binary Artists in Leadership Roles

As Lazer Guided Reporter mentions in her [MA dissertation](#), “*There is a limiting of space in the industry where women can be visible in positions of musical control.*” It would be helpful to have collected more data about festival organizers than we did, but this information was impossible to find for many of the festivals that we included.

## Ageism

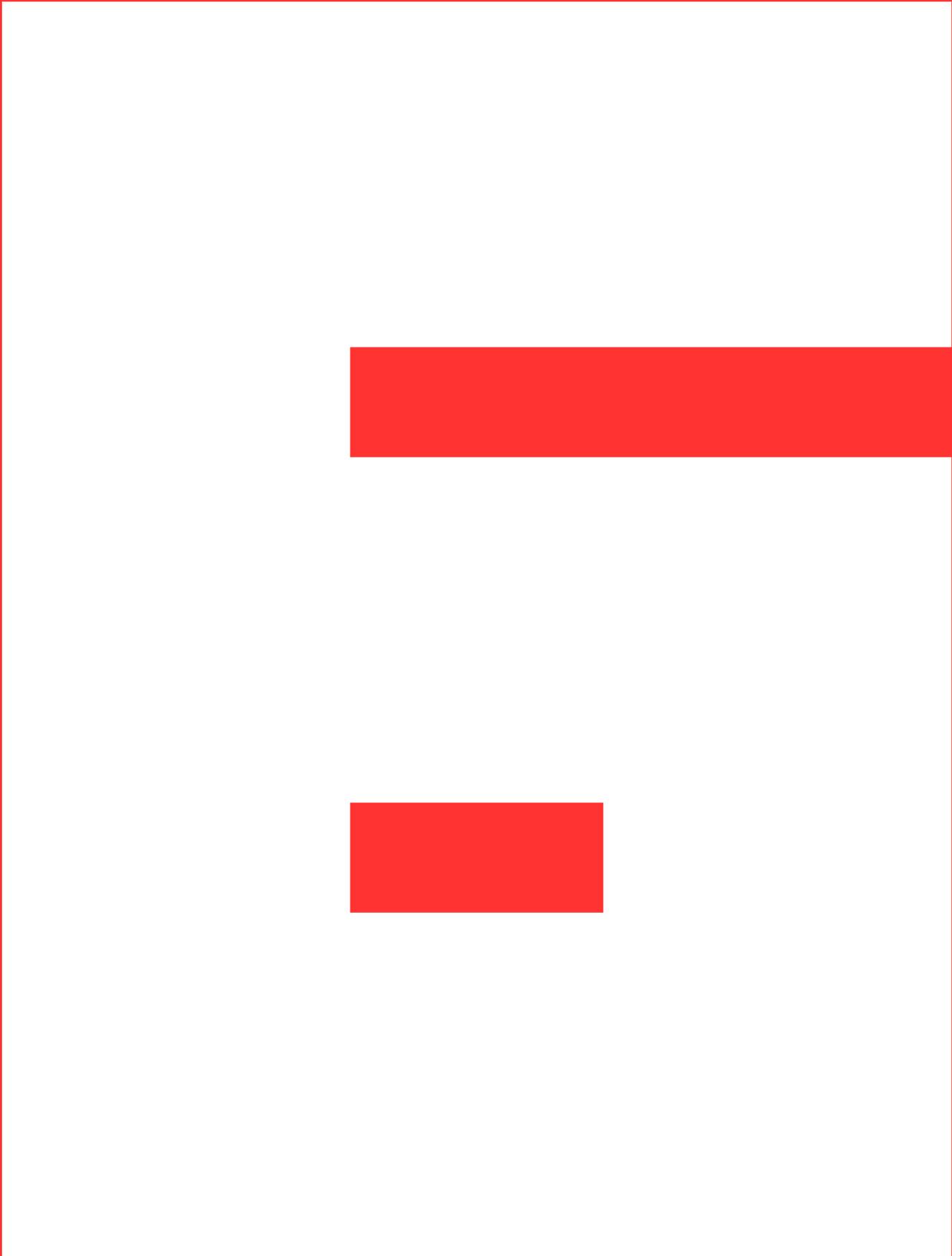
As made clear by the 2021 Resident Advisor article, “[A Barrier to Being Seen: Ageism and Sexism Intersect on the Dance Floor](#)”, there are additional barriers for women DJs who are older. It would be enlightening to collect data on the age of the performers in lineups,

though certainly time consuming and not possible in many cases as many artists do not list their age in their online presence. Again, perhaps a count of the age ranges of headliners would be useful.

## Ableism

The discrimination in favour of able-bodied artists and audiences has gained increasing attention. Institutions like the [Musicboard Berlin](#), for example, started to focus their funding programs on projects that foster the participation of people with disabilities. The nonprofit organization [Half Access](#) maintains a database that provides accessibility information about venues to help disabled people to prepare for their visit, an issue highlighted by recent articles such as “[Concert Venues Assume Disabled People Are No Longer Music Fans](#)” in the *Disabled Spectator* and “[Live Music Should Be More Accessible for Disabled Fans](#)” in *Vice*, which describe the barriers faced by disabled fans who wish to attend a concert. It would be illuminating to collect data on which festivals have clear, easy-to-find information on the accessibility of their event, both for performing artists and audience members.





# Call to Action



## The Need to Be Proactive

Despite the rise in gender diversity at electronic music festivals over the past decade, the proportion of female and non-binary acts is still significantly lower than that of male acts. We would thus like to share some suggestions from our own experience and that of many friends and colleagues to help improve the gender diversity among music festivals.

In preparation for this report, we analyzed several festivals which have been included in every edition of the FACTS survey and which showed a trend toward greater gender diversity. We emailed the organizers of these festivals to ask them how they achieved this trend, whether any conscious action was taken, and what they learned in the process. Several organizers wrote back to us, and some of their feedback has been incorporated into the list below.

**Here are some elucidating comments from the organizers we contacted:**

Chico Dub of Novas Frequências writes, “On a personal level it was impossible to not react towards gender diversity improvement movements and campaigns everywhere (in the past few years) [...] the action taken was quite simple actually [...] it was all about researching more female artists and booking them [...] I think that the most important lesson I’ve learned is the power that a more diverse line-up has on a local grassroots

ecosystem [...] the snowball effect it causes makes me the happiest person [...]

→ you slowly start to perceive that music has the power of social and political change.”

Nora Wenzler of donaufestival writes, “The catalyst for the increase was/is the ongoing realization that unbalanced line-ups don’t occur because there are no FLINTA artists to book but because they don’t get booked as often and paid less, which results in a lack of representation and general visibility in the art and music scene [...]

→ As a festival, we have to realize that we are part of and acting in a system and we have to break out of that actively →

[...] I listen to FLINTA artists, buy their music, go to their parties and shows. As soon as this becomes a normal part of your music consumption practices, there is really nothing you have to change except booking artists who fit the best for your festival and shows. If the consumption of music changes, the booking changes as

well [...] the underrepresentation, not only of FLINTA artists but also of BIPOC and LGBTQ+ artists is still going on and something you actively have to break through in your music consumption and booking practices. Here, the music industry as a whole, and that includes media coverage, needs to commit to active changes. In conclusion we've learned as a festival that the effort for a balanced line-up not only broadens your knowledge and taste in music as bookers but also really makes a festival line-up much more interesting, diverse and elevated."

Gosia Plysa of Unsound Krakow writes,

**“Gender equality is important, but also other forms of diverse representation – in terms of race, sexuality but also geographic representation.”**

There is a noticeable general rise of consciousness when it comes to the need of diversity the music industry (and everywhere else, in fact) which has undoubtedly been also an effect of years of work of collectives like female:pressure, among others, which has given courage to a lot of women and female-identifying people to make music and become more visible. That's great and makes also our work easier having so many amazing female creators to choose from when programming. It is also important to include female-identifying programmers and curators in the process.

We actively look for and try to encourage female-identifying artists to perform or foster collaborations which I think is important and encouraging, especially to people at the beginning of their careers. Also organizing workshops within our Unsound Lab program (workshops for young music industry professionals) about intersectional diversity in the music industry."

In addition to presenting gender data, we also wish to promote improvements for the future and suggest actions for festival organizers, artists, journalists, policy advocacy groups and politicians, and festival attendees. These lists comprise actions suggested by the Trouble Makers as well as members of the larger female:pressure community.

## Points of Action for Festival Organizers

- Members of majority groups should actively show solidarity with minorities in the field; see, for example, the [GRAMMY Awards Show Inclusion Rider](#).
- Festivals, in particular larger festivals, should consider a diversity, equity, and inclusion committee.
- Believe in a multi-faceted and heterogeneous electronic music scene. Strive for a less capitalistic approach to your listeners by supporting a more performance-oriented music culture.
- Book more people of different genders. Book more people of colour. If you believe they are unfamiliar to your audience and/or won't bring in enough money, use your resources to invest in good press work and consider installing local/underground stages and promote a general ethos of inclusivity at your events. Network and collaborate with booking agencies that have diverse rosters and inform yourself about and/or connect with festivals around the world that have diverse line-ups.
- Delegate your curating power. Inform yourself about maker spaces and workshops that serve under-represented groups in music production and skills. These types of community spaces have important knowledge to share. See, for example, Hyperreality Festival's invitation of crews, clubs, and collectives to curate different time slots.
- On the organizational level, install a mixed-gender team to program your festival's line-up.
- If you are interested in having a diverse line-up that reflects the state of the art in electronic music, you might take actions such as making public calls for participation and specifically make diverse representation a criterion for selection. Be intentional and transparent about your inclusivity goals.
- Support your local underground scene by connecting with record dealers and music journalists who are experts in the field.

- If you have the capacity, include discussion and skill-sharing programs to promote diversity and inclusion in the electronic music industry. Host workshops on topics such as music production, gear selection, music promotion, and other music business skills. By facilitating skill-sharing workshops, you can foster a community where budding artists can connect with one another and the scene. You may even cultivate the skills of artists who may play at your festival in the future. We believe that the relationship between artists and festival promoters will change for the better as a result. Workshops and discussions can be funded in a variety of ways, from ticket sales to donations to institutional funding from socio-cultural programs, for example.
- Ensure safe working conditions and accountability at your festival by training personnel in cultural sensitivity and inclusion, so that all artists are treated with respect, regardless of race or gender. Consider often-overlooked details such as cooperative and safe childcare for the families of artists and staff and gender-neutral toilet facilities.
- Initiatives like the [Awareness Akademie](#) in cooperation with stakeholders could develop guidelines to create a certificate for clubs and festivals. If a festival complies with such guidelines, they would be able to promote their events with the logo and certification.
- We would like to see widespread adoption of a “Code of Conduct,” a guideline for best practices for festivals to accommodate the societal and cultural implications that their programs, advertising, and publications produce, by electronic music festivals. We believe it is never and has never been “just about the music.” Festivals have interests such as: obtaining fame or relevance, having economic success, or promoting particular agendas — many times of personal importance — such as the advancement of a genre or political worldview, among others. A good example of such a code was posted in 2018 by [We Have a Voice](#). Another good example is the Code adopted by the [Ableton Loop Summits](#). Tarmac Festival includes this line on their website: “racism, sexism, antisemitism and all other forms of discrimination won’t be tolerated and will lead to immediate banishment.”

## Points of Action for Artists

- Connect yourself with local and/or global networks and seek out resources for female and non-binary artists, many of which are listed on the [female:pressure website](#).
- To artists in positions of relative cultural power, in particular white cis-men, we applaud those of you who have shown solidarity with female and non-binary colleagues by boycotting festivals when their line-ups fail to be diverse or inclusive. We think strategies such as this are effective at making promoters and curators question their policies.
- Learn what it means to be an ally. Make the effort to understand and overcome your biases. Consider how you can use your position to empower gender minorities and marginalized artists in the scene, listen, and take action consistently.
- Inclusion riders can be powerful tools. See, for example, DJ/Producer [Om Unit's inclusion rider](#). Breaka and object blue also use [inclusion riders](#). More on inclusion riders can be read on the [Electric Hawk](#).
- If you are offered a gig but cannot accept it, consider recommending to the hiring person an artist from an underrepresented community that you know [or know of]. Please, though, be sure only to do so for gigs where you feel this person will be relatively safe, both physically and psychologically.

## Points of Action for Journalists

- Make sure that the pieces you pitch reflect the diversity of the scene.
- Cover equality initiatives within the scene, such as when an artist adopts an inclusion rider.
- Cover collectives, communities, and events that continue to do excellent work in regards to gender and racial diversity; to show that it's possible, more so when these initiatives are successful.
- Include commentary from artists of marginalized genders, especially those of color, on a range of topics, not just equality and race.
- Provide a broader perspective on women DJs, such as their technical acuity, whether they work in other areas such as production or promoting events.
- Incorporate women into other commemorative initiatives outside of Women's History Month.
- Ask the crucial questions about booking agencies and funding opportunities within the scene: In what ways are booking agencies diverse with respect to their staff, ownership, and rosters? Who is receiving funding?
- Do your own internal work. Biases regarding race, gender, age, ability, and so on, will show up in the way you ask questions and how you communicate stories.
- Ask questions of artists and relevant industry people about gender and racial diversity in interviews. Put them on the spot! Normalize talking more freely and frequently about these issues.
- If you know that an artist subscribes to sexist or racist views, reconsider writing about them or promoting their work.
- Think more critically about who and what you are writing about and whether this person/topic is having a positive influence on the scene.
- Aim to promote artists of marginalized gender and non-white artists as often as possible.

## Points of Action for Policy Advocacy Groups and Politicians

- Determine whether or not your local public funding organizations attach diversity requirements to disbursement.
- Create and support initiatives for public arts funding. Many underrepresented groups do not have the personal wealth to grow their careers; creating funding opportunities [especially ones that highlight diversity] will often result in the support of artists who may otherwise be prohibited from reaching full potential because of financial barriers.
- Understand that arts initiatives serve as a useful knowledge base for evaluating how structural discrimination affects individuals and are a crucial component of freedom of expression [see, for example, [The Council of Europe's Manifesto on the Freedom of Expression of Arts and Culture in the Digital Era](#)].

## Points of Action for Festival Attendees

- If you see that a festival is creating an unsafe space for artists and/or attendees, please contact the festival organizers. It is possible that they are unaware of the incident[s]. If they are unresponsive, or invalidate your concerns with their response, consider raising awareness on social media [if you feel that you will not be attacked for doing so]. Abusive organizations often depend on the silence of onlookers to continue their bad practices.
- If you feel safe to do so, contact and/or call out festivals on social media when you see a lineup comprised entirely or mostly of white cis-male artists. Festival organizers are very motivated by what they perceive will bring the largest audience to their carefully planned event. Change their perceptions of what audiences want by demanding more diverse lineups.





# Credits and Provisions



## Acknowledgements

We wish to thank Dr. C. Patrick Burrowes, historian and humanities scholar, for his counsel and guidance in the initial stage of our research regarding the representation of Black artists and artists of colour in electronic music culture.

We wish to thank the artists we interviewed for sharing their experiences and thoughts about race and ethnicity in the electronic music scene.

## Disclaimer

We performed this survey to the best of our knowledge, trying to validate and cross-check as much data as possible, often using content from festival websites showing line-ups and programs. We welcome any feedback in case of accidentally erroneous data.

## Data Sharing

Data sharing is an important way to increase accountability and transparency of a research project. We consider data sharing valuable to validate our findings and to open the opportunity for data to be combined to allow for further analyses and comparisons. Thus, we are happy to share the final dataset from the FACTS Survey 2022 upon reasonable request. Please email [data@femalepressure.net](mailto:data@femalepressure.net) for more information.

## Credits

### **Core Survey Team**

Angelika Lepper [Utting am Ammersee]  
Corina MacDonald [Montreal]  
Jaquelyne Kwenda [Johannesburg]  
Meg Wilhoite [East Bay]  
Michelle Endo [San Francisco]  
Stephanie Roll [Berlin]  
Susanne Kirchmayr [Vienna]  
Tanja Ehmann [Berlin]

### **Graphic Design**

Elisa Metz [Cologne]

### **Photography**

Frederike Wetzels [Cologne]

### **Press**

Noémie Burel [Berlin]

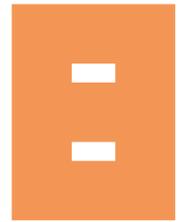
### **Data Collection Helpers**

Alejandra Cardenas [Berlin]  
Anja Weber [Berlin]  
Caro Churchill [Manchester]  
Christina Nemeč [Vienna]  
Jules Marks [Brighton]  
Kim Pohas [Los Angeles]  
Maxi Allesch [Vienna]  
Maria Hamilton [Madrid]  
Olivia Louvel [London]  
Paulina Lasa [Mexico City]  
Paulinx Desbats [Berlin]  
Yvonne Kiely [Galway]  
plus the many individuals who sent data using our online form.

**Thank you!**



# Appendices



[Appendix 1: Gender Proportions for All Festivals by Year \[2012 to 2021\]](#)

[Appendix 2: Gender Proportions by Country and Year \[2012 to 2021\]](#)

[Appendix 3: Gender Proportions by Country, Festival, and Year \[2012 to 2021\]](#)

[Appendix 4: Gender Proportions by Festival Line-Up Size \[2012 to 2021, 2020 to 2021\]](#)

[Appendix 5: Ranking of Festivals by Female Proportion \[2020 and 2021\]](#)

[Appendix 6: Ranking of Festivals by Male Proportion \[2020 and 2021\]](#)

# Appendix 1:

## Gender Proportions for All Festivals by Year

### [2012 to 2021]

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
3000 grad	2020	50	10.0%	80.0%	0.0%	8.0%	2.0%
	2021	82	13.4%	69.5%	0.0%	8.5%	8.5%
	<b>Total</b>	<b>132</b>	<b>12.1%</b>	<b>73.5%</b>	<b>0.0%</b>	<b>8.3%</b>	<b>6.1%</b>
3hd	2015	19	47.4%	47.4%	-	5.3%	0.0%
	2016	23	47.8%	43.5%	-	8.7%	0.0%
	2017	39	64.1%	12.8%	20.5%	2.6%	0.0%
	2018	37	37.8%	37.8%	18.9%	5.4%	0.0%
	2019	36	44.4%	22.2%	19.4%	13.9%	0.0%
	2020	21	57.1%	19.0%	14.3%	9.5%	0.0%
	2021	8	50.0%	12.5%	12.5%	25.0%	0.0%
	<b>Total</b>	<b>183</b>	<b>49.7%</b>	<b>27.9%</b>	<b>18.4%</b>	<b>8.2%</b>	<b>0.0%</b>
4GB	2016	32	3.1%	96.9%	-	0.0%	0.0%
	2017	46	0.0%	100.0%	0.0%	0.0%	0.0%
	2018	44	9.1%	86.4%	0.0%	0.0%	4.5%
	2019	86	8.1%	84.9%	0.0%	0.0%	7.0%
	2020	10	40.0%	60.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>218</b>	<b>7.3%</b>	<b>89.0%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>3.7%</b>
50 Years of Minimalism	2012	9	44.4%	55.6%	-	0.0%	0.0%
	<b>Total</b>	<b>9</b>	<b>44.4%</b>	<b>55.6%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
About You Pangea Festival	2020	8	12.5%	87.5%	0.0%	0.0%	0.0%
	2021	91	28.6%	67.0%	0.0%	4.4%	0.0%
	<b>Total</b>	<b>99</b>	<b>27.3%</b>	<b>68.7%</b>	<b>0.0%</b>	<b>4.0%</b>	<b>0.0%</b>
Abstrasension	2016	25	0.0%	100.0%	-	0.0%	0.0%
	2017	18	5.6%	83.3%	0.0%	5.6%	5.6%
	2018	19	0.0%	94.7%	0.0%	5.3%	0.0%
	2019	9	0.0%	77.8%	0.0%	0.0%	22.2%
	2020	15	0.0%	73.3%	0.0%	6.7%	20.0%
	<b>Total</b>	<b>111</b>	<b>1.8%</b>	<b>85.6%</b>	<b>0.0%</b>	<b>4.5%</b>	<b>8.1%</b>
Acousma	2017	10	20.0%	80.0%	-	0.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>20.0%</b>	<b>80.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Alfa Future People	2016	41	7.3%	92.7%	-	0.0%	0.0%
	2017	102	7.8%	89.2%	0.0%	2.9%	0.0%
	2018	79	7.6%	89.9%	0.0%	2.5%	0.0%
	2019	63	6.3%	92.1%	0.0%	1.6%	0.0%
	2020	27	22.2%	77.8%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>312</b>	<b>8.7%</b>	<b>89.4%</b>	<b>0.0%</b>	<b>1.9%</b>	<b>0.0%</b>
Apparitions Festival	2016	32	3.1%	96.9%	-	0.0%	0.0%
	2017	37	2.7%	94.6%	0.0%	2.7%	0.0%
	2018	47	6.4%	87.2%	0.0%	6.4%	0.0%
	2019	40	5.0%	85.0%	0.0%	2.5%	7.5%
	2020	3	33.3%	66.7%	0.0%	0.0%	0.0%
<b>Total</b>	<b>159</b>	<b>5.0%</b>	<b>89.9%</b>	<b>0.0%</b>	<b>3.1%</b>	<b>1.9%</b>	
Aquasella	2014	56	8.9%	89.3%	-	1.8%	0.0%
	<b>Total</b>	<b>56</b>	<b>8.9%</b>	<b>89.3%</b>	<b>-</b>	<b>1.8%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Ars Electronica	2012	130	24.6%	73.1%	-	2.3%	0.0%
	<b>Total</b>	<b>130</b>	<b>24.6%</b>	<b>73.1%</b>	<b>-</b>	<b>2.3%</b>	<b>0.0%</b>
Astropolis	2019	55	14.5%	70.9%	1.8%	7.3%	5.5%
	2021	32	28.1%	43.8%	0.0%	6.3%	21.9%
	<b>Total</b>	<b>87</b>	<b>19.5%</b>	<b>60.9%</b>	<b>1.1%</b>	<b>6.9%</b>	<b>11.5%</b>
Audio Garden	2017	46	6.5%	80.4%	0.0%	0.0%	13.0%
	2018	52	3.8%	80.8%	0.0%	0.0%	15.4%
	2019	45	13.3%	66.7%	0.0%	2.2%	17.8%
	<b>Total</b>	<b>143</b>	<b>7.7%</b>	<b>76.2%</b>	<b>0.0%</b>	<b>0.7%</b>	<b>15.4%</b>
AVA	2016	27	7.4%	85.2%	-	7.4%	0.0%
	2017	45	17.8%	73.3%	8.9%	0.0%	0.0%
	2018	58	24.1%	70.7%	0.0%	1.7%	3.4%
	2019	68	27.9%	64.7%	0.0%	1.5%	5.9%
	2021	66	25.8%	68.2%	0.0%	3.0%	3.0%
	<b>Total</b>	<b>264</b>	<b>22.7%</b>	<b>70.5%</b>	<b>1.7%</b>	<b>2.3%</b>	<b>3.0%</b>
Awakenings Festival	2015	110	10.0%	86.4%	-	3.6%	0.0%
	2016	103	6.8%	90.3%	-	2.9%	0.0%
	2017	112	15.2%	83.0%	0.0%	1.8%	0.0%
	2018	95	10.5%	88.4%	0.0%	1.1%	0.0%
	2019	110	16.4%	82.7%	0.0%	0.9%	0.0%
	<b>Total</b>	<b>530</b>	<b>11.9%</b>	<b>86.0%</b>	<b>0.0%</b>	<b>2.1%</b>	<b>0.0%</b>
Bass Coast	2016	17	17.6%	82.4%	-	0.0%	0.0%
	2017	120	12.5%	79.2%	0.0%	3.3%	5.0%
	2018	142	19.0%	69.7%	0.0%	2.1%	9.2%
	2019	140	25.7%	72.9%	0.0%	1.4%	0.0%
	<b>Total</b>	<b>419</b>	<b>19.3%</b>	<b>74.0%</b>	<b>0.0%</b>	<b>2.1%</b>	<b>4.5%</b>
Bazique	2020	64	15.6%	78.1%	0.0%	1.6%	4.7%
	<b>Total</b>	<b>64</b>	<b>15.6%</b>	<b>78.1%</b>	<b>0.0%</b>	<b>1.6%</b>	<b>4.7%</b>
Beatherder	2018	136	11.0%	73.5%	0.0%	14.0%	1.5%
	2019	116	9.5%	81.0%	0.0%	6.0%	3.4%
	<b>Total</b>	<b>252</b>	<b>10.3%</b>	<b>77.0%</b>	<b>0.0%</b>	<b>10.3%</b>	<b>2.4%</b>
Berlin Atonal	2014	67	3.0%	92.5%	-	4.5%	0.0%
	2015	70	4.3%	90.0%	-	5.7%	0.0%
	2016	89	16.9%	75.3%	-	7.9%	0.0%
	2017	98	20.4%	66.3%	0.0%	9.2%	4.1%
	2018	114	32.5%	51.8%	2.6%	13.2%	0.0%
	2019	93	26.9%	55.9%	2.2%	14.0%	1.1%
	<b>Total</b>	<b>552</b>	<b>19.4%</b>	<b>68.3%</b>	<b>1.8%</b>	<b>10.1%</b>	<b>1.1%</b>
Berlin Festival	2012	87	13.8%	75.9%	-	10.3%	0.0%
	<b>Total</b>	<b>87</b>	<b>13.8%</b>	<b>75.9%</b>	<b>-</b>	<b>10.3%</b>	<b>0.0%</b>
Berlin Music Week	2014	229	16.2%	72.1%	-	11.8%	0.0%
	<b>Total</b>	<b>229</b>	<b>16.2%</b>	<b>72.1%</b>	<b>-</b>	<b>11.8%</b>	<b>0.0%</b>
Blue Dot	2018	84	9.5%	64.3%	0.0%	25.0%	1.2%
	2019	141	27.7%	44.0%	0.0%	22.7%	5.7%
	<b>Total</b>	<b>225</b>	<b>20.9%</b>	<b>51.6%</b>	<b>0.0%</b>	<b>23.6%</b>	<b>4.0%</b>
Boom Festival	2012	171	2.9%	90.6%	-	2.3%	4.1%
	<b>Total</b>	<b>171</b>	<b>2.9%</b>	<b>90.6%</b>	<b>-</b>	<b>2.3%</b>	<b>4.1%</b>
Boxed Off	2017	37	10.8%	75.7%	0.0%	2.7%	10.8%
	2018	39	15.4%	84.6%	0.0%	0.0%	0.0%
	2019	21	33.3%	66.7%	0.0%	0.0%	0.0%
	2021	14	50.0%	50.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>111</b>	<b>21.6%</b>	<b>73.9%</b>	<b>0.0%</b>	<b>0.9%</b>	<b>3.6%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Bozar Electronic Arts Festival	2015	24	4.2%	83.3%	-	12.5%	0.0%
	2016	26	15.4%	80.8%	-	3.8%	0.0%
	2017	8	12.5%	62.5%	0.0%	25.0%	0.0%
	<b>Total</b>	<b>58</b>	<b>10.3%</b>	<b>79.3%</b>	<b>0.0%</b>	<b>10.3%</b>	<b>0.0%</b>
BPM Festival	2015	152	5.3%	94.1%	-	0.7%	0.0%
	2016	377	9.3%	88.9%	-	1.1%	0.8%
	2017	468	7.7%	89.7%	0.0%	0.6%	1.9%
	<b>Total</b>	<b>997</b>	<b>7.9%</b>	<b>90.1%</b>	<b>0.0%</b>	<b>0.8%</b>	<b>1.2%</b>
BPM Festival Costa Rica	2020	138	7.2%	90.6%	0.0%	0.0%	2.2%
	<b>Total</b>	<b>138</b>	<b>7.2%</b>	<b>90.6%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>2.2%</b>
BPM Festival Portugal	2017	181	8.3%	91.2%	0.0%	0.0%	0.6%
	2018	157	8.9%	89.8%	0.0%	0.0%	1.3%
	2019	146	10.3%	85.6%	0.0%	1.4%	2.7%
	<b>Total</b>	<b>484</b>	<b>9.1%</b>	<b>89.0%</b>	<b>0.0%</b>	<b>0.4%</b>	<b>1.4%</b>
BY:LARM	2013	134	21.6%	68.7%	-	9.7%	0.0%
	<b>Total</b>	<b>134</b>	<b>21.6%</b>	<b>68.7%</b>	<b>-</b>	<b>9.7%</b>	<b>0.0%</b>
c/o pop	2012	82	17.1%	65.9%	-	17.1%	0.0%
	<b>Total</b>	<b>82</b>	<b>17.1%</b>	<b>65.9%</b>	<b>-</b>	<b>17.1%</b>	<b>0.0%</b>
Cape Town Electronic Music Festival	2020	152	9.2%	78.9%	0.0%	5.9%	5.9%
	<b>Total</b>	<b>152</b>	<b>9.2%</b>	<b>78.9%</b>	<b>0.0%</b>	<b>5.9%</b>	<b>5.9%</b>
Carnaval de Bahidorá	2015	21	14.3%	76.2%	-	9.5%	0.0%
	2016	30	3.3%	80.0%	-	16.7%	0.0%
	2017	36	16.7%	77.8%	0.0%	5.6%	0.0%
	2018	50	20.0%	72.0%	0.0%	8.0%	0.0%
	2019	39	23.1%	64.1%	2.6%	10.3%	0.0%
	2020	69	29.0%	53.6%	0.0%	14.5%	2.9%
	<b>Total</b>	<b>245</b>	<b>20.0%</b>	<b>67.8%</b>	<b>0.5%</b>	<b>11.0%</b>	<b>0.8%</b>
CasiMiniFest	2014	6	16.7%	66.7%	-	16.7%	0.0%
	<b>Total</b>	<b>6</b>	<b>16.7%</b>	<b>66.7%</b>	<b>-</b>	<b>16.7%</b>	<b>0.0%</b>
Chance of Rain	2016	52	17.3%	76.9%	-	3.8%	1.9%
	<b>Total</b>	<b>52</b>	<b>17.3%</b>	<b>76.9%</b>	<b>-</b>	<b>3.8%</b>	<b>1.9%</b>
City Sonic	2017	81	28.4%	67.9%	0.0%	3.7%	0.0%
	<b>Total</b>	<b>81</b>	<b>28.4%</b>	<b>67.9%</b>	<b>0.0%</b>	<b>3.7%</b>	<b>0.0%</b>
Click	2015	34	17.6%	70.6%	-	5.9%	5.9%
	2016	33	12.1%	57.6%	-	30.3%	0.0%
	2017	17	29.4%	52.9%	0.0%	17.6%	0.0%
	2018	12	33.3%	50.0%	8.3%	8.3%	0.0%
	2019	16	37.5%	50.0%	0.0%	12.5%	0.0%
	2020	15	26.7%	26.7%	0.0%	46.7%	0.0%
	<b>Total</b>	<b>127</b>	<b>22.8%</b>	<b>55.1%</b>	<b>1.7%</b>	<b>19.7%</b>	<b>1.6%</b>
Communikey	2013	22	13.6%	81.8%	-	4.5%	0.0%
	<b>Total</b>	<b>22</b>	<b>13.6%</b>	<b>81.8%</b>	<b>-</b>	<b>4.5%</b>	<b>0.0%</b>
Comunite	2016	34	17.6%	82.4%	-	0.0%	0.0%
	2017	40	12.5%	85.0%	0.0%	2.5%	0.0%
	2018	36	19.4%	80.6%	0.0%	0.0%	0.0%
	2020	15	33.3%	66.7%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>125</b>	<b>18.4%</b>	<b>80.8%</b>	<b>0.0%</b>	<b>0.8%</b>	<b>0.0%</b>
	Crosstown Rebels Day Zero	2016	12	8.3%	91.7%	-	0.0%
2017		12	8.3%	91.7%	0.0%	0.0%	0.0%
<b>Total</b>		<b>24</b>	<b>8.3%</b>	<b>91.7%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Crosstown Rebels pres. Get Lost Miami	2018	49	14.3%	85.7%	0.0%	0.0%	0.0%
	2019	51	7.8%	76.5%	0.0%	3.9%	11.8%
	2021	16	37.5%	62.5%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>116</b>	<b>14.7%</b>	<b>78.4%</b>	<b>0.0%</b>	<b>1.7%</b>	<b>5.2%</b>
Crssd Festival	2016	41	7.3%	92.7%	-	0.0%	0.0%
	2017	45	8.9%	86.7%	0.0%	4.4%	0.0%
	2018	41	17.1%	78.0%	0.0%	2.4%	2.4%
	2019	49	20.4%	77.6%	0.0%	2.0%	0.0%
	2020	48	27.1%	70.8%	0.0%	2.1%	0.0%
	2021	46	13.0%	84.8%	0.0%	2.2%	0.0%
	<b>Total</b>	<b>270</b>	<b>15.9%</b>	<b>81.5%</b>	<b>0.0%</b>	<b>2.2%</b>	<b>0.4%</b>
	CTM	2013	181	9.9%	84.5%	-	3.9%
2014		101	14.9%	76.2%	-	8.9%	0.0%
2015		146	22.6%	73.3%	-	4.1%	0.0%
2016		187	32.1%	58.3%	-	9.6%	0.0%
2017		125	42.4%	48.8%	3.2%	5.6%	0.0%
2018		144	38.2%	45.1%	4.2%	12.5%	0.0%
2019		205	40.5%	48.3%	2.4%	8.8%	0.0%
2020		127	37.8%	36.2%	3.1%	19.7%	3.1%
2021		137	45.3%	43.8%	2.9%	8.0%	0.0%
<b>Total</b>		<b>1353</b>	<b>31.6%</b>	<b>57.4%</b>	<b>3.1%</b>	<b>8.8%</b>	<b>0.5%</b>
Cynetart	2016	13	30.8%	53.8%	-	15.4%	0.0%
	2017	22	36.4%	36.4%	0.0%	13.6%	13.6%
	2020	14	21.4%	28.6%	0.0%	50.0%	0.0%
	2021	5	20.0%	40.0%	20.0%	0.0%	20.0%
	<b>Total</b>	<b>54</b>	<b>29.6%</b>	<b>38.9%</b>	<b>2.4%</b>	<b>22.2%</b>	<b>7.4%</b>
Day for Night	2016	69	13.0%	75.4%	-	11.6%	0.0%
	2017	69	23.2%	68.1%	0.0%	7.2%	1.4%
	<b>Total</b>	<b>138</b>	<b>18.1%</b>	<b>71.7%</b>	<b>0.0%</b>	<b>9.4%</b>	<b>0.7%</b>
Decibel Festival	2014	145	12.4%	82.1%	-	5.5%	0.0%
	2015	131	15.3%	84.0%	-	0.8%	0.0%
	<b>Total</b>	<b>276</b>	<b>13.8%</b>	<b>83.0%</b>	<b>-</b>	<b>3.3%</b>	<b>0.0%</b>
Dekmantel Festival Amsterdam	2014	80	2.5%	96.3%	-	1.3%	0.0%
	2015	103	4.9%	95.1%	-	0.0%	0.0%
	2016	23	13.0%	87.0%	-	0.0%	0.0%
	2017	101	12.9%	83.2%	0.0%	4.0%	0.0%
	2018	114	19.3%	76.3%	0.0%	4.4%	0.0%
	2019	150	24.0%	68.0%	0.7%	6.0%	1.3%
	<b>Total</b>	<b>571</b>	<b>14.2%</b>	<b>82.0%</b>	<b>0.3%</b>	<b>3.3%</b>	<b>0.4%</b>
Dekmantel Festival São Paulo	2017	54	20.4%	79.6%	0.0%	0.0%	0.0%
	2018	50	22.0%	78.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>104</b>	<b>21.2%</b>	<b>78.8%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Dekmantel Festival Tokyo	2016	49	8.2%	91.8%	-	0.0%	0.0%
	<b>Total</b>	<b>49</b>	<b>8.2%</b>	<b>91.8%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Dekmantel London	2016	10	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Dekmantel Selectors	2016	71	7.0%	93.0%	-	0.0%	0.0%
	2017	76	7.9%	92.1%	0.0%	0.0%	0.0%
	2018	72	25.0%	72.2%	0.0%	2.8%	0.0%
	2019	74	29.7%	63.5%	0.0%	5.4%	1.4%
	2021	82	28.0%	63.4%	0.0%	8.5%	0.0%
	<b>Total</b>	<b>375</b>	<b>19.7%</b>	<b>76.5%</b>	<b>0.0%</b>	<b>3.5%</b>	<b>0.3%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Desert Hearts Spring	2016	37	5.4%	91.9%	-	0.0%	2.7%
	2017	41	4.9%	92.7%	0.0%	2.4%	0.0%
	2018	36	8.3%	91.7%	0.0%	0.0%	0.0%
	2019	33	6.1%	93.9%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>147</b>	<b>6.1%</b>	<b>92.5%</b>	<b>0.0%</b>	<b>0.7%</b>	<b>0.7%</b>
DICE	2020	12	75.0%	8.3%	0.0%	16.7%	0.0%
	2021	11	54.5%	0.0%	9.1%	36.4%	0.0%
	<b>Total</b>	<b>23</b>	<b>65.2%</b>	<b>4.3%</b>	<b>4.3%</b>	<b>26.1%</b>	<b>0.0%</b>
Dirty Bird	2015	35	5.7%	88.6%	-	5.7%	0.0%
	2016	35	2.9%	94.3%	-	2.9%	0.0%
	2017	52	7.7%	90.4%	0.0%	1.9%	0.0%
	2018	130	12.3%	80.8%	0.0%	0.0%	6.9%
	2019	61	18.0%	82.0%	0.0%	0.0%	0.0%
	2020	63	12.7%	84.1%	0.0%	1.6%	1.6%
	2021	149	15.4%	77.9%	0.0%	2.7%	4.0%
	<b>Total</b>	<b>525</b>	<b>12.4%</b>	<b>82.9%</b>	<b>0.0%</b>	<b>1.7%</b>	<b>3.0%</b>
donaufestival	2015	39	12.8%	69.2%	-	17.9%	0.0%
	2016	49	8.2%	71.4%	-	18.4%	2.0%
	2017	47	17.0%	74.5%	0.0%	8.5%	0.0%
	2018	45	31.1%	48.9%	2.2%	17.8%	0.0%
	2019	59	22.0%	44.1%	3.4%	22.0%	8.5%
	2020	55	38.2%	43.6%	1.8%	14.5%	1.8%
	2021	53	39.6%	30.2%	1.9%	24.5%	3.8%
	<b>Total</b>	<b>347</b>	<b>24.8%</b>	<b>53.3%</b>	<b>1.9%</b>	<b>17.9%</b>	<b>2.6%</b>
Dour Festival	2012	232	2.2%	90.5%	-	7.3%	0.0%
	<b>Total</b>	<b>232</b>	<b>2.2%</b>	<b>90.5%</b>	<b>-</b>	<b>7.3%</b>	<b>0.0%</b>
Drainmolen Festival	2021	41	39.0%	41.5%	0.0%	14.6%	4.9%
	<b>Total</b>	<b>41</b>	<b>39.0%</b>	<b>41.5%</b>	<b>0.0%</b>	<b>14.6%</b>	<b>4.9%</b>
DreamStream Digital Festival	2020	36	13.9%	86.1%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>36</b>	<b>13.9%</b>	<b>86.1%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Dystopie Festival	2020	37	64.9%	10.8%	0.0%	24.3%	0.0%
	2021	16	18.8%	68.8%	0.0%	12.5%	0.0%
	<b>Total</b>	<b>53</b>	<b>50.9%</b>	<b>28.3%</b>	<b>0.0%</b>	<b>20.8%</b>	<b>0.0%</b>
e_may Festival	2012	18	50.0%	5.6%	-	44.4%	0.0%
	<b>Total</b>	<b>18</b>	<b>50.0%</b>	<b>5.6%</b>	<b>-</b>	<b>44.4%</b>	<b>0.0%</b>
Eclipse Festival	2018	111	5.4%	91.0%	0.0%	3.6%	0.0%
	<b>Total</b>	<b>111</b>	<b>5.4%</b>	<b>91.0%</b>	<b>0.0%</b>	<b>3.6%</b>	<b>0.0%</b>
Ekkofestivalen	2012	29	3.4%	86.2%	-	10.3%	0.0%
	<b>Total</b>	<b>29</b>	<b>3.4%</b>	<b>86.2%</b>	<b>-</b>	<b>10.3%</b>	<b>0.0%</b>
Electric Daisy Carnival New York	2012	81	7.4%	87.7%	-	4.9%	0.0%
	<b>Total</b>	<b>81</b>	<b>7.4%</b>	<b>87.7%</b>	<b>-</b>	<b>4.9%</b>	<b>0.0%</b>
Electric Daisy Carnival Orlando	2012	57	1.8%	94.7%	-	3.5%	0.0%
	<b>Total</b>	<b>57</b>	<b>1.8%</b>	<b>94.7%</b>	<b>-</b>	<b>3.5%</b>	<b>0.0%</b>
Electric Spring	2016	33	30.3%	54.5%	-	15.2%	0.0%
	2017	13	53.8%	46.2%	0.0%	0.0%	0.0%
	2018	17	58.8%	29.4%	0.0%	11.8%	0.0%
	2019	17	52.9%	35.3%	0.0%	11.8%	0.0%
	<b>Total</b>	<b>80</b>	<b>45.0%</b>	<b>43.8%</b>	<b>0.0%</b>	<b>11.3%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Electric Spring Huddersfield	2013	15	6.7%	93.3%	-	0.0%	0.0%
	2015	16	25.0%	62.5%	-	0.0%	12.5%
	2016	20	10.0%	50.0%	-	40.0%	0.0%
	2017	14	21.4%	64.3%	0.0%	14.3%	0.0%
	2018	11	18.2%	27.3%	0.0%	54.5%	0.0%
	2019	8	37.5%	62.5%	0.0%	0.0%	0.0%
	2020	13	30.8%	61.5%	0.0%	7.7%	0.0%
	<b>Total</b>	<b>97</b>	<b>19.6%</b>	<b>60.8%</b>	<b>0.0%</b>	<b>17.5%</b>	<b>2.1%</b>
Electron Festival	2013	97	6.2%	87.6%	-	6.2%	0.0%
	2014	99	12.1%	82.8%	-	5.1%	0.0%
	2016	95	21.1%	74.7%	-	4.2%	0.0%
	2017	73	9.6%	84.9%	1.4%	4.1%	0.0%
	2018	100	11.0%	86.0%	0.0%	3.0%	0.0%
	2019	97	19.6%	69.1%	0.0%	6.2%	5.2%
	2021	43	18.6%	60.5%	0.0%	16.3%	4.7%
	<b>Total</b>	<b>604</b>	<b>13.7%</b>	<b>79.3%</b>	<b>0.3%</b>	<b>5.6%</b>	<b>1.2%</b>
Electronica En Abril	2014	16	25.0%	68.8%	-	6.3%	0.0%
	2015	13	7.7%	84.6%	-	7.7%	0.0%
	2016	12	0.0%	100.0%	-	0.0%	0.0%
	2017	10	30.0%	70.0%	0.0%	0.0%	0.0%
	2018	13	23.1%	61.5%	0.0%	15.4%	0.0%
	2019	11	36.4%	27.3%	0.0%	36.4%	0.0%
	<b>Total</b>	<b>75</b>	<b>20.0%</b>	<b>69.3%</b>	<b>0.0%</b>	<b>10.7%</b>	<b>0.0%</b>
Elevate	2016	44	13.6%	84.1%	-	2.3%	0.0%
	2017	52	17.3%	73.1%	0.0%	9.6%	0.0%
	2018	58	22.4%	70.7%	1.7%	5.2%	0.0%
	2019	55	32.7%	52.7%	0.0%	14.5%	0.0%
	2020	71	35.2%	54.9%	1.4%	7.0%	1.4%
	2021	50	38.0%	52.0%	0.0%	10.0%	0.0%
	<b>Total</b>	<b>330</b>	<b>27.3%</b>	<b>63.6%</b>	<b>0.7%</b>	<b>8.2%</b>	<b>0.3%</b>
Eufònic	2014	14	14.3%	71.4%	-	14.3%	0.0%
	2017	24	20.8%	50.0%	0.0%	29.2%	0.0%
	2018	45	26.7%	53.3%	2.2%	17.8%	0.0%
	2019	41	24.4%	65.9%	0.0%	9.8%	0.0%
	2020	23	30.4%	52.2%	0.0%	17.4%	0.0%
	2021	36	25.0%	47.2%	5.6%	19.4%	2.8%
<b>Total</b>	<b>183</b>	<b>24.6%</b>	<b>55.7%</b>	<b>1.8%</b>	<b>17.5%</b>	<b>0.5%</b>	
Eufònic Urbà	2017	10	10.0%	50.0%	0.0%	40.0%	0.0%
	2018	9	11.1%	88.9%	0.0%	0.0%	0.0%
	2019	10	10.0%	40.0%	10.0%	40.0%	0.0%
	2020	13	38.5%	61.5%	0.0%	0.0%	0.0%
	2021	12	33.3%	41.7%	0.0%	25.0%	0.0%
	<b>Total</b>	<b>54</b>	<b>22.2%</b>	<b>55.6%</b>	<b>1.9%</b>	<b>20.4%</b>	<b>0.0%</b>
Fascinoma Festival	2016	41	7.3%	90.2%	-	2.4%	0.0%
	2017	15	13.3%	86.7%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>56</b>	<b>8.9%</b>	<b>89.3%</b>	<b>0.0%</b>	<b>1.8%</b>	<b>0.0%</b>
Festival En Tiempo Real	2020	33	100.0%	0.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>33</b>	<b>100.0%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Festival FORTE	2017	35	17.1%	80.0%	0.0%	2.9%	0.0%
	2018	43	14.0%	67.4%	2.3%	14.0%	2.3%
	2019	35	20.0%	77.1%	0.0%	2.9%	0.0%
	<b>Total</b>	<b>113</b>	<b>16.8%</b>	<b>74.3%</b>	<b>0.9%</b>	<b>7.1%</b>	<b>0.9%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
FFKT	2019	37	21.6%	70.3%	0.0%	5.4%	2.7%
	<b>Total</b>	<b>37</b>	<b>21.6%</b>	<b>70.3%</b>	<b>0.0%</b>	<b>5.4%</b>	<b>2.7%</b>
Field Maneuvers	2017	59	23.7%	71.2%	0.0%	5.1%	0.0%
	2018	58	31.0%	65.5%	0.0%	3.4%	0.0%
	2019	61	36.1%	54.1%	0.0%	9.8%	0.0%
	<b>Total</b>	<b>178</b>	<b>30.3%</b>	<b>63.5%</b>	<b>0.0%</b>	<b>6.2%</b>	<b>0.0%</b>
	<b>Total</b>	<b>133</b>	<b>5.3%</b>	<b>76.7%</b>	<b>-</b>	<b>18.0%</b>	<b>0.0%</b>
FORM Arcosanti	2015	26	26.9%	57.7%	-	15.4%	0.0%
	2016	32	21.9%	71.9%	-	6.3%	0.0%
	2017	37	29.7%	62.2%	0.0%	8.1%	0.0%
	2018	39	46.2%	35.9%	5.1%	12.8%	0.0%
	2019	45	48.9%	44.4%	0.0%	6.7%	0.0%
	<b>Total</b>	<b>179</b>	<b>36.3%</b>	<b>53.1%</b>	<b>1.7%</b>	<b>9.5%</b>	<b>0.0%</b>
frameworks festival	2013	9	11.1%	88.9%	-	0.0%	0.0%
	<b>Total</b>	<b>9</b>	<b>11.1%</b>	<b>88.9%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Frau Musica Nova	2020	4	25.0%	0.0%	0.0%	75.0%	0.0%
	2021	5	60.0%	0.0%	20.0%	20.0%	0.0%
	<b>Total</b>	<b>9</b>	<b>44.4%</b>	<b>0.0%</b>	<b>11.1%</b>	<b>44.4%</b>	<b>0.0%</b>
Free Rotation	2014	88	13.6%	75.0%	-	1.1%	10.2%
	<b>Total</b>	<b>88</b>	<b>13.6%</b>	<b>75.0%</b>	<b>-</b>	<b>1.1%</b>	<b>10.2%</b>
Freedom Festival	2017	35	2.9%	94.3%	0.0%	0.0%	2.9%
	2018	31	19.4%	74.2%	0.0%	0.0%	6.5%
	2019	39	17.9%	82.1%	0.0%	0.0%	0.0%
	2020	37	13.5%	81.1%	2.7%	0.0%	2.7%
	<b>Total</b>	<b>142</b>	<b>13.4%</b>	<b>83.1%</b>	<b>0.7%</b>	<b>0.0%</b>	<b>2.8%</b>
Full of Noises	2018	9	44.4%	22.2%	0.0%	33.3%	0.0%
	2019	9	33.3%	66.7%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>18</b>	<b>38.9%</b>	<b>44.4%</b>	<b>0.0%</b>	<b>16.7%</b>	<b>0.0%</b>
Further Future	2016	61	6.6%	83.6%	-	9.8%	0.0%
	<b>Total</b>	<b>61</b>	<b>6.6%</b>	<b>83.6%</b>	<b>-</b>	<b>9.8%</b>	<b>0.0%</b>
Fusion	2012	251	9.6%	69.3%	-	21.1%	0.0%
	2015	552	10.9%	71.0%	-	14.9%	3.3%
	2016	726	10.9%	72.7%	-	14.0%	2.3%
	2018	386	9.1%	62.2%	0.3%	22.5%	6.0%
	2019	315	20.6%	75.6%	0.0%	2.2%	1.6%
	<b>Total</b>	<b>2230</b>	<b>11.8%</b>	<b>70.5%</b>	<b>0.1%</b>	<b>14.8%</b>	<b>2.8%</b>
Future East	2020	9	66.7%	11.1%	22.2%	0.0%	0.0%
	2021	8	25.0%	25.0%	12.5%	25.0%	12.5%
	<b>Total</b>	<b>17</b>	<b>47.1%</b>	<b>17.6%</b>	<b>17.6%</b>	<b>11.8%</b>	<b>5.9%</b>
FutureEverything	2013	22	4.5%	90.9%	-	4.5%	0.0%
	2015	27	11.1%	81.5%	-	3.7%	3.7%
	2016	21	19.0%	66.7%	-	14.3%	0.0%
	<b>Total</b>	<b>70</b>	<b>11.4%</b>	<b>80.0%</b>	<b>-</b>	<b>7.1%</b>	<b>1.4%</b>
FYF Fest	2016	52	15.4%	78.8%	-	5.8%	0.0%
	2017	68	23.5%	66.2%	0.0%	8.8%	1.5%
	<b>Total</b>	<b>120</b>	<b>20.0%</b>	<b>71.7%</b>	<b>0.0%</b>	<b>7.5%</b>	<b>0.8%</b>
Garbicz	2017	190	13.2%	78.9%	0.0%	7.9%	0.0%
	2018	256	13.7%	78.1%	0.0%	8.2%	0.0%
	<b>Total</b>	<b>446</b>	<b>13.5%</b>	<b>78.5%</b>	<b>0.0%</b>	<b>8.1%</b>	<b>0.0%</b>
Geometry of Now	2017	30	6.7%	80.0%	0.0%	13.3%	0.0%
	<b>Total</b>	<b>30</b>	<b>6.7%</b>	<b>80.0%</b>	<b>0.0%</b>	<b>13.3%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
GRM – Live Électronique	2017	10	0.0%	90.0%	-	10.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>0.0%</b>	<b>90.0%</b>	<b>-</b>	<b>10.0%</b>	<b>0.0%</b>
Grounded Festival	2018	21	52.4%	42.9%	4.8%	0.0%	0.0%
	2019	20	55.0%	40.0%	5.0%	0.0%	0.0%
	2020	21	52.4%	38.1%	9.5%	0.0%	0.0%
	2021	19	36.8%	36.8%	21.1%	5.3%	0.0%
	<b>Total</b>	<b>81</b>	<b>49.4%</b>	<b>39.5%</b>	<b>9.9%</b>	<b>1.2%</b>	<b>0.0%</b>
	GuteZeit Festival	2016	10	0.0%	100.0%	-	0.0%
	2017	14	0.0%	100.0%	0.0%	0.0%	0.0%
	2018	9	22.2%	77.8%	0.0%	0.0%	0.0%
	2019	17	5.9%	94.1%	0.0%	0.0%	0.0%
	2021	19	10.5%	89.5%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>69</b>	<b>7.2%</b>	<b>92.8%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Heart of Noise	2015	28	7.1%	89.3%	-	3.6%	0.0%
	2016	26	7.7%	84.6%	-	7.7%	0.0%
	2017	25	24.0%	76.0%	0.0%	0.0%	0.0%
	2018	29	17.2%	79.3%	0.0%	3.4%	0.0%
	2019	29	31.0%	55.2%	0.0%	13.8%	0.0%
	2020	21	23.8%	61.9%	0.0%	14.3%	0.0%
	2021	22	31.8%	59.1%	0.0%	9.1%	0.0%
	<b>Total</b>	<b>180</b>	<b>20.0%</b>	<b>72.8%</b>	<b>0.0%</b>	<b>7.2%</b>	<b>0.0%</b>
	Heroines of Sound	2016	19	94.7%	0.0%	-	5.3%
	2017	20	95.0%	0.0%	0.0%	5.0%	0.0%
	2018	21	85.7%	0.0%	9.5%	4.8%	0.0%
	2019	22	95.5%	0.0%	0.0%	4.5%	0.0%
	2020	6	83.3%	0.0%	0.0%	16.7%	0.0%
	2021	29	82.8%	0.0%	3.4%	13.8%	0.0%
	<b>Total</b>	<b>117</b>	<b>89.7%</b>	<b>0.0%</b>	<b>3.1%</b>	<b>7.7%</b>	<b>0.0%</b>
Holy Ship	2017	142	9.2%	89.4%	0.0%	1.4%	0.0%
	2018	116	13.8%	86.2%	0.0%	0.0%	0.0%
	2019	123	6.5%	89.4%	0.0%	0.0%	4.1%
	2020	66	7.6%	92.4%	0.0%	0.0%	0.0%
	2021	92	14.1%	83.7%	0.0%	1.1%	1.1%
	<b>Total</b>	<b>539</b>	<b>10.2%</b>	<b>88.1%</b>	<b>0.0%</b>	<b>0.6%</b>	<b>1.1%</b>
Horst	2017	28	10.7%	85.7%	0.0%	3.6%	0.0%
	2018	47	19.1%	80.9%	0.0%	0.0%	0.0%
	2019	60	35.0%	65.0%	0.0%	0.0%	0.0%
	2021	77	41.6%	49.4%	2.6%	6.5%	0.0%
	<b>Total</b>	<b>212</b>	<b>30.7%</b>	<b>65.6%</b>	<b>0.9%</b>	<b>2.8%</b>	<b>0.0%</b>
Hotbox	2018	55	7.3%	90.9%	0.0%	1.8%	0.0%
	2019	50	4.0%	94.0%	0.0%	2.0%	0.0%
	2021	6	0.0%	100.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>111</b>	<b>5.4%</b>	<b>92.8%</b>	<b>0.0%</b>	<b>1.8%</b>	<b>0.0%</b>
Hyperreality	2017	80	40.0%	46.3%	5.0%	8.8%	0.0%
	2018	43	44.2%	32.6%	7.0%	16.3%	0.0%
	2019	60	63.3%	30.0%	1.7%	5.0%	0.0%
	2021	13	53.8%	23.1%	0.0%	23.1%	0.0%
	<b>Total</b>	<b>196</b>	<b>49.0%</b>	<b>36.7%</b>	<b>4.1%</b>	<b>10.2%</b>	<b>0.0%</b>
Hyte Berlin – NYE Week	2014	28	7.1%	92.9%	-	0.0%	0.0%
	<b>Total</b>	<b>28</b>	<b>7.1%</b>	<b>92.9%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
I Love Techno	2012	37	0.0%	97.3%	-	2.7%	0.0%
	2014	36	5.6%	91.7%	-	2.8%	0.0%
	<b>Total</b>	<b>73</b>	<b>2.7%</b>	<b>94.5%</b>	<b>-</b>	<b>2.7%</b>	<b>0.0%</b>
I Love Techno Europe	2014	24	0.0%	100.0%	-	0.0%	0.0%
	2016	21	0.0%	100.0%	-	0.0%	0.0%
	2017	22	9.1%	90.9%	0.0%	0.0%	0.0%
	2018	22	9.1%	90.9%	0.0%	0.0%	0.0%
	2019	25	16.0%	80.0%	0.0%	0.0%	4.0%
	2020	4	25.0%	75.0%	0.0%	0.0%	0.0%
	2021	22	27.3%	68.2%	0.0%	4.5%	0.0%
	<b>Total</b>	<b>140</b>	<b>10.7%</b>	<b>87.9%</b>	<b>0.0%</b>	<b>0.7%</b>	<b>0.7%</b>
ICAS Festival	2015	35	17.1%	74.3%	-	8.6%	0.0%
	<b>Total</b>	<b>35</b>	<b>17.1%</b>	<b>74.3%</b>	<b>-</b>	<b>8.6%</b>	<b>0.0%</b>
Igloofest	2015	118	16.9%	79.7%	-	1.7%	1.7%
	2016	109	35.8%	60.6%	-	3.7%	0.0%
	2017	140	29.3%	63.6%	0.0%	5.7%	1.4%
	2018	53	22.6%	75.5%	1.9%	0.0%	0.0%
	2019	85	21.2%	74.1%	1.2%	1.2%	2.4%
	2020	96	29.2%	65.6%	2.1%	0.0%	3.1%
	2021	16	43.8%	56.3%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>617</b>	<b>26.7%</b>	<b>68.7%</b>	<b>1.0%</b>	<b>2.4%</b>	<b>1.5%</b>
III Bienal Música Hoje	2015	73	8.2%	91.8%	-	0.0%	0.0%
	<b>Total</b>	<b>73</b>	<b>8.2%</b>	<b>91.8%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Insomnia	2014	22	18.2%	59.1%	-	22.7%	0.0%
	2015	34	26.5%	67.6%	-	5.9%	0.0%
	2016	26	30.8%	61.5%	-	7.7%	0.0%
	2017	26	26.9%	57.7%	0.0%	15.4%	0.0%
	2018	30	50.0%	43.3%	6.7%	0.0%	0.0%
	2019	41	41.5%	53.7%	2.4%	2.4%	0.0%
	2020	15	40.0%	40.0%	0.0%	20.0%	0.0%
	2021	30	40.0%	50.0%	0.0%	3.3%	6.7%
	<b>Total</b>	<b>224</b>	<b>34.8%</b>	<b>54.9%</b>	<b>2.1%</b>	<b>8.0%</b>	<b>0.9%</b>
Intonal	2015	26	26.9%	61.5%	-	11.5%	0.0%
	2016	38	31.6%	55.3%	-	10.5%	2.6%
	2017	41	53.7%	41.5%	0.0%	4.9%	0.0%
	2018	54	38.9%	51.9%	1.9%	5.6%	1.9%
	2019	63	31.7%	52.4%	0.0%	15.9%	0.0%
	2021	30	26.7%	56.7%	3.3%	13.3%	0.0%
	<b>Total</b>	<b>252</b>	<b>35.7%</b>	<b>52.4%</b>	<b>1.1%</b>	<b>10.3%</b>	<b>0.8%</b>
kontrA2punkt	2014	9	0.0%	66.7%	-	33.3%	0.0%
	<b>Total</b>	<b>9</b>	<b>0.0%</b>	<b>66.7%</b>	<b>-</b>	<b>33.3%</b>	<b>0.0%</b>
KRAA! Festival	2014	17	5.9%	88.2%	-	5.9%	0.0%
	<b>Total</b>	<b>17</b>	<b>5.9%</b>	<b>88.2%</b>	<b>-</b>	<b>5.9%</b>	<b>0.0%</b>
Kraak Festival	2015	13	15.4%	61.5%	-	23.1%	0.0%
	2016	22	4.5%	81.8%	-	13.6%	0.0%
	2017	23	17.4%	65.2%	0.0%	13.0%	4.3%
	2018	22	27.3%	54.5%	0.0%	9.1%	9.1%
	2019	20	15.0%	55.0%	0.0%	20.0%	10.0%
	2020	18	38.9%	50.0%	0.0%	5.6%	5.6%
	2021	15	40.0%	40.0%	0.0%	20.0%	0.0%
	<b>Total</b>	<b>133</b>	<b>21.8%</b>	<b>59.4%</b>	<b>0.0%</b>	<b>14.3%</b>	<b>4.5%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Krake Festival	2013	37	10.8%	89.2%	-	0.0%	0.0%
	2014	42	14.3%	83.3%	-	2.4%	0.0%
	2015	48	18.8%	70.8%	-	10.4%	0.0%
	2016	49	16.3%	81.6%	-	2.0%	0.0%
	2017	56	26.8%	62.5%	0.0%	8.9%	1.8%
	2018	59	30.5%	54.2%	0.0%	6.8%	8.5%
	2019	50	42.0%	44.0%	0.0%	10.0%	4.0%
	2020	56	32.1%	55.4%	0.0%	10.7%	1.8%
	2021	43	32.6%	48.8%	4.7%	7.0%	7.0%
	<b>Total</b>	<b>440</b>	<b>25.7%</b>	<b>64.3%</b>	<b>0.8%</b>	<b>6.8%</b>	<b>2.7%</b>
L.E.V. Festival	2014	21	4.8%	85.7%	-	9.5%	0.0%
	2015	20	5.0%	95.0%	-	0.0%	0.0%
	2016	30	13.3%	86.7%	-	0.0%	0.0%
	2017	46	4.3%	89.1%	0.0%	6.5%	0.0%
	2018	34	20.6%	67.6%	2.9%	8.8%	0.0%
	2019	30	23.3%	63.3%	0.0%	13.3%	0.0%
	2020	5	0.0%	60.0%	0.0%	40.0%	0.0%
	2021	8	12.5%	50.0%	0.0%	37.5%	0.0%
	<b>Total</b>	<b>194</b>	<b>11.9%</b>	<b>78.9%</b>	<b>0.8%</b>	<b>8.8%</b>	<b>0.0%</b>
L.E.V. Matadero	2019	42	26.2%	64.3%	2.4%	7.1%	0.0%
	2020	11	0.0%	45.5%	0.0%	45.5%	9.1%
	2021	8	12.5%	50.0%	0.0%	37.5%	0.0%
	<b>Total</b>	<b>61</b>	<b>19.7%</b>	<b>59.0%</b>	<b>1.6%</b>	<b>18.0%</b>	<b>1.6%</b>
L'Estrany	2014	12	8.3%	75.0%	-	16.7%	0.0%
	<b>Total</b>	<b>12</b>	<b>8.3%</b>	<b>75.0%</b>	<b>-</b>	<b>16.7%</b>	<b>0.0%</b>
Labyrinth	2015	16	0.0%	100.0%	-	0.0%	0.0%
	2017	13	0.0%	100.0%	0.0%	0.0%	0.0%
	2018	16	0.0%	93.8%	0.0%	0.0%	6.3%
	2019	8	12.5%	87.5%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>53</b>	<b>1.9%</b>	<b>96.2%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>1.9%</b>
Lapsus Festival	2014	15	6.7%	93.3%	-	0.0%	0.0%
	2016	17	17.6%	82.4%	-	0.0%	0.0%
	2017	11	18.2%	81.8%	0.0%	0.0%	0.0%
	2018	18	11.1%	88.9%	0.0%	0.0%	0.0%
	2019	14	64.3%	35.7%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>75</b>	<b>22.7%</b>	<b>77.3%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
LEM Festival	2015	22	9.1%	68.2%	-	22.7%	0.0%
	2016	29	6.9%	79.3%	-	13.8%	0.0%
	2017	23	17.4%	47.8%	0.0%	34.8%	0.0%
	2018	19	21.1%	47.4%	0.0%	31.6%	0.0%
	2019	29	41.4%	27.6%	0.0%	31.0%	0.0%
	2020	13	30.8%	7.7%	0.0%	61.5%	0.0%
	2021	14	28.6%	28.6%	0.0%	42.9%	0.0%
	<b>Total</b>	<b>149</b>	<b>21.5%</b>	<b>47.7%</b>	<b>0.0%</b>	<b>30.9%</b>	<b>0.0%</b>
Lente Kabinet	2016	29	3.4%	93.1%	-	3.4%	0.0%
	2017	26	19.2%	76.9%	0.0%	3.8%	0.0%
	2018	49	20.4%	71.4%	2.0%	6.1%	0.0%
	2019	61	32.8%	65.6%	0.0%	1.6%	0.0%
	<b>Total</b>	<b>165</b>	<b>21.8%</b>	<b>73.9%</b>	<b>0.7%</b>	<b>3.6%</b>	<b>0.0%</b>
Les Femmes s'en Mêlent	2013	26	84.6%	0.0%	-	15.4%	0.0%
	<b>Total</b>	<b>26</b>	<b>84.6%</b>	<b>0.0%</b>	<b>-</b>	<b>15.4%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Les Siestes Electroniques Coimbra	2019	8	12.5%	50.0%	0.0%	25.0%	12.5%
	<b>Total</b>	<b>8</b>	<b>12.5%</b>	<b>50.0%</b>	<b>0.0%</b>	<b>25.0%</b>	<b>12.5%</b>
Les Siestes Electroniques Nogent	2019	9	0.0%	66.7%	0.0%	22.2%	11.1%
	<b>Total</b>	<b>9</b>	<b>0.0%</b>	<b>66.7%</b>	<b>0.0%</b>	<b>22.2%</b>	<b>11.1%</b>
Les Siestes Electroniques Pantin	2021	3	33.3%	66.7%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>3</b>	<b>33.3%</b>	<b>66.7%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Les Siestes Electroniques Paris	2015	10	10.0%	90.0%	-	0.0%	0.0%
	2016	8	0.0%	75.0%	-	25.0%	0.0%
	2017	7	14.3%	85.7%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>25</b>	<b>8.0%</b>	<b>84.0%</b>	<b>0.0%</b>	<b>8.0%</b>	<b>0.0%</b>
Les Siestes Electroniques Toulouse	2014	12	16.7%	66.7%	-	16.7%	0.0%
	2015	12	25.0%	66.7%	-	8.3%	0.0%
	2016	13	7.7%	84.6%	-	7.7%	0.0%
	2017	13	23.1%	69.2%	0.0%	0.0%	7.7%
	2018	16	18.8%	68.8%	0.0%	12.5%	0.0%
	2019	20	25.0%	70.0%	0.0%	5.0%	0.0%
	2021	30	20.0%	56.7%	13.3%	6.7%	3.3%
	<b>Total</b>	<b>116</b>	<b>19.8%</b>	<b>67.2%</b>	<b>5.1%</b>	<b>7.8%</b>	<b>1.7%</b>
Life	2017	131	9.9%	82.4%	0.0%	1.5%	6.1%
	2018	102	13.7%	79.4%	1.0%	2.0%	3.9%
	2019	97	16.5%	75.3%	0.0%	2.1%	6.2%
	<b>Total</b>	<b>330</b>	<b>13.0%</b>	<b>79.4%</b>	<b>0.3%</b>	<b>1.8%</b>	<b>5.5%</b>
Lighthouse Festival	2020	27	14.8%	66.7%	7.4%	7.4%	3.7%
	<b>Total</b>	<b>27</b>	<b>14.8%</b>	<b>66.7%</b>	<b>7.4%</b>	<b>7.4%</b>	<b>3.7%</b>
Lightning in a Bottle	2016	72	11.1%	80.6%	-	8.3%	0.0%
	2017	105	13.3%	72.4%	0.0%	14.3%	0.0%
	2018	220	14.1%	71.8%	0.0%	6.8%	7.3%
	2019	232	12.9%	72.0%	0.0%	9.5%	5.6%
	<b>Total</b>	<b>629</b>	<b>13.2%</b>	<b>73.0%</b>	<b>0.0%</b>	<b>9.2%</b>	<b>4.6%</b>
Listen Festival	2017	51	7.8%	90.2%	0.0%	2.0%	0.0%
	2018	50	12.0%	84.0%	0.0%	4.0%	0.0%
	2019	66	21.2%	75.8%	0.0%	1.5%	1.5%
	<b>Total</b>	<b>167</b>	<b>14.4%</b>	<b>82.6%</b>	<b>0.0%</b>	<b>2.4%</b>	<b>0.6%</b>
LostTheory	2013	126	1.6%	98.4%	-	0.0%	0.0%
	<b>Total</b>	<b>126</b>	<b>1.6%</b>	<b>98.4%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Love Saves the Day	2016	124	4.0%	83.9%	-	10.5%	1.6%
	2017	101	13.9%	80.2%	0.0%	5.9%	0.0%
	2018	92	14.1%	79.3%	0.0%	5.4%	1.1%
	2019	86	18.6%	75.6%	0.0%	4.7%	1.2%
	2021	98	34.7%	49.0%	0.0%	10.2%	6.1%
	<b>Total</b>	<b>501</b>	<b>16.4%</b>	<b>74.1%</b>	<b>0.0%</b>	<b>7.6%</b>	<b>2.0%</b>
Lovebox	2016	166	11.4%	75.9%	-	7.2%	5.4%
	2017	63	11.1%	74.6%	0.0%	11.1%	3.2%
	2018	73	20.5%	74.0%	0.0%	5.5%	0.0%
	2019	79	31.6%	60.8%	0.0%	5.1%	2.5%
	<b>Total</b>	<b>381</b>	<b>17.3%</b>	<b>72.2%</b>	<b>0.0%</b>	<b>7.1%</b>	<b>3.4%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Lunchmeat	2012	22	13.6%	68.2%	-	18.2%	0.0%
	2014	38	7.9%	78.9%	-	10.5%	2.6%
	2015	36	27.8%	72.2%	-	0.0%	0.0%
	2016	38	26.3%	68.4%	-	5.3%	0.0%
	2017	30	13.3%	63.3%	0.0%	20.0%	3.3%
	2018	34	5.9%	67.6%	0.0%	23.5%	2.9%
	2019	34	11.8%	70.6%	2.9%	11.8%	2.9%
	2020	23	17.4%	56.5%	0.0%	26.1%	0.0%
	2021	37	18.9%	70.3%	5.4%	5.4%	0.0%
	<b>Total</b>	<b>292</b>	<b>16.1%</b>	<b>69.2%</b>	<b>1.9%</b>	<b>12.3%</b>	<b>1.4%</b>
Máchác	2014	64	6.3%	92.2%	-	1.6%	0.0%
	<b>Total</b>	<b>64</b>	<b>6.3%</b>	<b>92.2%</b>	<b>-</b>	<b>1.6%</b>	<b>0.0%</b>
Madeira Dig	2021	17	29.4%	64.7%	0.0%	5.9%	0.0%
	<b>Total</b>	<b>17</b>	<b>29.4%</b>	<b>64.7%</b>	<b>0.0%</b>	<b>5.9%</b>	<b>0.0%</b>
MAGNETIC Festival	2014	10	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Maintenant	2015	29	31.0%	69.0%	-	0.0%	0.0%
	2016	37	29.7%	64.9%	-	5.4%	0.0%
	2017	61	32.8%	47.5%	0.0%	6.6%	13.1%
	2018	52	26.9%	73.1%	0.0%	0.0%	0.0%
	2019	46	34.8%	56.5%	0.0%	6.5%	2.2%
	2020	21	33.3%	47.6%	0.0%	19.0%	0.0%
	2021	21	42.9%	38.1%	0.0%	19.0%	0.0%
	<b>Total</b>	<b>267</b>	<b>32.2%</b>	<b>58.1%</b>	<b>0.0%</b>	<b>6.4%</b>	<b>3.4%</b>
Mamby on the Beach	2016	42	14.3%	81.0%	-	4.8%	0.0%
	2017	61	16.4%	78.7%	0.0%	4.9%	0.0%
	2018	49	12.2%	79.6%	0.0%	8.2%	0.0%
	<b>Total</b>	<b>152</b>	<b>14.5%</b>	<b>79.6%</b>	<b>0.0%</b>	<b>5.9%</b>	<b>0.0%</b>
Manana Cuba	2016	32	9.4%	81.3%	-	9.4%	0.0%
	<b>Total</b>	<b>32</b>	<b>9.4%</b>	<b>81.3%</b>	<b>-</b>	<b>9.4%</b>	<b>0.0%</b>
MDLBEAST	2021	191	12.6%	85.9%	0.0%	1.0%	0.5%
	<b>Total</b>	<b>191</b>	<b>12.6%</b>	<b>85.9%</b>	<b>0.0%</b>	<b>1.0%</b>	<b>0.5%</b>
Meakusma	2016	66	9.1%	84.8%	-	6.1%	0.0%
	2017	86	18.6%	70.9%	0.0%	5.8%	4.7%
	2018	92	16.3%	71.7%	0.0%	9.8%	2.2%
	2019	101	15.8%	73.3%	0.0%	10.9%	0.0%
	<b>Total</b>	<b>345</b>	<b>15.4%</b>	<b>74.5%</b>	<b>0.0%</b>	<b>8.4%</b>	<b>1.7%</b>
Melt!	2012	59	8.5%	81.4%	-	10.2%	0.0%
	2014	72	9.7%	80.6%	-	9.7%	0.0%
	2015	120	10.8%	80.8%	-	8.3%	0.0%
	2016	121	14.9%	80.2%	-	5.0%	0.0%
	2017	110	23.6%	71.8%	0.0%	3.6%	0.9%
	2018	100	35.0%	55.0%	2.0%	7.0%	1.0%
	2019	120	35.0%	56.7%	1.7%	5.0%	1.7%
	<b>Total</b>	<b>702</b>	<b>20.8%</b>	<b>71.5%</b>	<b>1.2%</b>	<b>6.6%</b>	<b>0.6%</b>
MEM	2015	23	26.1%	43.5%	-	30.4%	0.0%
	2016	17	41.2%	52.9%	-	5.9%	0.0%
	2017	31	19.4%	51.6%	0.0%	25.8%	3.2%
	2020	17	35.3%	23.5%	0.0%	41.2%	0.0%
	2021	18	11.1%	55.6%	0.0%	16.7%	16.7%
	<b>Total</b>	<b>106</b>	<b>25.5%</b>	<b>46.2%</b>	<b>0.0%</b>	<b>24.5%</b>	<b>3.8%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Metamorphose	2012	20	5.0%	90.0%	-	5.0%	0.0%
	<b>Total</b>	<b>20</b>	<b>5.0%</b>	<b>90.0%</b>	<b>-</b>	<b>5.0%</b>	<b>0.0%</b>
Mira Festival	2014	50	6.0%	88.0%	-	6.0%	0.0%
	2016	32	12.5%	78.1%	-	9.4%	0.0%
	2017	38	7.9%	78.9%	0.0%	10.5%	2.6%
	2018	44	25.0%	54.5%	0.0%	20.5%	0.0%
	2019	37	32.4%	37.8%	2.7%	24.3%	2.7%
	2020	9	33.3%	44.4%	0.0%	22.2%	0.0%
	2021	24	41.7%	45.8%	0.0%	12.5%	0.0%
	<b>Total</b>	<b>234</b>	<b>19.7%</b>	<b>65.0%</b>	<b>0.7%</b>	<b>14.1%</b>	<b>0.9%</b>
Modern Festival	2016	21	4.8%	95.2%	-	0.0%	0.0%
	<b>Total</b>	<b>21</b>	<b>4.8%</b>	<b>95.2%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Monegros	2014	41	7.3%	92.7%	-	0.0%	0.0%
	<b>Total</b>	<b>41</b>	<b>7.3%</b>	<b>92.7%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Moogfest	2016	114	25.4%	70.2%	-	4.4%	0.0%
	2017	88	34.1%	56.8%	0.0%	9.1%	0.0%
	2018	115	40.0%	49.6%	1.7%	7.0%	1.7%
	2019	85	29.4%	47.1%	3.5%	7.1%	12.9%
	<b>Total</b>	<b>402</b>	<b>32.3%</b>	<b>56.5%</b>	<b>1.7%</b>	<b>6.7%</b>	<b>3.2%</b>
Movement Detroit	2013	77	10.4%	88.3%	-	1.3%	0.0%
	2015	143	7.0%	90.9%	-	0.7%	1.4%
	2016	124	12.9%	83.9%	-	1.6%	1.6%
	2017	113	9.7%	85.8%	0.0%	4.4%	0.0%
	2018	89	21.3%	76.4%	0.0%	2.2%	0.0%
	2019	72	18.1%	79.2%	0.0%	2.8%	0.0%
	<b>Total</b>	<b>618</b>	<b>12.5%</b>	<b>84.8%</b>	<b>0.0%</b>	<b>2.1%</b>	<b>0.6%</b>
music unlimited	2012	28	21.4%	64.3%	-	14.3%	0.0%
	<b>Total</b>	<b>28</b>	<b>21.4%</b>	<b>64.3%</b>	<b>-</b>	<b>14.3%</b>	<b>0.0%</b>
music we'd like to hear	2016	10	10.0%	20.0%	-	70.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>10.0%</b>	<b>20.0%</b>	<b>-</b>	<b>70.0%</b>	<b>0.0%</b>
musikprotokoll	2015	69	23.2%	72.5%	-	4.3%	0.0%
	2016	51	23.5%	68.6%	-	7.8%	0.0%
	2017	18	16.7%	61.1%	0.0%	22.2%	0.0%
	2018	15	13.3%	26.7%	0.0%	60.0%	0.0%
	2019	62	27.4%	62.9%	0.0%	9.7%	0.0%
	2020	19	21.1%	36.8%	0.0%	42.1%	0.0%
	2021	17	35.3%	11.8%	0.0%	52.9%	0.0%
	<b>Total</b>	<b>251</b>	<b>23.9%</b>	<b>59.0%</b>	<b>0.0%</b>	<b>17.1%</b>	<b>0.0%</b>
Mutek AR	2017	38	13.2%	76.3%	0.0%	10.5%	0.0%
	2018	53	24.5%	69.8%	0.0%	5.7%	0.0%
	2019	38	50.0%	34.2%	0.0%	13.2%	2.6%
	<b>Total</b>	<b>129</b>	<b>28.7%</b>	<b>61.2%</b>	<b>0.0%</b>	<b>9.3%</b>	<b>0.8%</b>
Mutek Barcelona	2013	24	4.2%	91.7%	-	4.2%	0.0%
	2014	27	7.4%	88.9%	-	3.7%	0.0%
	2015	17	11.8%	76.5%	-	11.8%	0.0%
	2016	31	12.9%	87.1%	-	0.0%	0.0%
	2017	25	28.0%	64.0%	0.0%	8.0%	0.0%
	2018	39	20.5%	74.4%	0.0%	2.6%	2.6%
	2019	44	18.2%	68.2%	2.3%	11.4%	0.0%
	<b>Total</b>	<b>207</b>	<b>15.5%</b>	<b>77.8%</b>	<b>0.9%</b>	<b>5.8%</b>	<b>0.5%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Mutek ES + AR	2021	91	31.9%	44.0%	1.1%	11.0%	12.1%
	<b>Total</b>	<b>91</b>	<b>31.9%</b>	<b>44.0%</b>	<b>1.1%</b>	<b>11.0%</b>	<b>12.1%</b>
Mutek JP	2017	29	10.3%	69.0%	0.0%	20.7%	0.0%
	2018	56	26.8%	58.9%	0.0%	14.3%	0.0%
	2019	6	0.0%	83.3%	0.0%	16.7%	0.0%
	2021	36	30.6%	52.8%	0.0%	16.7%	0.0%
	<b>Total</b>	<b>127</b>	<b>22.8%</b>	<b>60.6%</b>	<b>0.0%</b>	<b>16.5%</b>	<b>0.0%</b>
Mutek Montreal	2012	56	7.1%	82.1%	-	10.7%	0.0%
	2014	104	7.7%	86.5%	-	5.8%	0.0%
	2015	77	10.4%	80.5%	-	1.3%	7.8%
	2016	81	18.5%	72.8%	-	8.6%	0.0%
	2017	106	18.9%	71.7%	0.9%	7.5%	0.9%
	2018	120	39.2%	46.7%	2.5%	10.0%	1.7%
	2019	109	29.4%	56.9%	0.0%	13.8%	0.0%
	2020	52	30.8%	48.1%	3.8%	15.4%	1.9%
	2021	93	32.3%	43.0%	0.0%	24.7%	0.0%
	<b>Total</b>	<b>798</b>	<b>22.6%</b>	<b>64.7%</b>	<b>1.3%</b>	<b>10.8%</b>	<b>1.3%</b>
Mutek MX	2015	49	8.2%	89.8%	-	2.0%	0.0%
	2016	64	12.5%	81.3%	-	6.3%	0.0%
	2017	50	20.0%	72.0%	2.0%	6.0%	0.0%
	2018	59	20.3%	66.1%	0.0%	11.9%	1.7%
	2019	55	20.0%	70.9%	1.8%	7.3%	0.0%
	<b>Total</b>	<b>277</b>	<b>16.2%</b>	<b>75.8%</b>	<b>1.2%</b>	<b>6.9%</b>	<b>0.4%</b>
MUTEK MX + JP	2020	59	27.1%	45.8%	0.0%	27.1%	0.0%
	<b>Total</b>	<b>59</b>	<b>27.1%</b>	<b>45.8%</b>	<b>0.0%</b>	<b>27.1%</b>	<b>0.0%</b>
Mysteryland	2016	109	10.1%	85.3%	-	1.8%	2.8%
	<b>Total</b>	<b>109</b>	<b>10.1%</b>	<b>85.3%</b>	<b>-</b>	<b>1.8%</b>	<b>2.8%</b>
Nation of Gondwana	2014	36	11.1%	83.3%	-	5.6%	0.0%
	<b>Total</b>	<b>36</b>	<b>11.1%</b>	<b>83.3%</b>	<b>-</b>	<b>5.6%</b>	<b>0.0%</b>
Neopop Festival	2012	48	6.3%	93.8%	-	0.0%	0.0%
	<b>Total</b>	<b>48</b>	<b>6.3%</b>	<b>93.8%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
New Forms Festival	2014	54	13.0%	79.6%	-	1.9%	5.6%
	2016	38	28.9%	65.8%	-	5.3%	0.0%
	2017	31	35.5%	54.8%	0.0%	9.7%	0.0%
	2019	59	39.0%	35.6%	3.4%	15.3%	6.8%
	<b>Total</b>	<b>182</b>	<b>28.6%</b>	<b>58.2%</b>	<b>2.2%</b>	<b>8.2%</b>	<b>3.8%</b>
NEXT Festival	2014	17	11.8%	88.2%	-	0.0%	0.0%
	<b>Total</b>	<b>17</b>	<b>11.8%</b>	<b>88.2%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
NeXTones Festival	2017	6	16.7%	83.3%	0.0%	0.0%	0.0%
	2018	7	14.3%	85.7%	0.0%	0.0%	0.0%
	2019	10	30.0%	50.0%	0.0%	20.0%	0.0%
	2020	11	18.2%	54.5%	0.0%	27.3%	0.0%
	2021	10	30.0%	40.0%	0.0%	30.0%	0.0%
	<b>Total</b>	<b>44</b>	<b>22.7%</b>	<b>59.1%</b>	<b>0.0%</b>	<b>18.2%</b>	<b>0.0%</b>
Norbergfestival	2012	74	16.2%	83.8%	-	0.0%	0.0%
	2014	83	30.1%	62.7%	-	6.0%	1.2%
	2015	72	41.7%	56.9%	-	1.4%	0.0%
	2016	64	42.2%	46.9%	-	10.9%	0.0%
	2017	60	48.3%	38.3%	5.0%	8.3%	0.0%
	2018	65	44.6%	40.0%	1.5%	13.8%	0.0%
	2019	54	40.7%	53.7%	0.0%	1.9%	3.7%
	<b>Total</b>	<b>472</b>	<b>36.9%</b>	<b>55.7%</b>	<b>2.2%</b>	<b>5.9%</b>	<b>0.6%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Nördik Impakt/NDK	2014	50	6.0%	80.0%	-	14.0%	0.0%
	2015	44	2.3%	93.2%	-	4.5%	0.0%
	2016	51	7.8%	84.3%	-	7.8%	0.0%
	2017	53	20.8%	73.6%	0.0%	1.9%	3.8%
	2018	52	13.5%	73.1%	0.0%	9.6%	3.8%
	2019	26	11.5%	84.6%	0.0%	3.8%	0.0%
	2021	53	34.0%	62.3%	0.0%	1.9%	1.9%
	<b>Total</b>	<b>329</b>	<b>14.3%</b>	<b>77.8%</b>	<b>0.0%</b>	<b>6.4%</b>	<b>1.5%</b>
Novas Frequencias	2015	43	27.9%	65.1%	-	7.0%	0.0%
	2016	39	17.9%	76.9%	-	5.1%	0.0%
	2017	19	31.6%	57.9%	0.0%	10.5%	0.0%
	2018	21	23.8%	57.1%	9.5%	9.5%	0.0%
	2019	26	42.3%	46.2%	0.0%	11.5%	0.0%
	2020	42	47.6%	33.3%	0.0%	19.0%	0.0%
	2021	41	39.0%	43.9%	0.0%	17.1%	0.0%
	<b>Total</b>	<b>231</b>	<b>33.3%</b>	<b>54.1%</b>	<b>1.3%</b>	<b>11.7%</b>	<b>0.0%</b>
Nuits Sonores	2013	167	7.2%	87.4%	-	5.4%	0.0%
	2015	181	5.5%	87.3%	-	7.2%	0.0%
	2016	157	10.2%	84.1%	-	5.7%	0.0%
	2017	161	11.8%	83.9%	0.0%	4.3%	0.0%
	2018	95	9.5%	81.1%	0.0%	5.3%	4.2%
	2019	133	18.8%	72.9%	0.0%	5.3%	3.0%
	2021	90	33.3%	43.3%	0.0%	20.0%	3.3%
	<b>Total</b>	<b>984</b>	<b>12.3%</b>	<b>79.7%</b>	<b>0.0%</b>	<b>6.9%</b>	<b>1.1%</b>
Nuits Sonores & European Lab Brussels	2018	59	13.6%	79.7%	0.0%	3.4%	3.4%
	2019	37	32.4%	59.5%	2.7%	5.4%	0.0%
	2021	2	50.0%	50.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>98</b>	<b>21.4%</b>	<b>71.4%</b>	<b>1.0%</b>	<b>4.1%</b>	<b>2.0%</b>
Nyege Nyege	2017	83	12.0%	72.3%	0.0%	2.4%	13.3%
	2018	107	26.2%	69.2%	0.9%	2.8%	0.9%
	2019	149	25.5%	62.4%	1.3%	5.4%	5.4%
	2020	316	23.7%	59.2%	0.6%	3.5%	13.0%
	<b>Total</b>	<b>655</b>	<b>23.1%</b>	<b>63.2%</b>	<b>0.8%</b>	<b>3.7%</b>	<b>9.3%</b>
Oasis	2017	44	15.9%	81.8%	0.0%	2.3%	0.0%
	2018	56	25.0%	71.4%	0.0%	3.6%	0.0%
	2019	51	31.4%	66.7%	0.0%	2.0%	0.0%
	<b>Total</b>	<b>151</b>	<b>24.5%</b>	<b>72.8%</b>	<b>0.0%</b>	<b>2.6%</b>	<b>0.0%</b>
Off_Herzios	2014	17	17.6%	82.4%	-	0.0%	0.0%
	<b>Total</b>	<b>17</b>	<b>17.6%</b>	<b>82.4%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Oortreders	2016	9	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>9</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Open Music	2016	9	0.0%	88.9%	-	11.1%	0.0%
	<b>Total</b>	<b>9</b>	<b>0.0%</b>	<b>88.9%</b>	<b>-</b>	<b>11.1%</b>	<b>0.0%</b>
Origin Festival	2020	62	3.2%	79.0%	0.0%	4.8%	12.9%
	<b>Total</b>	<b>62</b>	<b>3.2%</b>	<b>79.0%</b>	<b>0.0%</b>	<b>4.8%</b>	<b>12.9%</b>
Oscillation Festival	2021	29	51.7%	24.1%	6.9%	17.2%	0.0%
	<b>Total</b>	<b>29</b>	<b>51.7%</b>	<b>24.1%</b>	<b>6.9%</b>	<b>17.2%</b>	<b>0.0%</b>
Outlook	2016	61	4.9%	82.0%	-	6.6%	6.6%
	2017	280	10.4%	87.9%	0.0%	1.4%	0.4%
	2018	371	7.8%	88.7%	0.5%	1.3%	1.6%
	2019	172	15.7%	79.1%	0.0%	1.7%	3.5%
	2021	109	16.5%	78.0%	0.0%	2.8%	2.8%
	<b>Total</b>	<b>993</b>	<b>10.7%</b>	<b>85.2%</b>	<b>0.2%</b>	<b>1.9%</b>	<b>2.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Pirate Station	2016	8	12.5%	87.5%	-	0.0%	0.0%
	2017	9	0.0%	88.9%	0.0%	11.1%	0.0%
	2018	6	0.0%	100.0%	0.0%	0.0%	0.0%
	2019	8	0.0%	87.5%	0.0%	12.5%	0.0%
	2021	7	0.0%	100.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>38</b>	<b>2.6%</b>	<b>92.1%</b>	<b>0.0%</b>	<b>5.3%</b>	<b>0.0%</b>
Pitchfork Music Festival Chicago	2016	44	22.7%	63.6%	-	13.6%	0.0%
	<b>Total</b>	<b>44</b>	<b>22.7%</b>	<b>63.6%</b>	<b>-</b>	<b>13.6%</b>	<b>0.0%</b>
Pop-Kultur	2016	71	33.8%	45.1%	-	19.7%	1.4%
	<b>Total</b>	<b>71</b>	<b>33.8%</b>	<b>45.1%</b>	<b>-</b>	<b>19.7%</b>	<b>1.4%</b>
Poprevo	2015	17	5.9%	94.1%	-	0.0%	0.0%
	<b>Total</b>	<b>17</b>	<b>5.9%</b>	<b>94.1%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Présence Électronique	2017	21	23.8%	76.2%	0.0%	0.0%	0.0%
	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
	2019	15	26.7%	73.3%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>51</b>	<b>21.6%</b>	<b>76.5%</b>	<b>0.0%</b>	<b>2.0%</b>	<b>0.0%</b>
Primavera Sound	2014	145	9.0%	74.5%	-	14.5%	2.1%
	2015	197	10.2%	69.5%	-	15.7%	4.6%
	2016	156	7.7%	83.3%	-	9.0%	0.0%
	2017	192	13.5%	73.4%	0.0%	13.0%	0.0%
	2018	165	21.2%	65.5%	0.6%	10.3%	2.4%
	2019	295	44.7%	44.1%	0.0%	11.2%	0.0%
	<b>Total</b>	<b>1150</b>	<b>20.7%</b>	<b>65.6%</b>	<b>0.2%</b>	<b>12.3%</b>	<b>1.4%</b>
Q-O2 festival the other the self	2015	8	50.0%	50.0%	-	0.0%	0.0%
	2016	4	50.0%	25.0%	-	25.0%	0.0%
	<b>Total</b>	<b>12</b>	<b>50.0%</b>	<b>41.7%</b>	<b>-</b>	<b>8.3%</b>	<b>0.0%</b>
Radical Sounds Latin America	2020	7	28.6%	42.9%	28.6%	0.0%	0.0%
	2021	10	80.0%	10.0%	10.0%	0.0%	0.0%
	<b>Total</b>	<b>17</b>	<b>58.8%</b>	<b>23.5%</b>	<b>17.6%</b>	<b>0.0%</b>	<b>0.0%</b>
Rainbow Disco Club	2016	23	4.3%	91.3%	-	4.3%	0.0%
	2017	24	8.3%	91.7%	0.0%	0.0%	0.0%
	2018	19	21.1%	73.7%	0.0%	5.3%	0.0%
	2019	20	10.0%	90.0%	0.0%	0.0%	0.0%
	2020	11	18.2%	81.8%	0.0%	0.0%	0.0%
	2021	27	18.5%	66.7%	0.0%	3.7%	11.1%
	<b>Total</b>	<b>124</b>	<b>12.9%</b>	<b>82.3%</b>	<b>0.0%</b>	<b>2.4%</b>	<b>2.4%</b>
Re-Textured	2019	48	41.7%	56.3%	0.0%	2.1%	0.0%
	<b>Total</b>	<b>48</b>	<b>41.7%</b>	<b>56.3%</b>	<b>0.0%</b>	<b>2.1%</b>	<b>0.0%</b>
Reperkusound	2017	49	6.1%	89.8%	0.0%	4.1%	0.0%
	2018	42	7.1%	90.5%	0.0%	2.4%	0.0%
	2019	72	5.6%	79.2%	2.8%	8.3%	4.2%
	2021	3	66.7%	33.3%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>166</b>	<b>7.2%</b>	<b>84.3%</b>	<b>1.2%</b>	<b>5.4%</b>	<b>1.8%</b>
Rewire	2016	61	24.6%	63.9%	-	11.5%	0.0%
	2017	74	18.9%	68.9%	0.0%	10.8%	1.4%
	2018	91	29.7%	46.2%	3.3%	16.5%	4.4%
	2019	91	37.4%	45.1%	2.2%	14.3%	1.1%
	2021	64	37.5%	37.5%	3.1%	20.3%	1.6%
	<b>Total</b>	<b>381</b>	<b>29.9%</b>	<b>51.7%</b>	<b>2.2%</b>	<b>14.7%</b>	<b>1.8%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Rokolectiv	2015	17	17.6%	76.5%	-	5.9%	0.0%
	2016	16	31.3%	68.8%	-	0.0%	0.0%
	2017	15	26.7%	73.3%	0.0%	0.0%	0.0%
	2018	14	42.9%	57.1%	0.0%	0.0%	0.0%
	2019	14	57.1%	35.7%	0.0%	7.1%	0.0%
	<b>Total</b>	<b>76</b>	<b>34.2%</b>	<b>63.2%</b>	<b>0.0%</b>	<b>2.6%</b>	<b>0.0%</b>
Roskilde	2015	169	17.2%	73.4%	-	9.5%	0.0%
	<b>Total</b>	<b>169</b>	<b>17.2%</b>	<b>73.4%</b>	<b>-</b>	<b>9.5%</b>	<b>0.0%</b>
rural	2017	50	14.0%	76.0%	2.0%	2.0%	6.0%
	2018	57	19.3%	61.4%	0.0%	8.8%	10.5%
	2019	35	14.3%	74.3%	0.0%	0.0%	11.4%
	2020	13	15.4%	76.9%	0.0%	0.0%	7.7%
	<b>Total</b>	<b>155</b>	<b>16.1%</b>	<b>70.3%</b>	<b>0.6%</b>	<b>3.9%</b>	<b>9.0%</b>
S3kt0r UFO – 30 Jahre Techno	2018	24	45.8%	54.2%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>24</b>	<b>45.8%</b>	<b>54.2%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Sanatorium Dzwieku	2017	35	22.9%	77.1%	0.0%	0.0%	0.0%
	2018	19	31.6%	57.9%	0.0%	10.5%	0.0%
	2019	24	25.0%	70.8%	0.0%	4.2%	0.0%
	2021	23	26.1%	56.5%	0.0%	17.4%	0.0%
	<b>Total</b>	<b>101</b>	<b>25.7%</b>	<b>67.3%</b>	<b>0.0%</b>	<b>6.9%</b>	<b>0.0%</b>
Saturnalia	2017	34	8.8%	76.5%	0.0%	5.9%	8.8%
	2018	47	8.5%	61.7%	0.0%	6.4%	23.4%
	2019	46	19.6%	45.7%	2.2%	13.0%	19.6%
	<b>Total</b>	<b>127</b>	<b>12.6%</b>	<b>59.8%</b>	<b>0.8%</b>	<b>8.7%</b>	<b>18.1%</b>
Schiev	2015	19	21.1%	73.7%	-	5.3%	0.0%
	2016	17	17.6%	64.7%	-	17.6%	0.0%
	2017	19	31.6%	68.4%	0.0%	0.0%	0.0%
	2018	19	31.6%	63.2%	0.0%	5.3%	0.0%
	2019	19	57.9%	42.1%	0.0%	0.0%	0.0%
	2020	14	50.0%	50.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>107</b>	<b>34.6%</b>	<b>60.7%</b>	<b>0.0%</b>	<b>4.7%</b>	<b>0.0%</b>
SCOPE	2016	11	9.1%	81.8%	-	9.1%	0.0%
	2017	10	10.0%	80.0%	0.0%	10.0%	0.0%
	2018	8	12.5%	62.5%	0.0%	12.5%	12.5%
	<b>Total</b>	<b>29</b>	<b>10.3%</b>	<b>75.9%</b>	<b>0.0%</b>	<b>10.3%</b>	<b>3.4%</b>
Scopitone	2016	42	14.3%	81.0%	-	4.8%	0.0%
	2017	43	18.6%	72.1%	0.0%	4.7%	4.7%
	2018	37	24.3%	54.1%	2.7%	13.5%	5.4%
	2019	56	28.6%	48.2%	0.0%	12.5%	10.7%
	2021	21	28.6%	47.6%	4.8%	14.3%	4.8%
	<b>Total</b>	<b>199</b>	<b>22.6%</b>	<b>61.3%</b>	<b>1.3%</b>	<b>9.5%</b>	<b>5.5%</b>
She Makes Noise	2015	4	75.0%	0.0%	-	25.0%	0.0%
	2016	6	100.0%	0.0%	-	0.0%	0.0%
	2017	7	85.7%	0.0%	14.3%	0.0%	0.0%
	2018	6	100.0%	0.0%	0.0%	0.0%	0.0%
	2019	8	100.0%	0.0%	0.0%	0.0%	0.0%
	2020	10	90.0%	0.0%	0.0%	10.0%	0.0%
	<b>Total</b>	<b>51</b>	<b>90.2%</b>	<b>0.0%</b>	<b>7.3%</b>	<b>3.9%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Signal	2018	58	12.1%	82.8%	0.0%	1.7%	3.4%
	2019	65	16.9%	76.9%	0.0%	1.5%	4.6%
	2020	9	22.2%	66.7%	0.0%	0.0%	11.1%
	2021	146	19.9%	59.6%	0.0%	2.1%	18.5%
	<b>Total</b>	<b>278</b>	<b>17.6%</b>	<b>68.7%</b>	<b>0.0%</b>	<b>1.8%</b>	<b>11.9%</b>
Sirilo Music Festival	2016	18	5.6%	94.4%	-	0.0%	0.0%
	<b>Total</b>	<b>18</b>	<b>5.6%</b>	<b>94.4%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Skanu Mezs	2015	27	25.9%	70.4%	-	3.7%	0.0%
	2016	22	9.1%	81.8%	-	9.1%	0.0%
	2017	17	29.4%	58.8%	0.0%	11.8%	0.0%
	2018	23	30.4%	52.2%	0.0%	17.4%	0.0%
	2019	21	14.3%	76.2%	0.0%	9.5%	0.0%
	2020	19	10.5%	52.6%	0.0%	36.8%	0.0%
	2021	20	25.0%	60.0%	5.0%	10.0%	0.0%
	<b>Total</b>	<b>149</b>	<b>20.8%</b>	<b>65.1%</b>	<b>1.0%</b>	<b>13.4%</b>	<b>0.0%</b>
	SKIF	2016	17	17.6%	64.7%	-	17.6%
2017		9	33.3%	55.6%	0.0%	0.0%	11.1%
2018		11	9.1%	72.7%	0.0%	18.2%	0.0%
2019		13	7.7%	61.5%	0.0%	30.8%	0.0%
<b>Total</b>		<b>50</b>	<b>16.0%</b>	<b>64.0%</b>	<b>0.0%</b>	<b>18.0%</b>	<b>2.0%</b>
Sochi Music Weekend	2016	14	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>14</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Sónar	2013	64	3.1%	90.6%	-	6.3%	0.0%
	2014	142	9.2%	83.1%	-	7.7%	0.0%
	2015	123	13.8%	83.7%	-	2.4%	0.0%
	2016	124	11.3%	83.9%	-	4.8%	0.0%
	2017	126	21.4%	73.8%	0.0%	4.8%	0.0%
	2018	138	20.3%	73.2%	0.0%	6.5%	0.0%
	2019	133	24.8%	66.2%	0.0%	7.5%	1.5%
	2020	38	31.6%	55.3%	2.6%	10.5%	0.0%
	<b>Total</b>	<b>888</b>	<b>16.4%</b>	<b>77.3%</b>	<b>0.2%</b>	<b>6.0%</b>	<b>0.2%</b>
Sónar Sound Tokyo	2012	47	8.5%	89.4%	-	2.1%	0.0%
	<b>Total</b>	<b>47</b>	<b>8.5%</b>	<b>89.4%</b>	<b>-</b>	<b>2.1%</b>	<b>0.0%</b>
Sonica	2016	9	0.0%	88.9%	-	11.1%	0.0%
	2017	14	42.9%	42.9%	0.0%	14.3%	0.0%
	2018	25	20.0%	72.0%	0.0%	4.0%	4.0%
	2019	29	31.0%	65.5%	3.4%	0.0%	0.0%
	2020	11	45.5%	45.5%	0.0%	9.1%	0.0%
	2021	16	31.3%	43.8%	0.0%	25.0%	0.0%
	<b>Total</b>	<b>104</b>	<b>28.8%</b>	<b>60.6%</b>	<b>1.1%</b>	<b>8.7%</b>	<b>1.0%</b>
Sonne Mond Sterne	2015	91	5.5%	91.2%	-	3.3%	0.0%
	2016	137	5.1%	90.5%	-	4.4%	0.0%
	2017	75	8.0%	89.3%	0.0%	2.7%	0.0%
	2018	167	10.2%	82.0%	0.0%	5.4%	2.4%
	2019	155	11.0%	84.5%	0.0%	3.2%	1.3%
	<b>Total</b>	<b>625</b>	<b>8.3%</b>	<b>86.7%</b>	<b>0.0%</b>	<b>4.0%</b>	<b>1.0%</b>
Sonorities	2013	61	16.4%	82.0%	-	1.6%	0.0%
	<b>Total</b>	<b>61</b>	<b>16.4%</b>	<b>82.0%</b>	<b>-</b>	<b>1.6%</b>	<b>0.0%</b>
Sound and Music	2012	30	10.0%	90.0%	-	0.0%	0.0%
	<b>Total</b>	<b>30</b>	<b>10.0%</b>	<b>90.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
SPOT	2012	121	16.5%	67.8%	-	15.7%	0.0%
	2015	190	15.8%	66.8%	-	17.4%	0.0%
	<b>Total</b>	<b>311</b>	<b>16.1%</b>	<b>67.2%</b>	<b>-</b>	<b>16.7%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
springfestival	2013	74	2.7%	90.5%	-	5.4%	1.4%
	2016	119	8.4%	89.9%	-	0.8%	0.8%
	2017	47	8.5%	87.2%	0.0%	4.3%	0.0%
	2018	94	10.6%	78.7%	0.0%	3.2%	7.4%
	2019	103	11.7%	86.4%	0.0%	1.0%	1.0%
	2020	8	12.5%	87.5%	0.0%	0.0%	0.0%
	2021	6	16.7%	83.3%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>451</b>	<b>8.9%</b>	<b>86.5%</b>	<b>0.0%</b>	<b>2.4%</b>	<b>2.2%</b>
Störung	2014	21	9.5%	90.5%	-	0.0%	0.0%
	<b>Total</b>	<b>21</b>	<b>9.5%</b>	<b>90.5%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Strange Sounds From Beyond	2017	22	27.3%	68.2%	0.0%	4.5%	0.0%
	2018	47	31.9%	59.6%	0.0%	8.5%	0.0%
	2019	25	24.0%	52.0%	0.0%	24.0%	0.0%
	<b>Total</b>	<b>94</b>	<b>28.7%</b>	<b>59.6%</b>	<b>0.0%</b>	<b>11.7%</b>	<b>0.0%</b>
Strichka Festival	2016	30	13.3%	83.3%	-	0.0%	3.3%
	2017	28	17.9%	82.1%	0.0%	0.0%	0.0%
	2018	37	13.5%	86.5%	0.0%	0.0%	0.0%
	2019	42	21.4%	73.8%	0.0%	2.4%	2.4%
	2021	43	20.9%	72.1%	0.0%	2.3%	4.7%
	<b>Total</b>	<b>180</b>	<b>17.8%</b>	<b>78.9%</b>	<b>0.0%</b>	<b>1.1%</b>	<b>2.2%</b>
STRP	2015	47	4.3%	87.2%	-	8.5%	0.0%
	2017	64	35.9%	59.4%	0.0%	4.7%	0.0%
	2019	16	25.0%	43.8%	0.0%	25.0%	6.3%
	<b>Total</b>	<b>127</b>	<b>22.8%</b>	<b>67.7%</b>	<b>0.0%</b>	<b>8.7%</b>	<b>0.8%</b>
Supersonic Festival	2012	113	7.1%	88.5%	-	4.4%	0.0%
	<b>Total</b>	<b>113</b>	<b>7.1%</b>	<b>88.5%</b>	<b>-</b>	<b>4.4%</b>	<b>0.0%</b>
Sustain-Release	2017	26	38.5%	61.5%	0.0%	0.0%	0.0%
	2018	28	35.7%	46.4%	7.1%	10.7%	0.0%
	2019	35	40.0%	45.7%	0.0%	5.7%	8.6%
	2021	36	33.3%	52.8%	8.3%	5.6%	0.0%
	<b>Total</b>	<b>125</b>	<b>36.8%</b>	<b>51.2%</b>	<b>4.0%</b>	<b>5.6%</b>	<b>2.4%</b>
Symbiosis Gathering	2016	16	12.5%	87.5%	-	0.0%	0.0%
	<b>Total</b>	<b>16</b>	<b>12.5%</b>	<b>87.5%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
SynCussion	2017	12	33.3%	50.0%	0.0%	16.7%	0.0%
	<b>Total</b>	<b>12</b>	<b>33.3%</b>	<b>50.0%</b>	<b>0.0%</b>	<b>16.7%</b>	<b>0.0%</b>
Synthposium	2018	86	18.6%	69.8%	1.2%	9.3%	1.2%
	2019	39	7.7%	79.5%	2.6%	5.1%	5.1%
	<b>Total</b>	<b>125</b>	<b>15.2%</b>	<b>72.8%</b>	<b>1.6%</b>	<b>8.0%</b>	<b>2.4%</b>
Taicoclub	2012	25	0.0%	84.0%	-	16.0%	0.0%
	2015	35	5.7%	80.0%	-	14.3%	0.0%
	2016	33	12.1%	84.8%	-	3.0%	0.0%
	2017	23	8.7%	73.9%	4.3%	13.0%	0.0%
	2018	23	17.4%	60.9%	0.0%	21.7%	0.0%
	<b>Total</b>	<b>139</b>	<b>8.6%</b>	<b>77.7%</b>	<b>2.2%</b>	<b>12.9%</b>	<b>0.0%</b>
Tarmac Festival	2020	113	15.0%	74.3%	0.0%	4.4%	6.2%
	2021	158	20.9%	65.2%	0.0%	7.0%	7.0%
	<b>Total</b>	<b>271</b>	<b>18.5%</b>	<b>69.0%</b>	<b>0.0%</b>	<b>5.9%</b>	<b>6.6%</b>
Terraforma	2017	21	23.8%	76.2%	0.0%	0.0%	0.0%
	2018	22	13.6%	86.4%	0.0%	0.0%	0.0%
	2019	24	33.3%	62.5%	0.0%	4.2%	0.0%
	<b>Total</b>	<b>67</b>	<b>23.9%</b>	<b>74.6%</b>	<b>0.0%</b>	<b>1.5%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
The Bunker x Dekmantel	2016	7	14.3%	85.7%	-	0.0%	0.0%
	<b>Total</b>	<b>7</b>	<b>14.3%</b>	<b>85.7%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
The Chosen Few Djs	2016	27	11.1%	88.9%	-	0.0%	0.0%
	2017	31	12.9%	87.1%	0.0%	0.0%	0.0%
	2018	12	8.3%	91.7%	0.0%	0.0%	0.0%
	2019	11	27.3%	72.7%	0.0%	0.0%	0.0%
	2021	6	50.0%	50.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>87</b>	<b>16.1%</b>	<b>83.9%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
The Spirit Train	2020	14	7.1%	78.6%	0.0%	14.3%	0.0%
	<b>Total</b>	<b>14</b>	<b>7.1%</b>	<b>78.6%</b>	<b>0.0%</b>	<b>14.3%</b>	<b>0.0%</b>
Time Warp	2015	40	7.5%	92.5%	-	0.0%	0.0%
	2016	41	9.8%	90.2%	-	0.0%	0.0%
	2017	41	12.2%	87.8%	0.0%	0.0%	0.0%
	2018	43	14.0%	86.0%	0.0%	0.0%	0.0%
	2019	43	18.6%	81.4%	0.0%	0.0%	0.0%
	2021	10	10.0%	90.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>218</b>	<b>12.4%</b>	<b>87.6%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Time Warp Argentina	2015	16	0.0%	100.0%	-	0.0%	0.0%
	2016	17	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>33</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Time Warp USA	2015	17	5.9%	88.2%	-	5.9%	0.0%
	<b>Total</b>	<b>17</b>	<b>5.9%</b>	<b>88.2%</b>	<b>-</b>	<b>5.9%</b>	<b>0.0%</b>
TodaysArt	2012	198	6.1%	88.9%	-	5.1%	0.0%
	2015	38	15.8%	76.3%	-	7.9%	0.0%
	2016	31	29.0%	58.1%	-	12.9%	0.0%
	2017	43	25.6%	60.5%	0.0%	11.6%	2.3%
	2018	92	26.1%	62.0%	0.0%	8.7%	3.3%
	2019	35	40.0%	48.6%	0.0%	8.6%	2.9%
	<b>Total</b>	<b>442</b>	<b>17.6%</b>	<b>73.5%</b>	<b>0.6%</b>	<b>7.5%</b>	<b>1.1%</b>
Together Festival	2015	71	14.1%	84.5%	-	1.4%	0.0%
	2016	26	23.1%	76.9%	-	0.0%	0.0%
	2017	32	21.9%	78.1%	0.0%	0.0%	0.0%
	2018	54	16.7%	77.8%	0.0%	5.6%	0.0%
	2019	35	20.0%	62.9%	8.6%	5.7%	2.9%
	<b>Total</b>	<b>218</b>	<b>17.9%</b>	<b>77.5%</b>	<b>2.5%</b>	<b>2.8%</b>	<b>0.5%</b>
Transmission	2014	11	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>11</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Trendenburg	2014	27	0.0%	85.2%	-	7.4%	7.4%
	<b>Total</b>	<b>27</b>	<b>0.0%</b>	<b>85.2%</b>	<b>-</b>	<b>7.4%</b>	<b>7.4%</b>
Ultrahang Fest	2015	41	9.8%	82.9%	-	7.3%	0.0%
	2016	37	24.3%	70.3%	-	5.4%	0.0%
	2017	39	46.2%	46.2%	0.0%	5.1%	2.6%
	2018	40	42.5%	45.0%	2.5%	10.0%	0.0%
	2019	36	30.6%	58.3%	0.0%	11.1%	0.0%
	2020	13	53.8%	38.5%	0.0%	7.7%	0.0%
	<b>Total</b>	<b>239</b>	<b>31.8%</b>	<b>57.7%</b>	<b>1.9%</b>	<b>8.8%</b>	<b>0.4%</b>
Undercity	2021	35	20.0%	77.1%	0.0%	0.0%	2.9%
	<b>Total</b>	<b>35</b>	<b>20.0%</b>	<b>77.1%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>2.9%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Unsound Adelaide	2012	9	0.0%	100.0%	-	0.0%	0.0%
	2015	12	8.3%	75.0%	-	16.7%	0.0%
	2016	12	16.7%	66.7%	-	16.7%	0.0%
	2017	19	26.3%	68.4%	0.0%	5.3%	0.0%
	2018	20	45.0%	55.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>72</b>	<b>23.6%</b>	<b>69.4%</b>	<b>0.0%</b>	<b>6.9%</b>	<b>0.0%</b>
Unsound Almaty	2017	10	10.0%	90.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>10.0%</b>	<b>90.0%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Unsound Baku	2018	12	16.7%	83.3%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>12</b>	<b>16.7%</b>	<b>83.3%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Unsound Batumi	2016	10	40.0%	60.0%	-	0.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>40.0%</b>	<b>60.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Unsound Bishkek	2016	14	14.3%	78.6%	-	7.1%	0.0%
	<b>Total</b>	<b>14</b>	<b>14.3%</b>	<b>78.6%</b>	<b>-</b>	<b>7.1%</b>	<b>0.0%</b>
Unsound Dushanbe	2016	6	16.7%	83.3%	-	0.0%	0.0%
	<b>Total</b>	<b>6</b>	<b>16.7%</b>	<b>83.3%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Unsound Kazan	2017	24	12.5%	79.2%	0.0%	8.3%	0.0%
	<b>Total</b>	<b>24</b>	<b>12.5%</b>	<b>79.2%</b>	<b>0.0%</b>	<b>8.3%</b>	<b>0.0%</b>
Unsound Krakow	2012	95	7.4%	87.4%	-	5.3%	0.0%
	2015	103	13.6%	78.6%	-	6.8%	1.0%
	2016	114	24.6%	67.5%	-	7.9%	0.0%
	2017	89	29.2%	53.9%	0.0%	15.7%	1.1%
	2018	120	30.0%	49.2%	0.0%	20.8%	0.0%
	2019	115	25.2%	46.1%	5.2%	23.5%	0.0%
	2020	29	48.3%	37.9%	0.0%	13.8%	0.0%
	2021	96	39.6%	41.7%	8.3%	9.4%	1.0%
	<b>Total</b>	<b>761</b>	<b>25.2%</b>	<b>59.4%</b>	<b>3.1%</b>	<b>13.1%</b>	<b>0.4%</b>
Unsound Lviv	2017	9	22.2%	66.7%	0.0%	11.1%	0.0%
	<b>Total</b>	<b>9</b>	<b>22.2%</b>	<b>66.7%</b>	<b>0.0%</b>	<b>11.1%</b>	<b>0.0%</b>
Unsound New York	2016	20	25.0%	75.0%	-	0.0%	0.0%
	<b>Total</b>	<b>20</b>	<b>25.0%</b>	<b>75.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Unsound Tbilisi	2012	15	6.7%	93.3%	-	0.0%	0.0%
	<b>Total</b>	<b>15</b>	<b>6.7%</b>	<b>93.3%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Unsound x CTM Vladivostok	2016	9	22.2%	66.7%	-	11.1%	0.0%
	<b>Total</b>	<b>9</b>	<b>22.2%</b>	<b>66.7%</b>	<b>-</b>	<b>11.1%</b>	<b>0.0%</b>
Unsound x Up to Date Festival	2018	18	38.9%	55.6%	0.0%	5.6%	0.0%
	<b>Total</b>	<b>18</b>	<b>38.9%</b>	<b>55.6%</b>	<b>0.0%</b>	<b>5.6%</b>	<b>0.0%</b>
Unsound Yerevan	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
	<b>Total</b>	<b>15</b>	<b>13.3%</b>	<b>80.0%</b>	<b>0.0%</b>	<b>6.7%</b>	<b>0.0%</b>
UP Festival	2014	14	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>14</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Up To Date Festival	2017	49	4.1%	93.9%	0.0%	2.0%	0.0%
	2018	50	14.0%	74.0%	4.0%	4.0%	4.0%
	2019	54	9.3%	83.3%	0.0%	7.4%	0.0%
	2020	64	12.5%	81.3%	0.0%	3.1%	3.1%
	2021	46	19.6%	76.1%	0.0%	2.2%	2.2%
	<b>Total</b>	<b>263</b>	<b>11.8%</b>	<b>81.7%</b>	<b>0.8%</b>	<b>3.8%</b>	<b>1.9%</b>
Urban Art Forms	2013	50	2.0%	94.0%	-	4.0%	0.0%
	<b>Total</b>	<b>50</b>	<b>2.0%</b>	<b>94.0%</b>	<b>-</b>	<b>4.0%</b>	<b>0.0%</b>
VIA Festival	2015	49	42.9%	49.0%	-	8.2%	0.0%
	2016	22	50.0%	40.9%	-	9.1%	0.0%
	<b>Total</b>	<b>71</b>	<b>45.1%</b>	<b>46.5%</b>	<b>-</b>	<b>8.5%</b>	<b>0.0%</b>

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Volt Festival	2012	18	27.8%	66.7%	-	5.6%	0.0%
	2013	19	42.1%	57.9%	-	0.0%	0.0%
	<b>Total</b>	<b>37</b>	<b>35.1%</b>	<b>62.2%</b>	<b>-</b>	<b>2.7%</b>	<b>0.0%</b>
Voltt Festival	2016	37	2.7%	94.6%	-	2.7%	0.0%
	2017	28	7.1%	92.9%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>65</b>	<b>4.6%</b>	<b>93.8%</b>	<b>0.0%</b>	<b>1.5%</b>	<b>0.0%</b>
Wax Treatment Africa Special	2012	31	0.0%	96.8%	-	3.2%	0.0%
	<b>Total</b>	<b>31</b>	<b>0.0%</b>	<b>96.8%</b>	<b>-</b>	<b>3.2%</b>	<b>0.0%</b>
We House Sundays	2020	8	25.0%	75.0%	0.0%	0.0%	0.0%
	2021	9	44.4%	55.6%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>17</b>	<b>35.3%</b>	<b>64.7%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Weather Festival	2014	36	5.6%	94.4%	-	0.0%	0.0%
	<b>Total</b>	<b>36</b>	<b>5.6%</b>	<b>94.4%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
What The Festival	2017	112	8.9%	86.6%	0.0%	4.5%	0.0%
	<b>Total</b>	<b>112</b>	<b>8.9%</b>	<b>86.6%</b>	<b>0.0%</b>	<b>4.5%</b>	<b>0.0%</b>
Wolfkop Weekender	2021	27	11.1%	88.9%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>27</b>	<b>11.1%</b>	<b>88.9%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Wysing Polyphonic	2014	25	80.0%	0.0%	-	20.0%	0.0%
	2015	21	42.9%	4.8%	-	52.4%	0.0%
	2016	24	20.8%	41.7%	-	37.5%	0.0%
	2017	27	51.9%	37.0%	3.7%	7.4%	0.0%
	2018	22	77.3%	9.1%	9.1%	4.5%	0.0%
	2019	18	50.0%	38.9%	0.0%	5.6%	5.6%
	2020	7	71.4%	0.0%	0.0%	28.6%	0.0%
	2021	9	33.3%	33.3%	11.1%	22.2%	0.0%
	<b>Total</b>	<b>153</b>	<b>53.6%</b>	<b>21.6%</b>	<b>4.8%</b>	<b>21.6%</b>	<b>0.7%</b>
Xibalba Festival	2016	17	23.5%	70.6%	-	5.9%	0.0%
	2017	8	12.5%	87.5%	0.0%	0.0%	0.0%
	2018	12	8.3%	91.7%	0.0%	0.0%	0.0%
	2019	11	0.0%	100.0%	0.0%	0.0%	0.0%
	2020	36	13.9%	83.3%	0.0%	2.8%	0.0%
	2021	12	0.0%	100.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>96</b>	<b>11.5%</b>	<b>86.5%</b>	<b>0.0%</b>	<b>2.1%</b>	<b>0.0%</b>
XLR8R & SHAPE	2020	19	31.6%	57.9%	0.0%	5.3%	5.3%
	<b>Total</b>	<b>19</b>	<b>31.6%</b>	<b>57.9%</b>	<b>0.0%</b>	<b>5.3%</b>	<b>5.3%</b>
Zoukout	2014	30	16.7%	83.3%	-	0.0%	0.0%
	<b>Total</b>	<b>30</b>	<b>16.7%</b>	<b>83.3%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>

## Appendix 2:

# Gender Proportions by Country and Year

### [2012 to 2021]

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Argentina	2015	16	0.0%	100.0%	-	0.0%	0.0%
	2016	17	0.0%	100.0%	-	0.0%	0.0%
	2017	38	13.2%	76.3%	0.0%	10.5%	0.0%
	2018	53	24.5%	69.8%	0.0%	5.7%	0.0%
	2019	38	50.0%	34.2%	0.0%	13.2%	2.6%
	2021	91	31.9%	44.0%	1.1%	11.0%	12.1%
	<b>Total</b>	<b>253</b>	<b>26.1%</b>	<b>60.1%</b>	<b>0.5%</b>	<b>8.7%</b>	<b>4.7%</b>
Armenia	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
	<b>Total</b>	<b>15</b>	<b>13.3%</b>	<b>80.0%</b>	<b>0.0%</b>	<b>6.7%</b>	<b>0.0%</b>
Australia	2012	9	0.0%	100.0%	-	0.0%	0.0%
	2015	12	8.3%	75.0%	-	16.7%	0.0%
	2016	12	16.7%	66.7%	-	16.7%	0.0%
	2017	19	26.3%	68.4%	0.0%	5.3%	0.0%
	2018	20	45.0%	55.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>72</b>	<b>23.6%</b>	<b>69.4%</b>	<b>0.0%</b>	<b>6.9%</b>	<b>0.0%</b>
Austria	2012	176	26.7%	64.8%	-	8.5%	0.0%
	2013	124	2.4%	91.9%	-	4.8%	0.8%
	2015	136	16.9%	75.0%	-	8.1%	0.0%
	2016	331	13.3%	79.2%	-	6.9%	0.6%
	2017	282	24.5%	66.3%	1.4%	7.8%	0.0%
	2018	301	24.3%	60.8%	1.7%	11.0%	2.3%
	2019	385	30.1%	57.9%	0.8%	9.6%	1.6%
	2020	174	32.2%	51.7%	1.1%	13.8%	1.1%
	2021	161	37.9%	40.4%	0.6%	19.9%	1.2%
<b>Total</b>	<b>2070</b>	<b>23.8%</b>	<b>64.7%</b>	<b>1.2%</b>	<b>9.8%</b>	<b>1.0%</b>	
Azerbaijan	2018	12	16.7%	83.3%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>12</b>	<b>16.7%</b>	<b>83.3%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Belgium	2012	269	1.9%	91.4%	-	6.7%	0.0%
	2014	36	5.6%	91.7%	-	2.8%	0.0%
	2015	64	17.2%	71.9%	-	10.9%	0.0%
	2016	144	11.1%	80.6%	-	8.3%	0.0%
	2017	296	19.3%	74.0%	0.0%	5.1%	1.7%
	2018	289	17.3%	75.1%	0.0%	5.5%	2.1%
	2019	303	25.4%	67.3%	0.3%	5.9%	1.0%
	2020	32	43.8%	50.0%	0.0%	3.1%	3.1%
	2021	123	43.9%	42.3%	3.3%	10.6%	0.0%
	<b>Total</b>	<b>1556</b>	<b>18.4%</b>	<b>73.8%</b>	<b>0.5%</b>	<b>6.5%</b>	<b>1.0%</b>
Brazil	2015	116	15.5%	81.9%	-	2.6%	0.0%
	2016	39	17.9%	76.9%	-	5.1%	0.0%
	2017	73	23.3%	74.0%	0.0%	2.7%	0.0%
	2018	71	22.5%	71.8%	2.8%	2.8%	0.0%
	2019	26	42.3%	46.2%	0.0%	11.5%	0.0%
	2020	42	47.6%	33.3%	0.0%	19.0%	0.0%
	2021	41	39.0%	43.9%	0.0%	17.1%	0.0%
	<b>Total</b>	<b>408</b>	<b>25.7%</b>	<b>67.2%</b>	<b>0.8%</b>	<b>6.6%</b>	<b>0.0%</b>

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Canada	2012	56	7.1%	82.1%	-	10.7%	0.0%
	2014	303	10.9%	83.2%	-	5.0%	1.0%
	2015	195	14.4%	80.0%	-	1.5%	4.1%
	2016	245	27.8%	66.9%	-	5.3%	0.0%
	2017	397	21.9%	69.8%	0.3%	5.8%	2.3%
	2018	426	21.6%	69.5%	0.9%	4.5%	3.5%
	2019	393	27.7%	63.1%	0.8%	6.9%	1.5%
	2020	148	29.7%	59.5%	2.7%	5.4%	2.7%
	2021	109	33.9%	45.0%	0.0%	21.1%	0.0%
	Total	2272	22.1%	69.4%	0.8%	6.0%	2.0%
Colombia	2017	35	2.9%	94.3%	0.0%	0.0%	2.9%
	2018	31	19.4%	74.2%	0.0%	0.0%	6.5%
	2019	39	17.9%	82.1%	0.0%	0.0%	0.0%
	2020	70	54.3%	42.9%	1.4%	0.0%	1.4%
	Total	175	29.7%	67.4%	0.6%	0.0%	2.3%
Costa Rica	2020	138	7.2%	90.6%	0.0%	0.0%	2.2%
	Total	138	7.2%	90.6%	0.0%	0.0%	2.2%
Croatia	2013	126	1.6%	98.4%	-	0.0%	0.0%
	2016	132	6.1%	87.9%	-	3.0%	3.0%
	2017	356	9.8%	88.8%	0.0%	1.1%	0.3%
	2018	443	10.6%	86.0%	0.5%	1.6%	1.4%
	2019	246	19.9%	74.4%	0.0%	2.8%	2.8%
	2021	191	21.5%	71.7%	0.0%	5.2%	1.6%
	Total	1494	12.2%	84.1%	0.2%	2.1%	1.4%
Cuba	2016	32	9.4%	81.3%	-	9.4%	0.0%
	Total	32	9.4%	81.3%	-	9.4%	0.0%
Czech Republic	2012	22	13.6%	68.2%	-	18.2%	0.0%
	2014	132	5.3%	87.9%	-	6.1%	0.8%
	2015	36	27.8%	72.2%	-	0.0%	0.0%
	2016	38	26.3%	68.4%	-	5.3%	0.0%
	2017	30	13.3%	63.3%	0.0%	20.0%	3.3%
	2018	34	5.9%	67.6%	0.0%	23.5%	2.9%
	2019	34	11.8%	70.6%	2.9%	11.8%	2.9%
	2020	23	17.4%	56.5%	0.0%	26.1%	0.0%
	2021	37	18.9%	70.3%	5.4%	5.4%	0.0%
	Total	386	13.2%	74.6%	1.9%	10.4%	1.0%
Denmark	2012	121	16.5%	67.8%	-	15.7%	0.0%
	2015	410	16.1%	71.0%	-	12.4%	0.5%
	2016	33	12.1%	57.6%	-	30.3%	0.0%
	2017	17	29.4%	52.9%	0.0%	17.6%	0.0%
	2018	12	33.3%	50.0%	8.3%	8.3%	0.0%
	2019	16	37.5%	50.0%	0.0%	12.5%	0.0%
	2020	15	26.7%	26.7%	0.0%	46.7%	0.0%
Total	624	17.5%	67.1%	1.7%	14.9%	0.3%	
Finland	2012	133	5.3%	76.7%	-	18.0%	0.0%
	Total	133	5.3%	76.7%	-	18.0%	0.0%
France	2013	193	17.6%	75.6%	-	6.7%	0.0%
	2014	122	5.7%	86.9%	-	7.4%	0.0%
	2015	276	8.7%	85.5%	-	5.8%	0.0%
	2016	350	11.1%	83.1%	-	5.7%	0.0%
	2017	450	16.4%	76.9%	0.0%	3.8%	2.9%
	2018	331	14.8%	76.7%	0.3%	5.7%	2.4%

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
France	2019	457	18.6%	69.8%	0.7%	6.8%	4.2%
	2020	25	32.0%	52.0%	0.0%	16.0%	0.0%
	2021	275	31.6%	50.5%	1.8%	11.3%	4.7%
	<b>Total</b>	<b>2479</b>	<b>16.4%</b>	<b>74.6%</b>	<b>0.6%</b>	<b>6.5%</b>	<b>2.1%</b>
Georgia	2012	15	6.7%	93.3%	-	0.0%	0.0%
	2016	42	11.9%	88.1%	-	0.0%	0.0%
	2017	46	0.0%	100.0%	0.0%	0.0%	0.0%
	2018	44	9.1%	86.4%	0.0%	0.0%	4.5%
	2019	86	8.1%	84.9%	0.0%	0.0%	7.0%
	2020	10	40.0%	60.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>243</b>	<b>8.6%</b>	<b>88.1%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>3.3%</b>
Germany	2012	510	10.8%	72.9%	-	16.3%	0.0%
	2013	227	10.1%	85.5%	-	3.1%	1.3%
	2014	575	12.7%	78.8%	-	8.5%	0.0%
	2015	1121	12.6%	75.6%	-	10.2%	1.6%
	2016	1497	16.6%	71.5%	-	10.7%	1.2%
	2017	622	29.3%	61.7%	1.9%	5.6%	1.4%
	2018	1112	22.4%	59.7%	1.9%	12.9%	3.1%
	2019	1056	28.3%	63.4%	1.5%	5.7%	1.1%
	2020	464	32.5%	48.5%	2.4%	13.8%	2.8%
	2021	637	31.7%	53.8%	2.2%	8.5%	3.8%
<b>Total</b>	<b>7821</b>	<b>20.8%</b>	<b>66.8%</b>	<b>1.9%</b>	<b>9.8%</b>	<b>1.7%</b>	
Greece	2014	14	0.0%	100.0%	-	0.0%	0.0%
	<b>Total</b>	<b>14</b>	<b>0.0%</b>	<b>100.0%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Hungary	2015	41	9.8%	82.9%	-	7.3%	0.0%
	2016	37	24.3%	70.3%	-	5.4%	0.0%
	2017	39	46.2%	46.2%	0.0%	5.1%	2.6%
	2018	40	42.5%	45.0%	2.5%	10.0%	0.0%
	2019	36	30.6%	58.3%	0.0%	11.1%	0.0%
	2020	13	53.8%	38.5%	0.0%	7.7%	0.0%
	2021	33	30.3%	48.5%	6.1%	15.2%	0.0%
	<b>Total</b>	<b>239</b>	<b>31.8%</b>	<b>57.7%</b>	<b>1.9%</b>	<b>8.8%</b>	<b>0.4%</b>
Ireland	2017	214	9.3%	80.8%	0.0%	1.4%	8.4%
	2018	248	10.5%	83.1%	0.4%	1.2%	4.8%
	2019	213	14.6%	77.0%	0.0%	1.9%	6.6%
	2021	20	35.0%	65.0%	0.0%	0.0%	0.0%
<b>Total</b>	<b>695</b>	<b>12.1%</b>	<b>80.0%</b>	<b>0.1%</b>	<b>1.4%</b>	<b>6.3%</b>	
Italy	2017	61	14.8%	77.0%	0.0%	3.3%	4.9%
	2018	76	10.5%	71.1%	0.0%	3.9%	14.5%
	2019	80	25.0%	51.3%	1.3%	11.3%	11.3%
	2020	11	18.2%	54.5%	0.0%	27.3%	0.0%
	2021	10	30.0%	40.0%	0.0%	30.0%	0.0%
<b>Total</b>	<b>238</b>	<b>17.6%</b>	<b>63.9%</b>	<b>0.4%</b>	<b>8.4%</b>	<b>9.7%</b>	
Japan	2012	92	5.4%	88.0%	-	6.5%	0.0%
	2015	51	3.9%	86.3%	-	9.8%	0.0%
	2016	105	8.6%	89.5%	-	1.9%	0.0%
	2017	139	10.1%	79.1%	1.4%	7.2%	2.2%
	2018	171	19.9%	64.9%	0.0%	11.1%	4.1%
	2019	106	15.1%	77.4%	0.0%	2.8%	4.7%
	2020	83	24.1%	55.4%	0.0%	19.3%	1.2%
	2021	63	25.4%	58.7%	0.0%	11.1%	4.8%
<b>Total</b>	<b>810</b>	<b>14.3%</b>	<b>74.7%</b>	<b>0.4%</b>	<b>8.4%</b>	<b>2.3%</b>	

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Kazakhstan	2017	10	10.0%	90.0%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>10</b>	<b>10.0%</b>	<b>90.0%</b>	<b>0.0%</b>	<b>0.0%</b>	<b>0.0%</b>
Kyrgyzstan	2016	14	14.3%	78.6%	-	7.1%	0.0%
	<b>Total</b>	<b>14</b>	<b>14.3%</b>	<b>78.6%</b>	<b>-</b>	<b>7.1%</b>	<b>0.0%</b>
Latvia	2015	27	25.9%	70.4%	-	3.7%	0.0%
	2016	22	9.1%	81.8%	-	9.1%	0.0%
	2017	17	29.4%	58.8%	0.0%	11.8%	0.0%
	2018	23	30.4%	52.2%	0.0%	17.4%	0.0%
	2019	21	14.3%	76.2%	0.0%	9.5%	0.0%
	2020	19	10.5%	52.6%	0.0%	36.8%	0.0%
	2021	20	25.0%	60.0%	5.0%	10.0%	0.0%
	<b>Total</b>	<b>149</b>	<b>20.8%</b>	<b>65.1%</b>	<b>1.0%</b>	<b>13.4%</b>	<b>0.0%</b>
	Mexico	2015	222	6.8%	91.4%	-	1.8%
2016		625	9.6%	87.5%	-	2.4%	0.5%
2017		666	9.3%	87.7%	0.2%	1.5%	1.4%
2018		204	16.2%	76.5%	0.0%	6.9%	0.5%
2019		145	15.2%	75.2%	1.4%	6.2%	2.1%
2020		123	25.2%	64.2%	0.0%	8.9%	1.6%
2021		12	0.0%	100.0%	0.0%	0.0%	0.0%
<b>Total</b>		<b>1997</b>	<b>11.2%</b>	<b>84.6%</b>	<b>0.3%</b>	<b>3.2%</b>	<b>0.9%</b>
Morocco	2017	44	15.9%	81.8%	0.0%	2.3%	0.0%
	2018	56	25.0%	71.4%	0.0%	3.6%	0.0%
	2019	51	31.4%	66.7%	0.0%	2.0%	0.0%
	<b>Total</b>	<b>151</b>	<b>24.5%</b>	<b>72.8%</b>	<b>0.0%</b>	<b>2.6%</b>	<b>0.0%</b>
Netherlands	2012	198	6.1%	88.9%	-	5.1%	0.0%
	2014	80	2.5%	96.3%	-	1.3%	0.0%
	2015	298	8.1%	88.3%	-	3.7%	0.0%
	2016	284	12.7%	81.7%	-	5.6%	0.0%
	2017	470	19.4%	75.1%	0.0%	5.1%	0.4%
	2018	488	22.1%	68.2%	0.8%	7.4%	1.4%
	2019	488	27.0%	63.7%	0.6%	7.6%	1.0%
	2021	110	38.2%	39.1%	2.7%	17.3%	2.7%
	<b>Total</b>	<b>2416</b>	<b>18.5%</b>	<b>74.0%</b>	<b>0.6%</b>	<b>6.4%</b>	<b>0.7%</b>
Norway	2012	29	3.4%	86.2%	-	10.3%	0.0%
	2013	134	21.6%	68.7%	-	9.7%	0.0%
	2014	22	18.2%	59.1%	-	22.7%	0.0%
	2015	34	26.5%	67.6%	-	5.9%	0.0%
	2016	26	30.8%	61.5%	-	7.7%	0.0%
	2017	26	26.9%	57.7%	0.0%	15.4%	0.0%
	2018	30	50.0%	43.3%	6.7%	0.0%	0.0%
	2019	41	41.5%	53.7%	2.4%	2.4%	0.0%
	2020	15	40.0%	40.0%	0.0%	20.0%	0.0%
	2021	30	40.0%	50.0%	0.0%	3.3%	6.7%
	<b>Total</b>	<b>387</b>	<b>27.9%</b>	<b>62.0%</b>	<b>2.1%</b>	<b>8.8%</b>	<b>0.5%</b>
Poland	2012	95	7.4%	87.4%	-	5.3%	0.0%
	2015	103	13.6%	78.6%	-	6.8%	1.0%
	2016	114	24.6%	67.5%	-	7.9%	0.0%
	2017	363	16.8%	74.7%	0.0%	8.3%	0.3%
	2018	463	19.7%	68.5%	0.4%	11.0%	0.4%
	2019	193	20.7%	59.6%	3.1%	16.6%	0.0%
	2020	93	23.7%	67.7%	0.0%	6.5%	2.2%
	<b>Total</b>	<b>1624</b>	<b>19.9%</b>	<b>69.1%</b>	<b>1.2%</b>	<b>9.5%</b>	<b>0.6%</b>

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Portugal	2012	219	3.7%	91.3%	-	1.8%	3.2%
	2017	216	9.7%	89.4%	0.0%	0.5%	0.5%
	2018	200	10.0%	85.0%	0.5%	3.0%	1.5%
	2019	189	12.2%	82.5%	0.0%	2.6%	2.6%
	2021	17	29.4%	64.7%	0.0%	5.9%	0.0%
	<b>Total</b>	<b>841</b>	<b>9.2%</b>	<b>86.8%</b>	<b>0.2%</b>	<b>2.0%</b>	<b>1.9%</b>
Romania	2015	17	17.6%	76.5%	-	5.9%	0.0%
	2016	16	31.3%	68.8%	-	0.0%	0.0%
	2017	15	26.7%	73.3%	0.0%	0.0%	0.0%
	2018	14	42.9%	57.1%	0.0%	0.0%	0.0%
	2019	14	57.1%	35.7%	0.0%	7.1%	0.0%
	<b>Total</b>	<b>76</b>	<b>34.2%</b>	<b>63.2%</b>	<b>0.0%</b>	<b>2.6%</b>	<b>0.0%</b>
Russia	2016	114	7.9%	88.6%	-	3.5%	0.0%
	2017	192	8.9%	84.4%	0.0%	5.7%	1.0%
	2018	259	11.6%	81.5%	0.4%	5.4%	1.2%
	2019	197	9.6%	81.7%	0.5%	4.6%	3.6%
	2020	51	15.7%	74.5%	0.0%	2.0%	7.8%
	2021	178	16.9%	63.5%	0.0%	2.8%	16.9%
	<b>Total</b>	<b>991</b>	<b>11.4%</b>	<b>79.3%</b>	<b>0.2%</b>	<b>4.4%</b>	<b>4.6%</b>
Saudia Arabia	2021	191	12.6%	85.9%	0.0%	1.0%	0.5%
	<b>Total</b>	<b>191</b>	<b>12.6%</b>	<b>85.9%</b>	<b>0.0%</b>	<b>1.0%</b>	<b>0.5%</b>
Singapore	2014	30	16.7%	83.3%	-	0.0%	0.0%
	<b>Total</b>	<b>30</b>	<b>16.7%</b>	<b>83.3%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Slovakia	2014	34	8.8%	88.2%	-	2.9%	0.0%
	<b>Total</b>	<b>34</b>	<b>8.8%</b>	<b>88.2%</b>	<b>-</b>	<b>2.9%</b>	<b>0.0%</b>
Slovenia	2016	9	0.0%	88.9%	-	11.1%	0.0%
	2017	14	42.9%	42.9%	0.0%	14.3%	0.0%
	2018	46	34.8%	58.7%	2.2%	2.2%	2.2%
	2019	49	40.8%	55.1%	4.1%	0.0%	0.0%
	2020	32	50.0%	40.6%	6.3%	3.1%	0.0%
	2021	35	34.3%	40.0%	11.4%	14.3%	0.0%
	<b>Total</b>	<b>185</b>	<b>37.8%</b>	<b>51.4%</b>	<b>5.1%</b>	<b>5.4%</b>	<b>0.5%</b>
South Africa	2020	363	10.5%	78.5%	0.6%	4.7%	5.8%
	2021	36	19.4%	80.6%	0.0%	0.0%	0.0%
	<b>Total</b>	<b>399</b>	<b>11.3%</b>	<b>78.7%</b>	<b>0.5%</b>	<b>4.3%</b>	<b>5.3%</b>
Spain	2013	88	3.4%	90.9%	-	5.7%	0.0%
	2014	610	8.9%	82.6%	-	7.7%	0.8%
	2015	419	12.4%	73.5%	-	11.9%	2.1%
	2016	454	12.3%	81.5%	-	6.2%	0.0%
	2017	543	16.9%	70.2%	0.2%	12.3%	0.4%
	2018	530	22.1%	66.0%	0.6%	10.4%	0.9%
	2019	694	35.6%	51.2%	0.6%	12.2%	0.4%
	2020	139	33.1%	41.7%	0.7%	23.7%	0.7%
	2021	130	30.0%	42.3%	3.1%	21.5%	3.1%
	<b>Total</b>	<b>3607</b>	<b>19.6%</b>	<b>68.2%</b>	<b>0.6%</b>	<b>11.0%</b>	<b>0.8%</b>
Sweden	2012	92	18.5%	80.4%	-	1.1%	0.0%
	2013	19	42.1%	57.9%	-	0.0%	0.0%
	2014	83	30.1%	62.7%	-	6.0%	1.2%
	2015	98	37.8%	58.2%	-	4.1%	0.0%
	2016	102	38.2%	50.0%	-	10.8%	1.0%
	2017	101	50.5%	39.6%	3.0%	6.9%	0.0%
	2018	119	42.0%	45.4%	1.7%	10.1%	0.8%

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Sweden	2019	117	35.9%	53.0%	0.0%	9.4%	1.7%
	2021	30	26.7%	56.7%	3.3%	13.3%	0.0%
	<b>Total</b>	<b>761</b>	<b>36.4%</b>	<b>54.9%</b>	<b>1.6%</b>	<b>7.2%</b>	<b>0.7%</b>
Switzerland	2013	97	6.2%	87.6%	-	6.2%	0.0%
	2014	99	12.1%	82.8%	-	5.1%	0.0%
	2016	95	21.1%	74.7%	-	4.2%	0.0%
	2017	73	9.6%	84.9%	1.4%	4.1%	0.0%
	2018	100	11.0%	86.0%	0.0%	3.0%	0.0%
	2019	97	19.6%	69.1%	0.0%	6.2%	5.2%
	2021	43	18.6%	60.5%	0.0%	16.3%	4.7%
	<b>Total</b>	<b>604</b>	<b>13.7%</b>	<b>79.3%</b>	<b>0.3%</b>	<b>5.6%</b>	<b>1.2%</b>
	Tajikistan	2016	6	16.7%	83.3%	-	0.0%
<b>Total</b>		<b>6</b>	<b>16.7%</b>	<b>83.3%</b>	<b>-</b>	<b>0.0%</b>	<b>0.0%</b>
Turkey	2021	16	18.8%	68.8%	0.0%	12.5%	0.0%
	<b>Total</b>	<b>16</b>	<b>18.8%</b>	<b>68.8%</b>	<b>0.0%</b>	<b>12.5%</b>	<b>0.0%</b>
Uganda	2017	83	12.0%	72.3%	0.0%	2.4%	13.3%
	2018	107	26.2%	69.2%	0.9%	2.8%	0.9%
	2019	149	25.5%	62.4%	1.3%	5.4%	5.4%
	2020	316	23.7%	59.2%	0.6%	3.5%	13.0%
	<b>Total</b>	<b>655</b>	<b>23.1%</b>	<b>63.2%</b>	<b>0.8%</b>	<b>3.7%</b>	<b>9.3%</b>
UK	2012	152	9.9%	86.8%	-	3.3%	0.0%
	2013	98	12.2%	85.7%	-	2.0%	0.0%
	2014	113	28.3%	58.4%	-	5.3%	8.0%
	2015	64	25.0%	51.6%	-	18.8%	4.7%
	2016	402	9.5%	74.4%	-	13.4%	2.7%
	2017	309	19.4%	71.8%	1.6%	6.5%	0.6%
	2018	543	19.5%	67.6%	0.4%	11.4%	1.1%
	2019	634	26.3%	61.7%	0.0%	8.8%	3.2%
	2020	20	45.0%	40.0%	0.0%	15.0%	0.0%
	<b>Total</b>	<b>2508</b>	<b>20.3%</b>	<b>67.7%</b>	<b>0.5%</b>	<b>9.3%</b>	<b>2.4%</b>
Ukraine	2016	30	13.3%	83.3%	-	0.0%	3.3%
	2017	37	18.9%	78.4%	0.0%	2.7%	0.0%
	2018	37	13.5%	86.5%	0.0%	0.0%	0.0%
	2019	42	21.4%	73.8%	0.0%	2.4%	2.4%
	2021	43	20.9%	72.1%	0.0%	2.3%	4.7%
	<b>Total</b>	<b>189</b>	<b>18.0%</b>	<b>78.3%</b>	<b>0.0%</b>	<b>1.6%</b>	<b>2.1%</b>
USA	2012	138	5.1%	90.6%	-	4.3%	0.0%
	2013	99	11.1%	86.9%	-	2.0%	0.0%
	2015	472	15.0%	81.6%	-	3.0%	0.4%
	2016	1002	15.1%	79.5%	-	4.7%	0.7%
	2017	1022	15.9%	78.5%	0.0%	5.5%	0.2%
	2018	978	19.3%	73.0%	0.6%	4.2%	2.9%
	2019	832	17.9%	71.9%	0.7%	4.8%	4.7%
	2020	196	16.3%	81.1%	0.0%	1.5%	1.0%
	2021	345	18.3%	76.5%	0.9%	2.3%	2.0%
	<b>Total</b>	<b>5084</b>	<b>16.4%</b>	<b>77.3%</b>	<b>0.4%</b>	<b>4.3%</b>	<b>1.7%</b>

## Appendix 3:

# Gender Proportions by Country, Festival, and Year

## [2012 to 2021]

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Argentina	Mutek AR	2017	38	13.2%	76.3%	0.0%	10.5%	0.0%
		2018	53	24.5%	69.8%	0.0%	5.7%	0.0%
		2019	38	50.0%	34.2%	0.0%	13.2%	2.6%
	Mutec ES + AR	2021	91	31.9%	44.0%	1.1%	11.0%	12.1%
	Time Warp Argentina	2015	16	0.0%	100.0%	-	0.0%	0.0%
		2016	17	0.0%	100.0%	-	0.0%	0.0%
Armenia	Unsound Yerevan	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
Australia	Unsound Adelaide	2012	9	0.0%	100.0%	-	0.0%	0.0%
		2015	12	8.3%	75.0%	-	16.7%	0.0%
		2016	12	16.7%	66.7%	-	16.7%	0.0%
		2017	19	26.3%	68.4%	0.0%	5.3%	0.0%
		2018	20	45.0%	55.0%	0.0%	0.0%	0.0%
Austria	Ars Electronica	2012	130	24.6%	73.1%	-	2.3%	0.0%
		donaufestival	2015	39	12.8%	69.2%	-	17.9%
	e_may Festival	2016	49	8.2%	71.4%	-	18.4%	2.0%
		2017	47	17.0%	74.5%	0.0%	8.5%	0.0%
		2018	45	31.1%	48.9%	2.2%	17.8%	0.0%
		2019	59	22.0%	44.1%	3.4%	22.0%	8.5%
		2020	55	38.2%	43.6%	1.8%	14.5%	1.8%
		2021	53	39.6%	30.2%	1.9%	24.5%	3.8%
		2012	18	50.0%	5.6%	-	44.4%	0.0%
	Electric Spring	2016	33	30.3%	54.5%	-	15.2%	0.0%
		2017	13	53.8%	46.2%	0.0%	0.0%	0.0%
		2018	17	58.8%	29.4%	0.0%	11.8%	0.0%
		2019	17	52.9%	35.3%	0.0%	11.8%	0.0%
		2017	13	53.8%	46.2%	0.0%	0.0%	0.0%
	Elevate	2016	44	13.6%	84.1%	-	2.3%	0.0%
		2017	52	17.3%	73.1%	0.0%	9.6%	0.0%
		2018	58	22.4%	70.7%	1.7%	5.2%	0.0%
		2019	55	32.7%	52.7%	0.0%	14.5%	0.0%
		2020	71	35.2%	54.9%	1.4%	7.0%	1.4%
		2021	50	38.0%	52.0%	0.0%	10.0%	0.0%
		2017	80	40.0%	46.3%	5.0%	8.8%	0.0%
Hyperreality	2018	43	44.2%	32.6%	7.0%	16.3%	0.0%	
	2019	60	63.3%	30.0%	1.7%	5.0%	0.0%	
	2021	13	53.8%	23.1%	0.0%	23.1%	0.0%	
	2012	28	21.4%	64.3%	-	14.3%	0.0%	
	music unlimited	2012	28	21.4%	64.3%	-	14.3%	0.0%

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Austria	musikprotokoll	2015	69	23.2%	72.5%	-	4.3%	0.0%
		2016	51	23.5%	68.6%	-	7.8%	0.0%
		2017	18	16.7%	61.1%	0.0%	22.2%	0.0%
		2018	15	13.3%	26.7%	0.0%	60.0%	0.0%
		2019	62	27.4%	62.9%	0.0%	9.7%	0.0%
		2020	19	21.1%	36.8%	0.0%	42.1%	0.0%
		2021	17	35.3%	11.8%	0.0%	52.9%	0.0%
	Open Music	2016	9	0.0%	88.9%	-	11.1%	0.0%
	springfestival	2013	74	2.7%	90.5%	-	5.4%	1.4%
		2016	119	8.4%	89.9%	-	0.8%	0.8%
		2017	47	8.5%	87.2%	0.0%	4.3%	0.0%
2018		94	10.6%	78.7%	0.0%	3.2%	7.4%	
2019		103	11.7%	86.4%	0.0%	1.0%	1.0%	
Urban Art Forms	2013	50	2.0%	94.0%	-	4.0%	0.0%	
Azerbaijan	Unsound Baku	2018	12	16.7%	83.3%	0.0%	0.0%	0.0%
Belgium	Bozar Electronic Arts Festival	2015	24	4.2%	83.3%	-	12.5%	0.0%
		2016	26	15.4%	80.8%	-	3.8%	0.0%
		2017	8	12.5%	62.5%	0.0%	25.0%	0.0%
	City Sonic	2017	81	28.4%	67.9%	0.0%	3.7%	0.0%
	Dour Festival	2012	232	2.2%	90.5%	-	7.3%	0.0%
	Horst	2017	28	10.7%	85.7%	0.0%	3.6%	0.0%
		2018	47	19.1%	80.9%	0.0%	0.0%	0.0%
		2019	60	35.0%	65.0%	0.0%	0.0%	0.0%
		2021	77	41.6%	49.4%	2.6%	6.5%	0.0%
	I Love Techno	2012	37	0.0%	97.3%	-	2.7%	0.0%
		2014	36	5.6%	91.7%	-	2.8%	0.0%
	Kraak Festival	2015	13	15.4%	61.5%	-	23.1%	0.0%
		2016	22	4.5%	81.8%	-	13.6%	0.0%
		2017	23	17.4%	65.2%	0.0%	13.0%	4.3%
		2018	22	27.3%	54.5%	0.0%	9.1%	9.1%
		2019	20	15.0%	55.0%	0.0%	20.0%	10.0%
		2020	18	38.9%	50.0%	0.0%	5.6%	5.6%
		2021	15	40.0%	40.0%	0.0%	20.0%	0.0%
	Listen Festival	2017	51	7.8%	90.2%	0.0%	2.0%	0.0%
		2018	50	12.0%	84.0%	0.0%	4.0%	0.0%
		2019	66	21.2%	75.8%	0.0%	1.5%	1.5%
	Meakusma	2016	66	9.1%	84.8%	-	6.1%	0.0%
		2017	86	18.6%	70.9%	0.0%	5.8%	4.7%
2018		92	16.3%	71.7%	0.0%	9.8%	2.2%	
2019		101	15.8%	73.3%	0.0%	10.9%	0.0%	
Nuits Sonores & European Lab Brussels	2018	59	13.6%	79.7%	0.0%	3.4%	3.4%	
	2019	37	32.4%	59.5%	2.7%	5.4%	0.0%	
	2021	2	50.0%	50.0%	0.0%	0.0%	0.0%	
Oortreders	2016	9	0.0%	100.0%	-	0.0%	0.0%	
Oscillation Festival	2021	29	51.7%	24.1%	6.9%	17.2%	0.0%	
Q-O2 festival the other the self	2015	8	50.0%	50.0%	-	0.0%	0.0%	
	2016	4	50.0%	25.0%	-	25.0%	0.0%	

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Belgium	Schiev	2015	19	21.1%	73.7%	-	5.3%	0.0%	
		2016	17	17.6%	64.7%	-	17.6%	0.0%	
		2017	19	31.6%	68.4%	0.0%	0.0%	0.0%	
		2018	19	31.6%	63.2%	0.0%	5.3%	0.0%	
		2019	19	57.9%	42.1%	0.0%	0.0%	0.0%	
		2020	14	50.0%	50.0%	0.0%	0.0%	0.0%	
Brazil	Dekmantel Festival São Paulo	2017	54	20.4%	79.6%	0.0%	0.0%	0.0%	
		2018	50	22.0%	78.0%	0.0%	0.0%	0.0%	
	III Bienal Música Hoje	2015	73	8.2%	91.8%	-	0.0%	0.0%	
	Novas Frequencias	2015	43	27.9%	65.1%	-	7.0%	0.0%	
		2016	39	17.9%	76.9%	-	5.1%	0.0%	
		2017	19	31.6%	57.9%	0.0%	10.5%	0.0%	
		2018	21	23.8%	57.1%	9.5%	9.5%	0.0%	
		2019	26	42.3%	46.2%	0.0%	11.5%	0.0%	
		2020	42	47.6%	33.3%	0.0%	19.0%	0.0%	
		2021	41	39.0%	43.9%	0.0%	17.1%	0.0%	
	Canada	Bass Coast	2016	17	17.6%	82.4%	-	0.0%	0.0%
			2017	120	12.5%	79.2%	0.0%	3.3%	5.0%
2018			142	19.0%	69.7%	0.0%	2.1%	9.2%	
2019			140	25.7%	72.9%	0.0%	1.4%	0.0%	
Decibel Festival		2014	145	12.4%	82.1%	-	5.5%	0.0%	
Eclipse Festival		2018	111	5.4%	91.0%	0.0%	3.6%	0.0%	
Igloofest		2015	118	16.9%	79.7%	-	1.7%	1.7%	
		2016	109	35.8%	60.6%	-	3.7%	0.0%	
		2017	140	29.3%	63.6%	0.0%	5.7%	1.4%	
		2018	53	22.6%	75.5%	1.9%	0.0%	0.0%	
		2019	85	21.2%	74.1%	1.2%	1.2%	2.4%	
		2020	96	29.2%	65.6%	2.1%	0.0%	3.1%	
		2021	16	43.8%	56.3%	0.0%	0.0%	0.0%	
Mutek Montreal		2012	56	7.1%	82.1%	-	10.7%	0.0%	
		2014	104	7.7%	86.5%	-	5.8%	0.0%	
		2015	77	10.4%	80.5%	-	1.3%	7.8%	
		2016	81	18.5%	72.8%	-	8.6%	0.0%	
		2017	106	18.9%	71.7%	0.9%	7.5%	0.9%	
		2018	120	39.2%	46.7%	2.5%	10.0%	1.7%	
		2019	109	29.4%	56.9%	0.0%	13.8%	0.0%	
		2020	52	30.8%	48.1%	3.8%	15.4%	1.9%	
		2021	93	32.3%	43.0%	0.0%	24.7%	0.0%	
New Forms Festival		2014	54	13.0%	79.6%	-	1.9%	5.6%	
	2016	38	28.9%	65.8%	-	5.3%	0.0%		
	2017	31	35.5%	54.8%	0.0%	9.7%	0.0%		
	2019	59	39.0%	35.6%	3.4%	15.3%	6.8%		
Colombia	Festival En Tiempo Real	2020	33	100.0%	0.0%	0.0%	0.0%	0.0%	
	Freedom Festival	2017	35	2.9%	94.3%	0.0%	0.0%	2.9%	
		2018	31	19.4%	74.2%	0.0%	0.0%	6.5%	
		2019	39	17.9%	82.1%	0.0%	0.0%	0.0%	
		2020	37	13.5%	81.1%	2.7%	0.0%	2.7%	
Costa Rica	BPM Festival Costa Rica	2020	138	7.2%	90.6%	0.0%	0.0%	2.2%	

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Croatia	Dekmantel Selectors	2016	71	7.0%	93.0%	-	0.0%	0.0%	
		2017	76	7.9%	92.1%	0.0%	0.0%	0.0%	
		2018	72	25.0%	72.2%	0.0%	2.8%	0.0%	
		2019	74	29.7%	63.5%	0.0%	5.4%	1.4%	
		2021	82	28.0%	63.4%	0.0%	8.5%	0.0%	
	LostTheory	2013	126	1.6%	98.4%	-	0.0%	0.0%	
	Outlook	2016	61	4.9%	82.0%	-	6.6%	6.6%	
		2017	280	10.4%	87.9%	0.0%	1.4%	0.4%	
		2018	371	7.8%	88.7%	0.5%	1.3%	1.6%	
		2019	172	15.7%	79.1%	0.0%	1.7%	3.5%	
2021		109	16.5%	78.0%	0.0%	2.8%	2.8%		
Cuba	Manana Cuba	2016	32	9.4%	81.3%	-	9.4%	0.0%	
Czech Republic	kontrA2punkt	2014	9	0.0%	66.7%	-	33.3%	0.0%	
		Lunchmeat	2012	22	13.6%	68.2%	-	18.2%	0.0%
			2014	38	7.9%	78.9%	-	10.5%	2.6%
			2015	36	27.8%	72.2%	-	0.0%	0.0%
			2016	38	26.3%	68.4%	-	5.3%	0.0%
			2017	30	13.3%	63.3%	0.0%	20.0%	3.3%
			2018	34	5.9%	67.6%	0.0%	23.5%	2.9%
			2019	34	11.8%	70.6%	2.9%	11.8%	2.9%
			2020	23	17.4%	56.5%	0.0%	26.1%	0.0%
	2021	37	18.9%	70.3%	5.4%	5.4%	0.0%		
	Máchác	2014	64	6.3%	92.2%	-	1.6%	0.0%	
	MAGNETIC Festival	2014	10	0.0%	100.0%	-	0.0%	0.0%	
	Transmission	2014	11	0.0%	100.0%	-	0.0%	0.0%	
	Denmark	Click	2015	34	17.6%	70.6%	-	5.9%	5.9%
2016			33	12.1%	57.6%	-	30.3%	0.0%	
2017			17	29.4%	52.9%	0.0%	17.6%	0.0%	
2018			12	33.3%	50.0%	8.3%	8.3%	0.0%	
2019			16	37.5%	50.0%	0.0%	12.5%	0.0%	
2020			15	26.7%	26.7%	0.0%	46.7%	0.0%	
Poprevo		2015	17	5.9%	94.1%	-	0.0%	0.0%	
Roskilde		2015	169	17.2%	73.4%	-	9.5%	0.0%	
SPOT		2012	121	16.5%	67.8%	-	15.7%	0.0%	
		2015	190	15.8%	66.8%	-	17.4%	0.0%	
Finland	Flow Festival	2012	133	5.3%	76.7%	-	18.0%	0.0%	
France	Acousma	2017	10	20.0%	80.0%	-	0.0%	0.0%	
		Astropolis	2019	55	14.5%	70.9%	1.8%	7.3%	5.5%
	2021		32	28.1%	43.8%	0.0%	6.3%	21.9%	
	GRM — Live Électronique	2017	10	0.0%	90.0%	-	10.0%	0.0%	
	I Love Techno Europe	2014	24	0.0%	100.0%	-	0.0%	0.0%	
		2016	21	0.0%	100.0%	-	0.0%	0.0%	
		2017	22	9.1%	90.9%	0.0%	0.0%	0.0%	
		2018	22	9.1%	90.9%	0.0%	0.0%	0.0%	
		2019	25	16.0%	80.0%	0.0%	0.0%	4.0%	
		2020	4	25.0%	75.0%	0.0%	0.0%	0.0%	
	2021	22	27.3%	68.2%	0.0%	4.5%	0.0%		
	Les Femmes s'en Mêlent	2013	26	84.6%	0.0%	-	15.4%	0.0%	
	Les Siestes Electroniques Nogent	2019	9	0.0%	66.7%	0.0%	22.2%	11.1%	
Les Siestes Electroniques Pantin	2021	3	33.3%	66.7%	0.0%	0.0%	0.0%		

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
France	Les Siestes Electroniques Paris	2015	10	10.0%	90.0%	-	0.0%	0.0%
		2016	8	0.0%	75.0%	-	25.0%	0.0%
		2017	7	14.3%	85.7%	0.0%	0.0%	0.0%
	Les Siestes Electroniques Toulouse	2014	12	16.7%	66.7%	-	16.7%	0.0%
		2015	12	25.0%	66.7%	-	8.3%	0.0%
		2016	13	7.7%	84.6%	-	7.7%	0.0%
		2017	13	23.1%	69.2%	0.0%	0.0%	7.7%
		2018	16	18.8%	68.8%	0.0%	12.5%	0.0%
		2019	20	25.0%	70.0%	0.0%	5.0%	0.0%
		2021	30	20.0%	56.7%	13.3%	6.7%	3.3%
	Maintenant	2015	29	31.0%	69.0%	-	0.0%	0.0%
		2016	37	29.7%	64.9%	-	5.4%	0.0%
		2017	61	32.8%	47.5%	0.0%	6.6%	13.1%
		2018	52	26.9%	73.1%	0.0%	0.0%	0.0%
		2019	46	34.8%	56.5%	0.0%	6.5%	2.2%
		2020	21	33.3%	47.6%	0.0%	19.0%	0.0%
		2021	21	42.9%	38.1%	0.0%	19.0%	0.0%
	Modern Festival	2016	21	4.8%	95.2%	-	0.0%	0.0%
	Nördik Impakt/NDK	2014	50	6.0%	80.0%	-	14.0%	0.0%
		2015	44	2.3%	93.2%	-	4.5%	0.0%
		2016	51	7.8%	84.3%	-	7.8%	0.0%
		2017	53	20.8%	73.6%	0.0%	1.9%	3.8%
		2018	52	13.5%	73.1%	0.0%	9.6%	3.8%
		2019	26	11.5%	84.6%	0.0%	3.8%	0.0%
		2021	53	34.0%	62.3%	0.0%	1.9%	1.9%
	Nuïts Sonores	2013	167	7.2%	87.4%	-	5.4%	0.0%
		2015	181	5.5%	87.3%	-	7.2%	0.0%
2016		157	10.2%	84.1%	-	5.7%	0.0%	
2017		161	11.8%	83.9%	0.0%	4.3%	0.0%	
2018		95	9.5%	81.1%	0.0%	5.3%	4.2%	
2019		133	18.8%	72.9%	0.0%	5.3%	3.0%	
2021		90	33.3%	43.3%	0.0%	20.0%	3.3%	
Présence Électronique	2017	21	23.8%	76.2%	0.0%	0.0%	0.0%	
	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%	
	2019	15	26.7%	73.3%	0.0%	0.0%	0.0%	
Reperkusound	2017	49	6.1%	89.8%	0.0%	4.1%	0.0%	
	2018	42	7.1%	90.5%	0.0%	2.4%	0.0%	
	2019	72	5.6%	79.2%	2.8%	8.3%	4.2%	
	2021	3	66.7%	33.3%	0.0%	0.0%	0.0%	
Scopitone	2016	42	14.3%	81.0%	-	4.8%	0.0%	
	2017	43	18.6%	72.1%	0.0%	4.7%	4.7%	
	2018	37	24.3%	54.1%	2.7%	13.5%	5.4%	
	2019	56	28.6%	48.2%	0.0%	12.5%	10.7%	
	2021	21	28.6%	47.6%	4.8%	14.3%	4.8%	
Weather Festival	2014	36	5.6%	94.4%	-	0.0%	0.0%	
Georgia	4GB	2016	32	3.1%	96.9%	-	0.0%	0.0%
		2017	46	0.0%	100.0%	0.0%	0.0%	0.0%
		2018	44	9.1%	86.4%	0.0%	0.0%	4.5%
		2019	86	8.1%	84.9%	0.0%	0.0%	7.0%
		2020	10	40.0%	60.0%	0.0%	0.0%	0.0%
	Unsound Batumi	2016	10	40.0%	60.0%	-	0.0%	0.0%
Unsound Tbilisi	2012	15	6.7%	93.3%	-	0.0%	0.0%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Germany	3000 grad	2020	50	10.0%	80.0%	0.0%	8.0%	2.0%
		2021	82	13.4%	69.5%	0.0%	8.5%	8.5%
	3hd	2015	19	47.4%	47.4%	-	5.3%	0.0%
		2016	23	47.8%	43.5%	-	8.7%	0.0%
		2017	39	64.1%	12.8%	20.5%	2.6%	0.0%
		2018	37	37.8%	37.8%	18.9%	5.4%	0.0%
		2019	36	44.4%	22.2%	19.4%	13.9%	0.0%
		2020	21	57.1%	19.0%	14.3%	9.5%	0.0%
		2021	8	50.0%	12.5%	12.5%	25.0%	0.0%
		About You Pangea Festival	2020	8	12.5%	87.5%	0.0%	0.0%
	2021		91	28.6%	67.0%	0.0%	4.4%	0.0%
	Berlin Atonal	2014	67	3.0%	92.5%	-	4.5%	0.0%
		2015	70	4.3%	90.0%	-	5.7%	0.0%
		2016	89	16.9%	75.3%	-	7.9%	0.0%
		2017	98	20.4%	66.3%	0.0%	9.2%	4.1%
		2018	114	32.5%	51.8%	2.6%	13.2%	0.0%
		2019	93	26.9%	55.9%	2.2%	14.0%	1.1%
		2021	21	23.8%	42.9%	4.8%	23.8%	4.8%
	Berlin Festival	2012	87	13.8%	75.9%	-	10.3%	0.0%
	Berlin Music Week	2014	229	16.2%	72.1%	-	11.8%	0.0%
	c/o pop	2012	82	17.1%	65.9%	-	17.1%	0.0%
	CTM	2013	181	9.9%	84.5%	-	3.9%	1.7%
		2014	101	14.9%	76.2%	-	8.9%	0.0%
		2015	146	22.6%	73.3%	-	4.1%	0.0%
		2016	187	32.1%	58.3%	-	9.6%	0.0%
		2017	125	42.4%	48.8%	3.2%	5.6%	0.0%
		2018	144	38.2%	45.1%	4.2%	12.5%	0.0%
		2019	205	40.5%	48.3%	2.4%	8.8%	0.0%
		2020	127	37.8%	36.2%	3.1%	19.7%	3.1%
		2021	137	45.3%	43.8%	2.9%	8.0%	0.0%
		Cynetart	2016	13	30.8%	53.8%	-	15.4%
	2017		22	36.4%	36.4%	0.0%	13.6%	13.6%
	2020		14	21.4%	28.6%	0.0%	50.0%	0.0%
	2021		5	20.0%	40.0%	20.0%	0.0%	20.0%
	DICE	2020	12	75.0%	8.3%	0.0%	16.7%	0.0%
		2021	11	54.5%	0.0%	9.1%	36.4%	0.0%
	Dystopie Festival	2020	37	64.9%	10.8%	0.0%	24.3%	0.0%
	frameworks festival	2013	9	11.1%	88.9%	-	0.0%	0.0%
	Frau Musica Nova	2020	4	25.0%	0.0%	0.0%	75.0%	0.0%
		2021	5	60.0%	0.0%	20.0%	20.0%	0.0%
	Fusion	2012	251	9.6%	69.3%	-	21.1%	0.0%
		2015	552	10.9%	71.0%	-	14.9%	3.3%
		2016	726	10.9%	72.7%	-	14.0%	2.3%
		2018	386	9.1%	62.2%	0.3%	22.5%	6.0%
		2019	315	20.6%	75.6%	0.0%	2.2%	1.6%
		2020	9	66.7%	11.1%	22.2%	0.0%	0.0%
	Future East	2020	9	66.7%	11.1%	22.2%	0.0%	0.0%
		2021	8	25.0%	25.0%	12.5%	25.0%	12.5%
	GuteZeit Festival	2016	10	0.0%	100.0%	-	0.0%	0.0%
		2017	14	0.0%	100.0%	0.0%	0.0%	0.0%
		2018	9	22.2%	77.8%	0.0%	0.0%	0.0%
		2019	17	5.9%	94.1%	0.0%	0.0%	0.0%
		2021	19	10.5%	89.5%	0.0%	0.0%	0.0%

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Germany	Heroines of Sound	2016	19	94.7%	0.0%	-	5.3%	0.0%	
		2017	20	95.0%	0.0%	0.0%	5.0%	0.0%	
		2018	21	85.7%	0.0%	9.5%	4.8%	0.0%	
		2019	22	95.5%	0.0%	0.0%	4.5%	0.0%	
		2020	6	83.3%	0.0%	0.0%	16.7%	0.0%	
		2021	29	82.8%	0.0%	3.4%	13.8%	0.0%	
	Hyte Berlin – NYE Week	2014	28	7.1%	92.9%	-	0.0%	0.0%	
	ICAS Festival	2015	35	17.1%	74.3%	-	8.6%	0.0%	
	Krake Festival	2013	37	10.8%	89.2%	-	0.0%	0.0%	
		2014	42	14.3%	83.3%	-	2.4%	0.0%	
		2015	48	18.8%	70.8%	-	10.4%	0.0%	
		2016	49	16.3%	81.6%	-	2.0%	0.0%	
		2017	56	26.8%	62.5%	0.0%	8.9%	1.8%	
		2018	59	30.5%	54.2%	0.0%	6.8%	8.5%	
		2019	50	42.0%	44.0%	0.0%	10.0%	4.0%	
		2020	56	32.1%	55.4%	0.0%	10.7%	1.8%	
		2021	43	32.6%	48.8%	4.7%	7.0%	7.0%	
		Melt!	2012	59	8.5%	81.4%	-	10.2%	0.0%
			2014	72	9.7%	80.6%	-	9.7%	0.0%
	2015		120	10.8%	80.8%	-	8.3%	0.0%	
	2016		121	14.9%	80.2%	-	5.0%	0.0%	
	2017		110	23.6%	71.8%	0.0%	3.6%	0.9%	
	2018		100	35.0%	55.0%	2.0%	7.0%	1.0%	
	2019		120	35.0%	56.7%	1.7%	5.0%	1.7%	
	Nation of Gondwana	2014	36	11.1%	83.3%	-	5.6%	0.0%	
	Pop-Kultur	2016	71	33.8%	45.1%	-	19.7%	1.4%	
	Radical Sounds Latin America	2020	7	28.6%	42.9%	28.6%	0.0%	0.0%	
		2021	10	80.0%	10.0%	10.0%	0.0%	0.0%	
	S3kt0r UFO – 30 Jahre Techno	2018	24	45.8%	54.2%	0.0%	0.0%	0.0%	
	SCOPE	2016	11	9.1%	81.8%	-	9.1%	0.0%	
		2017	10	10.0%	80.0%	0.0%	10.0%	0.0%	
		2018	8	12.5%	62.5%	0.0%	12.5%	12.5%	
Sonne Mond Sterne	2015	91	5.5%	91.2%	-	3.3%	0.0%		
	2016	137	5.1%	90.5%	-	4.4%	0.0%		
	2017	75	8.0%	89.3%	0.0%	2.7%	0.0%		
	2018	167	10.2%	82.0%	0.0%	5.4%	2.4%		
	2019	155	11.0%	84.5%	0.0%	3.2%	1.3%		
SynCussion	2017	12	33.3%	50.0%	0.0%	16.7%	0.0%		
Tarmac Festival	2020	113	15.0%	74.3%	0.0%	4.4%	6.2%		
	2021	158	20.9%	65.2%	0.0%	7.0%	7.0%		
Time Warp	2015	40	7.5%	92.5%	-	0.0%	0.0%		
	2016	41	9.8%	90.2%	-	0.0%	0.0%		
	2017	41	12.2%	87.8%	0.0%	0.0%	0.0%		
	2018	43	14.0%	86.0%	0.0%	0.0%	0.0%		
	2019	43	18.6%	81.4%	0.0%	0.0%	0.0%		
2021	10	10.0%	90.0%	0.0%	0.0%	0.0%			
Wax Treatment Africa Special	2012	31	0.0%	96.8%	-	3.2%	0.0%		
Greece	UP Festival	2014	14	0.0%	100.0%	-	0.0%	0.0%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Hungary	Ultrahang Fest	2015	41	9.8%	82.9%	-	7.3%	0.0%
		2016	37	24.3%	70.3%	-	5.4%	0.0%
		2017	39	46.2%	46.2%	0.0%	5.1%	2.6%
		2018	40	42.5%	45.0%	2.5%	10.0%	0.0%
		2019	36	30.6%	58.3%	0.0%	11.1%	0.0%
		2020	13	53.8%	38.5%	0.0%	7.7%	0.0%
		2021	33	30.3%	48.5%	6.1%	15.2%	0.0%
Ireland	Audio Garden	2017	46	6.5%	80.4%	0.0%	0.0%	13.0%
		2018	52	3.8%	80.8%	0.0%	0.0%	15.4%
		2019	45	13.3%	66.7%	0.0%	2.2%	17.8%
	Boxed Off	2017	37	10.8%	75.7%	0.0%	2.7%	10.8%
		2018	39	15.4%	84.6%	0.0%	0.0%	0.0%
		2019	21	33.3%	66.7%	0.0%	0.0%	0.0%
		2021	14	50.0%	50.0%	0.0%	0.0%	0.0%
	Hotbox	2018	55	7.3%	90.9%	0.0%	1.8%	0.0%
		2019	50	4.0%	94.0%	0.0%	2.0%	0.0%
		2021	6	0.0%	100.0%	0.0%	0.0%	0.0%
	Life	2017	131	9.9%	82.4%	0.0%	1.5%	6.1%
		2018	102	13.7%	79.4%	1.0%	2.0%	3.9%
		2019	97	16.5%	75.3%	0.0%	2.1%	6.2%
Italy	NeXTones Festival	2017	6	16.7%	83.3%	0.0%	0.0%	0.0%
		2018	7	14.3%	85.7%	0.0%	0.0%	0.0%
		2019	10	30.0%	50.0%	0.0%	20.0%	0.0%
		2020	11	18.2%	54.5%	0.0%	27.3%	0.0%
		2021	10	30.0%	40.0%	0.0%	30.0%	0.0%
	Saturnalia	2017	34	8.8%	76.5%	0.0%	5.9%	8.8%
		2018	47	8.5%	61.7%	0.0%	6.4%	23.4%
		2019	46	19.6%	45.7%	2.2%	13.0%	19.6%
	Terraforma	2017	21	23.8%	76.2%	0.0%	0.0%	0.0%
		2018	22	13.6%	86.4%	0.0%	0.0%	0.0%
2019		24	33.3%	62.5%	0.0%	4.2%	0.0%	
Japan	Dekmantel Festival Tokyo	2016	49	8.2%	91.8%	-	0.0%	0.0%
		FFKT	2019	37	21.6%	70.3%	0.0%	5.4%
	Labyrinth	2015	16	0.0%	100.0%	-	0.0%	0.0%
		2017	13	0.0%	100.0%	0.0%	0.0%	0.0%
		2018	16	0.0%	93.8%	0.0%	0.0%	6.3%
		2019	8	12.5%	87.5%	0.0%	0.0%	0.0%
	Metamorphose	2012	20	5.0%	90.0%	-	5.0%	0.0%
	Mutek JP	2017	29	10.3%	69.0%	0.0%	20.7%	0.0%
		2018	56	26.8%	58.9%	0.0%	14.3%	0.0%
		2019	6	0.0%	83.3%	0.0%	16.7%	0.0%
		2021	36	30.6%	52.8%	0.0%	16.7%	0.0%
	MUTEK MX + JP	2020	59	27.1%	45.8%	0.0%	27.1%	0.0%
	Rainbow Disco Club	2016	23	4.3%	91.3%	-	4.3%	0.0%
		2017	24	8.3%	91.7%	0.0%	0.0%	0.0%
		2018	19	21.1%	73.7%	0.0%	5.3%	0.0%
2019		20	10.0%	90.0%	0.0%	0.0%	0.0%	
2020		11	18.2%	81.8%	0.0%	0.0%	0.0%	
2021		27	18.5%	66.7%	0.0%	3.7%	11.1%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Japan	rural	2017	50	14.0%	76.0%	2.0%	2.0%	6.0%
		2018	57	19.3%	61.4%	0.0%	8.8%	10.5%
		2019	35	14.3%	74.3%	0.0%	0.0%	11.4%
		2020	13	15.4%	76.9%	0.0%	0.0%	7.7%
	Sónar Sound Tokyo	2012	47	8.5%	89.4%	-	2.1%	0.0%
	Taicoclub	2012	25	0.0%	84.0%	-	16.0%	0.0%
		2015	35	5.7%	80.0%	-	14.3%	0.0%
		2016	33	12.1%	84.8%	-	3.0%	0.0%
		2017	23	8.7%	73.9%	4.3%	13.0%	0.0%
		2018	23	17.4%	60.9%	0.0%	21.7%	0.0%
Kazakhstan		Unsound Almaty	2017	10	10.0%	90.0%	0.0%	0.0%
Kyrgyzstan	Unsound Bishkek	2016	14	14.3%	78.6%	-	7.1%	0.0%
Latvia	Skanu Mezs	2015	27	25.9%	70.4%	-	3.7%	0.0%
		2016	22	9.1%	81.8%	-	9.1%	0.0%
		2017	17	29.4%	58.8%	0.0%	11.8%	0.0%
		2018	23	30.4%	52.2%	0.0%	17.4%	0.0%
		2019	21	14.3%	76.2%	0.0%	9.5%	0.0%
		2020	19	10.5%	52.6%	0.0%	36.8%	0.0%
		2021	20	25.0%	60.0%	5.0%	10.0%	0.0%
Mexico	Apparitions Festival	2016	32	3.1%	96.9%	-	0.0%	0.0%
		2017	37	2.7%	94.6%	0.0%	2.7%	0.0%
		2018	47	6.4%	87.2%	0.0%	6.4%	0.0%
		2019	40	5.0%	85.0%	0.0%	2.5%	7.5%
		2020	3	33.3%	66.7%	0.0%	0.0%	0.0%
	BPM Festival	2015	152	5.3%	94.1%	-	0.7%	0.0%
		2016	377	9.3%	88.9%	-	1.1%	0.8%
		2017	468	7.7%	89.7%	0.0%	0.6%	1.9%
	Carnaval de Bahidorá	2015	21	14.3%	76.2%	-	9.5%	0.0%
		2016	30	3.3%	80.0%	-	16.7%	0.0%
		2017	36	16.7%	77.8%	0.0%	5.6%	0.0%
		2018	50	20.0%	72.0%	0.0%	8.0%	0.0%
		2019	39	23.1%	64.1%	2.6%	10.3%	0.0%
	Comunite	2020	69	29.0%	53.6%	0.0%	14.5%	2.9%
		2016	34	17.6%	82.4%	-	0.0%	0.0%
		2017	40	12.5%	85.0%	0.0%	2.5%	0.0%
		2018	36	19.4%	80.6%	0.0%	0.0%	0.0%
	Crosstown Rebels Day Zero	2020	15	33.3%	66.7%	0.0%	0.0%	0.0%
		2016	12	8.3%	91.7%	-	0.0%	0.0%
		2017	12	8.3%	91.7%	0.0%	0.0%	0.0%
	Fascinoma Festival	2016	41	7.3%	90.2%	-	2.4%	0.0%
		2017	15	13.3%	86.7%	0.0%	0.0%	0.0%
	Mutek MX	2015	49	8.2%	89.8%	-	2.0%	0.0%
		2016	64	12.5%	81.3%	-	6.3%	0.0%
		2017	50	20.0%	72.0%	2.0%	6.0%	0.0%
		2018	59	20.3%	66.1%	0.0%	11.9%	1.7%
		2019	55	20.0%	70.9%	1.8%	7.3%	0.0%
	Sirilo Music Festival	2016	18	5.6%	94.4%	-	0.0%	0.0%
	Xibalba Festival	2016	17	23.5%	70.6%	-	5.9%	0.0%
		2017	8	12.5%	87.5%	0.0%	0.0%	0.0%
2018		12	8.3%	91.7%	0.0%	0.0%	0.0%	
2019		11	0.0%	100.0%	0.0%	0.0%	0.0%	
2020		36	13.9%	83.3%	0.0%	2.8%	0.0%	
2021		12	0.0%	100.0%	0.0%	0.0%	0.0%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Morocco	Oasis	2017	44	15.9%	81.8%	0.0%	2.3%	0.0%
		2018	56	25.0%	71.4%	0.0%	3.6%	0.0%
		2019	51	31.4%	66.7%	0.0%	2.0%	0.0%
Netherlands	Awakenings Festival	2015	110	10.0%	86.4%	-	3.6%	0.0%
		2016	103	6.8%	90.3%	-	2.9%	0.0%
		2017	112	15.2%	83.0%	0.0%	1.8%	0.0%
		2018	95	10.5%	88.4%	0.0%	1.1%	0.0%
		2019	110	16.4%	82.7%	0.0%	0.9%	0.0%
		Dekmantel Festival Amsterdam	2014	80	2.5%	96.3%	-	1.3%
	2015		103	4.9%	95.1%	-	0.0%	0.0%
	2016		23	13.0%	87.0%	-	0.0%	0.0%
	2017		101	12.9%	83.2%	0.0%	4.0%	0.0%
	2018		114	19.3%	76.3%	0.0%	4.4%	0.0%
	2019		150	24.0%	68.0%	0.7%	6.0%	1.3%
	Drainmolen Festival	2021	41	39.0%	41.5%	0.0%	14.6%	4.9%
	Lente Kabinet	2016	29	3.4%	93.1%	-	3.4%	0.0%
		2017	26	19.2%	76.9%	0.0%	3.8%	0.0%
		2018	49	20.4%	71.4%	2.0%	6.1%	0.0%
		2019	61	32.8%	65.6%	0.0%	1.6%	0.0%
	Rewire	2016	61	24.6%	63.9%	-	11.5%	0.0%
		2017	74	18.9%	68.9%	0.0%	10.8%	1.4%
		2018	91	29.7%	46.2%	3.3%	16.5%	4.4%
		2019	91	37.4%	45.1%	2.2%	14.3%	1.1%
		2021	64	37.5%	37.5%	3.1%	20.3%	1.6%
Strange Sounds From Beyond	2017	22	27.3%	68.2%	0.0%	4.5%	0.0%	
	2018	47	31.9%	59.6%	0.0%	8.5%	0.0%	
	2019	25	24.0%	52.0%	0.0%	24.0%	0.0%	
STRP	2015	47	4.3%	87.2%	-	8.5%	0.0%	
	2017	64	35.9%	59.4%	0.0%	4.7%	0.0%	
	2019	16	25.0%	43.8%	0.0%	25.0%	6.3%	
TodaysArt	2012	198	6.1%	88.9%	-	5.1%	0.0%	
	2015	38	15.8%	76.3%	-	7.9%	0.0%	
	2016	31	29.0%	58.1%	-	12.9%	0.0%	
	2017	43	25.6%	60.5%	0.0%	11.6%	2.3%	
	2018	92	26.1%	62.0%	0.0%	8.7%	3.3%	
	2019	35	40.0%	48.6%	0.0%	8.6%	2.9%	
	2021	5	40.0%	40.0%	20.0%	0.0%	0.0%	
Volt Festival	2016	37	2.7%	94.6%	-	2.7%	0.0%	
	2017	28	7.1%	92.9%	0.0%	0.0%	0.0%	
Norway	BY:LARM	2013	134	21.6%	68.7%	-	9.7%	0.0%
	Ekkofestivalen	2012	29	3.4%	86.2%	-	10.3%	0.0%
		Insomnia	2014	22	18.2%	59.1%	-	22.7%
	Insomnia	2015	34	26.5%	67.6%	-	5.9%	0.0%
		2016	26	30.8%	61.5%	-	7.7%	0.0%
		2017	26	26.9%	57.7%	0.0%	15.4%	0.0%
		2018	30	50.0%	43.3%	6.7%	0.0%	0.0%
		2019	41	41.5%	53.7%	2.4%	2.4%	0.0%
		2020	15	40.0%	40.0%	0.0%	20.0%	0.0%
2021		30	40.0%	50.0%	0.0%	3.3%	6.7%	

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Poland	Garbicz	2017	190	13.2%	78.9%	0.0%	7.9%	0.0%	
		2018	256	13.7%	78.1%	0.0%	8.2%	0.0%	
	Sanatorium Dzwieku	2017	35	22.9%	77.1%	0.0%	0.0%	0.0%	
		2018	19	31.6%	57.9%	0.0%	10.5%	0.0%	
		2019	24	25.0%	70.8%	0.0%	4.2%	0.0%	
		2021	23	26.1%	56.5%	0.0%	17.4%	0.0%	
	Undercity	2021	35	20.0%	77.1%	0.0%	0.0%	2.9%	
	Unsound Krakow	2012	95	7.4%	87.4%	-	5.3%	0.0%	
		2015	103	13.6%	78.6%	-	6.8%	1.0%	
		2016	114	24.6%	67.5%	-	7.9%	0.0%	
		2017	89	29.2%	53.9%	0.0%	15.7%	1.1%	
		2018	120	30.0%	49.2%	0.0%	20.8%	0.0%	
		2019	115	25.2%	46.1%	5.2%	23.5%	0.0%	
		2020	29	48.3%	37.9%	0.0%	13.8%	0.0%	
		2021	96	39.6%	41.7%	8.3%	9.4%	1.0%	
		Unsound x Up to Date Festival	2018	18	38.9%	55.6%	0.0%	5.6%	0.0%
		Up To Date Festival	2017	49	4.1%	93.9%	0.0%	2.0%	0.0%
	2018		50	14.0%	74.0%	4.0%	4.0%	4.0%	
	2019		54	9.3%	83.3%	0.0%	7.4%	0.0%	
	2020		64	12.5%	81.3%	0.0%	3.1%	3.1%	
2021	46		19.6%	76.1%	0.0%	2.2%	2.2%		
Portugal	Boom Festival	2012	171	2.9%	90.6%	-	2.3%	4.1%	
	BPM Festival Portugal	2017	181	8.3%	91.2%	0.0%	0.0%	0.6%	
		2018	157	8.9%	89.8%	0.0%	0.0%	1.3%	
		2019	146	10.3%	85.6%	0.0%	1.4%	2.7%	
	Festival FORTE	2017	35	17.1%	80.0%	0.0%	2.9%	0.0%	
		2018	43	14.0%	67.4%	2.3%	14.0%	2.3%	
		2019	35	20.0%	77.1%	0.0%	2.9%	0.0%	
	Les Siestes Electroniques Coimbra	2019	8	12.5%	50.0%	0.0%	25.0%	12.5%	
	Madeira Dig	2021	17	29.4%	64.7%	0.0%	5.9%	0.0%	
	Neopop Festival	2012	48	6.3%	93.8%	-	0.0%	0.0%	
Romania	Rokolectiv	2015	17	17.6%	76.5%	-	5.9%	0.0%	
		2016	16	31.3%	68.8%	-	0.0%	0.0%	
		2017	15	26.7%	73.3%	0.0%	0.0%	0.0%	
		2018	14	42.9%	57.1%	0.0%	0.0%	0.0%	
		2019	14	57.1%	35.7%	0.0%	7.1%	0.0%	
Russia	Abstrasension	2016	25	0.0%	100.0%	-	0.0%	0.0%	
		2017	18	5.6%	83.3%	0.0%	5.6%	5.6%	
		2018	19	0.0%	94.7%	0.0%	5.3%	0.0%	
		2019	9	0.0%	77.8%	0.0%	0.0%	22.2%	
		2020	15	0.0%	73.3%	0.0%	6.7%	20.0%	
		2021	25	4.0%	76.0%	0.0%	8.0%	12.0%	
	Alfa Future People	2016	41	7.3%	92.7%	-	0.0%	0.0%	
		2017	102	7.8%	89.2%	0.0%	2.9%	0.0%	
		2018	79	7.6%	89.9%	0.0%	2.5%	0.0%	
		2019	63	6.3%	92.1%	0.0%	1.6%	0.0%	
2020	27	22.2%	77.8%	0.0%	0.0%	0.0%			
Geometry of Now	2017	30	6.7%	80.0%	0.0%	13.3%	0.0%		

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Russia	Pirate Station	2016	8	12.5%	87.5%	-	0.0%	0.0%
		2017	9	0.0%	88.9%	0.0%	11.1%	0.0%
		2018	6	0.0%	100.0%	0.0%	0.0%	0.0%
		2019	8	0.0%	87.5%	0.0%	12.5%	0.0%
		2021	7	0.0%	100.0%	0.0%	0.0%	0.0%
	Signal	2018	58	12.1%	82.8%	0.0%	1.7%	3.4%
		2019	65	16.9%	76.9%	0.0%	1.5%	4.6%
		2020	9	22.2%	66.7%	0.0%	0.0%	11.1%
		2021	146	19.9%	59.6%	0.0%	2.1%	18.5%
	SKIF	2016	17	17.6%	64.7%	-	17.6%	0.0%
		2017	9	33.3%	55.6%	0.0%	0.0%	11.1%
		2018	11	9.1%	72.7%	0.0%	18.2%	0.0%
		2019	13	7.7%	61.5%	0.0%	30.8%	0.0%
	Sochi Music Weekend	2016	14	0.0%	100.0%	-	0.0%	0.0%
Synthposium	2018	86	18.6%	69.8%	1.2%	9.3%	1.2%	
	2019	39	7.7%	79.5%	2.6%	5.1%	5.1%	
Unsound Kazan	2017	24	12.5%	79.2%	0.0%	8.3%	0.0%	
Unsound x CTM Vladivostok	2016	9	22.2%	66.7%	-	11.1%	0.0%	
Saudia Arabia	MDLBEAST	2021	191	12.6%	85.9%	0.0%	1.0%	0.5%
Singapore	Zoukout	2014	30	16.7%	83.3%	-	0.0%	0.0%
Slovakia	KRAA! Festival	2014	17	5.9%	88.2%	-	5.9%	0.0%
	NEXT Festival	2014	17	11.8%	88.2%	-	0.0%	0.0%
Slovenia	Grounded Festival	2018	21	52.4%	42.9%	4.8%	0.0%	0.0%
		2019	20	55.0%	40.0%	5.0%	0.0%	0.0%
		2020	21	52.4%	38.1%	9.5%	0.0%	0.0%
		2021	19	36.8%	36.8%	21.1%	5.3%	0.0%
	Sonica	2016	9	0.0%	88.9%	-	11.1%	0.0%
		2017	14	42.9%	42.9%	0.0%	14.3%	0.0%
		2018	25	20.0%	72.0%	0.0%	4.0%	4.0%
		2019	29	31.0%	65.5%	3.4%	0.0%	0.0%
South Africa	Bazique	2020	64	15.6%	78.1%	0.0%	1.6%	4.7%
		2020	152	9.2%	78.9%	0.0%	5.9%	5.9%
	DreamStream Digital Festival	2020	36	13.9%	86.1%	0.0%	0.0%	0.0%
	Lighthouse Festival	2020	27	14.8%	66.7%	7.4%	7.4%	3.7%
	Origin Festival	2020	62	3.2%	79.0%	0.0%	4.8%	12.9%
	The Spirit Train	2020	14	7.1%	78.6%	0.0%	14.3%	0.0%
	We House Sundays	2020	8	25.0%	75.0%	0.0%	0.0%	0.0%
		2021	9	44.4%	55.6%	0.0%	0.0%	0.0%
	Wolfkop Weekender	2021	27	11.1%	88.9%	0.0%	0.0%	0.0%
	Spain	Aquasella	2014	56	8.9%	89.3%	-	1.8%
CasiMiniFest		2014	6	16.7%	66.7%	-	16.7%	0.0%
Electronica En Abril		2014	16	25.0%	68.8%	-	6.3%	0.0%
		2015	13	7.7%	84.6%	-	7.7%	0.0%
		2016	12	0.0%	100.0%	-	0.0%	0.0%
		2017	10	30.0%	70.0%	0.0%	0.0%	0.0%
		2018	13	23.1%	61.5%	0.0%	15.4%	0.0%
2019	11	36.4%	27.3%	0.0%	36.4%	0.0%		

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Spain	Eufònic	2014	14	14.3%	71.4%	-	14.3%	0.0%
		2017	24	20.8%	50.0%	0.0%	29.2%	0.0%
		2018	45	26.7%	53.3%	2.2%	17.8%	0.0%
		2019	41	24.4%	65.9%	0.0%	9.8%	0.0%
		2020	23	30.4%	52.2%	0.0%	17.4%	0.0%
		2021	36	25.0%	47.2%	5.6%	19.4%	2.8%
	Eufònic Urbà	2017	10	10.0%	50.0%	0.0%	40.0%	0.0%
		2018	9	11.1%	88.9%	0.0%	0.0%	0.0%
		2019	10	10.0%	40.0%	10.0%	40.0%	0.0%
		2020	13	38.5%	61.5%	0.0%	0.0%	0.0%
		2021	12	33.3%	41.7%	0.0%	25.0%	0.0%
	L.E.V. Festival	2014	21	4.8%	85.7%	-	9.5%	0.0%
		2015	20	5.0%	95.0%	-	0.0%	0.0%
		2016	30	13.3%	86.7%	-	0.0%	0.0%
		2017	46	4.3%	89.1%	0.0%	6.5%	0.0%
		2018	34	20.6%	67.6%	2.9%	8.8%	0.0%
		2019	30	23.3%	63.3%	0.0%	13.3%	0.0%
		2020	5	0.0%	60.0%	0.0%	40.0%	0.0%
	L.E.V. Matadero	2021	8	12.5%	50.0%	0.0%	37.5%	0.0%
		2019	42	26.2%	64.3%	2.4%	7.1%	0.0%
		2020	11	0.0%	45.5%	0.0%	45.5%	9.1%
	L'Estrany	2021	8	12.5%	50.0%	0.0%	37.5%	0.0%
		2014	12	8.3%	75.0%	-	16.7%	0.0%
	Lapsus Festival	2014	15	6.7%	93.3%	-	0.0%	0.0%
		2016	17	17.6%	82.4%	-	0.0%	0.0%
		2017	11	18.2%	81.8%	0.0%	0.0%	0.0%
		2018	18	11.1%	88.9%	0.0%	0.0%	0.0%
		2019	14	64.3%	35.7%	0.0%	0.0%	0.0%
	LEM Festival	2015	22	9.1%	68.2%	-	22.7%	0.0%
		2016	29	6.9%	79.3%	-	13.8%	0.0%
		2017	23	17.4%	47.8%	0.0%	34.8%	0.0%
		2018	19	21.1%	47.4%	0.0%	31.6%	0.0%
2019		29	41.4%	27.6%	0.0%	31.0%	0.0%	
2020		13	30.8%	7.7%	0.0%	61.5%	0.0%	
MEM	2021	14	28.6%	28.6%	0.0%	42.9%	0.0%	
	2015	23	26.1%	43.5%	-	30.4%	0.0%	
	2016	17	41.2%	52.9%	-	5.9%	0.0%	
	2017	31	19.4%	51.6%	0.0%	25.8%	3.2%	
	2020	17	35.3%	23.5%	0.0%	41.2%	0.0%	
Mira Festival	2021	18	11.1%	55.6%	0.0%	16.7%	16.7%	
	2014	50	6.0%	88.0%	-	6.0%	0.0%	
	2016	32	12.5%	78.1%	-	9.4%	0.0%	
	2017	38	7.9%	78.9%	0.0%	10.5%	2.6%	
	2018	44	25.0%	54.5%	0.0%	20.5%	0.0%	
	2019	37	32.4%	37.8%	2.7%	24.3%	2.7%	
	2020	9	33.3%	44.4%	0.0%	22.2%	0.0%	
Monegros	2021	24	41.7%	45.8%	0.0%	12.5%	0.0%	
	2014	41	7.3%	92.7%	-	0.0%	0.0%	

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Spain	Mutek Barcelona	2013	24	4.2%	91.7%	-	4.2%	0.0%	
		2014	27	7.4%	88.9%	-	3.7%	0.0%	
		2015	17	11.8%	76.5%	-	11.8%	0.0%	
		2016	31	12.9%	87.1%	-	0.0%	0.0%	
		2017	25	28.0%	64.0%	0.0%	8.0%	0.0%	
		2018	39	20.5%	74.4%	0.0%	2.6%	2.6%	
		2019	44	18.2%	68.2%	2.3%	11.4%	0.0%	
		Off_Herzios	2014	17	17.6%	82.4%	-	0.0%	0.0%
		Primavera Sound	2014	145	9.0%	74.5%	-	14.5%	2.1%
	2015		197	10.2%	69.5%	-	15.7%	4.6%	
	2016		156	7.7%	83.3%	-	9.0%	0.0%	
	2017		192	13.5%	73.4%	0.0%	13.0%	0.0%	
	2018		165	21.2%	65.5%	0.6%	10.3%	2.4%	
	2019		295	44.7%	44.1%	0.0%	11.2%	0.0%	
	She Makes Noise	2015	4	75.0%	0.0%	-	25.0%	0.0%	
		2016	6	100.0%	0.0%	-	0.0%	0.0%	
		2017	7	85.7%	0.0%	14.3%	0.0%	0.0%	
		2018	6	100.0%	0.0%	0.0%	0.0%	0.0%	
		2019	8	100.0%	0.0%	0.0%	0.0%	0.0%	
		2020	10	90.0%	0.0%	0.0%	10.0%	0.0%	
		2021	10	80.0%	0.0%	20.0%	0.0%	0.0%	
Sónar	2013	64	3.1%	90.6%	-	6.3%	0.0%		
	2014	142	9.2%	83.1%	-	7.7%	0.0%		
	2015	123	13.8%	83.7%	-	2.4%	0.0%		
	2016	124	11.3%	83.9%	-	4.8%	0.0%		
	2017	126	21.4%	73.8%	0.0%	4.8%	0.0%		
	2018	138	20.3%	73.2%	0.0%	6.5%	0.0%		
	2019	133	24.8%	66.2%	0.0%	7.5%	1.5%		
	2020	38	31.6%	55.3%	2.6%	10.5%	0.0%		
	Störung	2014	21	9.5%	90.5%	-	0.0%	0.0%	
Trendelenburg	2014	27	0.0%	85.2%	-	7.4%	7.4%		
Sweden	Intonal	2015	26	26.9%	61.5%	-	11.5%	0.0%	
		2016	38	31.6%	55.3%	-	10.5%	2.6%	
		2017	41	53.7%	41.5%	0.0%	4.9%	0.0%	
		2018	54	38.9%	51.9%	1.9%	5.6%	1.9%	
		2019	63	31.7%	52.4%	0.0%	15.9%	0.0%	
		2021	30	26.7%	56.7%	3.3%	13.3%	0.0%	
	Norbergfestival	2012	74	16.2%	83.8%	-	0.0%	0.0%	
		2014	83	30.1%	62.7%	-	6.0%	1.2%	
		2015	72	41.7%	56.9%	-	1.4%	0.0%	
		2016	64	42.2%	46.9%	-	10.9%	0.0%	
		2017	60	48.3%	38.3%	5.0%	8.3%	0.0%	
Volt Festival	2018	65	44.6%	40.0%	1.5%	13.8%	0.0%		
	2019	54	40.7%	53.7%	0.0%	1.9%	3.7%		
	2012	18	27.8%	66.7%	-	5.6%	0.0%		
Switzerland	Electron Festival	2013	97	6.2%	87.6%	-	6.2%	0.0%	
		2014	99	12.1%	82.8%	-	5.1%	0.0%	
		2016	95	21.1%	74.7%	-	4.2%	0.0%	
		2017	73	9.6%	84.9%	1.4%	4.1%	0.0%	
		2018	100	11.0%	86.0%	0.0%	3.0%	0.0%	
		2019	97	19.6%	69.1%	0.0%	6.2%	5.2%	
		2021	43	18.6%	60.5%	0.0%	16.3%	4.7%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Tajikistan	Unsound Dushanbe	2016	6	16.7%	83.3%	-	0.0%	0.0%
Turkey	Dystopie Festival	2021	16	18.8%	68.8%	0.0%	12.5%	0.0%
Uganda	Nyege Nyege	2017	83	12.0%	72.3%	0.0%	2.4%	13.3%
		2018	107	26.2%	69.2%	0.9%	2.8%	0.9%
		2019	149	25.5%	62.4%	1.3%	5.4%	5.4%
		2020	316	23.7%	59.2%	0.6%	3.5%	13.0%
UK	50 Years of Minimalism	2012	9	44.4%	55.6%	-	0.0%	0.0%
	AVA	2016	27	7.4%	85.2%	-	7.4%	0.0%
		2017	45	17.8%	73.3%	8.9%	0.0%	0.0%
		2018	58	24.1%	70.7%	0.0%	1.7%	3.4%
		2019	68	27.9%	64.7%	0.0%	1.5%	5.9%
		2021	66	25.8%	68.2%	0.0%	3.0%	3.0%
	Beatherder	2018	136	11.0%	73.5%	0.0%	14.0%	1.5%
		2019	116	9.5%	81.0%	0.0%	6.0%	3.4%
	Blue Dot	2018	84	9.5%	64.3%	0.0%	25.0%	1.2%
		2019	141	27.7%	44.0%	0.0%	22.7%	5.7%
	Dekmantel London	2016	10	0.0%	100.0%	-	0.0%	0.0%
	Electric Spring Huddersfield	2013	15	6.7%	93.3%	-	0.0%	0.0%
		2015	16	25.0%	62.5%	-	0.0%	12.5%
		2016	20	10.0%	50.0%	-	40.0%	0.0%
		2017	14	21.4%	64.3%	0.0%	14.3%	0.0%
		2018	11	18.2%	27.3%	0.0%	54.5%	0.0%
		2019	8	37.5%	62.5%	0.0%	0.0%	0.0%
		2020	13	30.8%	61.5%	0.0%	7.7%	0.0%
	Field Maneuvers	2017	59	23.7%	71.2%	0.0%	5.1%	0.0%
		2018	58	31.0%	65.5%	0.0%	3.4%	0.0%
2019		61	36.1%	54.1%	0.0%	9.8%	0.0%	
Free Rotation	2014	88	13.6%	75.0%	-	1.1%	10.2%	
Full of Noises	2018	9	44.4%	22.2%	0.0%	33.3%	0.0%	
	2019	9	33.3%	66.7%	0.0%	0.0%	0.0%	
FutureEverything	2013	22	4.5%	90.9%	-	4.5%	0.0%	
	2015	27	11.1%	81.5%	-	3.7%	3.7%	
	2016	21	19.0%	66.7%	-	14.3%	0.0%	
Love Saves the Day	2016	124	4.0%	83.9%	-	10.5%	1.6%	
	2017	101	13.9%	80.2%	0.0%	5.9%	0.0%	
	2018	92	14.1%	79.3%	0.0%	5.4%	1.1%	
	2019	86	18.6%	75.6%	0.0%	4.7%	1.2%	
	2021	98	34.7%	49.0%	0.0%	10.2%	6.1%	
Lovebox	2016	166	11.4%	75.9%	-	7.2%	5.4%	
	2017	63	11.1%	74.6%	0.0%	11.1%	3.2%	
	2018	73	20.5%	74.0%	0.0%	5.5%	0.0%	
	2019	79	31.6%	60.8%	0.0%	5.1%	2.5%	
music we'd like to hear	2016	10	10.0%	20.0%	-	70.0%	0.0%	
Re-Textured	2019	48	41.7%	56.3%	0.0%	2.1%	0.0%	
Sonorities	2013	61	16.4%	82.0%	-	1.6%	0.0%	
Sound and Music	2012	30	10.0%	90.0%	-	0.0%	0.0%	
Supersonic Festival	2012	113	7.1%	88.5%	-	4.4%	0.0%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
UK	Wysing Polyphonic	2014	25	80.0%	0.0%	-	20.0%	0.0%
		2015	21	42.9%	4.8%	-	52.4%	0.0%
		2016	24	20.8%	41.7%	-	37.5%	0.0%
		2017	27	51.9%	37.0%	3.7%	7.4%	0.0%
		2018	22	77.3%	9.1%	9.1%	4.5%	0.0%
		2019	18	50.0%	38.9%	0.0%	5.6%	5.6%
		2020	7	71.4%	0.0%	0.0%	28.6%	0.0%
		2021	9	33.3%	33.3%	11.1%	22.2%	0.0%
Ukraine	Strichka Festival	2016	30	13.3%	83.3%	-	0.0%	3.3%
		2017	28	17.9%	82.1%	0.0%	0.0%	0.0%
		2018	37	13.5%	86.5%	0.0%	0.0%	0.0%
		2019	42	21.4%	73.8%	0.0%	2.4%	2.4%
		2021	43	20.9%	72.1%	0.0%	2.3%	4.7%
	Unsound Lviv	2017	9	22.2%	66.7%	0.0%	11.1%	0.0%
USA	Decibel Festival	2015	131	15.3%	84.0%	-	0.8%	0.0%
		2016	52	17.3%	76.9%	-	3.8%	1.9%
	Communikey	2013	22	13.6%	81.8%	-	4.5%	0.0%
		Crosstown Rebels pres. Get Lost Miami	2018	49	14.3%	85.7%	0.0%	0.0%
	2019		51	7.8%	76.5%	0.0%	3.9%	11.8%
	2021		16	37.5%	62.5%	0.0%	0.0%	0.0%
	Crssd Festival	2016	41	7.3%	92.7%	-	0.0%	0.0%
		2017	45	8.9%	86.7%	0.0%	4.4%	0.0%
		2018	41	17.1%	78.0%	0.0%	2.4%	2.4%
		2019	49	20.4%	77.6%	0.0%	2.0%	0.0%
		2020	48	27.1%	70.8%	0.0%	2.1%	0.0%
		2021	46	13.0%	84.8%	0.0%	2.2%	0.0%
	Day for Night	2016	69	13.0%	75.4%	-	11.6%	0.0%
		2017	69	23.2%	68.1%	0.0%	7.2%	1.4%
	Desert Hearts Spring	2016	37	5.4%	91.9%	-	0.0%	2.7%
		2017	41	4.9%	92.7%	0.0%	2.4%	0.0%
		2018	36	8.3%	91.7%	0.0%	0.0%	0.0%
		2019	33	6.1%	93.9%	0.0%	0.0%	0.0%
	Dirty Bird	2015	35	5.7%	88.6%	-	5.7%	0.0%
		2016	35	2.9%	94.3%	-	2.9%	0.0%
		2017	52	7.7%	90.4%	0.0%	1.9%	0.0%
2018		130	12.3%	80.8%	0.0%	0.0%	6.9%	
2019		61	18.0%	82.0%	0.0%	0.0%	0.0%	
2020		63	12.7%	84.1%	0.0%	1.6%	1.6%	
Electric Daisy Carnival New York	2012	81	7.4%	87.7%	-	4.9%	0.0%	
	Electric Daisy Carnival Orlando	2012	57	1.8%	94.7%	-	3.5%	0.0%
FORM Arcosanti	2015	26	26.9%	57.7%	-	15.4%	0.0%	
	2016	32	21.9%	71.9%	-	6.3%	0.0%	
	2017	37	29.7%	62.2%	0.0%	8.1%	0.0%	
	2018	39	46.2%	35.9%	5.1%	12.8%	0.0%	
	2019	45	48.9%	44.4%	0.0%	6.7%	0.0%	
Further Future	2016	61	6.6%	83.6%	-	9.8%	0.0%	
FYF Fest	2016	52	15.4%	78.8%	-	5.8%	0.0%	
	2017	68	23.5%	66.2%	0.0%	8.8%	1.5%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
USA	Holy Ship	2017	142	9.2%	89.4%	0.0%	1.4%	0.0%
		2018	116	13.8%	86.2%	0.0%	0.0%	0.0%
		2019	123	6.5%	89.4%	0.0%	0.0%	4.1%
		2020	66	7.6%	92.4%	0.0%	0.0%	0.0%
		2021	92	14.1%	83.7%	0.0%	1.1%	1.1%
	Lightning in a Bottle	2016	72	11.1%	80.6%	-	8.3%	0.0%
		2017	105	13.3%	72.4%	0.0%	14.3%	0.0%
		2018	220	14.1%	71.8%	0.0%	6.8%	7.3%
		2019	232	12.9%	72.0%	0.0%	9.5%	5.6%
	Mamby on the Beach	2016	42	14.3%	81.0%	-	4.8%	0.0%
		2017	61	16.4%	78.7%	0.0%	4.9%	0.0%
		2018	49	12.2%	79.6%	0.0%	8.2%	0.0%
	Moogfest	2016	114	25.4%	70.2%	-	4.4%	0.0%
		2017	88	34.1%	56.8%	0.0%	9.1%	0.0%
		2018	115	40.0%	49.6%	1.7%	7.0%	1.7%
		2019	85	29.4%	47.1%	3.5%	7.1%	12.9%
	Movement Detroit	2013	77	10.4%	88.3%	-	1.3%	0.0%
		2015	143	7.0%	90.9%	-	0.7%	1.4%
		2016	124	12.9%	83.9%	-	1.6%	1.6%
		2017	113	9.7%	85.8%	0.0%	4.4%	0.0%
		2018	89	21.3%	76.4%	0.0%	2.2%	0.0%
		2019	72	18.1%	79.2%	0.0%	2.8%	0.0%
	Mysteryland	2016	109	10.1%	85.3%	-	1.8%	2.8%
	Pitchfork Music Festival Chicago	2016	44	22.7%	63.6%	-	13.6%	0.0%
	Sustain-Release	2017	26	38.5%	61.5%	0.0%	0.0%	0.0%
		2018	28	35.7%	46.4%	7.1%	10.7%	0.0%
		2019	35	40.0%	45.7%	0.0%	5.7%	8.6%
		2021	36	33.3%	52.8%	8.3%	5.6%	0.0%
	Symbiosis Gathering	2016	16	12.5%	87.5%	-	0.0%	0.0%
	The Bunker x Dekmantel	2016	7	14.3%	85.7%	-	0.0%	0.0%
	The Chosen Few DJs	2016	27	11.1%	88.9%	-	0.0%	0.0%
		2017	31	12.9%	87.1%	0.0%	0.0%	0.0%
2018		12	8.3%	91.7%	0.0%	0.0%	0.0%	
2019		11	27.3%	72.7%	0.0%	0.0%	0.0%	
2021		6	50.0%	50.0%	0.0%	0.0%	0.0%	
Time Warp USA	2015	17	5.9%	88.2%	-	5.9%	0.0%	
Together Festival	2015	71	14.1%	84.5%	-	1.4%	0.0%	
	2016	26	23.1%	76.9%	-	0.0%	0.0%	
	2017	32	21.9%	78.1%	0.0%	0.0%	0.0%	
	2018	54	16.7%	77.8%	0.0%	5.6%	0.0%	
	2019	35	20.0%	62.9%	8.6%	5.7%	2.9%	
Unsound New York	2016	20	25.0%	75.0%	-	0.0%	0.0%	
VIA Festival	2015	49	42.9%	49.0%	-	8.2%	0.0%	
	2016	22	50.0%	40.9%	-	9.1%	0.0%	
What The Festival	2017	112	8.9%	86.6%	0.0%	4.5%	0.0%	
XLR8R & SHAPE	2020	19	31.6%	57.9%	0.0%	5.3%	5.3%	

## Appendix 4: Gender Proportions by Festival Line-Up Size [2012 to 2021]

### Gender proportions by festival size [3 categories] 2012 – 2021

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Small [up to 25 acts]	309	24.8%	63.0%	1.3%	10.6%	0.9%
Medium [26-50 acts]	236	19.9%	71.3%	1.4%	6.4%	1.4%
Large [more than 50 acts]	288	17.3%	73.5%	0.5%	6.9%	2.0%
<b>Total</b>	<b>833</b>	<b>18.6%</b>	<b>72.0%</b>	<b>0.8%</b>	<b>7.2%</b>	<b>1.7%</b>

### Gender proportions by festival size [5 categories] 2012 – 2021

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Very Small [less than 20 acts]	227	24.5%	63.1%	1.1%	10.7%	0.9%
Small [20-29 acts]	124	24.6%	64.5%	1.5%	9.3%	0.7%
Medium [30-45 acts]	151	20.8%	70.0%	1.9%	6.6%	1.4%
Large [46-90 acts]	181	19.5%	71.8%	0.5%	6.3%	2.0%
Very Large [more than 90 acts]	150	16.1%	74.7%	0.5%	7.0%	1.9%
<b>Total</b>	<b>833</b>	<b>18.6%</b>	<b>72.0%</b>	<b>0.8%</b>	<b>7.2%</b>	<b>1.7%</b>

## Gender Proportions by Festival Line-Up Size [2020 to 2021]

### Gender proportions by festival size [3 categories] only 2020/2021

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Small [up to 25 acts]	88	31.8%	48.8%	2.3%	15.5%	1.6%
Medium [26-50 acts]	34	30.7%	56.7%	1.9%	8.5%	2.3%
Large [more than 50 acts]	37	24.1%	63.1%	0.8%	7.3%	4.7%
<b>Total</b>	<b>159</b>	<b>26.9%</b>	<b>59.1%</b>	<b>1.3%</b>	<b>9.1%</b>	<b>3.6%</b>

### Gender proportions by festival size [5 categories] only 2020/2021

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Very Small [less than 20 acts]	73	32.3%	47.6%	2.2%	16.3%	1.6%
Small [20-29 acts]	22	32.8%	51.3%	2.5%	11.6%	1.7%
Medium [30-45 acts]	22	32.0%	53.4%	2.2%	9.6%	2.7%
Large [46-90 acts]	24	25.3%	62.2%	0.6%	9.3%	2.6%
Very Large [more than 90 acts]	18	23.0%	64.6%	0.9%	5.9%	5.6%
<b>Total</b>	<b>159</b>	<b>26.9%</b>	<b>59.1%</b>	<b>1.3%</b>	<b>9.1%</b>	<b>3.6%</b>

## Appendix 5:

# Ranking of Festivals by Female Proportion

### [2020]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Festival En Tiempo Real	Colombia	33	100.0%	0.0%	0.0%	0.0%	0.0%
2	Dystopie Festival	Germany	37	64.9%	10.8%	0.0%	24.3%	0.0%
3	3hd	Germany	21	57.1%	19.0%	14.3%	9.5%	0.0%
4	Grounded Festival	Slovenia	21	52.4%	38.1%	9.5%	0.0%	0.0%
5	Unsound Krakow	Poland	29	48.3%	37.9%	0.0%	13.8%	0.0%
6	Novas Frequencias	Brazil	42	47.6%	33.3%	0.0%	19.0%	0.0%
7	donaufestival	Austria	55	38.2%	43.6%	1.8%	14.5%	1.8%
8	CTM	Germany	127	37.8%	36.2%	3.1%	19.7%	3.1%
9	Elevate	Austria	71	35.2%	54.9%	1.4%	7.0%	1.4%
10	Maintenant	France	21	33.3%	47.6%	0.0%	19.0%	0.0%
11	Krake Festival	Germany	56	32.1%	55.4%	0.0%	10.7%	1.8%
12	Sónar	Spain	38	31.6%	55.3%	2.6%	10.5%	0.0%
13	Mutek Montreal	Canada	52	30.8%	48.1%	3.8%	15.4%	1.9%
14	Eufònic	Spain	23	30.4%	52.2%	0.0%	17.4%	0.0%
15	Igloofest	Canada	96	29.2%	65.6%	2.1%	0.0%	3.1%
16	Carnaval de Bahidórá	Mexico	69	29.0%	53.6%	0.0%	14.5%	2.9%
17	MUTEK MX + JP	Japan	59	27.1%	45.8%	0.0%	27.1%	0.0%
18	Crssd Festival	USA	48	27.1%	70.8%	0.0%	2.1%	0.0%
19	Heart of Noise	Austria	21	23.8%	61.9%	0.0%	14.3%	0.0%
20	Nyege Nyege	Uganda	316	23.7%	59.2%	0.6%	3.5%	13.0%
21	Alfa Future People	Russia	27	22.2%	77.8%	0.0%	0.0%	0.0%
22	Lunchmeat	Czech Republic	23	17.4%	56.5%	0.0%	26.1%	0.0%
23	Bazique	South Africa	64	15.6%	78.1%	0.0%	1.6%	4.7%
24	Tarmac Festival	Germany	113	15.0%	74.3%	0.0%	4.4%	6.2%
25	Lighthouse Festival	South Africa	27	14.8%	66.7%	7.4%	7.4%	3.7%
26	DreamStream Digital Festival	South Africa	36	13.9%	86.1%	0.0%	0.0%	0.0%
26	Xibalba Festival	Mexico	36	13.9%	83.3%	0.0%	2.8%	0.0%
27	Freedom Festival	Colombia	37	13.5%	81.1%	2.7%	0.0%	2.7%
28	Dirty Bird	USA	63	12.7%	84.1%	0.0%	1.6%	1.6%
29	Up To Date Festival	Poland	64	12.5%	81.3%	0.0%	3.1%	3.1%
30	3000 grad	Germany	50	10.0%	80.0%	0.0%	8.0%	2.0%
31	Cape Town Electronic Music Festival	South Africa	152	9.2%	78.9%	0.0%	5.9%	5.9%
32	Holy Ship	USA	66	7.6%	92.4%	0.0%	0.0%	0.0%
33	BPM Festival Costa Rica	Costa Rica	138	7.2%	90.6%	0.0%	0.0%	2.2%
34	Origin Festival	South Africa	62	3.2%	79.0%	0.0%	4.8%	12.9%

## Appendix 5:

# Ranking of Festivals by Female Proportion

### [2021]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Heroines of Sound	Germany	29	82.8%	0.0%	3.4%	13.8%	0.0%
2	Oscillation Festival	Belgium	29	51.7%	24.1%	6.9%	17.2%	0.0%
3	CTM	Germany	137	45.3%	43.8%	2.9%	8.0%	0.0%
4	Maintenant	France	21	42.9%	38.1%	0.0%	19.0%	0.0%
5	Mira Festival	Spain	24	41.7%	45.8%	0.0%	12.5%	0.0%
6	Horst	Belgium	77	41.6%	49.4%	2.6%	6.5%	0.0%
7	Insomnia	Norway	30	40.0%	50.0%	0.0%	3.3%	6.7%
8	donaufestival	Austria	53	39.6%	30.2%	1.9%	24.5%	3.8%
9	Unsound Krakow	Poland	96	39.6%	41.7%	8.3%	9.4%	1.0%
10	Draimolen Festival	Netherlands	41	39.0%	41.5%	0.0%	14.6%	4.9%
10	Novas Frequencias	Brazil	41	39.0%	43.9%	0.0%	17.1%	0.0%
11	Elevate	Austria	50	38.0%	52.0%	0.0%	10.0%	0.0%
12	Rewire	Netherlands	64	37.5%	37.5%	3.1%	20.3%	1.6%
13	Love Saves the Day	UK	98	34.7%	49.0%	0.0%	10.2%	6.1%
14	Nördik Impakt/NDK	France	53	34.0%	62.3%	0.0%	1.9%	1.9%
15	Nuits Sonores	France	90	33.3%	43.3%	0.0%	20.0%	3.3%
15	Sustain-Release	USA	36	33.3%	52.8%	8.3%	5.6%	0.0%
16	Krake Festival	Germany	43	32.6%	48.8%	4.7%	7.0%	7.0%
17	Mutek Montreal	Canada	93	32.3%	43.0%	0.0%	24.7%	0.0%
18	Mutek ES + AR	Argentina	91	31.9%	44.0%	1.1%	11.0%	12.1%
19	Heart of Noise	Austria	22	31.8%	59.1%	0.0%	9.1%	0.0%
20	Mutek JP	Japan	36	30.6%	52.8%	0.0%	16.7%	0.0%
21	Ultrahang Fest	Hungary	33	30.3%	48.5%	6.1%	15.2%	0.0%
22	About You Pangea Festival	Germany	91	28.6%	67.0%	0.0%	4.4%	0.0%
22	Scopitone	France	21	28.6%	47.6%	4.8%	14.3%	4.8%
23	Astropolis	France	32	28.1%	43.8%	0.0%	6.3%	21.9%
24	Dekmantel Selectors	Croatia	82	28.0%	63.4%	0.0%	8.5%	0.0%
25	I Love Techno Europe	France	22	27.3%	68.2%	0.0%	4.5%	0.0%
26	Intonal	Sweden	30	26.7%	56.7%	3.3%	13.3%	0.0%
27	Sanatorium Dzwieku	Poland	23	26.1%	56.5%	0.0%	17.4%	0.0%
28	AVA	UK	66	25.8%	68.2%	0.0%	3.0%	3.0%
29	Eufonic	Spain	36	25.0%	47.2%	5.6%	19.4%	2.8%
29	Skanu Mezs	Latvia	20	25.0%	60.0%	5.0%	10.0%	0.0%
30	Berlin Atonal	Germany	21	23.8%	42.9%	4.8%	23.8%	4.8%
31	Strichka Festival	Ukraine	43	20.9%	72.1%	0.0%	2.3%	4.7%
32	Tarmac Festival	Germany	158	20.9%	65.2%	0.0%	7.0%	7.0%
33	Les Siestes Electroniques Toulouse	France	30	20.0%	56.7%	13.3%	6.7%	3.3%
33	Undercity	Poland	35	20.0%	77.1%	0.0%	0.0%	2.9%
34	Signal	Russia	146	19.9%	59.6%	0.0%	2.1%	18.5%
35	Up To Date Festival	Poland	46	19.6%	76.1%	0.0%	2.2%	2.2%
36	Lunchmeat	Czech Republic	37	18.9%	70.3%	5.4%	5.4%	0.0%
37	Electron Festival	Switzerland	43	18.6%	60.5%	0.0%	16.3%	4.7%
38	Rainbow Disco Club	Japan	27	18.5%	66.7%	0.0%	3.7%	11.1%
39	Outlook	Croatia	109	16.5%	78.0%	0.0%	2.8%	2.8%

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
40	Dirty Bird	USA	149	15.4%	77.9%	0.0%	2.7%	4.0%
41	Holy Ship	USA	92	14.1%	83.7%	0.0%	1.1%	1.1%
42	3000 grad	Germany	82	13.4%	69.5%	0.0%	8.5%	8.5%
43	Crssd Festival	USA	46	13.0%	84.8%	0.0%	2.2%	0.0%
44	MDLBEAST	Saudia Arabia	191	12.6%	85.9%	0.0%	1.0%	0.5%
45	Wolfkop Weekender	South Africa	27	11.1%	88.9%	0.0%	0.0%	0.0%
46	Abstrasension	Russia	25	4.0%	76.0%	0.0%	8.0%	12.0%

## Appendix 6:

# Ranking of Festivals by Male Proportion

### [2020]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Holy Ship	USA	66	7.6%	92.4%	0.0%	0.0%	0.0%
2	BPM Festival Costa Rica	Costa Rica	138	7.2%	90.6%	0.0%	0.0%	2.2%
3	DreamStream Digital Festival	South Africa	36	13.9%	86.1%	0.0%	0.0%	0.0%
4	Dirty Bird	USA	63	12.7%	84.1%	0.0%	1.6%	1.6%
5	Xibalba Festival	Mexico	36	13.9%	83.3%	0.0%	2.8%	0.0%
6	Up To Date Festival	Poland	64	12.5%	81.3%	0.0%	3.1%	3.1%
7	Freedom Festival	Colombia	37	13.5%	81.1%	2.7%	0.0%	2.7%
8	3000 grad	Germany	50	10.0%	80.0%	0.0%	8.0%	2.0%
9	Origin Festival	South Africa	62	3.2%	79.0%	0.0%	4.8%	12.9%
10	Cape Town Electronic Music Festival	South Africa	152	9.2%	78.9%	0.0%	5.9%	5.9%
11	Bazique	South Africa	64	15.6%	78.1%	0.0%	1.6%	4.7%
12	Alfa Future People	Russia	27	22.2%	77.8%	0.0%	0.0%	0.0%
13	Tarmac Festival	Germany	113	15.0%	74.3%	0.0%	4.4%	6.2%
14	Crssd Festival	USA	48	27.1%	70.8%	0.0%	2.1%	0.0%
15	Lighthouse Festival	South Africa	27	14.8%	66.7%	7.4%	7.4%	3.7%
16	Igloofest	Canada	96	29.2%	65.6%	2.1%	0.0%	3.1%
17	Heart of Noise	Austria	21	23.8%	61.9%	0.0%	14.3%	0.0%
18	Nyege Nyege	Uganda	316	23.7%	59.2%	0.6%	3.5%	13.0%
19	Lunchmeat	Czech Republic	23	17.4%	56.5%	0.0%	26.1%	0.0%
20	Krake Festival	Germany	56	32.1%	55.4%	0.0%	10.7%	1.8%
21	Sónar	Spain	38	31.6%	55.3%	2.6%	10.5%	0.0%
22	Elevate	Austria	71	35.2%	54.9%	1.4%	7.0%	1.4%
23	Carnaval de Bahidorá	Mexico	69	29.0%	53.6%	0.0%	14.5%	2.9%
24	Eufònic	Spain	23	30.4%	52.2%	0.0%	17.4%	0.0%
25	Mutek Montreal	Canada	52	30.8%	48.1%	3.8%	15.4%	1.9%
26	Maintenant	France	21	33.3%	47.6%	0.0%	19.0%	0.0%
27	MUTEK MX + JP	Japan	59	27.1%	45.8%	0.0%	27.1%	0.0%
28	donaufestival	Austria	55	38.2%	43.6%	1.8%	14.5%	1.8%
29	Grounded Festival	Slovenia	21	52.4%	38.1%	9.5%	0.0%	0.0%
30	Unsound Krakow	Poland	29	48.3%	37.9%	0.0%	13.8%	0.0%
31	CTM	Germany	127	37.8%	36.2%	3.1%	19.7%	3.1%
32	Novas Frequencias	Brazil	42	47.6%	33.3%	0.0%	19.0%	0.0%
33	3hd	Germany	21	57.1%	19.0%	14.3%	9.5%	0.0%
34	Dystopie Festival	Germany	37	64.9%	10.8%	0.0%	24.3%	0.0%
35	Festival En Tiempo Real	Colombia	33	100.0%	0.0%	0.0%	0.0%	0.0%

## Appendix 6:

# Ranking of Festivals by Male Proportion

## [2021]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Wolfkop Weekender	South Africa	27	11.1%	88.9%	0.0%	0.0%	0.0%
2	MDLBEAST	Saudia Arabia	191	12.6%	85.9%	0.0%	1.0%	0.5%
3	Crssd Festival	USA	46	13.0%	84.8%	0.0%	2.2%	0.0%
4	Holy Ship	USA	92	14.1%	83.7%	0.0%	1.1%	1.1%
5	Outlook	Croatia	109	16.5%	78.0%	0.0%	2.8%	2.8%
6	Dirty Bird	USA	149	15.4%	77.9%	0.0%	2.7%	4.0%
7	Undercity	Poland	35	20.0%	77.1%	0.0%	0.0%	2.9%
8	Up To Date Festival	Poland	46	19.6%	76.1%	0.0%	2.2%	2.2%
9	Abstrasension	Russia	25	4.0%	76.0%	0.0%	8.0%	12.0%
10	Strichka Festival	Ukraine	43	20.9%	72.1%	0.0%	2.3%	4.7%
11	Lunchmeat	Czech Republic	37	18.9%	70.3%	5.4%	5.4%	0.0%
12	3000 grad	Germany	82	13.4%	69.5%	0.0%	8.5%	8.5%
13	AVA	UK	66	25.8%	68.2%	0.0%	3.0%	3.0%
13	I Love Techno Europe	France	22	27.3%	68.2%	0.0%	4.5%	0.0%
14	About You Pangea Festival	Germany	91	28.6%	67.0%	0.0%	4.4%	0.0%
15	Rainbow Disco Club	Japan	27	18.5%	66.7%	0.0%	3.7%	11.1%
16	Tarmac Festival	Germany	158	20.9%	65.2%	0.0%	7.0%	7.0%
17	Dekmantel Selectors	Croatia	82	28.0%	63.4%	0.0%	8.5%	0.0%
18	Nördik Impakt/NDK	France	53	34.0%	62.3%	0.0%	1.9%	1.9%
19	Electron Festival	Switzerland	43	18.6%	60.5%	0.0%	16.3%	4.7%
20	Skanu Mezs	Latvia	20	25.0%	60.0%	5.0%	10.0%	0.0%
21	Signal	Russia	146	19.9%	59.6%	0.0%	2.1%	18.5%
22	Heart of Noise	Austria	22	31.8%	59.1%	0.0%	9.1%	0.0%
23	Intonal	Sweden	30	26.7%	56.7%	3.3%	13.3%	0.0%
23	Les Siestes Electroniques Toulouse	France	30	20.0%	56.7%	13.3%	6.7%	3.3%
24	Sanatorium Dzwieku	Poland	23	26.1%	56.5%	0.0%	17.4%	0.0%
25	Mutek JP	Japan	36	30.6%	52.8%	0.0%	16.7%	0.0%
25	Sustain-Release	USA	36	33.3%	52.8%	8.3%	5.6%	0.0%
26	Elevate	Austria	50	38.0%	52.0%	0.0%	10.0%	0.0%
27	Insomnia	Norway	30	40.0%	50.0%	0.0%	3.3%	6.7%
28	Horst	Belgium	77	41.6%	49.4%	2.6%	6.5%	0.0%
29	Love Saves the Day	UK	98	34.7%	49.0%	0.0%	10.2%	6.1%
30	Krake Festival	Germany	43	32.6%	48.8%	4.7%	7.0%	7.0%
31	Ultrahang Fest	Hungary	33	30.3%	48.5%	6.1%	15.2%	0.0%
32	Scopitone	France	21	28.6%	47.6%	4.8%	14.3%	4.8%
33	Eufonic	Spain	36	25.0%	47.2%	5.6%	19.4%	2.8%
34	Mira Festival	Spain	24	41.7%	45.8%	0.0%	12.5%	0.0%
35	Mutek ES + AR	Argentina	91	31.9%	44.0%	1.1%	11.0%	12.1%
36	Novas Frequencias	Brazil	41	39.0%	43.9%	0.0%	17.1%	0.0%
37	CTM	Germany	137	45.3%	43.8%	2.9%	8.0%	0.0%
38	Astropolis	France	32	28.1%	43.8%	0.0%	6.3%	21.9%
39	Nuits Sonores	France	90	33.3%	43.3%	0.0%	20.0%	3.3%
40	Mutek Montreal	Canada	93	32.3%	43.0%	0.0%	24.7%	0.0%

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
41	Berlin Atonal	Germany	21	23.8%	42.9%	4.8%	23.8%	4.8%
42	Unsound Krakow	Poland	96	39.6%	41.7%	8.3%	9.4%	1.0%
43	Drainolen Festival	Netherlands	41	39.0%	41.5%	0.0%	14.6%	4.9%
44	Maintenant	France	21	42.9%	38.1%	0.0%	19.0%	0.0%
45	Rewire	Netherlands	64	37.5%	37.5%	3.1%	20.3%	1.6%
46	donaufestival	Austria	53	39.6%	30.2%	1.9%	24.5%	3.8%
47	Oscillation Festival	Belgium	29	51.7%	24.1%	6.9%	17.2%	0.0%
48	Heroines of Sound	Germany	29	82.8%	0.0%	3.4%	13.8%	0.0%



female:pressure <sup>★★★★★</sup>