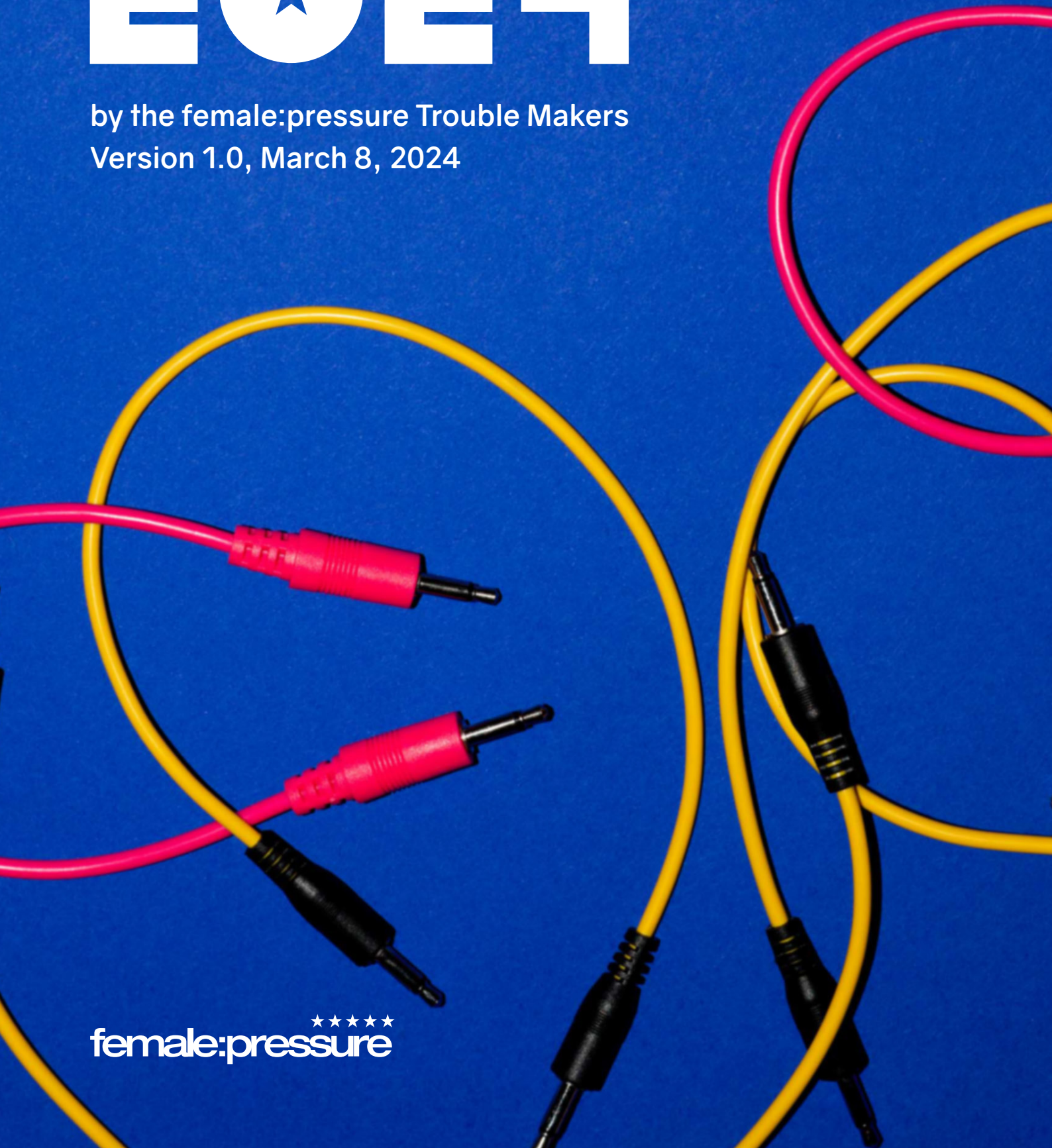


FACTS

2024

by the female:pressure Trouble Makers
Version 1.0, March 8, 2024

female:pressure ★★★★★



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

Over the past decade, FACTS has revealed a rise in the proportion of female acts from 9.2% in 2012 to 30.0% in 2023. The data on non-binary artists shows an increase from 0.4% in 2017 to 3.3% in 2023.

Summary

Background

The female:pressure FACTS report has been 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 2024 is the sixth edition of the report, which was first published in 2013, and updated in 2015, 2017, 2020, and 2022.

Results

We collected data for 175 festival editions [of 110 unique festivals] that took place in 2022 and 2023. Adding this to the previous data, female:pressure has collected data for 1008 festival editions [281 unique festivals in total] from 2012 to 2023 from 50 countries. The proportion of female acts rose from 9.2% in 2012 to 29.8% in the current reporting period of 2022 to 2023. In 2022/23, 2.5% of all acts surveyed were non-binary and 6.9% were mixed in comparison to 58.4% 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 [group of two or more artists of different genders]. 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, comprising almost a third of all artists booked. However, there is also a continued trend of the largest festivals booking the fewest female and non-binary acts. Indeed, the smaller the festival the more gender diverse its line-up is likely to be. There is clearly still a significant imbalance in gender representation on electronic music festival stages today.

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Introduction



The female:pressure FACTS report is a continuous project that quantifies the gender distribution of artists performing at electronic music festivals worldwide. The study is undertaken by volunteer members of the female:pressure network. FACTS 2024 is the sixth edition of the report, which was first published in 2013 and updated in 2015, 2017, 2020, and 2022.

The FACTS project 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 report. 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 study as the methods of data collection and analysis were more explicitly defined. The report was more comprehensive

than previous reports [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 and 2024 editions also collected data on how the festival was presented [onsite, online, or hybrid].

Over the course of 2022 and 2023 our team reached out to all of the festivals included in the study, inviting festival organisers to participate by submitting their data. We always appreciate having organisers respond to our call, as it reduces the amount of data that we need to collect ourselves. However, we have seen a gradual decline in responses over the past three editions: For FACTS 2024, 22 festival organisers responded to our call for data, while 28 festival organisers submitted gender data for FACTS 2022, and 30 submitted data for the FACTS 2020 edition. It is unclear what has caused this decline in responses from festival organisers.

By observing how slowly 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 study is necessary to understand developments in the electronic music industry and to hold decision-makers accountable.

In adding the non-binary category to the 2020 edition of the study, 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.

The FACTS project, like the female:pressure network, is the result of grassroots activism, conducted independently from any organization and without external funding. The 2024 edition of the report was undertaken by a small group of core volunteers, nicknamed the “Trouble Makers,” with the aid of 16 helpers.

FACTS is a completely volunteer-run project, which means it is not beholden to any governmental agency, grant-awarding institution, or company with regards to the scope of the project. The project receives no institutional support or funding. In recent years FACTS has suffered from a decline in volunteers. The current core team of Trouble Makers, who have undertaken the many tasks necessary for FACTS to exist over the past several years, have all experienced life changes that have required them to minimise the amount of time dedicated to the project, or, in some cases, to stop working on the project altogether. Efforts to find a new team of Trouble Makers have so far been unsuccessful. Until/unless such volunteers come forward to take over, FACTS will likely be put on indefinite hiatus. The good news is that if such people do come forward, the Trouble Makers have compiled extensive documentation of procedures and methodology that a new team of TMs could use to continue the work.



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Methods



Aims and Objectives

The aim of the present study 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 2022 and 2023;
- ▶ assess trends in gender proportions from 2012 to 2023; 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.

Additionally, artists' names were collected in June and December 2023 using Python libraries Requests and BeautifulSoup. We utilized a list of Resident Advisor event URLs to retrieve raw event data through the Requests library, subsequently parsing it with BeautifulSoup. Data cleaning involved

basic Python text cleaning methods and regular expressions. The final dataset comprised individual tables for each event, featuring one row for each artist or b2b act, along with essential event details [name, year, city, country, event URL, custom event ID]. Additionally, Resident Advisor artist links were included if available. This data collection process was supported by a Berlin-based feminist data scientist. These data sets [one per festival] were then further used to assess the gender of the artists manually.

The study's focus is on electronic music festivals. The Trouble Makers compiled the list of festivals from previous FACTS studies 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.

For the purpose of this study, 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 study along with an invitation to enter their festival data into a short online form. To reduce data entry errors, we verified as much as possible the newly collected data [2022 to 2023] 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, gender proportions were analysed by characteristics: whether public funding was received, the audience size [attendance numbers], and the gender of the festival's artistic directors. For data from 2020 onwards, gender proportions are presented according to how the festivals were performed [onsite, online, or hybrid].



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Results



Number of Festivals and Festival Type

In this edition of the study, we collected data for 175 festival editions [of 110 different festivals] from 2022 to 2023. This includes 103 festival editions in 2022 and 72 in 2023. Adding this to the previous data, female:pressure has collected data for 1008 festival editions [281 festivals] from 2012 to 2023 [Table 1].

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

Year	Number of festival editions	
	N	%
2012	31	3,1
2013	18	1,8
2014	45	4,5
2015	66	6,5
2016	122	12,1
2017	136	13,5
2018	130	12,9
2019	126	12,5
2020	72	7,1
2021	87	8,6
2022	103	10,2
2023	72	7,1
Total	1008	100.0

The dimensions of the FACTS reports grew over time. In the first report [2013], 3,970 artists from 53 festivals were included, while in the 2015 report 2,096 artists from 44 festivals were included. Starting in 2017, new artists and festivals were added to the previous data, covering a range of years within each report. For the current report [2024], we added 11,353 artists from 175 new festival editions to obtain a total of 56,457 artists from 1008 festival editions [Figure 1].

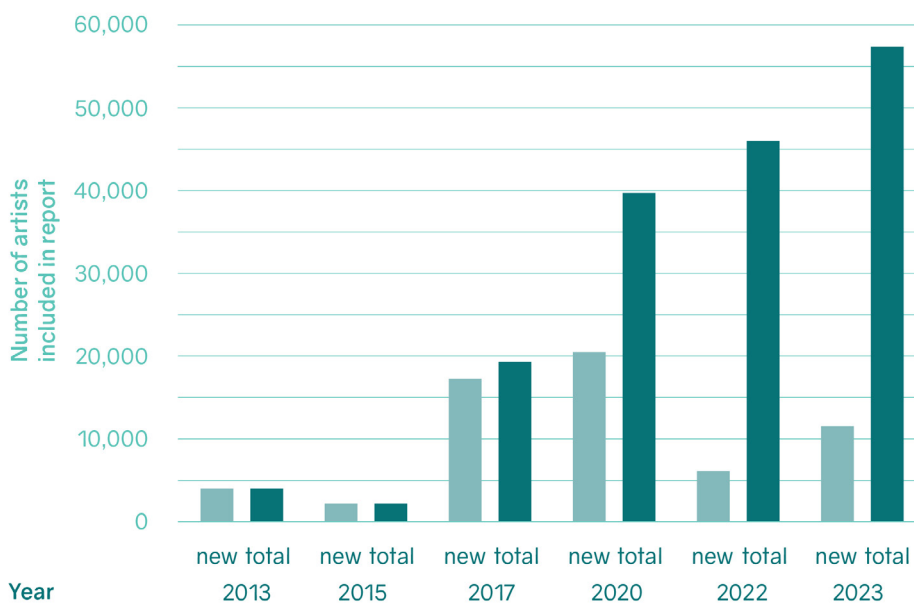
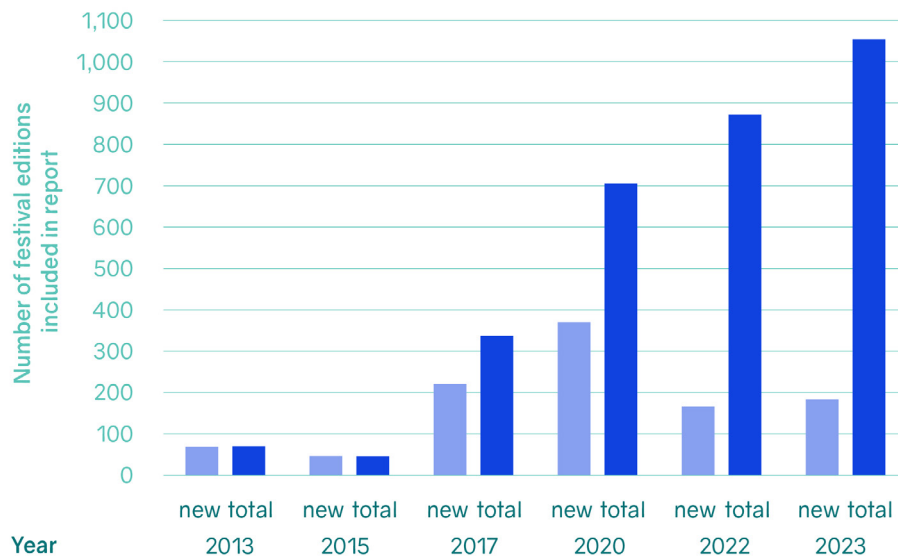
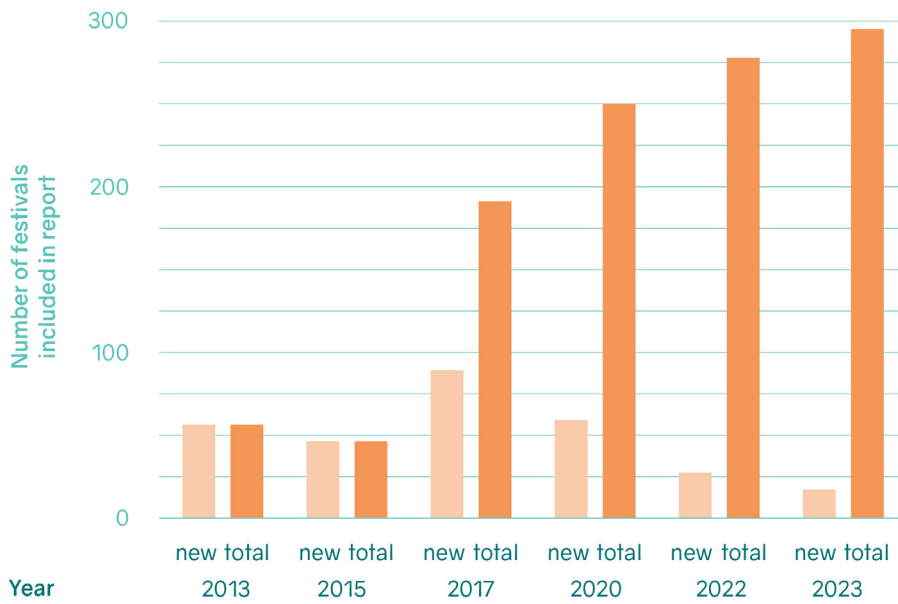


Figure 1. Growth of the reports

For 2022 to 2023, festivals from 35 countries were included with 126 [72.0%] festival editions from Europe and 25 [14.3%] from North America. The 24 [13.7%] remaining festival editions were from other regions. For 2012 to 2023, festivals from 50 countries were included. Data for 110 festivals were collected for only one time point, while data for 34 festivals were collected at two time points [i. e. two yearly editions]. For 137 festivals, data are available for 3 or more years between 2012 and 2023, including 4 festivals with data for 11 years [Table 2].

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

Number of festival editions	Number of festivals	
	N	%
1	110	39,1
2	34	12,1
3	20	7,1
4	16	5,7
5	28	10,0
6	17	6,0
7	19	6,8
8	14	5,0
9	15	5,3
10	4	1,4
11	4	1,4
Total	281	100,0

For the years 2022 and 2023, 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 [85.7%] took place onsite [Table 3]. Compared with FACTS 2022, which included 17.6% online editions, only 3.4% of festival editions took place exclusively online in 2022/23.

Table 3. Type of festival [n, %] [2022 to 2023]

Type	Number of festival editions	
	N	%
Onsite	150	85.7
Hybrid	9	5.1
Online	6	3.4
Unknown	10	5.7
Total	175	100

Overall, the mean [i. e., average] festival size was 56 acts with a minimum of 2 and a maximum of 726 acts per festival; in total, 56,457 acts are included [2012 to 2023]. For the current period of 2022 to 2023, festivals have a mean of 64.9 acts [minimum of 6, maximum of 458] and a total of 11,353 acts. During the pandemic years, the number of acts was significantly reduced [Figure 2].

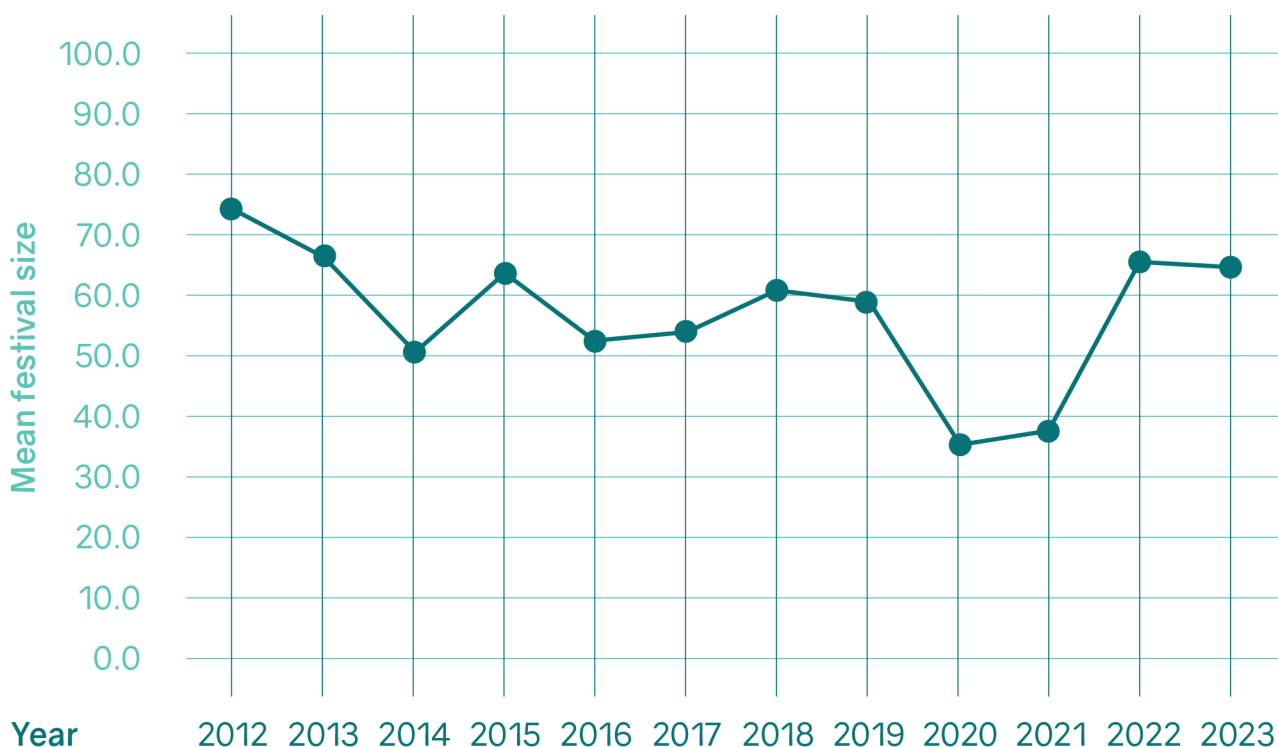


Figure 2. Mean festival size in number of acts over time [2012 to 2023]

Gender Proportions of Festival Acts

For the period from 2012 to 2023, 20.9% of all acts are female, while 69.3% are male, 7.1% are mixed acts, 1.3% are non-binary acts [starting from 2017], and 1.9% are unidentified [i. e., acts where the gender could not be identified] [Figure 2, top]. For the newly collected data for festivals from 2022 to 2023, there are 29.8% female acts, 2.5% non-binary acts, 58.4% male acts, 6.9% mixed, and 2.3% unidentified acts [Figure 3, bottom].

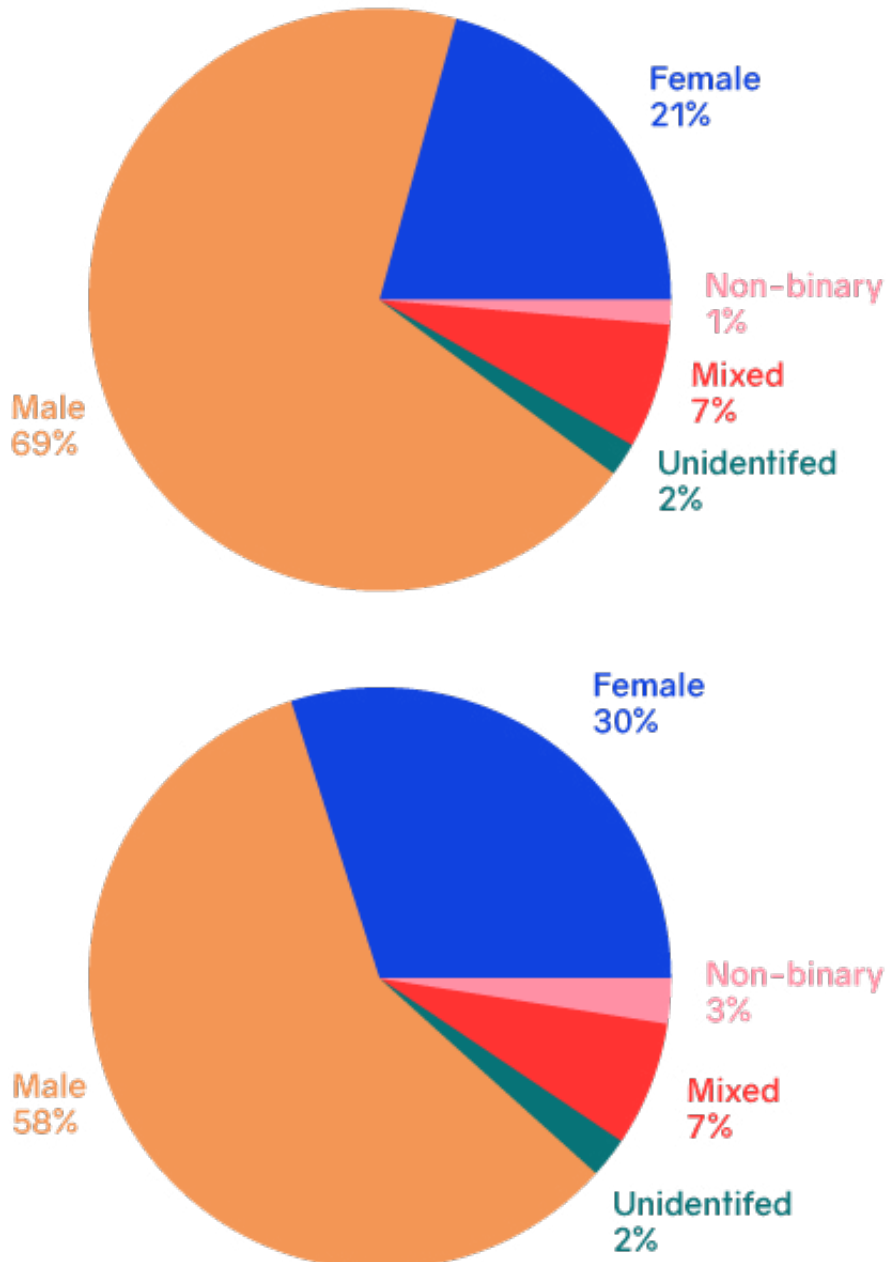


Figure 3. Gender proportions of festival acts
[Top: 2012 to 2023. Bottom: 2022 to 2023]

Gender Proportions Over Time

From 2012 to 2023, there is an increase in the number of female artists and a decrease in the number of male artists [Figures 4 and 5].

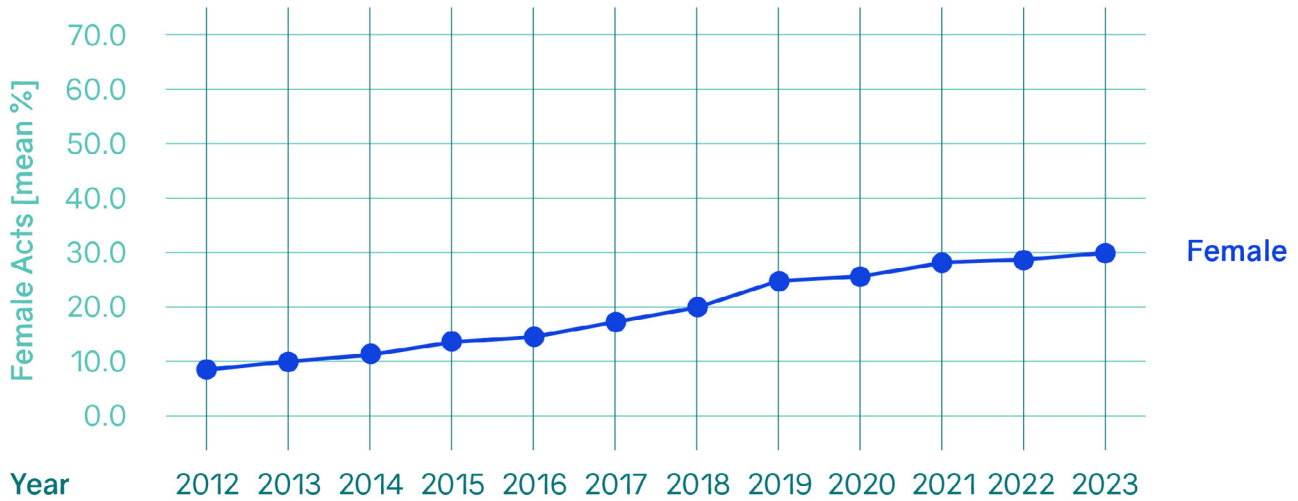


Figure 4. Female acts in % over time [2012 to 2023]

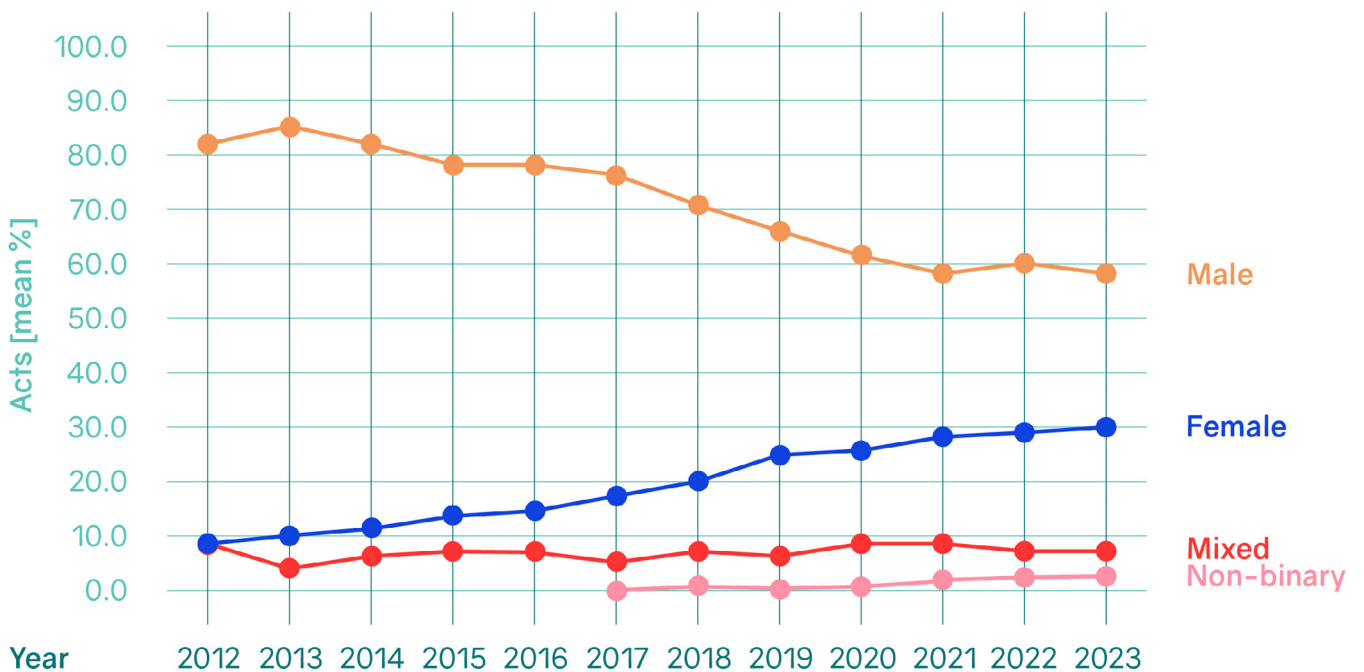


Figure 5. Female, male, non-binary, and mixed acts in % over time [2012 to 2023]

Table 4 shows the proportions of female, male, non-binary, mixed, and unidentified acts for each year from 2012 to 2023.

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%
2022	103	29.7%	59.1%	2.0%	7.0%	2.2%
2023	72	30.0%	57.3%	3.3%	6.8%	2.6%
Total	1008	20.9%	69.3%	1.3%	7.1%	1.9%

For festivals with data for 10 or 11 years, we assessed changes over time per festival. Figure 6 shows the percentage of female acts for each festival. Results for all festivals by year are shown in Appendix 1.

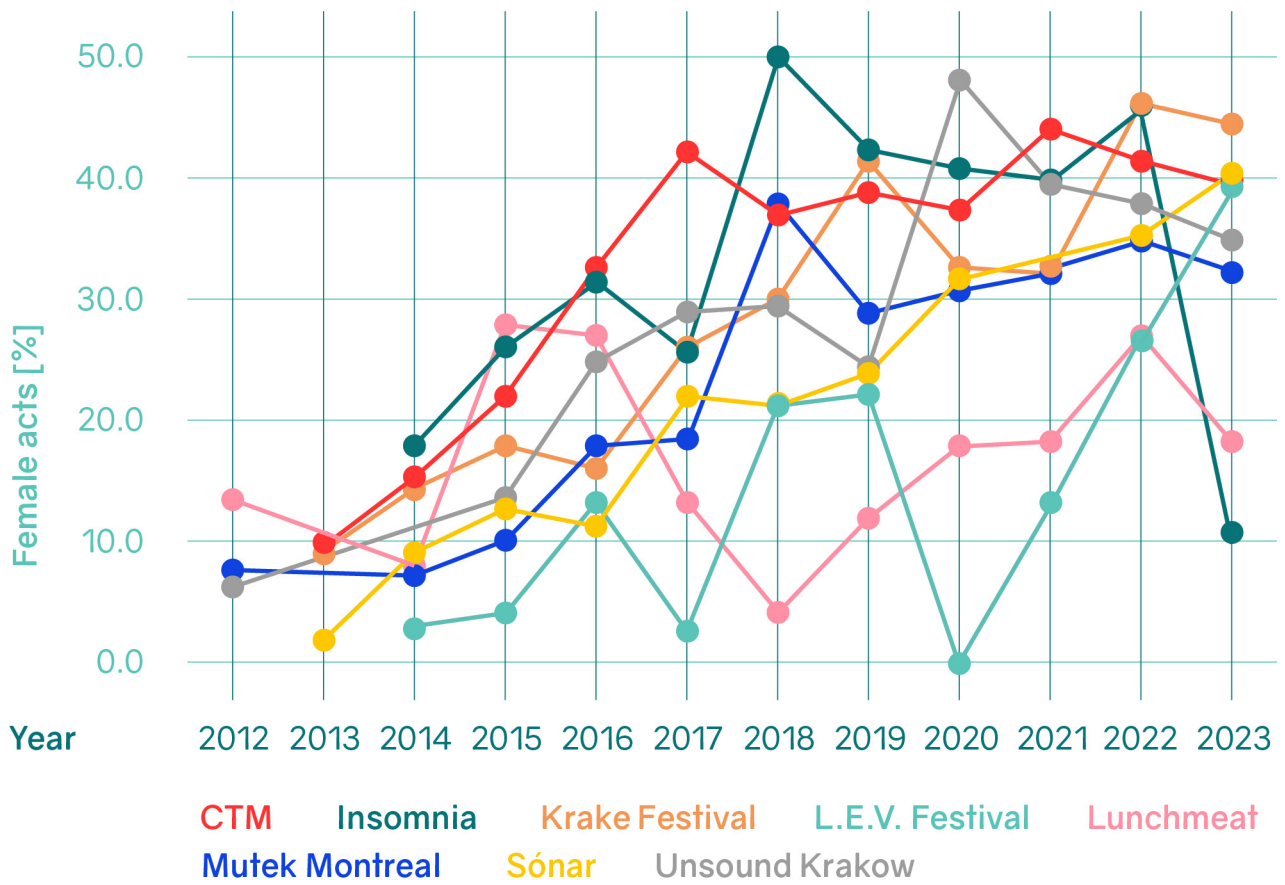


Figure 6. Female acts in % for festivals with data for 10 or 11 years

Gender Proportions for Different Regions

Comparing festivals across regions from 2022 to 2023, there were 31.3% female acts at European festivals and 25.9% female acts at North American festivals [Figure 7].

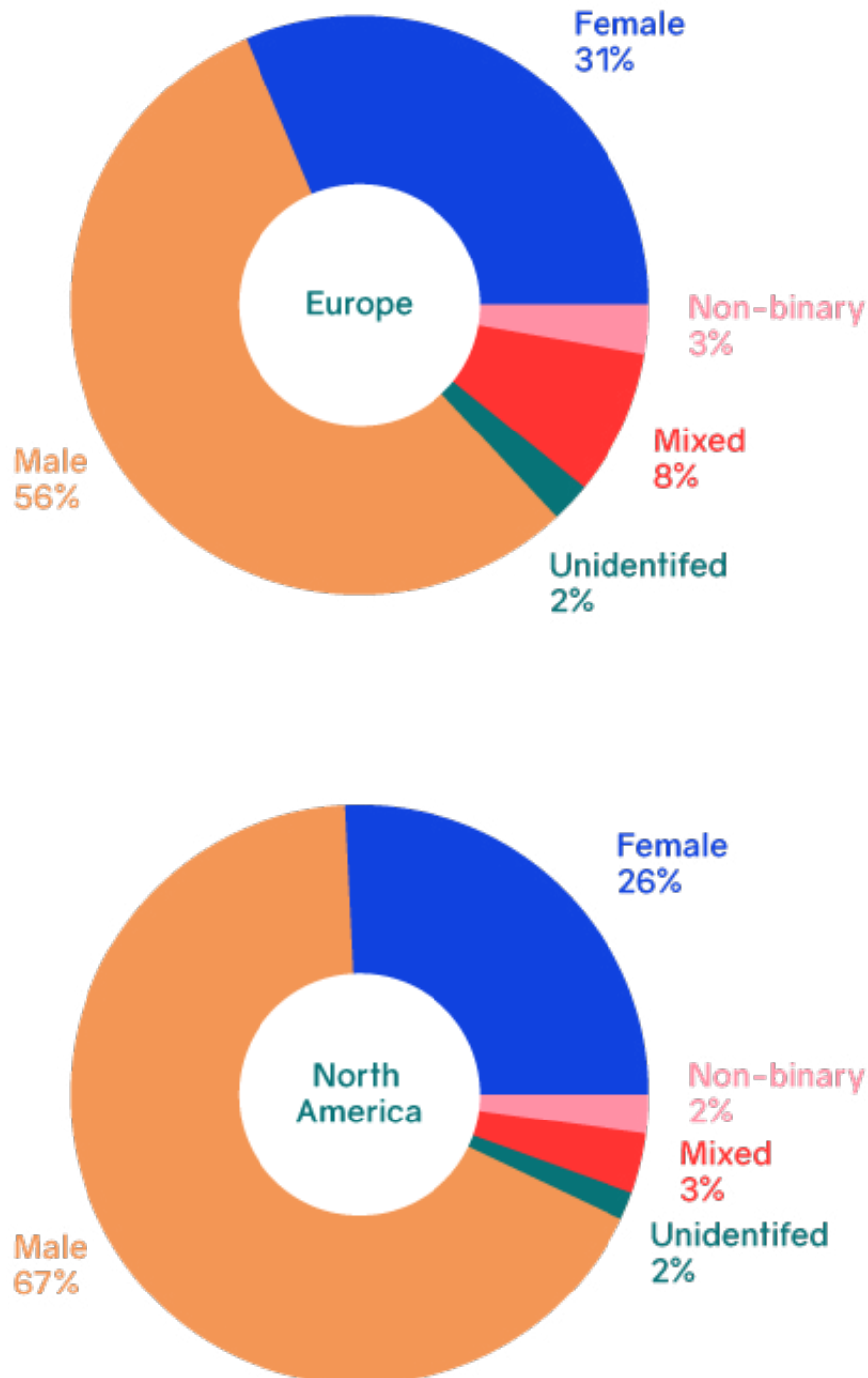


Figure 7. Gender proportions for European [top] and North American [bottom] festivals [2022 to 2023]

In addition, we analyzed the proportions of female acts for European and North American festivals over time [Figure 8].

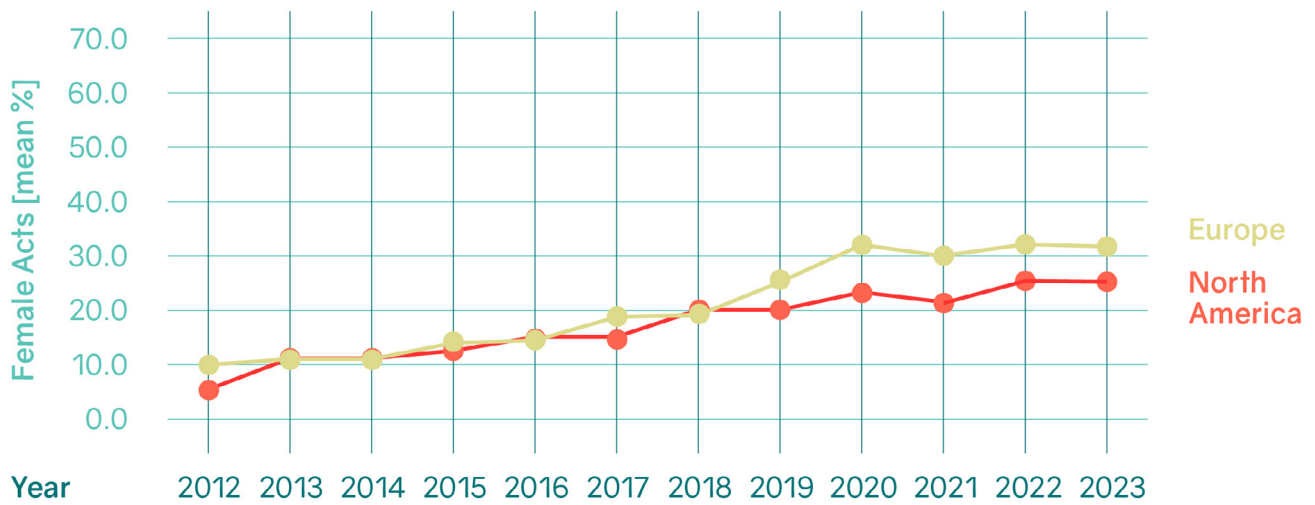


Figure 8. Female proportions for European and North American festivals in % over time [2012 to 2023]

Results for further regions are shown in Table 5.

Table 5. Gender proportions for all regions [2022 to 2023]

Region	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Africa	4	25.2%	62.1%	1.9%	3.2%	7.6%
Asia	8	19.5%	75.9%	0.7%	2.0%	2.0%
Central America	1	15.0%	80.0%	0.0%	0.0%	5.0%
Europe	126	31.3%	55.6%	2.7%	8.1%	2.2%
North America	25	25.9%	66.9%	2.3%	3.4%	1.6%
Pacific	2	48.6%	45.7%	2.9%	2.9%	0.0%
South America	9	26.5%	67.1%	0.0%	2.5%	3.9%
Total	175	29.8%	58.4%	2.5%	6.9%	2.3%

Gender Proportions by Country

Gender proportions are quite different when comparing across countries [comparing only countries with ten or more festivals]. For example, from 2012 to 2023, festivals in Portugal, Mexico, and Russia have the lowest percentages of female acts [less than 13%] 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 2023 [only for countries with ten or more festivals, ranked by proportion of female acts].

Table 6. Gender proportion of acts by country [2012 to 2023], for countries with ten or more festivals]

Country	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Slovenia	11	38.6%	49.5%	6.5%	5.2%	0.5%
Sweden	19	37.1%	51.7%	3.6%	8.4%	0.6%
Norway	12	26.8%	61.3%	2.2%	7.7%	3.2%
Austria	58	26.2%	61.3%	1.7%	10.3%	1.0%
Brazil	14	24.4%	68.4%	0.5%	5.5%	1.3%
Canada	34	23.6%	67.9%	1.6%	5.6%	1.7%
Spain	99	23.6%	64.2%	0.9%	10.8%	0.8%
Denmark	11	23.5%	59.1%	2.1%	14.9%	1.8%
Germany	115	23.1%	63.9%	2.6%	9.9%	1.7%
Belgium	56	22.5%	70.0%	1.6%	5.3%	0.9%
Netherlands	46	22.3%	67.9%	1.8%	7.7%	0.9%
UK	56	22.3%	65.1%	1.4%	9.3%	2.3%
Poland	29	21.8%	66.4%	1.7%	9.4%	1.0%
Italy	15	20.1%	60.5%	0.6%	11.3%	7.4%
France	73	19.9%	70.5%	0.7%	6.7%	2.4%
USA	94	17.2%	76.6%	0.6%	4.0%	1.8%
Croatia	15	16.2%	78.3%	0.7%	3.0%	2.0%
Japan	34	16.2%	73.3%	0.7%	7.5%	2.4%
Czech Republic	15	14.7%	71.9%	2.2%	10.7%	1.5%
Ireland	17	13.3%	77.8%	0.1%	1.4%	7.4%
Mexico	38	12.4%	83.1%	0.4%	3.4%	0.9%
Russia	30	11.4%	79.3%	0.2%	4.4%	4.6%
Portugal	13	10.0%	85.4%	0.1%	2.5%	2.0%
Total	904	21.0%	69.0%	1.4%	7.3%	1.7%

Table 7 shows the proportions of female, non-binary, male, mixed, and unidentified acts by country for the current counting period 2022 to 2023 [again only for countries with ten or more festival editions, ranked by proportion of female acts].

Table 7. Gender proportion of acts by country [2022 to 2023]

Country	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Germany	16	39.7%	43.1%	5.1%	10.1%	2.0%
Spain	12	39.3%	48.4%	1.6%	9.6%	1.0%
Austria	11	39.2%	43.3%	3.6%	12.7%	1.3%
France	14	32.4%	55.5%	0.9%	7.8%	3.4%
USA	13	21.8%	72.4%	1.4%	2.0%	2.4%
Total	66	34.6%	52.6%	2.6%	8.2%	2.0%

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 9]. Results for all countries are shown in Appendix 2 and results for all countries and respective festivals are shown in Appendix 3.

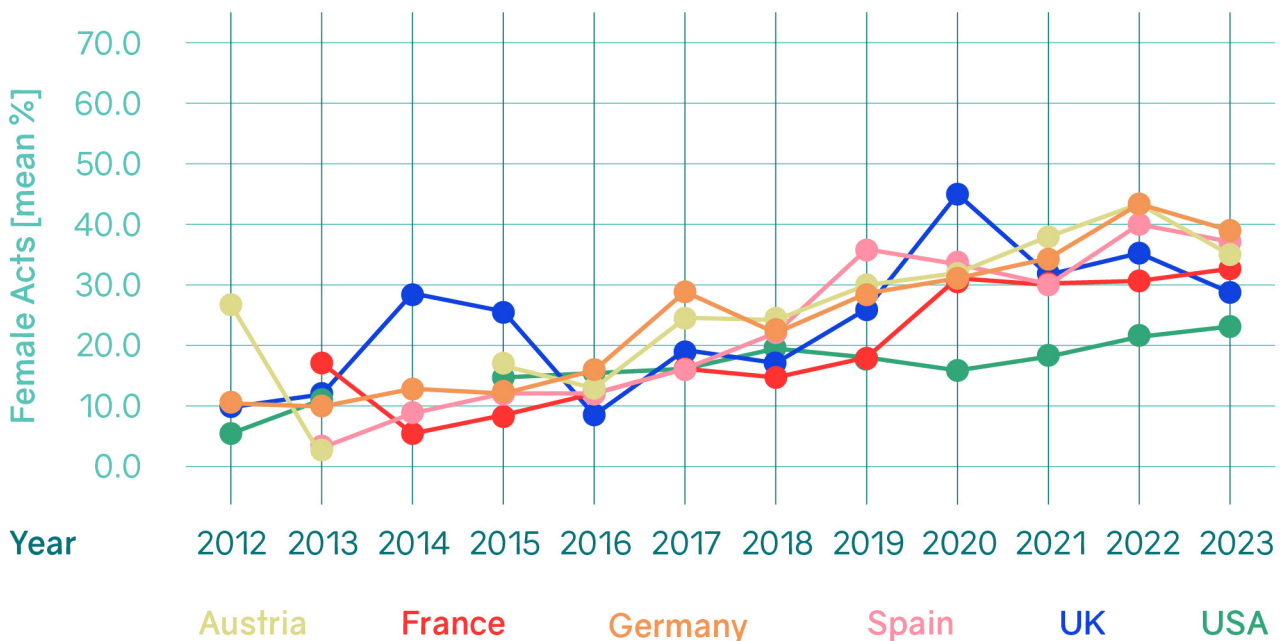


Figure 9. Female proportions for selected countries in % over time [2012 to 2023]

Gender Proportions by Size of Line-Up

To assess if gender proportions vary with the size of the current festival program, the number of total acts was used to categorise festivals into three groups [Figure 10, top], as well as into five more refined groups [Figure 10, bottom]. 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 2023 by size of line-ups are shown in Appendix 4.

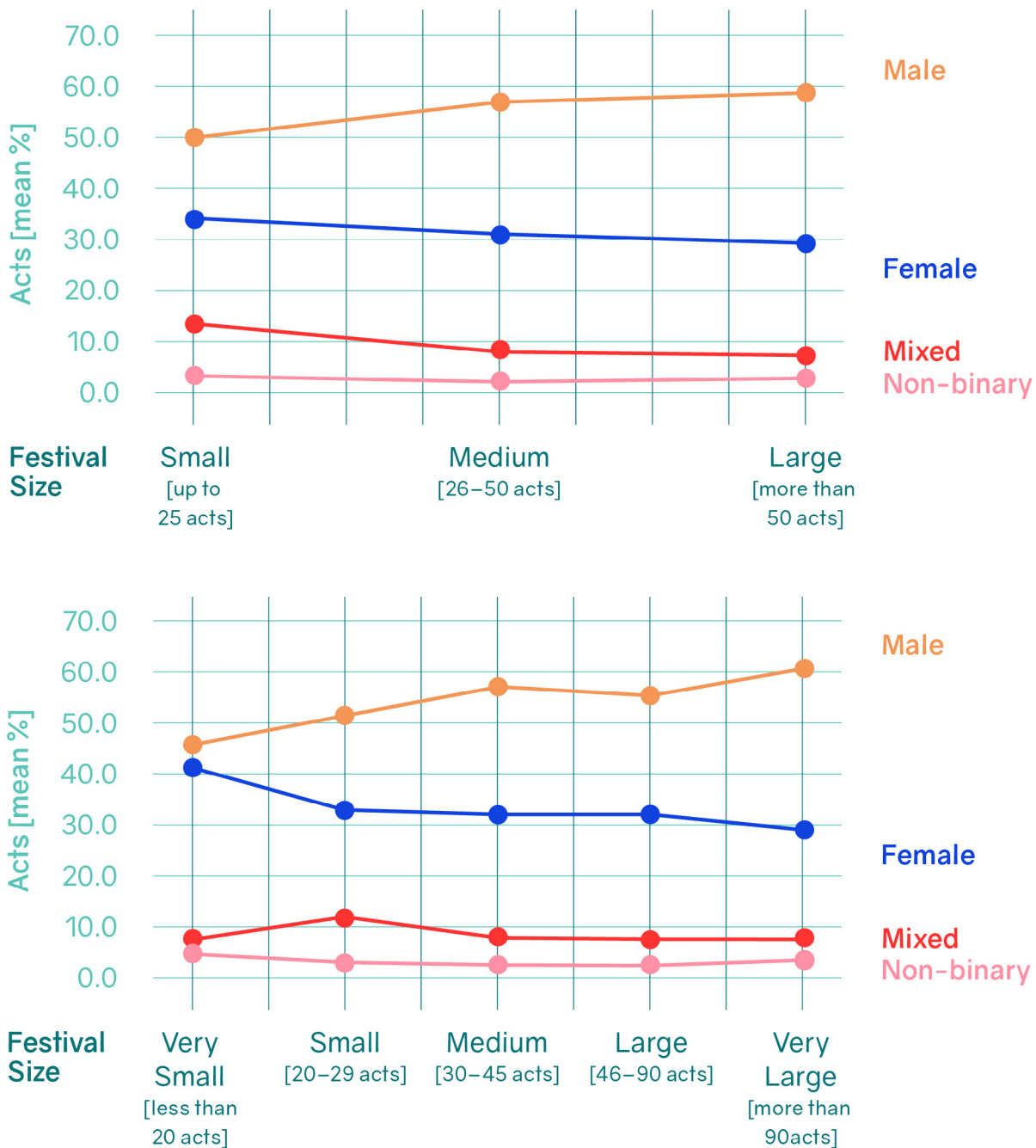


Figure 10. Female, male, non-binary and mixed acts by festival size in three [top] and five [bottom] categories [2022 to 2023]

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 proportions by the number of visitors for festivals taking place in 2022 and 2023. As we saw in the comparison of festival size by line-up, similarly, festivals with larger audience sizes also have higher proportions of male acts.

Table 8. Gender proportions by audience size [attendance] [2022 to 2023]

Attendance	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
<300	4	16.9%	72.7%	2.6%	1.3%	6.5%
300–1000	5	50.0%	26.8%	4.3%	18.3%	0.6%
1000–2000	3	31.6%	53.2%	3.7%	11.2%	0.4%
2000–4000	13	30.2%	55.0%	3.2%	9.9%	1.7%
>4000	65	29.0%	60.5%	2.4%	6.1%	2.0%
Unknown	85	30.7%	56.2%	2.4%	7.6%	3.1%
Total	175	29.8%	58.4%	2.5%	6.9%	2.3%

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 2022 to 2023. The proportion of female acts is highest for festivals with an all female team [62.7%], while festivals with an all male team only have 27.0% female acts. The proportion of non-binary acts is also highest for festivals with an all female team [6.7%]. Notably, for 94 out of 175 festival editions that we counted for 2022 and 2023 we could not find information on who curated the line-ups. More transparency from electronic music festival organizers about who is curating their line-ups would be beneficial.

Table 9. Gender proportions by the gender of festival's artistic directors [2022 to 2023]

Festival's artistic directors	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
All female team	6	62.7%	22.7%	6.7%	6.7%	1.3%
All male team	30	27.0%	62.2%	3.8%	5.8%	1.1%
Mixed team	45	32.0%	55.8%	3.2%	7.9%	1.0%
Unknown	94	28.9%	59.3%	1.7%	6.8%	3.3%
Total	175	29.8%	58.4%	2.5%	6.9%	2.3%

Gender Proportions by Funding

We also assessed whether gender proportions differ when festivals receive public funding. Table 10 shows data for 2022 to 2023. For festivals with public funding the percentage of female acts is 34.6%, while for festivals with no public funding the percentage of female acts is 28.0%. Again, for 61 out of 175 of festival editions [2022 and 2023] we could not determine whether public funding was used; more transparency on how festivals are funded would also be beneficial.

Table 10. Gender proportions by public funding [2022 to 2023]

Public funding	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Yes	81	34.6%	50.4%	3.8%	9.6%	1.5%
No	33	28.0%	62.6%	1.8%	5.4%	2.2%
Unknown	61	26.0%	63.7%	1.6%	5.2%	3.4%
Total	175	29.8%	58.4%	2.5%	6.9%	2.3%

Gender Proportions by Presentation Type

In 2022 and 2023 only a few festivals were held online or hybrid. The percentage of female acts from 2022 to 2023 was fairly similar for online, onsite, or hybrid events [28.5% – 32.8%] [Table 11].

Table 11. Gender proportions by type of festival [2022 to 2023]

Type	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Onsite	150	30.0%	58.5%	2.5%	6.7%	2.2%
Hybrid	9	32.8%	51.0%	3.6%	11.0%	1.6%
Online	6	28.5%	59.4%	0.4%	9.2%	2.5%
Unknown	10	23.9%	63.0%	2.1%	5.9%	5.0%
Total	175	29.8%	58.4%	2.5%	6.9%	2.3%

Top 10 Festivals with the Highest Proportions of Female Acts

For the years 2022 and 2023, 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 2022
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Heroines of Sound	Germany	46	91.3%	4.3%	0.0%	4.3%	0.0%
2	donaufestival	Austria	53	60.4%	26.4%	1.9%	11.3%	0.0%
3	Mutek AR	Argentina	54	51.9%	40.7%	0.0%	7.4%	0.0%
4	Mutek Barcelona	Spain	34	50.0%	38.2%	2.9%	8.8%	0.0%
5	Krake Festival	Germany	60	46.7%	43.3%	1.7%	8.3%	0.0%
5	Oscillation Festival	Belgium	30	46.7%	36.7%	0.0%	16.7%	0.0%
6	Insomnia	Norway	26	46.2%	30.8%	7.7%	3.8%	11.5%
7	Intonal	Sweden	66	45.5%	37.9%	3.0%	12.1%	1.5%
8	Nördik Impakt/NDK	France	40	45.0%	52.5%	0.0%	2.5%	0.0%
9	Mira Festival	Spain	27	44.4%	48.1%	0.0%	7.4%	0.0%

Table 13. Top ten festivals by female proportion in 2023
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Hyperreality	Austria	28	46.4%	25.0%	17.9%	7.1%	3.6%
2	Norbergfestival	Sweden	44	45.5%	40.9%	9.1%	4.5%	0.0%
3	Horst	Belgium	100	45.0%	44.0%	1.0%	6.0%	4.0%
4	Lente Kabinet	Netherlands	61	44.3%	44.3%	0.0%	9.8%	1.6%
5	Oasis	Morocco	43	44.2%	53.5%	0.0%	2.3%	0.0%
6	Krake Festival	Germany	34	44.1%	35.3%	0.0%	14.7%	5.9%
7	Field Maneuvers	UK	94	43.6%	41.5%	9.6%	2.1%	3.2%
8	About You Pangea Festival	Germany	77	42.9%	50.6%	0.0%	6.5%	0.0%
9	Scopitone	France	31	41.9%	45.2%	0.0%	12.9%	0.0%
10	Melt!	Germany	130	41.5%	46.2%	2.3%	10.0%	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 2022
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Mandallah	Brazil	22	9.1%	90.9%	0.0%	0.0%	0.0%
2	BPM Festival Miami	USA	34	8.8%	88.2%	0.0%	0.0%	2.9%
2	MDLBEAST	Saudia Arabia	170	11.8%	88.2%	0.0%	0.0%	0.0%
3	Extrema Outdoor	Belgium	177	11.9%	87.6%	0.0%	0.6%	0.0%
4	BPM Festival Toronto	Canada	43	14.0%	86.0%	0.0%	0.0%	0.0%
5	Boom Festival	Portugal	202	11.4%	83.7%	0.0%	3.0%	2.0%
6	Tomorrowland	Belgium	362	14.1%	83.4%	0.3%	1.7%	0.6%
7	Audio Garden	Ireland	46	4.3%	82.6%	0.0%	0.0%	13.0%
8	Bazique	South Africa	50	16.0%	80.0%	4.0%	0.0%	0.0%
9	Freedom Festival	Colombia	33	18.2%	78.8%	0.0%	0.0%	3.0%

Table 15. Top ten festivals by male proportion in 2023
[for festivals with at least 20 acts]

Rank	Festival	Country	Number of Acts	Female	Male	Non-binary	Mixed	Unidentified
1	Audio Garden	Ireland	58	8.6%	84.5%	0.0%	0.0%	6.9%
2	Time Warp	Germany	40	17.5%	82.5%	0.0%	0.0%	0.0%
3	Boom Festival	Portugal	123	10.6%	81.3%	0.0%	4.9%	3.3%
4	4GB	Georgia	93	10.8%	80.6%	1.1%	2.2%	5.4%
5	BPM Festival Costa Rica	Costa Rica	40	15.0%	80.0%	0.0%	0.0%	5.0%
6	Desert Hearts Spring	USA	54	20.4%	75.9%	0.0%	0.0%	3.7%
7	Freedom Festival	Colombia	37	16.2%	75.7%	0.0%	0.0%	8.1%
8	Crosstown Rebels pres. Get Lost Miami	USA	75	21.3%	74.7%	0.0%	1.3%	2.7%
9	Crssd Festival	USA	98	21.4%	74.5%	0.0%	4.1%	0.0%
10	Bass Coast	Canada	138	21.0%	73.9%	2.9%	2.2%	0.0%



[REDACTED]

[REDACTED]

[REDACTED]

Discussion



Summary of the Results and Conclusion

In our present study assessing festival acts from 2022 to 2023, we found that 29.8% of all acts were female, 58.4% were male, 2.5% were non-binary, and 6.9% were mixed. The proportion of female acts overall rose from 9.2% in 2012 to 29.8% in the 2022 to 2023 counting period.

We see a steady rise in female acts in electronic music festivals over the past ten years. However, currently only 29.8% of all acts are female in comparison to 58.4% male acts.

Comparison with Other Studies

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 “line-up”], associates a gender with the author[s] [“artist”] of each citation, and then visualizes the gender statistics graphically.

https://www.wikidata.org/wiki/User:PAC2/Gender_diversity

#bookmorewomen, ongoing

The goal of the initiative #bookmorewomen is to provide a visual representation of the gender imbalance of artists performing at music festivals by removing male artists from line-up posters. Any band, group, or solo artist who is or features at least one woman or nonbinary musician as an “official” permanent member remains on the poster. Book More Women was created in 2018; since then, over 375 festival line-ups in the US have been researched. In 2023, the results show that all-male acts made up 60 percent of major US music festival line-ups. Starting in 2024 each individual “official” musician of an act will be sorted into three groups: women, nonbinary [may include gender-queer, agender, gender fluid, and other identities], and men.

<https://www.bookmorewomen.com/about>

The Book More Women website provides a helpful list of organizations who are fighting for equality and championing women in music:

<https://www.bookmorewomen.com/organizations>

BE THE CHANGE: Women in Music, 2023

Amongst other findings, this 2023 study by Believe and TuneCore in collaboration with Luminate shows that there is a “perception gap”; less than 60 percent of the 1656 artists and industry professionals who took part in the survey believe gender discrimination is a major issue in the industry. When taking the gender of the respondents into account women and non-binary artists and professionals are more likely to see gender discrimination as a problem compared to male individuals. The report also points out that “gender discrimination is disproportionately experienced by women and gender expansive individuals. Women are +25% more likely to report being told that their gender is not a good fit for a job. Nonbinary individuals are +200% and transgender individuals are +250% more likely to report being told the same.”

<https://www.tunecore.com/what-is-tunecore#be-the-change>

Keychange Pledge Research Report, 2022

The Keychange Pledge Research Report shows, among other things, that almost 200 signatories of the Keychange Pledge focus on balancing 50/50 gender representation in programming and bookings, staff and leadership positions, representatives, educators, content, participants and audience and partners. But if you look at the numbers of those

signatories who provided data the gender balance achievement increased by approximately 25 percent [from 2,7% in 2018 to 28,5% in 2018] but overall, the gender balance is only 28,5 percent in 2021.

<https://www.keychange.eu/s/Key-change-Pledge-2018-2022-Research-Report-Erasmus-University-of-Rotterdamdocx.pdf>

Open Method for Coordination, 2023

The OMC [Open Method for Coordination] working group of EU member states experts in the field of the arts, culture and creative sector published a work plan for culture [2019-2022] based on information and data from a survey. The survey focuses on the status and working conditions of artists and cultural and creative professionals. The results show among other things that one of the areas and points for action is fair practice. Besides precariousness as a key issue in the context of fair practices for those artists and professionals the report also refers to power dynamics that leave artists in a weak negotiating position. To address unfair practices the report calls for fair opportunity, equality and diversity and fair representation. The results and assumptions of the OMC with regards to unfair practices is in line with our results over the years in the context of gender misrepresentation at electronic music festivals. There is an improvement in the representation of female artists but a lot more has to be done to realize fair practices towards equality and diversity.

European Commission, Directorate-General for Education, Youth, Sport and Culture, The status and working conditions of artists and cultural and creative professionals – Report of the OMC [Open Method of Coordination] group of EU Member States' experts – Final report, Publications Office of the European Union, 2023

<https://data.europa.eu/doi/10.2766/46315>

Progressing Gender Representation In UK Dance Music, 2022

The 2022 report Progressing Gender Representation In UK Dance Music was commissioned by The Jaguar Foundation with financial support from the Sony Music UK Social Justice Fund. The report presents findings based on both quantitative analysis and qualitative analysis. Quantitative analysis was undertaken to identify gender percentages of event line-ups, radio airplay, Spotify playlists, charts, and employment in the music industry using Chartmetric's pronoun and gender dataset. Qualitative analysis was based on interviews and discussions with artists and industry stakeholders. Like FACTS their findings indicate a gradual increase in non-male representation over time in line-ups, but they also point to the staying power of an industry 'boy's club' in the live music scene.

<https://www.thejaguarfoundation.net/report>

Doing gender in Event and Festival Management, 2020

A research project [conceptual discussion] in the field of critical gender studies and events studies from 2020 with the aim to adopt a feminist and intersectional perspective for events environments and to change the dominant heteronormative and patriarchal power structures and practices points out that it is important to incorporate “feminist and/or gender-aware frameworks” within the research about event management and improve praxis in the field. Katherine Daspher and Rebecca Finkel point out that events can be perceived as gendered spaces and practices, in which women and minorities experience prejudice and marginalization. To improve the events culture with regards to gender equality the authors suggest that “the professional event manager” has to have a well-developed sense of ethics and professional responsibility which includes gender-aware perspectives and inclusive practices for festivals and events. They conclude that “more widespread critical engagement with inequalities in festivals and events contexts is needed to build legitimacy and improve both scholarship and praxis” and that it is important to research and understand the ways “in which events-related gender, equality, and diversity policies have an impact on people and places”.

<https://eprints.leedsbeckett.ac.uk/id/eprint/7251/1/DoingGenderInCriticalEventStudiesADualAgendaForResearchAM-DASHPER.pdf>

Strengths and Limitations of the Study

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 is 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 twelve years of data collection, we have a better look at trends over time, and have a significant advantage over studies initiated more recently.

Because of the reduction in volunteer hours, we were not able to conduct as much data verification as we would have liked. Our volunteers provided two independent counts of 11% of the festival editions but we were only able to verify 2% of those for the current study. For comparison, we were able to verify 34% of festival editions for FACTS 2022.

When counts could not be verified we prioritized data provided by festival organisers, assuming it to be more accurate than our own counts. 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.

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.

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 study, 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 festivals in some countries or regions are sparse and thus not representative.

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]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Call to Action



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 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.
- 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 line-up 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 line-ups.





Credits and Provisions



Disclaimer

We performed this study 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 Report 2024 upon reasonable request. Please email data@femalepressure.net for more information.

Credits

Core FACTS Team

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Queenie Charles [Toulouse]
Rosa Wernecke [Berlin]
Sarah Martinus [Berlin]
Špela Cvetko [Ljubljana]
Yvonne Kiely [Galway]
Zeynep Özcan [Ann Arbor]
Zoé Devaux [Brussels]
+ others

**Festivals whose organizers sent
data using our online form:**

3hd

Akousma

Bass Coast

Doel

Field Maneuvers

Grounded Festival

Listen

Maintenant

Meakusma

MIRA

MUTEK

Norbergfestival

Oscillation

Paradies Garten

Paradise City

Reperkusound

She Makes Noise

Sustain-Release

Work on Sunday

Thank you!



Appendices



[Appendix 1: Gender Proportions for All Festivals by Year \[2012 to 2023\]](#)

[Appendix 2: Gender Proportions by Country and Year \[2012 to 2023\]](#)

[Appendix 3: Gender Proportions by Country, Festival, and Year \[2012 to 2023\]](#)

[Appendix 4: Gender Proportions by Festival Line-Up Size \[2012 to 2023, 2022 to 2023\]](#)

[Appendix 5: Ranking of Festivals by Female Proportion \[2022 and 2023\]](#)

[Appendix 6: Ranking of Festivals by Male Proportion \[2022 and 2023\]](#)

Appendix 1:

Gender Proportions for All Festivals by Year

[2012 to 2023]

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%
	2022	27	14.8%	74.1%	0.0%	3.7%	7.4%
	Total	159	12.6%	73.6%	0.0%	7.5%	6.3%
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%
	2022	23	30.4%	13.0%	17.4%	39.1%	0.0%
	2023	15	53.3%	13.3%	26.7%	6.7%	0.0%
	Total	221	48.0%	25.3%	19.0%	11.3%	0.0%
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%
	2023	93	10.8%	80.6%	1.1%	2.2%	5.4%
	Total	311	8.4%	86.5%	0.4%	0.6%	4.2%
50 Years of Minimalism	2012	9	44.4%	55.6%	-	0.0%	0.0%
	Total	9	44.4%	55.6%	-	0.0%	0.0%
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%
	2022	31	41.9%	48.4%	0.0%	6.5%	3.2%
	2023	77	42.9%	50.6%	0.0%	6.5%	0.0%
Total	207	35.3%	58.9%	0.0%	5.3%	0.5%	
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%
	Total	111	1.8%	85.6%	0.0%	4.5%	8.1%
Acousma	2017	10	20.0%	80.0%	-	0.0%	0.0%
	Total	10	20.0%	80.0%	-	0.0%	0.0%
Akousma	2022	25	32.0%	64.0%	0.0%	4.0%	0.0%
	Total	25	32.0%	64.0%	0.0%	4.0%	0.0%
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%
	Total	312	8.7%	89.4%	0.0%	1.9%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	159	5.0%	89.9%	0.0%	3.1%	1.9%
Aquasella	2014	56	8.9%	89.3%	-	1.8%	0.0%
	2023	45	31.1%	68.9%	0.0%	0.0%	0.0%
	Total	101	18.8%	80.2%	0.0%	1.0%	0.0%
Ars Electronica	2012	130	24.6%	73.1%	-	2.3%	0.0%
	2023	22	22.7%	40.9%	0.0%	36.4%	0.0%
	Total	152	24.3%	68.4%	0.0%	7.2%	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%
	2022	64	26.6%	56.3%	1.6%	3.1%	12.5%
	2023	33	24.2%	60.6%	0.0%	9.1%	6.1%
	Total	184	22.8%	59.2%	1.1%	6.0%	10.9%
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%
	2022	46	4.3%	82.6%	0.0%	0.0%	13.0%
	2023	58	8.6%	84.5%	0.0%	0.0%	6.9%
	Total	247	7.3%	79.4%	0.0%	0.4%	13.0%
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%
	2022	70	24.3%	61.4%	0.0%	12.9%	1.4%
	2023	58	22.4%	69.0%	5.2%	3.4%	0.0%
	Total	392	23.0%	68.6%	1.9%	4.3%	2.3%
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%
	2022	98	28.6%	71.4%	0.0%	0.0%	0.0%
	2023	115	30.4%	67.8%	0.0%	0.0%	1.7%
	Total	743	17.0%	81.3%	0.0%	1.5%	0.3%
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%
	2022	128	25.8%	68.0%	3.9%	1.6%	0.8%
	2023	138	21.0%	73.9%	2.9%	2.2%	0.0%
	Total	685	20.9%	72.8%	1.3%	2.0%	2.9%
Bazique	2020	64	15.6%	78.1%	0.0%	1.6%	4.7%
	2022	50	16.0%	80.0%	4.0%	0.0%	0.0%
	2023	66	22.7%	63.6%	0.0%	1.5%	12.1%
	Total	180	18.3%	73.3%	1.1%	1.1%	6.1%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2023	80	26.3%	63.8%	1.3%	7.5%	1.3%
	Total	332	14.2%	73.8%	0.3%	9.6%	2.1%
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%
	2022	42	23.8%	57.1%	4.8%	14.3%	0.0%
	2023	151	29.8%	46.4%	6.0%	11.9%	6.0%
	Total	745	21.7%	63.2%	3.3%	10.7%	2.0%
Berlin Festival	2012	87	13.8%	75.9%	-	10.3%	0.0%
	Total	87	13.8%	75.9%	-	10.3%	0.0%
Berlin Music Week	2014	229	16.2%	72.1%	-	11.8%	0.0%
	Total	229	16.2%	72.1%	-	11.8%	0.0%
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%
	2022	36	33.3%	44.4%	2.8%	19.4%	0.0%
	2023	98	22.4%	49.0%	2.0%	20.4%	6.1%
	Total	359	22.6%	50.1%	0.8%	22.3%	4.2%
Boom Festival	2012	171	2.9%	90.6%	-	2.3%	4.1%
	2022	202	11.4%	83.7%	0.0%	3.0%	2.0%
	2023	123	10.6%	81.3%	0.0%	4.9%	3.3%
	Total	496	8.3%	85.5%	0.0%	3.2%	3.0%
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%
	Total	111	21.6%	73.9%	0.0%	0.9%	3.6%
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%
	Total	58	10.3%	79.3%	0.0%	10.3%	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%
	Total	997	7.9%	90.1%	0.0%	0.8%	1.2%
BPM Festival Brazil	2022	62	12.9%	72.6%	0.0%	3.2%	11.3%
	Total	62	12.9%	72.6%	0.0%	3.2%	11.3%
BPM Festival Costa Rica	2020	138	7.2%	90.6%	0.0%	0.0%	2.2%
	2023	40	15.0%	80.0%	0.0%	0.0%	5.0%
	Total	178	9.0%	88.2%	0.0%	0.0%	2.8%
BPM Festival Miami	2022	34	8.8%	88.2%	0.0%	0.0%	2.9%
	Total	34	8.8%	88.2%	0.0%	0.0%	2.9%
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%
	Total	484	9.1%	89.0%	0.0%	0.4%	1.4%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
BPM Festival Toronto	2022	43	14.0%	86.0%	0.0%	0.0%	0.0%
	Total	43	14.0%	86.0%	0.0%	0.0%	0.0%
BY:LARM	2013	134	21.6%	68.7%	-	9.7%	0.0%
	Total	134	21.6%	68.7%	-	9.7%	0.0%
c/o pop	2012	82	17.1%	65.9%	-	17.1%	0.0%
	Total	82	17.1%	65.9%	-	17.1%	0.0%
Cape Town Electronic Music Festival	2020	152	9.2%	78.9%	0.0%	5.9%	5.9%
	Total	152	9.2%	78.9%	0.0%	5.9%	5.9%
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%
	2020	69	29.0%	53.6%	0.0%	14.5%	2.9%
	2022	31	41.9%	48.4%	3.2%	6.5%	0.0%
	2023	31	35.5%	48.4%	0.0%	16.1%	0.0%
	Total	307	23.8%	63.8%	0.8%	11.1%	0.7%
CasiMiniFest	2014	6	16.7%	66.7%	-	16.7%	0.0%
	Total	6	16.7%	66.7%	-	16.7%	0.0%
Chance of Rain	2016	52	17.3%	76.9%	-	3.8%	1.9%
	Total	52	17.3%	76.9%	-	3.8%	1.9%
City Sonic	2017	81	28.4%	67.9%	0.0%	3.7%	0.0%
	Total	81	28.4%	67.9%	0.0%	3.7%	0.0%
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%
	Total	127	22.8%	55.1%	1.7%	19.7%	1.6%
Communikey	2013	22	13.6%	81.8%	-	4.5%	0.0%
	Total	22	13.6%	81.8%	-	4.5%	0.0%
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%
	2022	12	41.7%	58.3%	0.0%	0.0%	0.0%
	Total	137	20.4%	78.8%	0.0%	0.7%	0.0%
Crosstown Rebels Day Zero	2016	12	8.3%	91.7%	-	0.0%	0.0%
	2017	12	8.3%	91.7%	0.0%	0.0%	0.0%
	Total	24	8.3%	91.7%	0.0%	0.0%	0.0%
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%
	2022	63	20.6%	74.6%	0.0%	0.0%	4.8%
	2023	75	21.3%	74.7%	0.0%	1.3%	2.7%
	Total	254	18.1%	76.4%	0.0%	1.2%	4.3%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	92	17.4%	72.8%	2.2%	7.6%	0.0%
	2023	98	21.4%	74.5%	0.0%	4.1%	0.0%
	Total	460	17.4%	78.3%	0.5%	3.7%	0.2%
	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%
2022		88	42.0%	37.5%	9.1%	8.0%	3.4%
2023		101	40.6%	29.7%	16.8%	10.9%	2.0%
Total		1542	32.7%	54.5%	5.2%	8.9%	0.8%
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%
	Total	54	29.6%	38.9%	2.4%	22.2%	7.4%
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%
	Total	138	18.1%	71.7%	0.0%	9.4%	0.7%
Decibel Festival	2014	145	12.4%	82.1%	-	5.5%	0.0%
	2015	131	15.3%	84.0%	-	0.8%	0.0%
	Total	276	13.8%	83.0%	-	3.3%	0.0%
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%
	2022	126	35.7%	54.0%	4.8%	4.8%	0.8%
	2023	143	36.4%	48.3%	5.6%	9.8%	0.0%
	Total	840	21.2%	72.0%	2.4%	4.6%	0.4%
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%
	Total	104	21.2%	78.8%	0.0%	0.0%	0.0%
Dekmantel Festival Tokyo	2016	49	8.2%	91.8%	-	0.0%	0.0%
	Total	49	8.2%	91.8%	-	0.0%	0.0%
Dekmantel London	2016	10	0.0%	100.0%	-	0.0%	0.0%
	Total	10	0.0%	100.0%	-	0.0%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	93	31.2%	46.2%	5.4%	16.1%	1.1%
	2023	141	35.5%	54.6%	2.1%	7.8%	0.0%
	Total	609	25.1%	66.8%	1.5%	6.4%	0.3%
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%
	2022	50	20.0%	78.0%	0.0%	0.0%	2.0%
	2023	54	20.4%	75.9%	0.0%	0.0%	3.7%
	Total	251	12.0%	86.1%	0.0%	0.4%	1.6%
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%
	Total	23	65.2%	4.3%	4.3%	26.1%	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%
	2021	149	15.4%	77.9%	0.0%	2.7%	4.0%
	2022	52	23.1%	69.2%	0.0%	0.0%	7.7%
	Total	577	13.3%	81.6%	0.0%	1.6%	3.5%
Doel Festival	2022	53	28.3%	69.8%	0.0%	1.9%	0.0%
	Total	53	28.3%	69.8%	0.0%	1.9%	0.0%
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%
	2022	53	60.4%	26.4%	1.9%	11.3%	0.0%
	2023	37	35.1%	40.5%	2.7%	21.6%	0.0%
Total	437	30.0%	49.0%	2.0%	17.4%	2.1%	
Dour Festival	2012	232	2.2%	90.5%	-	7.3%	0.0%
	2022	98	23.5%	63.3%	3.1%	8.2%	2.0%
	2023	231	26.4%	59.7%	10.8%	2.2%	0.9%
	Total	561	15.9%	73.1%	8.5%	5.3%	0.7%
Drainmolen Festival	2021	41	39.0%	41.5%	0.0%	14.6%	4.9%
	2022	77	26.0%	35.1%	10.4%	22.1%	6.5%
	Total	118	30.5%	37.3%	6.8%	19.5%	5.9%
DreamStream Digital Festival	2020	36	13.9%	86.1%	0.0%	0.0%	0.0%
	Total	36	13.9%	86.1%	0.0%	0.0%	0.0%
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%
	Total	53	50.9%	28.3%	0.0%	20.8%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
e_may Festival	2012	18	50.0%	5.6%	-	44.4%	0.0%
	Total	18	50.0%	5.6%	-	44.4%	0.0%
Eclipse Festival	2018	111	5.4%	91.0%	0.0%	3.6%	0.0%
	Total	111	5.4%	91.0%	0.0%	3.6%	0.0%
Ekkofestivalen	2012	29	3.4%	86.2%	-	10.3%	0.0%
	Total	29	3.4%	86.2%	-	10.3%	0.0%
Electric Daisy Carnival New York	2012	81	7.4%	87.7%	-	4.9%	0.0%
	Total	81	7.4%	87.7%	-	4.9%	0.0%
Electric Daisy Carnival Orlando	2012	57	1.8%	94.7%	-	3.5%	0.0%
	Total	57	1.8%	94.7%	-	3.5%	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%
	Total	80	45.0%	43.8%	0.0%	11.3%	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%
	Total	97	19.6%	60.8%	0.0%	17.5%	2.1%
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%
	2022	49	28.6%	63.3%	0.0%	6.1%	2.0%
	2023	50	34.0%	62.0%	0.0%	4.0%	0.0%
	Total	703	16.2%	77.0%	0.2%	5.5%	1.1%
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%
	Total	75	20.0%	69.3%	0.0%	10.7%	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%
	2022	61	41.0%	49.2%	3.3%	3.3%	3.3%
	Total	445	30.3%	59.8%	1.0%	8.1%	0.9%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	183	24.6%	55.7%	1.8%	17.5%	0.5%
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%
	Total	54	22.2%	55.6%	1.9%	20.4%	0.0%
Extrema Outdoor	2022	177	11.9%	87.6%	0.0%	0.6%	0.0%
	Total	177	11.9%	87.6%	0.0%	0.6%	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%
	Total	56	8.9%	89.3%	0.0%	1.8%	0.0%
Festival En Tiempo Real	2020	33	100.0%	0.0%	0.0%	0.0%	0.0%
	Total	33	100.0%	0.0%	0.0%	0.0%	0.0%
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%
	Total	113	16.8%	74.3%	0.9%	7.1%	0.9%
FFKT	2019	37	21.6%	70.3%	0.0%	5.4%	2.7%
	2023	30	20.0%	66.7%	3.3%	0.0%	10.0%
	Total	67	20.9%	68.7%	1.5%	3.0%	6.0%
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%
	2022	97	44.3%	46.4%	6.2%	2.1%	1.0%
	2023	94	43.6%	41.5%	9.6%	2.1%	3.2%
	Total	369	37.4%	53.4%	4.1%	4.1%	1.1%
Flama	2022	17	82.4%	0.0%	0.0%	5.9%	11.8%
	Total	17	82.4%	0.0%	0.0%	5.9%	11.8%
Flow Festival	2012	133	5.3%	76.7%	-	18.0%	0.0%
	Total	133	5.3%	76.7%	-	18.0%	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%
	Total	179	36.3%	53.1%	1.7%	9.5%	0.0%
frameworks festival	2013	9	11.1%	88.9%	-	0.0%	0.0%
	Total	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%
	Total	9	44.4%	0.0%	11.1%	44.4%	0.0%
Free Rotation	2014	88	13.6%	75.0%	-	1.1%	10.2%
	Total	88	13.6%	75.0%	-	1.1%	10.2%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	33	18.2%	78.8%	0.0%	0.0%	3.0%
	2023	37	16.2%	75.7%	0.0%	0.0%	8.1%
	Total	212	14.6%	81.1%	0.5%	0.0%	3.8%
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%
	Total	18	38.9%	44.4%	0.0%	16.7%	0.0%
Further Future	2016	61	6.6%	83.6%	-	9.8%	0.0%
	Total	61	6.6%	83.6%	-	9.8%	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%
	Total	2230	11.8%	70.5%	0.1%	14.8%	2.8%
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%
	Total	17	47.1%	17.6%	17.6%	11.8%	5.9%
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%
	Total	70	11.4%	80.0%	-	7.1%	1.4%
FYF Fest	2016	52	15.4%	78.8%	-	5.8%	0.0%
	2017	68	23.5%	66.2%	0.0%	8.8%	1.5%
	Total	120	20.0%	71.7%	0.0%	7.5%	0.8%
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%
	2022	39	35.9%	61.5%	0.0%	2.6%	0.0%
	Total	485	15.3%	77.1%	0.0%	7.6%	0.0%
Geometry of Now	2017	30	6.7%	80.0%	0.0%	13.3%	0.0%
	Total	30	6.7%	80.0%	0.0%	13.3%	0.0%
GRM – Live Électronique	2017	10	0.0%	90.0%	-	10.0%	0.0%
	Total	10	0.0%	90.0%	-	10.0%	0.0%
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%
	2022	25	44.0%	36.0%	16.0%	4.0%	0.0%
	Total	106	48.1%	38.7%	11.3%	1.9%	0.0%
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%
	Total	69	7.2%	92.8%	0.0%	0.0%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	35	31.4%	51.4%	0.0%	17.1%	0.0%
	2023	25	28.0%	36.0%	4.0%	32.0%	0.0%
	Total	240	22.5%	65.8%	0.5%	11.3%	0.0%
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%
	2022	46	91.3%	4.3%	0.0%	4.3%	0.0%
	Total	163	90.2%	1.2%	2.1%	6.7%	0.0%
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%
	Total	539	10.2%	88.1%	0.0%	0.6%	1.1%
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%
	2022	97	42.3%	51.5%	2.1%	4.1%	0.0%
	2023	100	45.0%	44.0%	1.0%	6.0%	4.0%
	Total	409	36.9%	57.0%	1.2%	3.9%	1.0%
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%
	Total	111	5.4%	92.8%	0.0%	1.8%	0.0%
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%
	2022	13	69.2%	7.7%	23.1%	0.0%	0.0%
	2023	28	46.4%	25.0%	17.9%	7.1%	3.6%
	Total	237	49.8%	33.8%	6.8%	9.3%	0.4%
Hyte Berlin – NYE Week	2014	28	7.1%	92.9%	-	0.0%	0.0%
	Total	28	7.1%	92.9%	-	0.0%	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%
	Total	73	2.7%	94.5%	-	2.7%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	12	41.7%	58.3%	0.0%	0.0%	0.0%
	2023	33	30.3%	57.6%	0.0%	0.0%	12.1%
	Total	185	16.2%	80.5%	0.0%	0.5%	2.7%
ICAS Festival	2015	35	17.1%	74.3%	-	8.6%	0.0%
	Total	35	17.1%	74.3%	-	8.6%	0.0%
Iglloofest	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%
	2022	63	39.7%	54.0%	1.6%	3.2%	1.6%
	2023	68	39.7%	52.9%	5.9%	0.0%	1.5%
	Total	748	29.0%	66.0%	1.7%	2.3%	1.5%
III Bienal Música Hoje	2015	73	8.2%	91.8%	-	0.0%	0.0%
	Total	73	8.2%	91.8%	-	0.0%	0.0%
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%
	2022	26	46.2%	30.8%	7.7%	3.8%	11.5%
	2023	57	10.5%	70.2%	0.0%	1.8%	17.5%
	Total	307	31.3%	55.7%	2.2%	6.5%	4.9%
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%
	2022	66	45.5%	37.9%	3.0%	12.1%	1.5%
	2023	60	33.3%	51.7%	6.7%	8.3%	0.0%
Total	378	37.0%	49.7%	2.5%	10.3%	0.8%	
kontra2punkt	2014	9	0.0%	66.7%	-	33.3%	0.0%
	Total	9	0.0%	66.7%	-	33.3%	0.0%
KRAA! Festival	2014	17	5.9%	88.2%	-	5.9%	0.0%
	Total	17	5.9%	88.2%	-	5.9%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	14	28.6%	57.1%	0.0%	14.3%	0.0%
	2023	14	35.7%	50.0%	0.0%	14.3%	0.0%
	Total	161	23.6%	58.4%	0.0%	14.3%	3.7%
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%
	2022	60	46.7%	43.3%	1.7%	8.3%	0.0%
	2023	34	44.1%	35.3%	0.0%	14.7%	5.9%
	Total	534	29.2%	60.1%	0.8%	7.5%	2.6%
	L.E.V. Festival	2014	21	4.8%	85.7%	-	9.5%
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%
2022		11	27.3%	45.5%	0.0%	27.3%	0.0%
2023		20	40.0%	45.0%	0.0%	15.0%	0.0%
Total		225	15.1%	74.2%	0.6%	10.2%	0.0%
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%
	Total	61	19.7%	59.0%	1.6%	18.0%	1.6%
L'Estrany	2014	12	8.3%	75.0%	-	16.7%	0.0%
	Total	12	8.3%	75.0%	-	16.7%	0.0%
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%
	Total	53	1.9%	96.2%	0.0%	0.0%	1.9%
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%
	Total	75	22.7%	77.3%	0.0%	0.0%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	149	21.5%	47.7%	0.0%	30.9%	0.0%
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%
	2022	51	35.3%	47.1%	3.9%	11.8%	2.0%
	2023	61	44.3%	44.3%	0.0%	9.8%	1.6%
	Total	277	29.2%	62.5%	1.2%	6.5%	0.7%
Les Femmes s'en Mêlent	2013	26	84.6%	0.0%	-	15.4%	0.0%
	Total	26	84.6%	0.0%	-	15.4%	0.0%
Les Siestes Electroniques Coimbra	2019	8	12.5%	50.0%	0.0%	25.0%	12.5%
	Total	8	12.5%	50.0%	0.0%	25.0%	12.5%
Les Siestes Electroniques Nogent	2019	9	0.0%	66.7%	0.0%	22.2%	11.1%
	Total	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%
	Total	3	33.3%	66.7%	0.0%	0.0%	0.0%
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%
	Total	25	8.0%	84.0%	0.0%	8.0%	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%
	Total	116	19.8%	67.2%	5.1%	7.8%	1.7%
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%
	2022	64	23.4%	62.5%	0.0%	4.7%	9.4%
	2023	57	28.1%	57.9%	0.0%	0.0%	14.0%
	Total	451	16.4%	74.3%	0.2%	2.0%	7.1%
Lighthouse Festival	2020	27	14.8%	66.7%	7.4%	7.4%	3.7%
	Total	27	14.8%	66.7%	7.4%	7.4%	3.7%
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%
	Total	629	13.2%	73.0%	0.0%	9.2%	4.6%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	108	30.6%	62.0%	0.0%	2.8%	4.6%
	2023	98	40.8%	52.0%	5.1%	2.0%	0.0%
	Total	373	26.0%	68.6%	1.3%	2.4%	1.6%
LostTheory	2013	126	1.6%	98.4%	-	0.0%	0.0%
	Total	126	1.6%	98.4%	-	0.0%	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%
	Total	501	16.4%	74.1%	0.0%	7.6%	2.0%
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%
	Total	381	17.3%	72.2%	0.0%	7.1%	3.4%
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%
	2022	33	27.3%	60.6%	0.0%	6.1%	6.1%
	2023	37	18.9%	54.1%	5.4%	18.9%	2.7%
	Total	362	17.4%	66.9%	2.2%	12.4%	1.9%
Máchác	2014	64	6.3%	92.2%	-	1.6%	0.0%
	Total	64	6.3%	92.2%	-	1.6%	0.0%
Madeira Dig	2021	17	29.4%	64.7%	0.0%	5.9%	0.0%
	2022	11	45.5%	54.5%	0.0%	0.0%	0.0%
	Total	28	35.7%	60.7%	0.0%	3.6%	0.0%
MAGNETIC Festival	2014	10	0.0%	100.0%	-	0.0%	0.0%
	Total	10	0.0%	100.0%	-	0.0%	0.0%
Magnetic Fields	2022	60	25.0%	66.7%	0.0%	3.3%	5.0%
	Total	60	25.0%	66.7%	0.0%	3.3%	5.0%
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%
	2022	19	21.1%	63.2%	0.0%	15.8%	0.0%
	2023	39	41.0%	46.2%	0.0%	10.3%	2.6%
	Total	325	32.6%	56.9%	0.0%	7.4%	3.1%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	152	14.5%	79.6%	0.0%	5.9%	0.0%
Manana Cuba	2016	32	9.4%	81.3%	-	9.4%	0.0%
	Total	32	9.4%	81.3%	-	9.4%	0.0%
Mandallah	2022	22	9.1%	90.9%	0.0%	0.0%	0.0%
	Total	22	9.1%	90.9%	0.0%	0.0%	0.0%
MDLBEAST	2021	191	12.6%	85.9%	0.0%	1.0%	0.5%
	2022	170	11.8%	88.2%	0.0%	0.0%	0.0%
	Total	361	12.2%	87.0%	0.0%	0.6%	0.3%
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%
	2022	134	21.6%	57.5%	1.5%	19.4%	0.0%
	Total	479	17.1%	69.7%	0.5%	11.5%	1.3%
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%
	2022	184	41.3%	41.3%	3.8%	12.5%	1.1%
	2023	130	41.5%	46.2%	2.3%	10.0%	0.0%
	Total	1016	27.2%	62.8%	2.2%	8.1%	0.6%
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%
	Total	106	25.5%	46.2%	0.0%	24.5%	3.8%
Metamorphose	2012	20	5.0%	90.0%	-	5.0%	0.0%
	Total	20	5.0%	90.0%	-	5.0%	0.0%
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%
	2022	27	44.4%	48.1%	0.0%	7.4%	0.0%
	2023	32	25.0%	59.4%	3.1%	12.5%	0.0%
Total	293	22.5%	62.8%	0.9%	13.3%	0.7%	
Modern Festival	2016	21	4.8%	95.2%	-	0.0%	0.0%
	Total	21	4.8%	95.2%	-	0.0%	0.0%
Monegros	2014	41	7.3%	92.7%	-	0.0%	0.0%
	Total	41	7.3%	92.7%	-	0.0%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	402	32.3%	56.5%	1.7%	6.7%	3.2%
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%
	2022	98	23.5%	68.4%	3.1%	1.0%	4.1%
	2023	115	28.7%	65.2%	3.5%	0.9%	1.7%
	Total	831	16.0%	80.1%	1.4%	1.8%	1.2%
music unlimited	2012	28	21.4%	64.3%	-	14.3%	0.0%
	Total	28	21.4%	64.3%	-	14.3%	0.0%
music we'd like to hear	2016	10	10.0%	20.0%	-	70.0%	0.0%
	Total	10	10.0%	20.0%	-	70.0%	0.0%
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%
	Total	251	23.9%	59.0%	0.0%	17.1%	0.0%
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%
	2022	54	51.9%	40.7%	0.0%	7.4%	0.0%
	Total	183	35.5%	55.2%	0.0%	8.7%	0.5%
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%
	2022	34	50.0%	38.2%	2.9%	8.8%	0.0%
	Total	241	20.3%	72.2%	1.4%	6.2%	0.4%
Mutek ES + AR	2021	91	31.9%	44.0%	1.1%	11.0%	12.1%
	Total	91	31.9%	44.0%	1.1%	11.0%	12.1%
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%
	2022	25	28.0%	52.0%	0.0%	20.0%	0.0%
	Total	152	23.7%	59.2%	0.0%	17.1%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	88	35.2%	50.0%	5.7%	6.8%	2.3%
	2023	93	31.2%	51.6%	3.2%	14.0%	0.0%
	Total	979	24.5%	62.1%	2.1%	10.7%	1.2%
	Mutek MX	2015	49	8.2%	89.8%	-	2.0%
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%
2022		21	33.3%	52.4%	4.8%	9.5%	0.0%
Total		298	17.4%	74.2%	1.6%	7.0%	0.3%
MUTEK MX + JP	2020	59	27.1%	45.8%	0.0%	27.1%	0.0%
	Total	59	27.1%	45.8%	0.0%	27.1%	0.0%
Mysteryland	2016	109	10.1%	85.3%	-	1.8%	2.8%
	Total	109	10.1%	85.3%	-	1.8%	2.8%
Nation of Gondwana	2014	36	11.1%	83.3%	-	5.6%	0.0%
	Total	36	11.1%	83.3%	-	5.6%	0.0%
Neopop Festival	2012	48	6.3%	93.8%	-	0.0%	0.0%
	Total	48	6.3%	93.8%	-	0.0%	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%
	Total	182	28.6%	58.2%	2.2%	8.2%	3.8%
NEXT Festival	2014	17	11.8%	88.2%	-	0.0%	0.0%
	Total	17	11.8%	88.2%	-	0.0%	0.0%
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%
	2022	12	25.0%	50.0%	8.3%	16.7%	0.0%
	2023	11	27.3%	54.5%	0.0%	18.2%	0.0%
	Total	67	23.9%	56.7%	1.5%	17.9%	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%
	2018	65	44.6%	40.0%	1.5%	13.8%	0.0%
	2019	54	40.7%	53.7%	0.0%	1.9%	3.7%
	2022	47	34.0%	29.8%	10.6%	25.5%	0.0%
	Total	563	37.3%	52.4%	4.8%	7.5%	0.5%

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%
	2022	40	45.0%	52.5%	0.0%	2.5%	0.0%
	2023	22	40.9%	45.5%	4.5%	0.0%	9.1%
	Total	391	18.9%	73.4%	0.4%	5.6%	1.8%
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%
	Total	231	33.3%	54.1%	1.3%	11.7%	0.0%
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%
	2022	88	31.8%	53.4%	1.1%	13.6%	0.0%
	2023	128	32.8%	51.6%	2.3%	8.6%	4.7%
	Total	1200	15.9%	74.8%	0.6%	7.6%	1.4%
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%
	Total	98	21.4%	71.4%	1.0%	4.1%	2.0%
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%
	2022	158	24.1%	58.2%	2.5%	5.1%	10.1%
	Total	813	23.2%	62.2%	1.1%	3.9%	9.5%
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%
	2023	43	44.2%	53.5%	0.0%	2.3%	0.0%
	Total	194	28.9%	68.6%	0.0%	2.6%	0.0%
Off_Herzios	2014	17	17.6%	82.4%	-	0.0%	0.0%
	Total	17	17.6%	82.4%	-	0.0%	0.0%
Oortreders	2016	9	0.0%	100.0%	-	0.0%	0.0%
	Total	9	0.0%	100.0%	-	0.0%	0.0%
Open Music	2016	9	0.0%	88.9%	-	11.1%	0.0%
	Total	9	0.0%	88.9%	-	11.1%	0.0%
Origin Festival	2020	62	3.2%	79.0%	0.0%	4.8%	12.9%
	Total	62	3.2%	79.0%	0.0%	4.8%	12.9%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Oscillation Festival	2021	29	51.7%	24.1%	6.9%	17.2%	0.0%
	2022	30	46.7%	36.7%	0.0%	16.7%	0.0%
	Total	59	49.2%	30.5%	3.4%	16.9%	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%
	2022	157	22.3%	70.1%	0.6%	0.6%	6.4%
	2023	161	21.7%	71.4%	0.6%	1.2%	5.0%
	Total	1311	13.4%	81.7%	0.3%	1.7%	2.9%
Paradies Garten Festival	2022	40	35.0%	57.5%	2.5%	5.0%	0.0%
	Total	40	35.0%	57.5%	2.5%	5.0%	0.0%
Paradise City	2022	106	36.8%	57.5%	0.0%	5.7%	0.0%
	Total	106	36.8%	57.5%	0.0%	5.7%	0.0%
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%
	Total	38	2.6%	92.1%	0.0%	5.3%	0.0%
Pitchfork Music Festival Chicago	2016	44	22.7%	63.6%	-	13.6%	0.0%
	Total	44	22.7%	63.6%	-	13.6%	0.0%
Pop-Kultur	2016	71	33.8%	45.1%	-	19.7%	1.4%
	Total	71	33.8%	45.1%	-	19.7%	1.4%
Poprevo	2015	17	5.9%	94.1%	-	0.0%	0.0%
	Total	17	5.9%	94.1%	-	0.0%	0.0%
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%
	Total	51	21.6%	76.5%	0.0%	2.0%	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%
	2022	458	38.2%	49.1%	1.3%	10.5%	0.9%
	Total	1608	25.7%	60.9%	0.6%	11.8%	1.2%
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%
	Total	12	50.0%	41.7%	-	8.3%	0.0%
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%
	Total	17	58.8%	23.5%	17.6%	0.0%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	28	21.4%	71.4%	3.6%	0.0%	3.6%
	2023	27	25.9%	66.7%	0.0%	3.7%	3.7%
	Total	179	16.2%	78.2%	0.6%	2.2%	2.8%
Re-Textured	2019	48	41.7%	56.3%	0.0%	2.1%	0.0%
	Total	48	41.7%	56.3%	0.0%	2.1%	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%
	2022	72	26.4%	62.5%	0.0%	11.1%	0.0%
	2023	71	26.8%	69.0%	0.0%	4.2%	0.0%
	Total	309	16.2%	75.7%	0.6%	6.5%	1.0%
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%
	2022	78	32.1%	33.3%	3.8%	29.5%	1.3%
	2023	94	31.9%	40.4%	6.4%	21.3%	0.0%
	Total	553	30.6%	47.2%	3.3%	17.9%	1.4%
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%
	Total	76	34.2%	63.2%	0.0%	2.6%	0.0%
Roskilde	2015	169	17.2%	73.4%	-	9.5%	0.0%
	2022	230	40.0%	37.4%	2.2%	14.8%	5.7%
	Total	399	30.3%	52.6%	2.2%	12.5%	3.3%
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%
	2022	30	23.3%	76.7%	0.0%	0.0%	0.0%
	2023	36	30.6%	66.7%	2.8%	0.0%	0.0%
	Total	221	19.5%	70.6%	0.9%	2.7%	6.3%
S3kt0r UFO – 30 Jahre Techno	2018	24	45.8%	54.2%	0.0%	0.0%	0.0%
	Total	24	45.8%	54.2%	0.0%	0.0%	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%
	2022	19	26.3%	52.6%	0.0%	21.1%	0.0%
	2023	22	22.7%	31.8%	9.1%	31.8%	4.5%
	Total	142	25.4%	59.9%	1.4%	12.7%	0.7%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	127	12.6%	59.8%	0.8%	8.7%	18.1%
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%
	2022	14	64.3%	28.6%	7.1%	0.0%	0.0%
	2023	12	50.0%	50.0%	0.0%	0.0%	0.0%
	Total	133	39.1%	56.4%	1.0%	3.8%	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%
	Total	29	10.3%	75.9%	0.0%	10.3%	3.4%
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%
	2022	27	44.4%	48.1%	0.0%	7.4%	0.0%
	2023	31	41.9%	45.2%	0.0%	12.9%	0.0%
	Total	257	27.2%	58.0%	0.9%	9.7%	4.3%
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%
	2022	18	72.2%	5.6%	22.2%	0.0%	0.0%
	Total	69	85.5%	1.4%	11.9%	2.9%	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%
	Total	278	17.6%	68.7%	0.0%	1.8%	11.9%
Sirilo Music Festival	2016	18	5.6%	94.4%	-	0.0%	0.0%
	Total	18	5.6%	94.4%	-	0.0%	0.0%
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%
	2022	25	28.0%	48.0%	0.0%	16.0%	8.0%
	Total	209	22.0%	59.3%	1.3%	16.7%	1.0%

Festival	Year	Number of Acts	Mean %					
			Female	Male	Non-binary	Mixed	Unidentified	
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%	
	Total	50	16.0%	64.0%	0.0%	18.0%	2.0%	
Sochi Music Weekend	2016	14	0.0%	100.0%	-	0.0%	0.0%	
	Total	14	0.0%	100.0%	-	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%	
	2022	113	35.4%	54.0%	0.0%	8.0%	2.7%	
	2023	122	41.0%	48.4%	1.6%	9.0%	0.0%	
	Total	1123	21.0%	71.8%	0.4%	6.5%	0.4%	
	Sónar Sound Tokyo	2012	47	8.5%	89.4%	-	2.1%	0.0%
		Total	47	8.5%	89.4%	-	2.1%	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%	
	2020	11	45.5%	45.5%	0.0%	9.1%	0.0%	
	2021	16	31.3%	43.8%	0.0%	25.0%	0.0%	
	Total	104	28.8%	60.6%	1.1%	8.7%	1.0%	
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%	
	Total	625	8.3%	86.7%	0.0%	4.0%	1.0%	
Sonorities	2013	61	16.4%	82.0%	-	1.6%	0.0%	
	Total	61	16.4%	82.0%	-	1.6%	0.0%	
Sound and Music	2012	30	10.0%	90.0%	-	0.0%	0.0%	
	Total	30	10.0%	90.0%	-	0.0%	0.0%	
SPOT	2012	121	16.5%	67.8%	-	15.7%	0.0%	
	2015	190	15.8%	66.8%	-	17.4%	0.0%	
	Total	311	16.1%	67.2%	-	16.7%	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%	
	2020	8	12.5%	87.5%	0.0%	0.0%	0.0%	
	2021	6	16.7%	83.3%	0.0%	0.0%	0.0%	
	2022	25	20.0%	72.0%	0.0%	4.0%	4.0%	
	Total	476	9.5%	85.7%	0.0%	2.5%	2.3%	
Störung	2014	21	9.5%	90.5%	-	0.0%	0.0%	
	Total	21	9.5%	90.5%	-	0.0%	0.0%	

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	94	28.7%	59.6%	0.0%	11.7%	0.0%
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%
	Total	180	17.8%	78.9%	0.0%	1.1%	2.2%
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%
	2022	6	16.7%	16.7%	0.0%	66.7%	0.0%
	Total	133	22.6%	65.4%	0.0%	11.3%	0.8%
Supersonic Festival	2012	113	7.1%	88.5%	-	4.4%	0.0%
	Total	113	7.1%	88.5%	-	4.4%	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%
	2022	38	34.2%	55.3%	5.3%	5.3%	0.0%
	Total	163	36.2%	52.1%	4.3%	5.5%	1.8%
Symbiosis Gathering	2016	16	12.5%	87.5%	-	0.0%	0.0%
	Total	16	12.5%	87.5%	-	0.0%	0.0%
SynCussion	2017	12	33.3%	50.0%	0.0%	16.7%	0.0%
	Total	12	33.3%	50.0%	0.0%	16.7%	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%
	Total	125	15.2%	72.8%	1.6%	8.0%	2.4%
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%
	Total	139	8.6%	77.7%	2.2%	12.9%	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%
	Total	271	18.5%	69.0%	0.0%	5.9%	6.6%
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%
	2022	24	33.3%	37.5%	0.0%	29.2%	0.0%
	2023	24	25.0%	58.3%	0.0%	16.7%	0.0%
	Total	115	26.1%	63.5%	0.0%	10.4%	0.0%
The Bunker x Dekmantel	2016	7	14.3%	85.7%	-	0.0%	0.0%
	Total	7	14.3%	85.7%	-	0.0%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	14	14.3%	85.7%	0.0%	0.0%	0.0%
	2023	14	7.1%	92.9%	0.0%	0.0%	0.0%
	Total	115	14.8%	85.2%	0.0%	0.0%	0.0%
The Spirit Train	2020	14	7.1%	78.6%	0.0%	14.3%	0.0%
	Total	14	7.1%	78.6%	0.0%	14.3%	0.0%
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%
	2022	23	26.1%	73.9%	0.0%	0.0%	0.0%
	2023	40	17.5%	82.5%	0.0%	0.0%	0.0%
	Total	281	14.2%	85.8%	0.0%	0.0%	0.0%
Time Warp Argentina	2015	16	0.0%	100.0%	-	0.0%	0.0%
	2016	17	0.0%	100.0%	-	0.0%	0.0%
	Total	33	0.0%	100.0%	-	0.0%	0.0%
Time Warp Brazil	2022	24	29.2%	70.8%	0.0%	0.0%	0.0%
	2023	28	39.3%	57.1%	0.0%	3.6%	0.0%
	Total	52	34.6%	63.5%	0.0%	1.9%	0.0%
Time Warp Chile	2022	11	27.3%	72.7%	0.0%	0.0%	0.0%
	2023	12	33.3%	66.7%	0.0%	0.0%	0.0%
	Total	23	30.4%	69.6%	0.0%	0.0%	0.0%
Time Warp USA	2015	17	5.9%	88.2%	-	5.9%	0.0%
	Total	17	5.9%	88.2%	-	5.9%	0.0%
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%
	Total	442	17.6%	73.5%	0.6%	7.5%	1.1%
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%
	Total	218	17.9%	77.5%	2.5%	2.8%	0.5%
Tomorrowland	2022	362	14.1%	83.4%	0.3%	1.7%	0.6%
	Total	362	14.1%	83.4%	0.3%	1.7%	0.6%
Transmission	2014	11	0.0%	100.0%	-	0.0%	0.0%
	Total	11	0.0%	100.0%	-	0.0%	0.0%
Trendenburg	2014	27	0.0%	85.2%	-	7.4%	7.4%
	Total	27	0.0%	85.2%	-	7.4%	7.4%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	239	31.8%	57.7%	1.9%	8.8%	0.4%
Undercity	2021	35	20.0%	77.1%	0.0%	0.0%	2.9%
	2022	25	32.0%	64.0%	0.0%	0.0%	4.0%
	Total	60	25.0%	71.7%	0.0%	0.0%	3.3%
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%
	2022	17	58.8%	35.3%	0.0%	5.9%	0.0%
	2023	18	38.9%	55.6%	5.6%	0.0%	0.0%
	Total	107	31.8%	61.7%	1.4%	5.6%	0.0%
Unsound Almaty	2017	10	10.0%	90.0%	0.0%	0.0%	0.0%
	Total	10	10.0%	90.0%	0.0%	0.0%	0.0%
Unsound Baku	2018	12	16.7%	83.3%	0.0%	0.0%	0.0%
	Total	12	16.7%	83.3%	0.0%	0.0%	0.0%
Unsound Batumi	2016	10	40.0%	60.0%	-	0.0%	0.0%
	Total	10	40.0%	60.0%	-	0.0%	0.0%
Unsound Bishkek	2016	14	14.3%	78.6%	-	7.1%	0.0%
	Total	14	14.3%	78.6%	-	7.1%	0.0%
Unsound Dushanbe	2016	6	16.7%	83.3%	-	0.0%	0.0%
	Total	6	16.7%	83.3%	-	0.0%	0.0%
Unsound Kazan	2017	24	12.5%	79.2%	0.0%	8.3%	0.0%
	Total	24	12.5%	79.2%	0.0%	8.3%	0.0%
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%
	2022	82	37.8%	45.1%	2.4%	13.4%	1.2%
	2023	79	34.2%	49.4%	8.9%	5.1%	2.5%
Total	922	27.1%	57.3%	3.8%	12.5%	0.7%	
Unsound Lviv	2017	9	22.2%	66.7%	0.0%	11.1%	0.0%
	Total	9	22.2%	66.7%	0.0%	11.1%	0.0%
Unsound New York	2016	20	25.0%	75.0%	-	0.0%	0.0%
	Total	20	25.0%	75.0%	-	0.0%	0.0%
Unsound Tbilisi	2012	15	6.7%	93.3%	-	0.0%	0.0%
	Total	15	6.7%	93.3%	-	0.0%	0.0%
Unsound x CTM Vladivostok	2016	9	22.2%	66.7%	-	11.1%	0.0%
	Total	9	22.2%	66.7%	-	11.1%	0.0%
Unsound x Up to Date Festival	2018	18	38.9%	55.6%	0.0%	5.6%	0.0%
	Total	18	38.9%	55.6%	0.0%	5.6%	0.0%

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
Unsound Yerevan	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
	Total	15	13.3%	80.0%	0.0%	6.7%	0.0%
UP Festival	2014	14	0.0%	100.0%	-	0.0%	0.0%
	Total	14	0.0%	100.0%	-	0.0%	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%
	2022	52	19.2%	69.2%	1.9%	3.8%	5.8%
	2023	42	21.4%	61.9%	2.4%	9.5%	4.8%
	Total	357	14.0%	77.6%	1.1%	4.5%	2.8%
Urban Art Forms	2013	50	2.0%	94.0%	-	4.0%	0.0%
	Total	50	2.0%	94.0%	-	4.0%	0.0%
VIA Festival	2015	49	42.9%	49.0%	-	8.2%	0.0%
	2016	22	50.0%	40.9%	-	9.1%	0.0%
	Total	71	45.1%	46.5%	-	8.5%	0.0%
Volt Festival	2012	18	27.8%	66.7%	-	5.6%	0.0%
	2013	19	42.1%	57.9%	-	0.0%	0.0%
	Total	37	35.1%	62.2%	-	2.7%	0.0%
Voltt Festival	2016	37	2.7%	94.6%	-	2.7%	0.0%
	2017	28	7.1%	92.9%	0.0%	0.0%	0.0%
	Total	65	4.6%	93.8%	0.0%	1.5%	0.0%
Voodoo Village	2022	71	22.5%	76.1%	0.0%	1.4%	0.0%
	Total	71	22.5%	76.1%	0.0%	1.4%	0.0%
Wax Treatment Africa Special	2012	31	0.0%	96.8%	-	3.2%	0.0%
	Total	31	0.0%	96.8%	-	3.2%	0.0%
We Can Dance	2022	145	21.4%	76.6%	0.7%	0.7%	0.7%
	Total	145	21.4%	76.6%	0.7%	0.7%	0.7%
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%
	Total	17	35.3%	64.7%	0.0%	0.0%	0.0%
Weather Festival	2014	36	5.6%	94.4%	-	0.0%	0.0%
	Total	36	5.6%	94.4%	-	0.0%	0.0%
What The Festival	2017	112	8.9%	86.6%	0.0%	4.5%	0.0%
	Total	112	8.9%	86.6%	0.0%	4.5%	0.0%
Wolfkop Weekender	2021	27	11.1%	88.9%	0.0%	0.0%	0.0%
	Total	27	11.1%	88.9%	0.0%	0.0%	0.0%
WOS Festival	2022	26	34.6%	42.3%	3.8%	19.2%	0.0%
	Total	26	34.6%	42.3%	3.8%	19.2%	0.0%
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%
Total	153	53.6%	21.6%	4.8%	21.6%	0.7%	

Festival	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	Total	96	11.5%	86.5%	0.0%	2.1%	0.0%
XLR8R & SHAPE	2020	19	31.6%	57.9%	0.0%	5.3%	5.3%
	Total	19	31.6%	57.9%	0.0%	5.3%	5.3%
Zoukout	2014	30	16.7%	83.3%	-	0.0%	0.0%
	Total	30	16.7%	83.3%	-	0.0%	0.0%

Appendix 2:

Gender Proportions by Country and Year

[2012 to 2023]

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%
	2022	54	51.9%	40.7%	0.0%	7.4%	0.0%
	Total	307	30.6%	56.7%	0.4%	8.5%	3.9%
Armenia	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
	Total	15	13.3%	80.0%	0.0%	6.7%	0.0%
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%
	2022	17	58.8%	35.3%	0.0%	5.9%	0.0%
	2023	18	38.9%	55.6%	5.6%	0.0%	0.0%
	Total	107	31.8%	61.7%	1.4%	5.6%	0.0%
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%
	2022	227	42.3%	45.8%	3.1%	7.5%	1.3%
	2023	166	34.9%	39.8%	4.2%	19.9%	1.2%
	Total	2463	26.2%	61.3%	1.7%	10.3%	1.0%
Azerbaijan	2018	12	16.7%	83.3%	0.0%	0.0%	0.0%
	Total	12	16.7%	83.3%	0.0%	0.0%	0.0%
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%
	2022	1409	23.1%	70.9%	0.7%	4.5%	0.7%
	2023	455	34.5%	54.1%	6.8%	3.3%	1.3%
	Total	3420	22.5%	70.0%	1.6%	5.3%	0.9%

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	108	15.7%	75.9%	0.0%	1.9%	6.5%
	2023	28	39.3%	57.1%	0.0%	3.6%	0.0%
	Total	544	24.4%	68.4%	0.5%	5.5%	1.3%
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%
	2022	347	29.7%	62.8%	3.2%	3.2%	1.2%
2023	299	28.4%	62.2%	3.7%	5.4%	0.3%	
Total	2918	23.6%	67.9%	1.6%	5.6%	1.7%	
Chile	2022	11	27.3%	72.7%	0.0%	0.0%	0.0%
	2023	12	33.3%	66.7%	0.0%	0.0%	0.0%
	Total	23	30.4%	69.6%	0.0%	0.0%	0.0%
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%
	2022	33	18.2%	78.8%	0.0%	0.0%	3.0%
	2023	37	16.2%	75.7%	0.0%	0.0%	8.1%
	Total	245	26.1%	70.2%	0.4%	0.0%	3.3%
Costa Rica	2020	138	7.2%	90.6%	0.0%	0.0%	2.2%
	2023	40	15.0%	80.0%	0.0%	0.0%	5.0%
	Total	178	9.0%	88.2%	0.0%	0.0%	2.8%
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%
	2022	250	25.6%	61.2%	2.4%	6.4%	4.4%
	2023	302	28.1%	63.6%	1.3%	4.3%	2.6%
Total	2046	16.2%	78.3%	0.7%	3.0%	2.0%	
Cuba	2016	32	9.4%	81.3%	-	9.4%	0.0%
	Total	32	9.4%	81.3%	-	9.4%	0.0%

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	33	27.3%	60.6%	0.0%	6.1%	6.1%
	2023	37	18.9%	54.1%	5.4%	18.9%	2.7%
	Total	456	14.7%	71.9%	2.2%	10.7%	1.5%
	Denmark	2012	121	16.5%	67.8%	-	15.7%
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%
2022		230	40.0%	37.4%	2.2%	14.8%	5.7%
Total	854	23.5%	59.1%	2.1%	14.9%	1.8%	
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%
	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%
	2022	322	32.0%	56.2%	0.6%	8.7%	2.5%
	2023	357	32.8%	54.9%	1.1%	7.0%	4.2%
	Total	3158	19.9%	70.5%	0.7%	6.7%	2.4%
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%
	2023	93	10.8%	80.6%	1.1%	2.2%	5.4%
Total	336	9.2%	86.0%	0.4%	0.6%	3.9%	

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	524	42.6%	41.2%	4.2%	10.5%	1.5%
	2023	548	37.0%	44.9%	6.0%	9.7%	2.4%
	Total	8893	23.1%	63.9%	2.6%	9.9%	1.7%
	Greece	2014	14	0.0%	100.0%	-	0.0%
Total		14	0.0%	100.0%	-	0.0%	0.0%
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%
	Total	239	31.8%	57.7%	1.9%	8.8%	0.4%
India	2022	60	25.0%	66.7%	0.0%	3.3%	5.0%
	Total	60	25.0%	66.7%	0.0%	3.3%	5.0%
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%
	2022	110	15.5%	70.9%	0.0%	2.7%	10.9%
	2023	115	18.3%	71.3%	0.0%	0.0%	10.4%
	Total	920	13.3%	77.8%	0.1%	1.4%	7.4%
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%
	2022	36	30.6%	41.7%	2.8%	25.0%	0.0%
	2023	35	25.7%	57.1%	0.0%	17.1%	0.0%
	Total	309	20.1%	60.5%	0.6%	11.3%	7.4%
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%
	2022	83	24.1%	67.5%	1.2%	6.0%	1.2%
	2023	93	25.8%	66.7%	2.2%	1.1%	4.3%
Total	986	16.2%	73.3%	0.7%	7.5%	2.4%	
Kazakhstan	2017	10	10.0%	90.0%	0.0%	0.0%	0.0%
	Total	10	10.0%	90.0%	0.0%	0.0%	0.0%

Country	Year	Number of Acts	Mean %					
			Female	Male	Non-binary	Mixed	Unidentified	
Kyrgyzstan	2016	14	14.3%	78.6%	-	7.1%	0.0%	
	Total	14	14.3%	78.6%	-	7.1%	0.0%	
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%	
	2022	25	28.0%	48.0%	0.0%	16.0%	8.0%	
	2023	35	22.9%	42.9%	2.9%	31.4%	0.0%	
	Total	209	22.0%	59.3%	1.3%	16.7%	1.0%	
	Mexico	2015	222	6.8%	91.4%	-	1.8%	0.0%
		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%	
2022		64	39.1%	51.6%	3.1%	6.3%	0.0%	
2023		31	35.5%	48.4%	0.0%	16.1%	0.0%	
Total		2092	12.4%	83.1%	0.4%	3.4%	0.9%	
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%	
	2023	43	44.2%	53.5%	0.0%	2.3%	0.0%	
	Total	194	28.9%	68.6%	0.0%	2.6%	0.0%	
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%	
	2022	436	31.4%	49.5%	4.4%	12.8%	1.8%	
	2023	413	34.9%	51.3%	3.4%	9.7%	0.7%	
Total	3265	22.3%	67.9%	1.8%	7.7%	0.9%		
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%	
	2022	26	46.2%	30.8%	7.7%	3.8%	11.5%	
	2023	57	10.5%	70.2%	0.0%	1.8%	17.5%	
	Total	470	26.8%	61.3%	2.2%	7.7%	3.2%	

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2021	200	30.0%	57.5%	4.0%	7.0%	1.5%
	2022	217	31.3%	56.7%	1.4%	8.3%	2.3%
	2023	143	28.7%	50.3%	7.0%	10.5%	3.5%
	Total	1984	21.8%	66.4%	1.7%	9.4%	1.0%
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%
	2022	213	13.1%	82.2%	0.0%	2.8%	1.9%
	2023	123	10.6%	81.3%	0.0%	4.9%	3.3%
Total	1177	10.0%	85.4%	0.1%	2.5%	2.0%	
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%
	Total	76	34.2%	63.2%	0.0%	2.6%	0.0%
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%
	Total	991	11.4%	79.3%	0.2%	4.4%	4.6%
Saudia Arabia	2021	191	12.6%	85.9%	0.0%	1.0%	0.5%
	2022	170	11.8%	88.2%	0.0%	0.0%	0.0%
	Total	361	12.2%	87.0%	0.0%	0.6%	0.3%
Singapore	2014	30	16.7%	83.3%	-	0.0%	0.0%
	Total	30	16.7%	83.3%	-	0.0%	0.0%
Slovakia	2014	34	8.8%	88.2%	-	2.9%	0.0%
	Total	34	8.8%	88.2%	-	2.9%	0.0%
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%
	2022	25	44.0%	36.0%	16.0%	4.0%	0.0%
	Total	210	38.6%	49.5%	6.5%	5.2%	0.5%
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%
	2022	50	16.0%	80.0%	4.0%	0.0%	0.0%
	2023	66	22.7%	63.6%	0.0%	1.5%	12.1%
	Total	515	13.2%	76.9%	0.8%	3.5%	5.6%

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2022	704	40.2%	46.7%	1.7%	10.1%	1.3%
	2023	219	36.5%	53.9%	1.4%	8.2%	0.0%
	Total	4530	23.6%	64.2%	0.9%	10.8%	0.8%
	Sweden	2012	92	18.5%	80.4%	-	1.1%
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%
2019		117	35.9%	53.0%	0.0%	9.4%	1.7%
2021		30	26.7%	56.7%	3.3%	13.3%	0.0%
2022		113	40.7%	34.5%	6.2%	17.7%	0.9%
2023		104	38.5%	47.1%	7.7%	6.7%	0.0%
Total		978	37.1%	51.7%	3.6%	8.4%	0.6%
Switzerland		2013	97	6.2%	87.6%	-	6.2%
	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%
	2022	49	28.6%	63.3%	0.0%	6.1%	2.0%
	2023	50	34.0%	62.0%	0.0%	4.0%	0.0%
	Total	703	16.2%	77.0%	0.2%	5.5%	1.1%
Tajikistan	2016	6	16.7%	83.3%	-	0.0%	0.0%
	Total	6	16.7%	83.3%	-	0.0%	0.0%
Turkey	2021	16	18.8%	68.8%	0.0%	12.5%	0.0%
	Total	16	18.8%	68.8%	0.0%	12.5%	0.0%
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%
	2022	158	24.1%	58.2%	2.5%	5.1%	10.1%
	Total	813	23.2%	62.2%	1.1%	3.9%	9.5%

Country	Year	Number of Acts	Mean %				
			Female	Male	Non-binary	Mixed	Unidentified
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%
	2021	173	31.2%	55.5%	0.6%	8.1%	4.6%
	2022	203	35.5%	51.2%	3.4%	8.9%	1.0%
	2023	330	29.4%	53.9%	4.5%	9.1%	3.0%
	Total	3041	22.3%	65.1%	1.4%	9.3%	2.3%
	Ukraine	2016	30	13.3%	83.3%	-	0.0%
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%
Total		189	18.0%	78.3%	0.0%	1.6%	2.1%
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%
	2022	441	20.9%	72.3%	1.6%	2.3%	2.9%
	2023	356	23.0%	72.5%	1.1%	1.7%	1.7%
	Total	5881	17.2%	76.6%	0.6%	4.0%	1.8%

Appendix 3:

Gender Proportions by Country, Festival, and Year

[2012 to 2023]

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%
		2022	54	51.9%	40.7%	0.0%	7.4%	0.0%
	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%
		2022	17	58.8%	35.3%	0.0%	5.9%	0.0%
		2023	18	38.9%	55.6%	5.6%	0.0%	0.0%
Austria	Ars Electronica	2012	130	24.6%	73.1%	-	2.3%	0.0%
		2023	22	22.7%	40.9%	0.0%	36.4%	0.0%
	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%
	2022	53	60.4%	26.4%	1.9%	11.3%	0.0%	
	2023	37	35.1%	40.5%	2.7%	21.6%	0.0%	
	e_may Festival	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%
	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%	
2022		61	41.0%	49.2%	3.3%	3.3%	3.3%	
2023	54	37.0%	48.1%	0.0%	13.0%	1.9%		

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Austria	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%
		2022	35	31.4%	51.4%	0.0%	17.1%	0.0%
		2023	25	28.0%	36.0%	4.0%	32.0%	0.0%
	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%
		2022	13	69.2%	7.7%	23.1%	0.0%	0.0%
		2023	28	46.4%	25.0%	17.9%	7.1%	3.6%
	music unlimited	2012	28	21.4%	64.3%	-	14.3%	0.0%
	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%
2022		17	35.3%	11.8%	0.0%	52.9%	0.0%	
Open Music	2016	9	0.0%	88.9%	-	11.1%	0.0%	
Paradies Garten Festival	2022	40	35.0%	57.5%	2.5%	5.0%	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%	
	2020	8	12.5%	87.5%	0.0%	0.0%	0.0%	
	2021	6	16.7%	83.3%	0.0%	0.0%	0.0%	
	2022	25	20.0%	72.0%	0.0%	4.0%	4.0%	
	2023	25	20.0%	72.0%	0.0%	4.0%	4.0%	
	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%
	Doel Festival	2022	53	28.3%	69.8%	0.0%	1.9%	0.0%
	Dour Festival	2012	232	2.2%	90.5%	-	7.3%	0.0%
		2022	98	23.5%	63.3%	3.1%	8.2%	2.0%
		2023	231	26.4%	59.7%	10.8%	2.2%	0.9%
	Extrema Outdoor	2022	177	11.9%	87.6%	0.0%	0.6%	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%
		2022	97	42.3%	51.5%	2.1%	4.1%	0.0%
		2023	100	45.0%	44.0%	1.0%	6.0%	4.0%
I Love Techno	2012	37	0.0%	97.3%	-	2.7%	0.0%	
	2014	36	5.6%	91.7%	-	2.8%	0.0%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Belgium	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%
		2022	14	28.6%	57.1%	0.0%	14.3%	0.0%
		2023	14	35.7%	50.0%	0.0%	14.3%	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%
		2022	108	30.6%	62.0%	0.0%	2.8%	4.6%
		2023	98	40.8%	52.0%	5.1%	2.0%	0.0%
	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%
		2022	134	21.6%	57.5%	1.5%	19.4%	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%	
	2022	30	46.7%	36.7%	0.0%	16.7%	0.0%	
Paradise City	2022	106	36.8%	57.5%	0.0%	5.7%	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%	
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%	
	2022	14	64.3%	28.6%	7.1%	0.0%	0.0%	
	2023	12	50.0%	50.0%	0.0%	0.0%	0.0%	
Tomorrowland	2022	362	14.1%	83.4%	0.3%	1.7%	0.6%	
Voodoo Village	2022	71	22.5%	76.1%	0.0%	1.4%	0.0%	
We Can Dance	2022	145	21.4%	76.6%	0.7%	0.7%	0.7%	
Brazil	BPM Festival Brazil	2022	62	12.9%	72.6%	0.0%	3.2%	11.3%
		Dekmantel Festival São Paulo	2017	54	20.4%	79.6%	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%
	Mandallah	2022	22	9.1%	90.9%	0.0%	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%		

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Brazil	Time Warp Brazil	2022	24	29.2%	70.8%	0.0%	0.0%	0.0%	
		2023	28	39.3%	57.1%	0.0%	3.6%	0.0%	
Canada	Akousma	2022	25	32.0%	64.0%	0.0%	4.0%	0.0%	
		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%	
		2022	128	25.8%	68.0%	3.9%	1.6%	0.8%	
		2023	138	21.0%	73.9%	2.9%	2.2%	0.0%	
		BPM Festival Toronto	2022	43	14.0%	86.0%	0.0%	0.0%	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%
			2022	63	39.7%	54.0%	1.6%	3.2%	1.6%
			2023	68	39.7%	52.9%	5.9%	0.0%	1.5%
		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%	
		2022	88	35.2%	50.0%	5.7%	6.8%	2.3%	
		2023	93	31.2%	51.6%	3.2%	14.0%	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%	
Chile	Time Warp Chile	2022	11	27.3%	72.7%	0.0%	0.0%	0.0%	
		2023	12	33.3%	66.7%	0.0%	0.0%	0.0%	
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%	
		2022	33	18.2%	78.8%	0.0%	0.0%	3.0%	
		2023	37	16.2%	75.7%	0.0%	0.0%	8.1%	
Costa Rica	BPM Festival Costa Rica	2020	138	7.2%	90.6%	0.0%	0.0%	2.2%	
		2023	40	15.0%	80.0%	0.0%	0.0%	5.0%	

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%	
		2022	93	31.2%	46.2%	5.4%	16.1%	1.1%	
		2023	141	35.5%	54.6%	2.1%	7.8%	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%	
2022		157	22.3%	70.1%	0.6%	0.6%	6.4%		
2023	161	21.7%	71.4%	0.6%	1.2%	5.0%			
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%	
		2022	33	27.3%	60.6%	0.0%	6.1%	6.1%	
		2023	37	18.9%	54.1%	5.4%	18.9%	2.7%	
		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%	
		2022	230	40.0%	37.4%	2.2%	14.8%	5.7%	
		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%	
		2022	64	26.6%	56.3%	1.6%	3.1%	12.5%	
		2023	33	24.2%	60.6%	0.0%	9.1%	6.1%	
	GRM – Live Électronique	2017	10	0.0%	90.0%	-	10.0%	0.0%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
France	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%
		2022	12	41.7%	58.3%	0.0%	0.0%	0.0%
		2023	33	30.3%	57.6%	0.0%	0.0%	12.1%
	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%
	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%	
2022		19	21.1%	63.2%	0.0%	15.8%	0.0%	
2023		39	41.0%	46.2%	0.0%	10.3%	2.6%	
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%	
	2022	40	45.0%	52.5%	0.0%	2.5%	0.0%	
2023	22	40.9%	45.5%	4.5%	0.0%	9.1%		
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%	
	2022	88	31.8%	53.4%	1.1%	13.6%	0.0%	
2023	128	32.8%	51.6%	2.3%	8.6%	4.7%		

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
France	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%	
	Reperkousound	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%	
		2022	72	26.4%	62.5%	0.0%	11.1%	0.0%	
	Scopitone	2023	71	26.8%	69.0%	0.0%	4.2%	0.0%	
		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	2022	27	44.4%	48.1%	0.0%	7.4%	0.0%	
2023		31	41.9%	45.2%	0.0%	12.9%	0.0%		
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%	
	2023		93	10.8%	80.6%	1.1%	2.2%	5.4%	
Unsound Batumi	2016	10	40.0%	60.0%	-	0.0%	0.0%		
	Unsound Tbilisi	2012	15	6.7%	93.3%	-	0.0%	0.0%	
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%	
		2022	27	14.8%	74.1%	0.0%	3.7%	7.4%	
	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%	
		2022	23	30.4%	13.0%	17.4%	39.1%	0.0%	
		2023	15	53.3%	13.3%	26.7%	6.7%	0.0%	
	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%	
		2022	31	41.9%	48.4%	0.0%	6.5%	3.2%	
2023		77	42.9%	50.6%	0.0%	6.5%	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%		
	2022	42	23.8%	57.1%	4.8%	14.3%	0.0%		
	2023	151	29.8%	46.4%	6.0%	11.9%	6.0%		
Berlin Festival	2012	87	13.8%	75.9%	-	10.3%	0.0%		

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Germany	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%	
		2022	88	42.0%	37.5%	9.1%	8.0%	3.4%	
		2023	101	40.6%	29.7%	16.8%	10.9%	2.0%	
		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%	
	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%	
	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%		
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%		
	2022	46	91.3%	4.3%	0.0%	4.3%	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%		

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Germany	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%
		2022	60	46.7%	43.3%	1.7%	8.3%	0.0%
		2023	34	44.1%	35.3%	0.0%	14.7%	5.9%
	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%
		2022	184	41.3%	41.3%	3.8%	12.5%	1.1%
	Nation of Gondwana	2014	36	11.1%	83.3%	-	5.6%	0.0%
		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%	
SynCussion	2019	155	11.0%	84.5%	0.0%	3.2%	1.3%	
	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%	
	2022	23	26.1%	73.9%	0.0%	0.0%	0.0%	
Wax Treatment Africa Special	2023	40	17.5%	82.5%	0.0%	0.0%	0.0%	
	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%
India	Magnetic Fields	2022	60	25.0%	66.7%	0.0%	3.3%	5.0%
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%
		2022	46	4.3%	82.6%	0.0%	0.0%	13.0%
		2023	58	8.6%	84.5%	0.0%	0.0%	6.9%
	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%
2022		64	23.4%	62.5%	0.0%	4.7%	9.4%	
2023		57	28.1%	57.9%	0.0%	0.0%	14.0%	
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%
		2022	12	25.0%	50.0%	8.3%	16.7%	0.0%
		2023	11	27.3%	54.5%	0.0%	18.2%	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%
		2022	24	33.3%	37.5%	0.0%	29.2%	0.0%
2023		24	25.0%	58.3%	0.0%	16.7%	0.0%	
Japan	Dekmantel Festival Tokyo	2016	49	8.2%	91.8%	-	0.0%	0.0%
		2019	37	21.6%	70.3%	0.0%	5.4%	2.7%
	FFKT	2023	30	20.0%	66.7%	3.3%	0.0%	10.0%
		Labyrinth	2015	16	0.0%	100.0%	-	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%

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Japan	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%	
		2022	25	28.0%	52.0%	0.0%	20.0%	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%	
		2022	28	21.4%	71.4%	3.6%	0.0%	3.6%	
		2023	27	25.9%	66.7%	0.0%	3.7%	3.7%	
		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%	
	2022		30	23.3%	76.7%	0.0%	0.0%	0.0%	
	2023		36	30.6%	66.7%	2.8%	0.0%	0.0%	
	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%	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%	
		2022	25	28.0%	48.0%	0.0%	16.0%	8.0%	
		2023	35	22.9%	42.9%	2.9%	31.4%	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%	
		2020	69	29.0%	53.6%	0.0%	14.5%	2.9%	
		2022	31	41.9%	48.4%	3.2%	6.5%	0.0%	
		2023	31	35.5%	48.4%	0.0%	16.1%	0.0%	

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
Mexico	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%	
		2022	12	41.7%	58.3%	0.0%	0.0%	0.0%	
	Crosstown Rebels Day Zero	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%	
		2022	21	33.3%	52.4%	4.8%	9.5%	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%		
2022		12	0.0%	100.0%	0.0%	0.0%	0.0%		
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%	
		2023	43	44.2%	53.5%	0.0%	2.3%	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%	
		2022	98	28.6%	71.4%	0.0%	0.0%	0.0%	
		2023	115	30.4%	67.8%	0.0%	0.0%	1.7%	
		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%	
	2022		126	35.7%	54.0%	4.8%	4.8%	0.8%	
	2023		143	36.4%	48.3%	5.6%	9.8%	0.0%	
	Draimolen Festival		2021	41	39.0%	41.5%	0.0%	14.6%	4.9%
			2022	77	26.0%	35.1%	10.4%	22.1%	6.5%
	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%	
		2022	51	35.3%	47.1%	3.9%	11.8%	2.0%	
		2023	61	44.3%	44.3%	0.0%	9.8%	1.6%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Netherlands	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%
		2022	78	32.1%	33.3%	3.8%	29.5%	1.3%
		2023	94	31.9%	40.4%	6.4%	21.3%	0.0%
		2023	94	31.9%	40.4%	6.4%	21.3%	0.0%
	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%
		2022	6	16.7%	16.7%	0.0%	66.7%	0.0%
	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%	
Vollt 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%
		2013	134	21.6%	68.7%	-	9.7%	0.0%
	Ekkofestivalen	2012	29	3.4%	86.2%	-	10.3%	0.0%
		2012	29	3.4%	86.2%	-	10.3%	0.0%
	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%
		2022	26	46.2%	30.8%	7.7%	3.8%	11.5%
2023	57	10.5%	70.2%	0.0%	1.8%	17.5%		
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%
		2022	39	35.9%	61.5%	0.0%	2.6%	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%
		2022	19	26.3%	52.6%	0.0%	21.1%	0.0%
	Undercity	2023	22	22.7%	31.8%	9.1%	31.8%	4.5%
		2021	35	20.0%	77.1%	0.0%	0.0%	2.9%
		2022	25	32.0%	64.0%	0.0%	0.0%	4.0%

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Poland	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%
		2022	82	37.8%	45.1%	2.4%	13.4%	1.2%
	2023	79	34.2%	49.4%	8.9%	5.1%	2.5%	
	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%	
2022		52	19.2%	69.2%	1.9%	3.8%	5.8%	
2023		42	21.4%	61.9%	2.4%	9.5%	4.8%	
Portugal	Boom Festival	2012	171	2.9%	90.6%	-	2.3%	4.1%
		2022	202	11.4%	83.7%	0.0%	3.0%	2.0%
		2023	123	10.6%	81.3%	0.0%	4.9%	3.3%
	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%
		2022	11	45.5%	54.5%	0.0%	0.0%	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%
		2022	170	11.8%	88.2%	0.0%	0.0%	0.0%
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%
		2022	25	44.0%	36.0%	16.0%	4.0%	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%
		2020	11	45.5%	45.5%	0.0%	9.1%	0.0%
South Africa	Bazique	2020	64	15.6%	78.1%	0.0%	1.6%	4.7%
		2022	50	16.0%	80.0%	4.0%	0.0%	0.0%
		2023	66	22.7%	63.6%	0.0%	1.5%	12.1%
	Cape Town Electronic Music Festival	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	Aguasella	2014	56	8.9%	89.3%	-	1.8%
2023			45	31.1%	68.9%	0.0%	0.0%	0.0%
CasiMiniFest		2014	6	16.7%	66.7%	-	16.7%	0.0%

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Spain	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%
	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%
		2022	17	82.4%	0.0%	0.0%	5.9%	11.8%
	Flama	2022	17	82.4%	0.0%	0.0%	5.9%	11.8%
	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%	
2022		11	27.3%	45.5%	0.0%	27.3%	0.0%	
2023		20	40.0%	45.0%	0.0%	15.0%	0.0%	
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%	
L'Estrany	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%	
	2021	14	28.6%	28.6%	0.0%	42.9%	0.0%	
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%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
Spain	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%
		2022	27	44.4%	48.1%	0.0%	7.4%	0.0%
		2023	32	25.0%	59.4%	3.1%	12.5%	0.0%
		Monegros	2014	41	7.3%	92.7%	-	0.0%
	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%
		2022	34	50.0%	38.2%	2.9%	8.8%	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%	
2022		458	38.2%	49.1%	1.3%	10.5%	0.9%	
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%	
	2022	18	72.2%	5.6%	22.2%	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%	
	2022	113	35.4%	54.0%	0.0%	8.0%	2.7%	
	2023	122	41.0%	48.4%	1.6%	9.0%	0.0%	
Störung	2014	21	9.5%	90.5%	-	0.0%	0.0%	
Trendelenburg	2014	27	0.0%	85.2%	-	7.4%	7.4%	
WOS Festival	2022	26	34.6%	42.3%	3.8%	19.2%	0.0%	

Country	Festival	Year	Number of Acts	Mean %					
				Female	Male	Non-binary	Mixed	Unidentified	
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%	
		2022	66	45.5%	37.9%	3.0%	12.1%	1.5%	
		2023	60	33.3%	51.7%	6.7%	8.3%	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%	
	2018		65	44.6%	40.0%	1.5%	13.8%	0.0%	
	Volt Festival	2019	54	40.7%	53.7%	0.0%	1.9%	3.7%	
2022		47	34.0%	29.8%	10.6%	25.5%	0.0%		
2023		44	45.5%	40.9%	9.1%	4.5%	0.0%		
Switzerland		Electron Festival	2012	18	27.8%	66.7%	-	5.6%	0.0%
			2013	19	42.1%	57.9%	-	0.0%	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%	
	2022		49	28.6%	63.3%	0.0%	6.1%	2.0%	
Tajikistan	Unsound Dushanbe	2023	50	34.0%	62.0%	0.0%	4.0%	0.0%	
		Turkey	Dystopie Festival	2021	16	18.8%	68.8%	0.0%	12.5%
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%	
		2022	158	24.1%	58.2%	2.5%	5.1%	10.1%	
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%	
		2022	70	24.3%	61.4%	0.0%	12.9%	1.4%	
		2023	58	22.4%	69.0%	5.2%	3.4%	0.0%	
	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%	
		2023	80	26.3%	63.8%	1.3%	7.5%	1.3%	
	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%	
		2022	36	33.3%	44.4%	2.8%	19.4%	0.0%	
		2023	98	22.4%	49.0%	2.0%	20.4%	6.1%	
Dekmantel London	2016	10	0.0%	100.0%	-	0.0%	0.0%		

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
UK	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%
		2022	97	44.3%	46.4%	6.2%	2.1%	1.0%
		2023	94	43.6%	41.5%	9.6%	2.1%	3.2%
	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%
	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%
	BPM Festival Miami	2022	34	8.8%	88.2%	0.0%	0.0%	2.9%
	Chance of Rain	2016	52	17.3%	76.9%	-	3.8%	1.9%
	Communikey	2013	22	13.6%	81.8%	-	4.5%	0.0%

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
USA	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%
		2022	63	20.6%	74.6%	0.0%	0.0%	4.8%
		2023	75	21.3%	74.7%	0.0%	1.3%	2.7%
	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%
		2022	92	17.4%	72.8%	2.2%	7.6%	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%
		2023	98	21.4%	74.5%	0.0%	4.1%	0.0%
	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%
		2022	50	20.0%	78.0%	0.0%	0.0%	2.0%
		2023	54	20.4%	75.9%	0.0%	0.0%	3.7%
		2023	54	20.4%	75.9%	0.0%	0.0%	3.7%
	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%
		2022	52	23.1%	69.2%	0.0%	0.0%	7.7%
	Electric Daisy Carnival New York	2012	81	7.4%	87.7%	-	4.9%	0.0%
		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%	
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%	

Country	Festival	Year	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
USA	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%
		2022	98	23.5%	68.4%	3.1%	1.0%	4.1%
		2023	115	28.7%	65.2%	3.5%	0.9%	1.7%
	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%
		2022	38	34.2%	55.3%	5.3%	5.3%	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%
		2022	14	14.3%	85.7%	0.0%	0.0%	0.0%
		2023	14	7.1%	92.9%	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 2023]

Gender proportions by festival size [3 categories] 2012 – 2023

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Small [up to 25 acts]	350	26.1%	61.1%	1.7%	10.7%	0.9%
Medium [26–50 acts]	287	21.9%	68.9%	1.6%	6.5%	1.5%
Large [more than 50 acts]	371	19.9%	70.4%	1.1%	6.8%	2.1%
Total	1008	20.9%	69.3%	1.3%	7.1%	1.9%

Gender proportions by festival size [5 categories] 2012 – 2023

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Very Small [less than 20 acts]	250	26.2%	61.4%	1.6%	10.4%	0.9%
Small [20–29 acts]	151	25.8%	62.2%	2.0%	9.6%	1.0%
Medium [30–45 acts]	186	22.6%	67.8%	1.8%	6.8%	1.5%
Large [46–90 acts]	227	21.8%	68.7%	1.0%	6.5%	2.3%
Very Large [more than 90 acts]	194	18.8%	71.6%	1.2%	6.8%	2.0%
Total	1008	20.9%	69.3%	1.3%	7.1%	1.9%

Gender Proportions by Festival Line-Up Size [2022 to 2023]

Gender proportions by festival size [3 categories] only 2022/2023

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Small [up to 25 acts]	41	34.1%	49.5%	3.7%	11.5%	1.2%
Medium [26–50 acts]	51	31.5%	57.3%	1.9%	7.1%	2.2%
Large [more than 50 acts]	83	29.1%	59.4%	2.5%	6.5%	2.5%
Total	175	29.8%	58.4%	2.5%	6.9%	2.3%

Gender proportions by festival size [5 categories] only 2022/2023

Festival Size [total number of artists]	Number of Festivals	Mean %				
		Female	Male	Non-binary	Mixed	Unidentified
Very Small [less than 20 acts]	23	40.8%	46.2%	4.4%	7.9%	0.6%
Small [20–29 acts]	27	31.4%	51.8%	3.3%	11.3%	2.3%
Medium [30–45 acts]	35	30.5%	58.3%	1.6%	7.6%	2.0%
Large [46–90 acts]	46	31.0%	56.5%	2.2%	6.9%	3.4%
Very Large [more than 90 acts]	44	28.4%	60.6%	2.7%	6.3%	2.0%
Total	175	29.8%	58.4%	2.5%	6.9%	2.3%

Appendix 5:

Ranking of Festivals by Female Proportion

[2022]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Heroines of Sound	Germany	46	91.3%	4.3%	0.0%	4.3%	0.0%
2	donaufestival	Austria	53	60.4%	26.4%	1.9%	11.3%	0.0%
3	Mutek AR	Argentina	54	51.9%	40.7%	0.0%	7.4%	0.0%
4	Mutek Barcelona	Spain	34	50.0%	38.2%	2.9%	8.8%	0.0%
5	Krake Festival	Germany	60	46.7%	43.3%	1.7%	8.3%	0.0%
5	Oscillation Festival	Belgium	30	46.7%	36.7%	0.0%	16.7%	0.0%
6	Insomnia	Norway	26	46.2%	30.8%	7.7%	3.8%	11.5%
7	Intonal	Sweden	66	45.5%	37.9%	3.0%	12.1%	1.5%
8	Nördik Impakt/NDK	France	40	45.0%	52.5%	0.0%	2.5%	0.0%
9	Mira Festival	Spain	27	44.4%	48.1%	0.0%	7.4%	0.0%
9	Scopitone	France	27	44.4%	48.1%	0.0%	7.4%	0.0%
10	Field Maneuvers	UK	97	44.3%	46.4%	6.2%	2.1%	1.0%
11	Grounded Festival	Slovenia	25	44.0%	36.0%	16.0%	4.0%	0.0%
12	Horst	Belgium	97	42.3%	51.5%	2.1%	4.1%	0.0%
13	CTM	Germany	88	42.0%	37.5%	9.1%	8.0%	3.4%
14	About You Pangea Festival	Germany	31	41.9%	48.4%	0.0%	6.5%	3.2%
14	Carnaval de Bahidorrá	Mexico	31	41.9%	48.4%	3.2%	6.5%	0.0%
15	Melt!	Germany	184	41.3%	41.3%	3.8%	12.5%	1.1%
16	Elevate	Austria	61	41.0%	49.2%	3.3%	3.3%	3.3%
17	Roskilde	Denmark	230	40.0%	37.4%	2.2%	14.8%	5.7%
18	Igloofest	Canada	63	39.7%	54.0%	1.6%	3.2%	1.6%
19	Primavera Sound	Spain	458	38.2%	49.1%	1.3%	10.5%	0.9%
20	Unsound Krakow	Poland	82	37.8%	45.1%	2.4%	13.4%	1.2%
21	Paradise City	Belgium	106	36.8%	57.5%	0.0%	5.7%	0.0%
22	Garbicz	Poland	39	35.9%	61.5%	0.0%	2.6%	0.0%
23	Dekmantel Festival Amsterdam	Netherlands	126	35.7%	54.0%	4.8%	4.8%	0.8%
24	Sónar	Spain	113	35.4%	54.0%	0.0%	8.0%	2.7%
25	Lente Kabinet	Netherlands	51	35.3%	47.1%	3.9%	11.8%	2.0%
26	Mutek Montreal	Canada	88	35.2%	50.0%	5.7%	6.8%	2.3%
27	Paradies Garten Festival	Austria	40	35.0%	57.5%	2.5%	5.0%	0.0%
28	WOS Festival	Spain	26	34.6%	42.3%	3.8%	19.2%	0.0%
29	Sustain-Release	USA	38	34.2%	55.3%	5.3%	5.3%	0.0%
30	Norbergfestival	Sweden	47	34.0%	29.8%	10.6%	25.5%	0.0%
31	Blue Dot	UK	36	33.3%	44.4%	2.8%	19.4%	0.0%
31	Mutek MX	Mexico	21	33.3%	52.4%	4.8%	9.5%	0.0%
31	Terraforma	Italy	24	33.3%	37.5%	0.0%	29.2%	0.0%
32	Rewire	Netherlands	78	32.1%	33.3%	3.8%	29.5%	1.3%
33	Akousma	Canada	25	32.0%	64.0%	0.0%	4.0%	0.0%
33	Undercity	Poland	25	32.0%	64.0%	0.0%	0.0%	4.0%
34	Nuits Sonores	France	88	31.8%	53.4%	1.1%	13.6%	0.0%
35	Heart of Noise	Austria	35	31.4%	51.4%	0.0%	17.1%	0.0%
36	Dekmantel Selectors	Croatia	93	31.2%	46.2%	5.4%	16.1%	1.1%
37	Listen Festival	Belgium	108	30.6%	62.0%	0.0%	2.8%	4.6%
38	3hd	Germany	23	30.4%	13.0%	17.4%	39.1%	0.0%
39	Time Warp Brazil	Brazil	24	29.2%	70.8%	0.0%	0.0%	0.0%

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
40	Awakenings Festival	Netherlands	98	28.6%	71.4%	0.0%	0.0%	0.0%
40	Electron Festival	Switzerland	49	28.6%	63.3%	0.0%	6.1%	2.0%
41	Doel Festival	Belgium	53	28.3%	69.8%	0.0%	1.9%	0.0%
42	Mutek JP	Japan	25	28.0%	52.0%	0.0%	20.0%	0.0%
42	Skanu Mezs	Latvia	25	28.0%	48.0%	0.0%	16.0%	8.0%
43	Lunchmeat	Czech Republic	33	27.3%	60.6%	0.0%	6.1%	6.1%
44	Astropolis	France	64	26.6%	56.3%	1.6%	3.1%	12.5%
45	Reperkusound	France	72	26.4%	62.5%	0.0%	11.1%	0.0%
46	Time Warp	Germany	23	26.1%	73.9%	0.0%	0.0%	0.0%
47	Drainmolen Festival	Netherlands	77	26.0%	35.1%	10.4%	22.1%	6.5%
48	Bass Coast	Canada	128	25.8%	68.0%	3.9%	1.6%	0.8%
49	Magnetic Fields	India	60	25.0%	66.7%	0.0%	3.3%	5.0%
50	AVA	UK	70	24.3%	61.4%	0.0%	12.9%	1.4%
51	Nyege Nyege	Uganda	158	24.1%	58.2%	2.5%	5.1%	10.1%
52	Berlin Atonal	Germany	42	23.8%	57.1%	4.8%	14.3%	0.0%
53	Dour Festival	Belgium	98	23.5%	63.3%	3.1%	8.2%	2.0%
53	Movement Detroit	USA	98	23.5%	68.4%	3.1%	1.0%	4.1%
54	Life	Ireland	64	23.4%	62.5%	0.0%	4.7%	9.4%
55	rural	Japan	30	23.3%	76.7%	0.0%	0.0%	0.0%
56	Dirty Bird	USA	52	23.1%	69.2%	0.0%	0.0%	7.7%
57	Voodoo Village	Belgium	71	22.5%	76.1%	0.0%	1.4%	0.0%
58	Outlook	Croatia	157	22.3%	70.1%	0.6%	0.6%	6.4%
59	Meakusma	Belgium	134	21.6%	57.5%	1.5%	19.4%	0.0%
60	Rainbow Disco Club	Japan	28	21.4%	71.4%	3.6%	0.0%	3.6%
61	We Can Dance	Belgium	145	21.4%	76.6%	0.7%	0.7%	0.7%
62	Crosstown Rebels pres. Get Lost Miami	USA	63	20.6%	74.6%	0.0%	0.0%	4.8%
63	Desert Hearts Spring	USA	50	20.0%	78.0%	0.0%	0.0%	2.0%
63	springfestival	Austria	25	20.0%	72.0%	0.0%	4.0%	4.0%
64	Up To Date Festival	Poland	52	19.2%	69.2%	1.9%	3.8%	5.8%
65	Freedom Festival	Colombia	33	18.2%	78.8%	0.0%	0.0%	3.0%
66	Crssd Festival	USA	92	17.4%	72.8%	2.2%	7.6%	0.0%
67	Bazique	South Africa	50	16.0%	80.0%	4.0%	0.0%	0.0%
68	3000 grad	Germany	27	14.8%	74.1%	0.0%	3.7%	7.4%
69	Tomorrowland	Belgium	362	14.1%	83.4%	0.3%	1.7%	0.6%
70	BPM Festival Toronto	Canada	43	14.0%	86.0%	0.0%	0.0%	0.0%
71	BPM Festival Brazil	Brazil	62	12.9%	72.6%	0.0%	3.2%	11.3%
72	Extrema Outdoor	Belgium	177	11.9%	87.6%	0.0%	0.6%	0.0%
73	MDLBEAST	Saudi Arabia	170	11.8%	88.2%	0.0%	0.0%	0.0%
74	Boom Festival	Portugal	202	11.4%	83.7%	0.0%	3.0%	2.0%
75	Mandallah	Brazil	22	9.1%	90.9%	0.0%	0.0%	0.0%
76	BPM Festival Miami	USA	34	8.8%	88.2%	0.0%	0.0%	2.9%
77	Audio Garden	Ireland	46	4.3%	82.6%	0.0%	0.0%	13.0%

Appendix 5:

Ranking of Festivals by Female Proportion

[2023]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Hyperreality	Austria	28	46.4%	25.0%	17.9%	7.1%	3.6%
2	Norbergfestival	Sweden	44	45.5%	40.9%	9.1%	4.5%	0.0%
3	Horst	Belgium	100	45.0%	44.0%	1.0%	6.0%	4.0%
4	Lente Kabinet	Netherlands	61	44.3%	44.3%	0.0%	9.8%	1.6%
5	Oasis	Morocco	43	44.2%	53.5%	0.0%	2.3%	0.0%
6	Krake Festival	Germany	34	44.1%	35.3%	0.0%	14.7%	5.9%
7	Field Maneuvers	UK	94	43.6%	41.5%	9.6%	2.1%	3.2%
8	About You Pangea Festival	Germany	77	42.9%	50.6%	0.0%	6.5%	0.0%
9	Scopitone	France	31	41.9%	45.2%	0.0%	12.9%	0.0%
10	Melt!	Germany	130	41.5%	46.2%	2.3%	10.0%	0.0%
11	Maintenant	France	39	41.0%	46.2%	0.0%	10.3%	2.6%
12	Sónar	Spain	122	41.0%	48.4%	1.6%	9.0%	0.0%
13	Nördik Impakt/NDK	France	22	40.9%	45.5%	4.5%	0.0%	9.1%
14	Listen Festival	Belgium	98	40.8%	52.0%	5.1%	2.0%	0.0%
15	CTM	Germany	101	40.6%	29.7%	16.8%	10.9%	2.0%
16	L.E.V. Festival	Spain	20	40.0%	45.0%	0.0%	15.0%	0.0%
17	Igloofest	Canada	68	39.7%	52.9%	5.9%	0.0%	1.5%
18	Time Warp Brazil	Brazil	28	39.3%	57.1%	0.0%	3.6%	0.0%
19	Elevate	Austria	54	37.0%	48.1%	0.0%	13.0%	1.9%
20	Dekmantel Festival Amsterdam	Netherlands	143	36.4%	48.3%	5.6%	9.8%	0.0%
21	Carnaval de Bahidorá	Mexico	31	35.5%	48.4%	0.0%	16.1%	0.0%
22	Dekmantel Selectors	Croatia	141	35.5%	54.6%	2.1%	7.8%	0.0%
23	donaufestival	Austria	37	35.1%	40.5%	2.7%	21.6%	0.0%
24	Unsound Krakow	Poland	79	34.2%	49.4%	8.9%	5.1%	2.5%
25	Electron Festival	Switzerland	50	34.0%	62.0%	0.0%	4.0%	0.0%
26	Intonal	Sweden	60	33.3%	51.7%	6.7%	8.3%	0.0%
27	Nuits Sonores	France	128	32.8%	51.6%	2.3%	8.6%	4.7%
28	Rewire	Netherlands	94	31.9%	40.4%	6.4%	21.3%	0.0%
29	Mutek Montreal	Canada	93	31.2%	51.6%	3.2%	14.0%	0.0%
30	Aquasella	Spain	45	31.1%	68.9%	0.0%	0.0%	0.0%
31	rural	Japan	36	30.6%	66.7%	2.8%	0.0%	0.0%
32	Awakenings Festival	Netherlands	115	30.4%	67.8%	0.0%	0.0%	1.7%
33	I Love Techno Europe	France	33	30.3%	57.6%	0.0%	0.0%	12.1%
34	Berlin Atonal	Germany	151	29.8%	46.4%	6.0%	11.9%	6.0%
35	Movement Detroit	USA	115	28.7%	65.2%	3.5%	0.9%	1.7%
36	Life	Ireland	57	28.1%	57.9%	0.0%	0.0%	14.0%
37	Heart of Noise	Austria	25	28.0%	36.0%	4.0%	32.0%	0.0%
38	Reperkusound	France	71	26.8%	69.0%	0.0%	4.2%	0.0%
39	Dour Festival	Belgium	231	26.4%	59.7%	10.8%	2.2%	0.9%
40	Beatherder	UK	80	26.3%	63.8%	1.3%	7.5%	1.3%
41	Rainbow Disco Club	Japan	27	25.9%	66.7%	0.0%	3.7%	3.7%
42	Mira Festival	Spain	32	25.0%	59.4%	3.1%	12.5%	0.0%
42	Terraforma	Italy	24	25.0%	58.3%	0.0%	16.7%	0.0%
43	Astropolis	France	33	24.2%	60.6%	0.0%	9.1%	6.1%

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
44	Skanu Mezs	Latvia	35	22.9%	42.9%	2.9%	31.4%	0.0%
45	Ars Electronica	Austria	22	22.7%	40.9%	0.0%	36.4%	0.0%
45	Bazique	South Africa	66	22.7%	63.6%	0.0%	1.5%	12.1%
45	Sanatorium Dzwieku	Poland	22	22.7%	31.8%	9.1%	31.8%	4.5%
46	Blue Dot	UK	98	22.4%	49.0%	2.0%	20.4%	6.1%
47	AVA	UK	58	22.4%	69.0%	5.2%	3.4%	0.0%
48	Outlook	Croatia	161	21.7%	71.4%	0.6%	1.2%	5.0%
49	Crssd Festival	USA	98	21.4%	74.5%	0.0%	4.1%	0.0%
49	Up To Date Festival	Poland	42	21.4%	61.9%	2.4%	9.5%	4.8%
50	Crosstown Rebels pres. Get Lost Miami	USA	75	21.3%	74.7%	0.0%	1.3%	2.7%
51	Bass Coast	Canada	138	21.0%	73.9%	2.9%	2.2%	0.0%
52	Desert Hearts Spring	USA	54	20.4%	75.9%	0.0%	0.0%	3.7%
53	FFKT	Japan	30	20.0%	66.7%	3.3%	0.0%	10.0%
54	Lunchmeat	Czech Republic	37	18.9%	54.1%	5.4%	18.9%	2.7%
55	Time Warp	Germany	40	17.5%	82.5%	0.0%	0.0%	0.0%
56	Freedom Festival	Colombia	37	16.2%	75.7%	0.0%	0.0%	8.1%
57	BPM Festival Costa Rica	Costa Rica	40	15.0%	80.0%	0.0%	0.0%	5.0%
58	4GB	Georgia	93	10.8%	80.6%	1.1%	2.2%	5.4%
59	Boom Festival	Portugal	123	10.6%	81.3%	0.0%	4.9%	3.3%
60	Insomnia	Norway	57	10.5%	70.2%	0.0%	1.8%	17.5%
61	Audio Garden	Ireland	58	8.6%	84.5%	0.0%	0.0%	6.9%

Appendix 6:

Ranking of Festivals by Male Proportion

[2022]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Mandallah	Brazil	22	9.1%	90.9%	0.0%	0.0%	0.0%
2	BPM Festival Miami	USA	34	8.8%	88.2%	0.0%	0.0%	2.9%
2	MDLBEAST	Saudi Arabia	170	11.8%	88.2%	0.0%	0.0%	0.0%
3	Extrema Outdoor	Belgium	177	11.9%	87.6%	0.0%	0.6%	0.0%
4	BPM Festival Toronto	Canada	43	14.0%	86.0%	0.0%	0.0%	0.0%
5	Boom Festival	Portugal	202	11.4%	83.7%	0.0%	3.0%	2.0%
6	Tomorrowland	Belgium	362	14.1%	83.4%	0.3%	1.7%	0.6%
7	Audio Garden	Ireland	46	4.3%	82.6%	0.0%	0.0%	13.0%
8	Bazique	South Africa	50	16.0%	80.0%	4.0%	0.0%	0.0%
9	Freedom Festival	Colombia	33	18.2%	78.8%	0.0%	0.0%	3.0%
10	Desert Hearts Spring	USA	50	20.0%	78.0%	0.0%	0.0%	2.0%
11	rural	Japan	30	23.3%	76.7%	0.0%	0.0%	0.0%
12	We Can Dance	Belgium	145	21.4%	76.6%	0.7%	0.7%	0.7%
13	Voodoo Village	Belgium	71	22.5%	76.1%	0.0%	1.4%	0.0%
14	Crosstown Rebels pres. Get Lost Miami	USA	63	20.6%	74.6%	0.0%	0.0%	4.8%
15	3000 grad	Germany	27	14.8%	74.1%	0.0%	3.7%	7.4%
16	Time Warp	Germany	23	26.1%	73.9%	0.0%	0.0%	0.0%
17	Crssd Festival	USA	92	17.4%	72.8%	2.2%	7.6%	0.0%
18	BPM Festival Brazil	Brazil	62	12.9%	72.6%	0.0%	3.2%	11.3%
19	springfestival	Austria	25	20.0%	72.0%	0.0%	4.0%	4.0%
20	Awakenings Festival	Netherlands	98	28.6%	71.4%	0.0%	0.0%	0.0%
20	Rainbow Disco Club	Japan	28	21.4%	71.4%	3.6%	0.0%	3.6%
21	Time Warp Brazil	Brazil	24	29.2%	70.8%	0.0%	0.0%	0.0%
22	Outlook	Croatia	157	22.3%	70.1%	0.6%	0.6%	6.4%
23	Doel Festival	Belgium	53	28.3%	69.8%	0.0%	1.9%	0.0%
24	Dirty Bird	USA	52	23.1%	69.2%	0.0%	0.0%	7.7%
24	Up To Date Festival	Poland	52	19.2%	69.2%	1.9%	3.8%	5.8%
25	Movement Detroit	USA	98	23.5%	68.4%	3.1%	1.0%	4.1%
26	Bass Coast	Canada	128	25.8%	68.0%	3.9%	1.6%	0.8%
27	Magnetic Fields	India	60	25.0%	66.7%	0.0%	3.3%	5.0%
28	Akousma	Canada	25	32.0%	64.0%	0.0%	4.0%	0.0%
28	Undercity	Poland	25	32.0%	64.0%	0.0%	0.0%	4.0%
29	Dour Festival	Belgium	98	23.5%	63.3%	3.1%	8.2%	2.0%
29	Electron Festival	Switzerland	49	28.6%	63.3%	0.0%	6.1%	2.0%
30	Life	Ireland	64	23.4%	62.5%	0.0%	4.7%	9.4%
30	Reperkusound	France	72	26.4%	62.5%	0.0%	11.1%	0.0%
31	Listen Festival	Belgium	108	30.6%	62.0%	0.0%	2.8%	4.6%
32	Garbicz	Poland	39	35.9%	61.5%	0.0%	2.6%	0.0%
33	AVA	UK	70	24.3%	61.4%	0.0%	12.9%	1.4%
34	Lunchmeat	Czech Republic	33	27.3%	60.6%	0.0%	6.1%	6.1%
35	Nyege Nyege	Uganda	158	24.1%	58.2%	2.5%	5.1%	10.1%
36	Paradise City	Belgium	106	36.8%	57.5%	0.0%	5.7%	0.0%
37	Paradies Garten Festival	Austria	40	35.0%	57.5%	2.5%	5.0%	0.0%
38	Meakusma	Belgium	134	21.6%	57.5%	1.5%	19.4%	0.0%

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
39	Berlin Atonal	Germany	42	23.8%	57.1%	4.8%	14.3%	0.0%
40	Astropolis	France	64	26.6%	56.3%	1.6%	3.1%	12.5%
41	Sustain-Release	USA	38	34.2%	55.3%	5.3%	5.3%	0.0%
42	Sónar	Spain	113	35.4%	54.0%	0.0%	8.0%	2.7%
43	Dekmantel Festival Amsterdam	Netherlands	126	35.7%	54.0%	4.8%	4.8%	0.8%
43	Igloofest	Canada	63	39.7%	54.0%	1.6%	3.2%	1.6%
44	Nuits Sonores	France	88	31.8%	53.4%	1.1%	13.6%	0.0%
45	Nördik Impakt/NDK	France	40	45.0%	52.5%	0.0%	2.5%	0.0%
46	Mutek MX	Mexico	21	33.3%	52.4%	4.8%	9.5%	0.0%
47	Mutek JP	Japan	25	28.0%	52.0%	0.0%	20.0%	0.0%
48	Horst	Belgium	97	42.3%	51.5%	2.1%	4.1%	0.0%
49	Heart of Noise	Austria	35	31.4%	51.4%	0.0%	17.1%	0.0%
50	Mutek Montreal	Canada	88	35.2%	50.0%	5.7%	6.8%	2.3%
51	Elevate	Austria	61	41.0%	49.2%	3.3%	3.3%	3.3%
52	Primavera Sound	Spain	458	38.2%	49.1%	1.3%	10.5%	0.9%
53	About You Pangea Festival	Germany	31	41.9%	48.4%	0.0%	6.5%	3.2%
53	Carnaval de Bahidórá	Mexico	31	41.9%	48.4%	3.2%	6.5%	0.0%
54	Mira Festival	Spain	27	44.4%	48.1%	0.0%	7.4%	0.0%
54	Scopitone	France	27	44.4%	48.1%	0.0%	7.4%	0.0%
55	Skanu Mezs	Latvia	25	28.0%	48.0%	0.0%	16.0%	8.0%
56	Lente Kabinet	Netherlands	51	35.3%	47.1%	3.9%	11.8%	2.0%
57	Field Maneuvers	UK	97	44.3%	46.4%	6.2%	2.1%	1.0%
58	Dekmantel Selectors	Croatia	93	31.2%	46.2%	5.4%	16.1%	1.1%
59	Unsound Krakow	Poland	82	37.8%	45.1%	2.4%	13.4%	1.2%
60	Blue Dot	UK	36	33.3%	44.4%	2.8%	19.4%	0.0%
61	Krake Festival	Germany	60	46.7%	43.3%	1.7%	8.3%	0.0%
62	WOS Festival	Spain	26	34.6%	42.3%	3.8%	19.2%	0.0%
63	Melt!	Germany	184	41.3%	41.3%	3.8%	12.5%	1.1%
64	Mutek AR	Argentina	54	51.9%	40.7%	0.0%	7.4%	0.0%
65	Mutek Barcelona	Spain	34	50.0%	38.2%	2.9%	8.8%	0.0%
66	Intonal	Sweden	66	45.5%	37.9%	3.0%	12.1%	1.5%
67	CTM	Germany	88	42.0%	37.5%	9.1%	8.0%	3.4%
67	Terraforma	Italy	24	33.3%	37.5%	0.0%	29.2%	0.0%
68	Roskilde	Denmark	230	40.0%	37.4%	2.2%	14.8%	5.7%
69	Oscillation Festival	Belgium	30	46.7%	36.7%	0.0%	16.7%	0.0%
70	Grounded Festival	Slovenia	25	44.0%	36.0%	16.0%	4.0%	0.0%
71	Drainmolen Festival	Netherlands	77	26.0%	35.1%	10.4%	22.1%	6.5%
72	Rewire	Netherlands	78	32.1%	33.3%	3.8%	29.5%	1.3%
73	Insomnia	Norway	26	46.2%	30.8%	7.7%	3.8%	11.5%
74	Norbergfestival	Sweden	47	34.0%	29.8%	10.6%	25.5%	0.0%
75	donaufestival	Austria	53	60.4%	26.4%	1.9%	11.3%	0.0%
76	3hd	Germany	23	30.4%	13.0%	17.4%	39.1%	0.0%
77	Heroines of Sound	Germany	46	91.3%	4.3%	0.0%	4.3%	0.0%

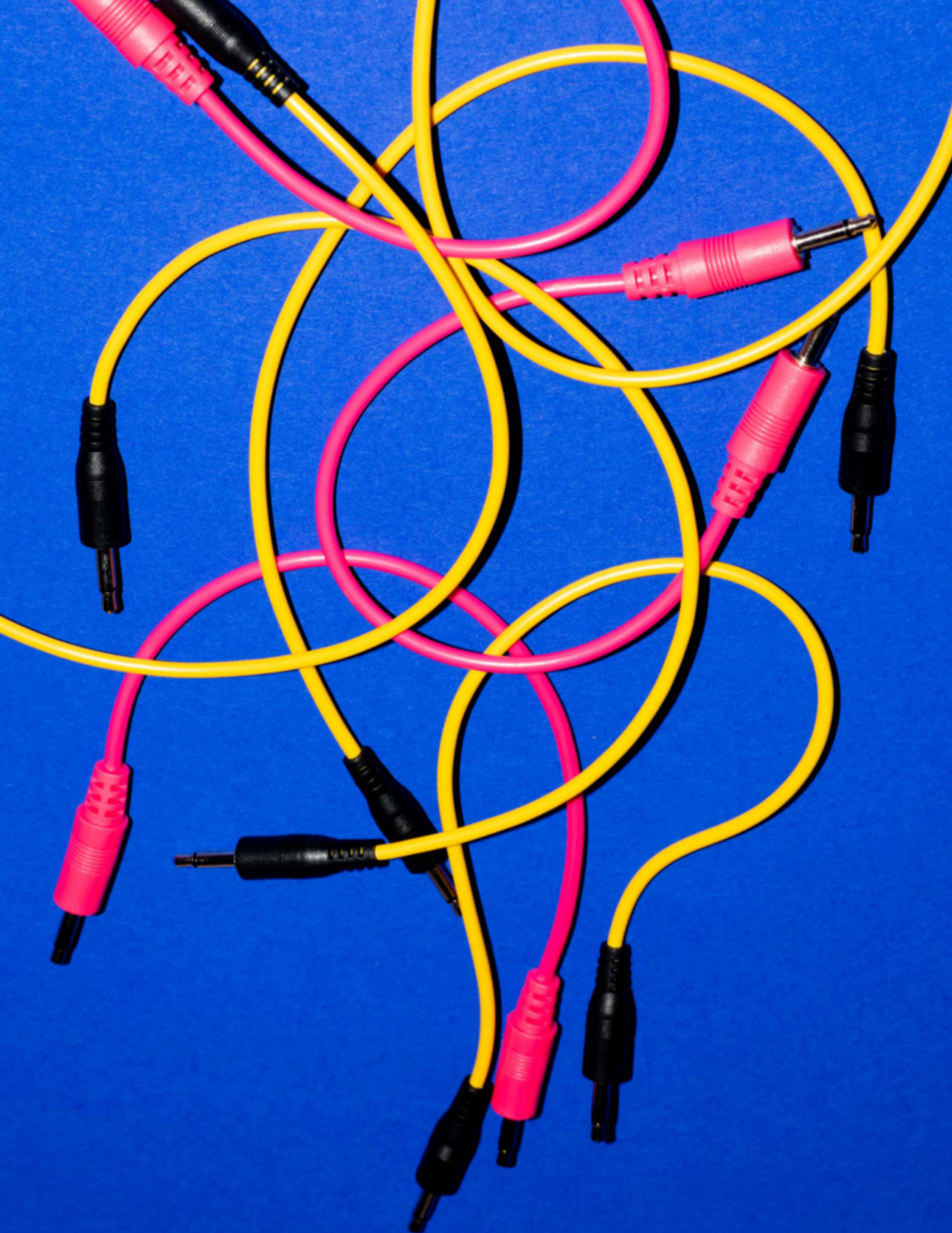
Appendix 6:

Ranking of Festivals by Male Proportion

[2023]

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
1	Audio Garden	Ireland	58	8.6%	84.5%	0.0%	0.0%	6.9%
2	Time Warp	Germany	40	17.5%	82.5%	0.0%	0.0%	0.0%
3	Boom Festival	Portugal	123	10.6%	81.3%	0.0%	4.9%	3.3%
4	4GB	Georgia	93	10.8%	80.6%	1.1%	2.2%	5.4%
5	BPM Festival Costa Rica	Costa Rica	40	15.0%	80.0%	0.0%	0.0%	5.0%
6	Desert Hearts Spring	USA	54	20.4%	75.9%	0.0%	0.0%	3.7%
7	Freedom Festival	Colombia	37	16.2%	75.7%	0.0%	0.0%	8.1%
8	Crosstown Rebels pres. Get Lost Miami	USA	75	21.3%	74.7%	0.0%	1.3%	2.7%
9	Crssd Festival	USA	98	21.4%	74.5%	0.0%	4.1%	0.0%
10	Bass Coast	Canada	138	21.0%	73.9%	2.9%	2.2%	0.0%
11	Outlook	Croatia	161	21.7%	71.4%	0.6%	1.2%	5.0%
12	Insomnia	Norway	57	10.5%	70.2%	0.0%	1.8%	17.5%
13	Reperkusound	France	71	26.8%	69.0%	0.0%	4.2%	0.0%
14	AVA	UK	58	22.4%	69.0%	5.2%	3.4%	0.0%
15	Aquasella	Spain	45	31.1%	68.9%	0.0%	0.0%	0.0%
16	Awakenings Festival	Netherlands	115	30.4%	67.8%	0.0%	0.0%	1.7%
17	FFKT	Japan	30	20.0%	66.7%	3.3%	0.0%	10.0%
17	Rainbow Disco Club	Japan	27	25.9%	66.7%	0.0%	3.7%	3.7%
17	rural	Japan	36	30.6%	66.7%	2.8%	0.0%	0.0%
18	Movement Detroit	USA	115	28.7%	65.2%	3.5%	0.9%	1.7%
19	Beatherder	UK	80	26.3%	63.8%	1.3%	7.5%	1.3%
20	Bazique	South Africa	66	22.7%	63.6%	0.0%	1.5%	12.1%
21	Electron Festival	Switzerland	50	34.0%	62.0%	0.0%	4.0%	0.0%
22	Up To Date Festival	Poland	42	21.4%	61.9%	2.4%	9.5%	4.8%
23	Astropolis	France	33	24.2%	60.6%	0.0%	9.1%	6.1%
24	Dour Festival	Belgium	231	26.4%	59.7%	10.8%	2.2%	0.9%
25	Mira Festival	Spain	32	25.0%	59.4%	3.1%	12.5%	0.0%
26	Terraforma	Italy	24	25.0%	58.3%	0.0%	16.7%	0.0%
27	Life	Ireland	57	28.1%	57.9%	0.0%	0.0%	14.0%
28	I Love Techno Europe	France	33	30.3%	57.6%	0.0%	0.0%	12.1%
29	Time Warp Brazil	Brazil	28	39.3%	57.1%	0.0%	3.6%	0.0%
30	Dekmantel Selectors	Croatia	141	35.5%	54.6%	2.1%	7.8%	0.0%
31	Lunchmeat	Czech Republic	37	18.9%	54.1%	5.4%	18.9%	2.7%
32	Oasis	Morocco	43	44.2%	53.5%	0.0%	2.3%	0.0%
33	Igloofest	Canada	68	39.7%	52.9%	5.9%	0.0%	1.5%
34	Listen Festival	Belgium	98	40.8%	52.0%	5.1%	2.0%	0.0%
35	Intonal	Sweden	60	33.3%	51.7%	6.7%	8.3%	0.0%
36	Mutek Montreal	Canada	93	31.2%	51.6%	3.2%	14.0%	0.0%
37	Nuits Sonores	France	128	32.8%	51.6%	2.3%	8.6%	4.7%
38	About You Pangea Festival	Germany	77	42.9%	50.6%	0.0%	6.5%	0.0%
39	Unsound Krakow	Poland	79	34.2%	49.4%	8.9%	5.1%	2.5%
40	Blue Dot	UK	98	22.4%	49.0%	2.0%	20.4%	6.1%
41	Carnaval de Bahidorá	Mexico	31	35.5%	48.4%	0.0%	16.1%	0.0%

Rank	Festival	Country	Number of Acts	Mean %				
				Female	Male	Non-binary	Mixed	Unidentified
42	Sónar	Spain	122	41.0%	48.4%	1.6%	9.0%	0.0%
43	Dekmantel Festival Amsterdam	Netherlands	143	36.4%	48.3%	5.6%	9.8%	0.0%
44	Elevate	Austria	54	37.0%	48.1%	0.0%	13.0%	1.9%
45	Berlin Atonal	Germany	151	29.8%	46.4%	6.0%	11.9%	6.0%
46	Maintenant	France	39	41.0%	46.2%	0.0%	10.3%	2.6%
46	Melt!	Germany	130	41.5%	46.2%	2.3%	10.0%	0.0%
47	Nördik Impakt/NDK	France	22	40.9%	45.5%	4.5%	0.0%	9.1%
48	Scopitone	France	31	41.9%	45.2%	0.0%	12.9%	0.0%
49	L.E.V. Festival	Spain	20	40.0%	45.0%	0.0%	15.0%	0.0%
50	Lente Kabinet	Netherlands	61	44.3%	44.3%	0.0%	9.8%	1.6%
51	Horst	Belgium	100	45.0%	44.0%	1.0%	6.0%	4.0%
52	Skanu Mezs	Latvia	35	22.9%	42.9%	2.9%	31.4%	0.0%
53	Field Maneuvers	UK	94	43.6%	41.5%	9.6%	2.1%	3.2%
54	Ars Electronica	Austria	22	22.7%	40.9%	0.0%	36.4%	0.0%
54	Norbergfestival	Sweden	44	45.5%	40.9%	9.1%	4.5%	0.0%
55	donaufestival	Austria	37	35.1%	40.5%	2.7%	21.6%	0.0%
56	Rewire	Netherlands	94	31.9%	40.4%	6.4%	21.3%	0.0%
57	Heart of Noise	Austria	25	28.0%	36.0%	4.0%	32.0%	0.0%
58	Krake Festival	Germany	34	44.1%	35.3%	0.0%	14.7%	5.9%
59	Sanatorium Dzwieku	Poland	22	22.7%	31.8%	9.1%	31.8%	4.5%
60	CTM	Germany	101	40.6%	29.7%	16.8%	10.9%	2.0%
61	Hyperreality	Austria	28	46.4%	25.0%	17.9%	7.1%	3.6%



female:pressure ^{★★★★★}