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**By**  
the female:pressure Trouble Makers

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## SUMMARY

### Background

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

### Methods

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

### Results

We collected data for 392 festival editions [of 166 different festivals] from 2017 to 2019. Adding this to the previous survey data, female:pressure has collected data for 675 festival editions [348 unique festivals in total] from 2012 to 2019 from 46 countries. The proportion of female acts rose from 9.2% in 2012 to 24.6% in 2019. Larger festivals tend to have lower proportions of female acts. Data for 2017 to 2019 show that publicly funded festivals and festivals with female artistic directors have higher proportions of female acts.

### Conclusion

We see a steady rise in female acts in electronic music festivals over the past eight years. However, only 25% of all acts are female in comparison to 65% male acts.

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# 01.

## Background

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

# 02.

## Introduction

The FACTS survey was initiated in 2013 to address and quantify the deficit in equal opportunity and visibility for female artists in the electronic music scene. The results of FACTS 2013 indicated that barely 10% of acts at electronic music festivals worldwide identified as female, opening up an international discussion about the state of women’s opportunities in electronic music.

In 2015 and 2017, we updated and extended the survey. Although the inequities within the industry had become a popular topic of debate since the 2013 edition, FACTS 2015 demonstrated the continued underrepresentation of female artists at electronic music festivals. FACTS 2017 marked a new, more thorough approach to conducting and presenting the survey as the methods of data collection and analyses were more explicitly defined. The survey was more comprehensive than previous surveys, and the results showed an improving situation regarding the gender balance.

New to FACTS 2020 is the non-binary gender category, as well as data on: the attendance

numbers of a festival edition, whether or not it received public funding, and the gender(s) of its artistic director(s). We collected data from 2017, 2018, and 2019, with more editions from more regions around the globe than in previous FACTS editions. Over the course of 2018 and 2019 our team reached out to all festivals included at least once (in most cases three times), inviting festival organisers to participate by submitting their data. Thirty festival organisers responded, more than double the amount who responded for FACTS 2017. We can only speculate why this is, although we hope it is because of increasing publicity and research about gender equality in the music industry. We are happy to have more festivals responding to our call, as it reduces the amount of data that we need to collect ourselves.

In surveying more festivals in more countries than before, we may better see the extent to which inequality is a systemic issue. Structural sexism perpetuates inequality by creating barriers and disincentives for female and non-binary artists, limiting success in the arts to genres and media

aligned with the status quo. While this phenomenon is receiving more media coverage today, we believe that measuring trends through the FACTS survey is necessary to understand developments in the electronic music scene and to hold decision-makers accountable within the industry.

In adding the non-binary\* category to this survey, we confronted an important question during the 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 categorise artists in this way. Ultimately, we adopted these three terms, despite being an organization that recognises a spectrum of genders beyond these categories, because the industry as a whole generally does not. To address the industry’s inequality, therefore, necessitates the use of language of the industry.

Our FACTS survey, like the female:pressure network, is the result of grassroots activism, conducted independently from any organization and without external funding. The 2020 edition of the survey was undertaken by seven core volunteers, nicknamed the “Trouble Makers,” with the aid of 28 helpers.

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\* <https://gender.wikia.org/wiki/non-binary>

# 03.

## Methods

### Aims and Objectives

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

Specifically, we wanted to:

- assess the gender proportions among artists performing at electronic music festivals taking place in the years 2017, 2018, and 2019;
- assess time trends in gender proportions from 2012 to 2019; 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 2017].

### Data Collection

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

The survey's focus is on electronic music festivals. The Trouble Makers assembled the list of festivals from previous FACTS surveys, lists of electronic music festivals found online, and suggestions from the female:pressure network and the general public. Festivals were included if they featured a mainly electronic music program. Once a festival was included, all acts were counted regardless of their musical genre.

For each festival, the following data were collected:

- Name of festival;
- World region;
- Country;
- City;
- Year;
- Number of female acts in the line-up;
- Number of male acts in the line-up;

- Number of non-binary acts in the line-up [starting in 2017];
- Number of mixed [two or more genders in one time slot] acts in the line-up;
- Number of unidentified [gender unknown] acts in the line-up;
- Whether public funding was received [starting in 2017];
- Number of attendees [starting in 2017]; and
- Gender of artistic directors [starting in 2017].

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, as they are listed in the festival’s program line-up. We did not count installations, film screenings, or discourse programmes.

For the purpose of this survey, gender data is distinguished and collected as female [persons using the pronouns she/her], non-binary [persons using the pronouns they/them, or other combinations], and male [persons using the pronouns he/him]. Transgender artists are categorised according to the gender pronouns used in artist bios, social media, etc. We used publicly available biographical data about the artists to determine what pronouns they used, either by visiting their websites and/or social media, or by searching for articles about the artist. Cis-male artists with female aliases/monikers were categorised as male artists if they use the pronouns he/him. In cases where an artist’s pronouns or identity could not be found, the artist was categorised as “unidentified.”

Data was provided by the Trouble Makers, female:pressure members, and festival organisers. Festival organisers were emailed standardised letters over the course of two years explaining the background and the purpose of the survey along with an invitation to enter their festival data into a short online form. To minimise data entry errors, we were able to verify about 18% of the newly

collected data [2017 to 2019] by 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.

## **Data Analysis**

Data was analysed 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 categorised and analysed by the total number of acts. To see if gender proportions vary with the size of the festival, we categorised festivals into three groups: small [up to 25 acts], medium [26 to 50 acts], or 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], or very large [more than 90 acts].

For data from 2017 onwards, festivals were also categorised according to whether public funding was received, the audience size [attendance numbers], and the gender of the festival's artistic directors.

# 04.

## Results

In this edition of the survey, we collected data for 392 festival editions (of 166 different festivals) from 2017 to 2019. This includes 134 festival editions in 2017, 131 in 2018, and 127 in 2019. Adding this to the previous data, female:pressure has collected data for 675 festival editions [348 festivals] from 2012 to 2019 [Table 1].

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

Year	Number of festival editions	
	N	%
<b>2012</b>	31	4.6
<b>2013</b>	18	2.7
<b>2014</b>	45	6.7
<b>2015</b>	66	9.8
<b>2016</b>	123	18.2
<b>2017</b>	134	19.9
<b>2018</b>	131	19.4
<b>2019</b>	127	18.8
<b>Total</b>	<b>675</b>	<b>100.0</b>

For 2017 to 2019, festivals from 41 countries were included with 286 [73%] festival editions from Europe and 70 [17.9%] from North America. For 2012 to 2019, festivals from 46 countries were included. Data for one hundred festivals were collected only once, while data for 27 festivals data was collected at two time points [yearly editions]. For 35, 34, 28, 14, and 8 festivals data was provided at 3, 4, 5, 6, or 7 time points, respectively.

The mean [i.e., average] festival size was 58 acts with a minimum of three and a maximum of 726 acts per festival. In total, 39,033 acts are included. For the current period of 2017 to 2019, festivals have a mean of 58 acts [minimum of three, maximum of 468] and a total of 22,651 acts.



## Gender Proportions of Festival Acts

For the period from 2012 to 2019 overall, 17.3% of acts are female, 74.0% are male, 6.9% are mixed acts, and 1.5% are unidentified [i.e., acts where the gender could not be identified]. For the newly collected data for festivals from 2017 to 2019, there are 20.5% female acts, 0.6% non-binary acts, 70.3% male acts, 6.6% mixed, and 2.0% unidentified acts [Figure 1].

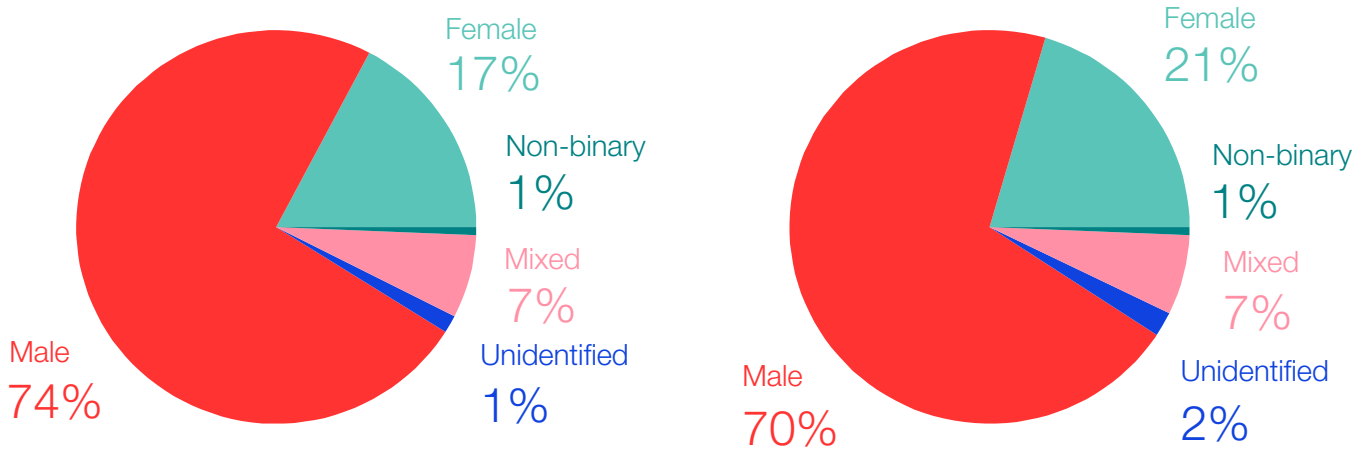


Figure 1. Gender proportions of festival acts [Left: 2012 to 2019. Right: 2017 to 2019]

## Gender Proportions Over Time

From 2012 to 2019, there is an increase in the number of female artists and a decrease in the number of male artists [Figures 2 and 3].

### Mean Female Acts [%]

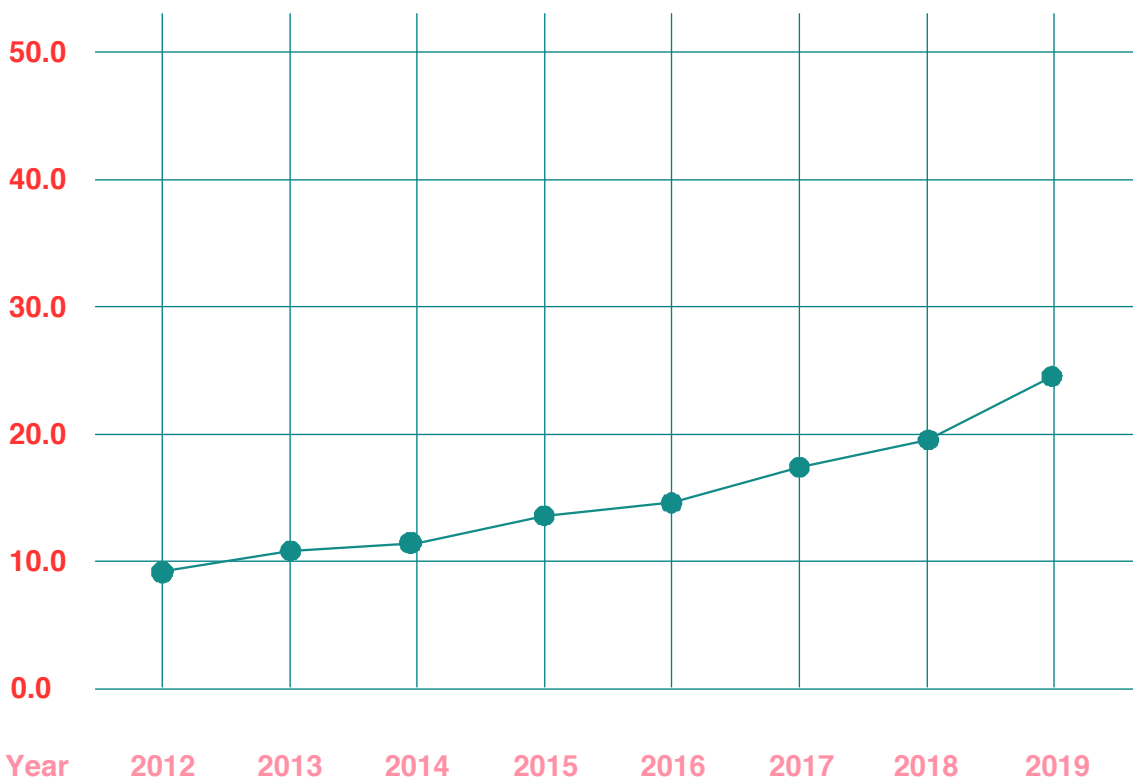
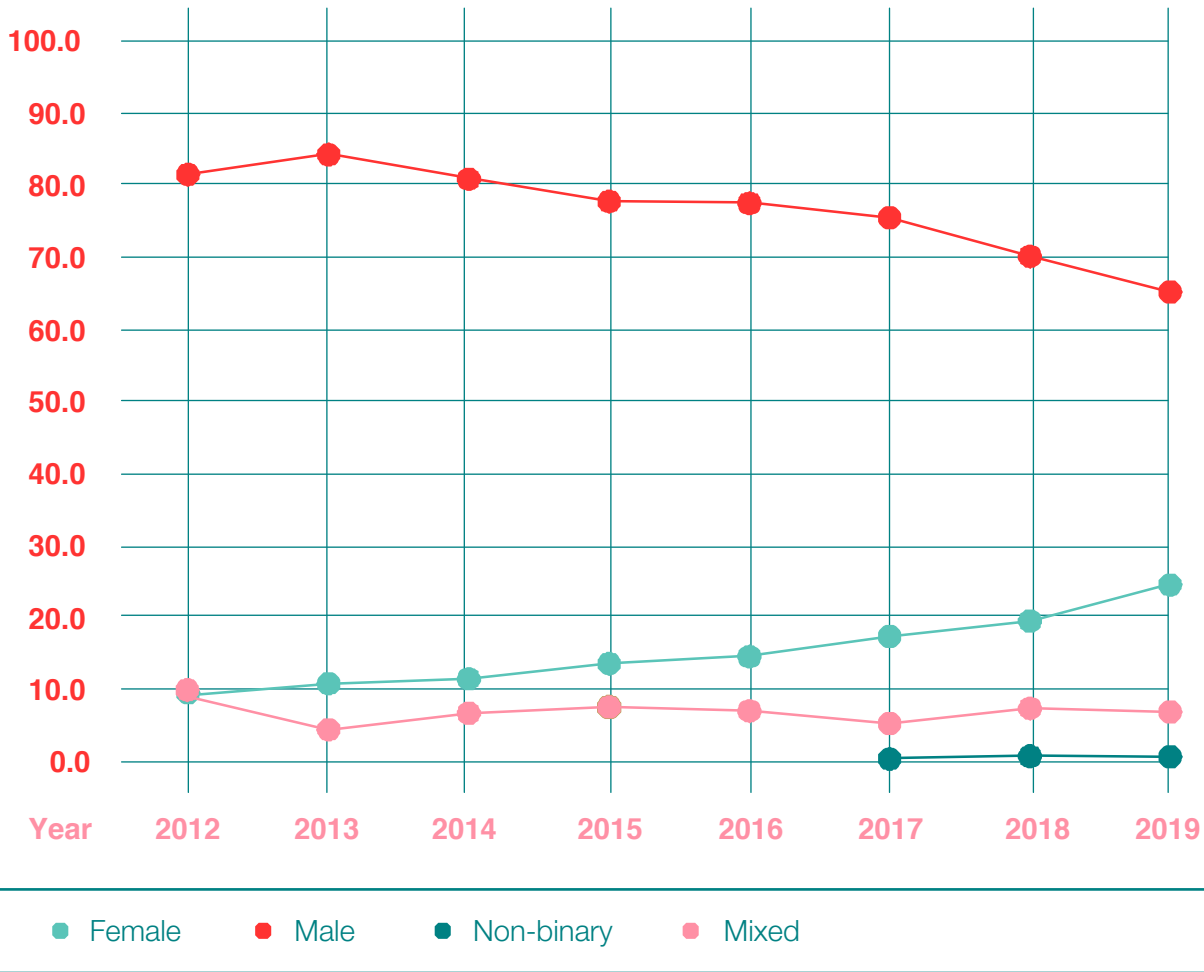


Figure 2. Female acts in % over time [2012 to 2019]

### Mean Acts [%]



**Figure 3. Female, male, non-binary, and mixed acts in % over time [2012 to 2019]**

Table 2 shows the number of female, male, non-binary, mixed, and unidentified acts for each year from 2012 to 2019.

**Table 2. Female, male, non-binary, mixed, and unidentified acts in % over time**

Year	No. of Festivals	Female Mean %	Male Mean %	Non-binary Mean %	Mixed Mean %	Unidentified Mean %
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	123	14.6%	77.6%	.	7.0%	0.7%
2017	134	17.4%	75.5%	0.4%	5.3%	1.3%
2018	131	19.5%	70.1%	0.8%	7.4%	2.1%
2019	127	24.6%	65.2%	0.7%	6.9%	2.5%
<b>Total</b>	675	17.3%	74.0%	0.6%	6.9%	1.5%

### Female Acts [%]

For festivals with data for seven years, we assessed changes over time per festival. Figure 4 shows the percentage of female acts for each festival. There appears to be an overall trend of increased female acts for several festivals. Results for further festivals are shown in Appendix 1.

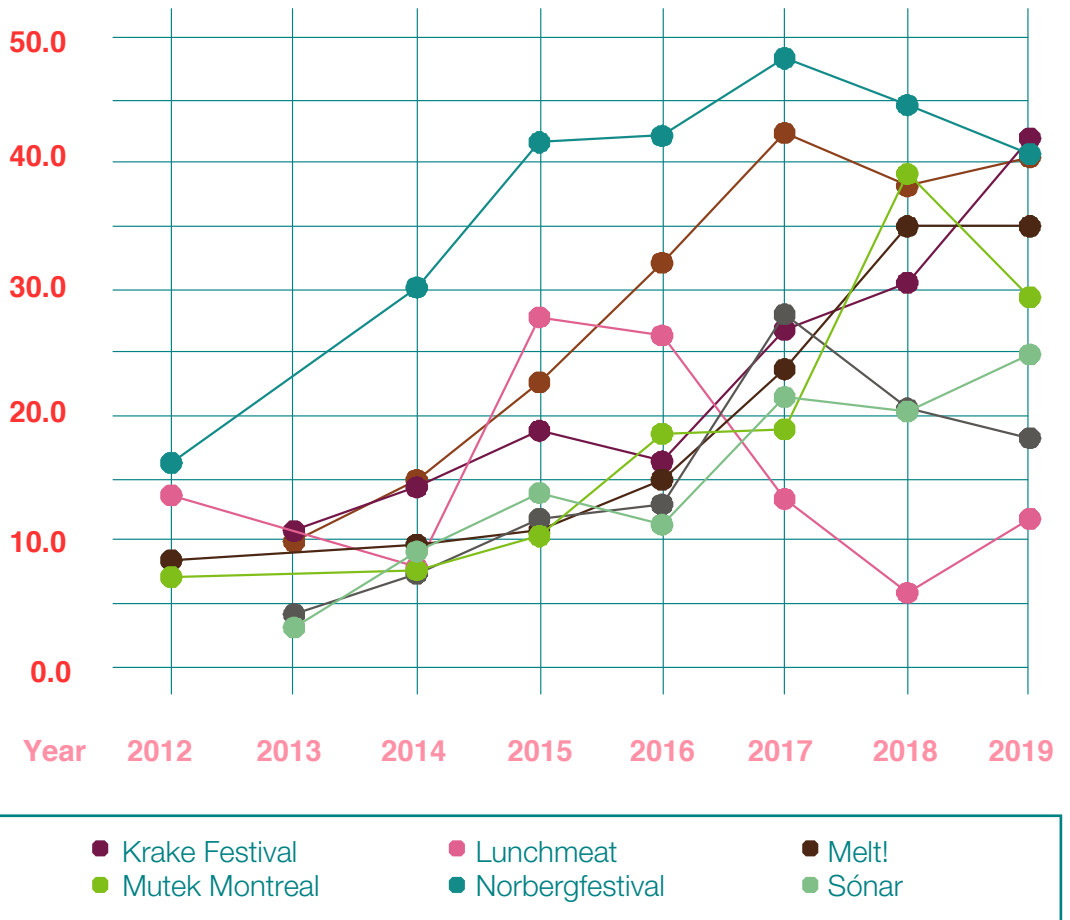


Figure 4. Female acts in % for festivals with data for seven years

### Gender Proportions for Different Regions

Comparing festivals across regions from 2017 to 2019, there were 21.3% female acts at all European festivals and 17.9% female acts at North American festivals [Figure 5].

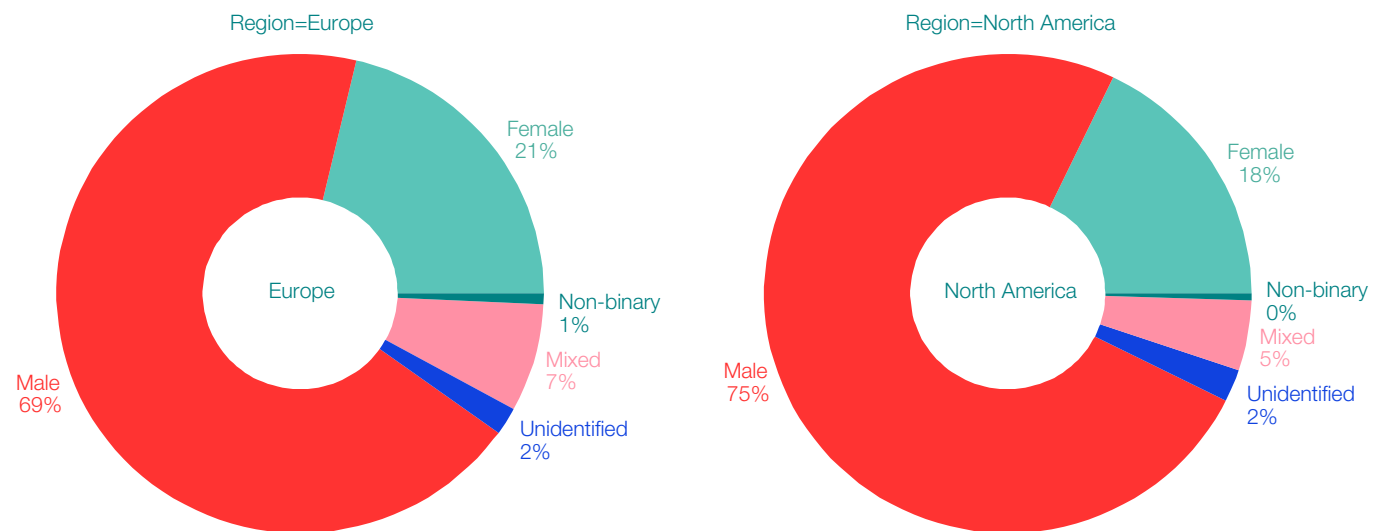


Figure 5. Gender proportions for European [left] and North American [right] festivals [2017 to 2019]

Results for further regions are shown in Table 3.

**Table 3. Gender proportions for all regions [2017 to 2019]**

Region	No. of Festivals	Female Mean %	Male Mean %	Non-binary Mean %	Mixed Mean %	Unidentified Mean %
Africa	6	23.1%	68.8%	0.6%	3.5%	4.1%
Asia	17	15.3%	73.5%	0.5%	7.3%	3.4%
Europe	286	21.3%	68.8%	0.7%	7.3%	1.9%
North America	70	17.9%	74.7%	0.5%	4.7%	2.2%
Pacific	2	35.9%	61.5%	0.0%	2.6%	0.0%
South America	11	23.5%	70.3%	0.5%	4.7%	1.0%
Total	392	20.5%	70.3%	0.6%	6.6%	2.0%

## Gender Proportions by Country

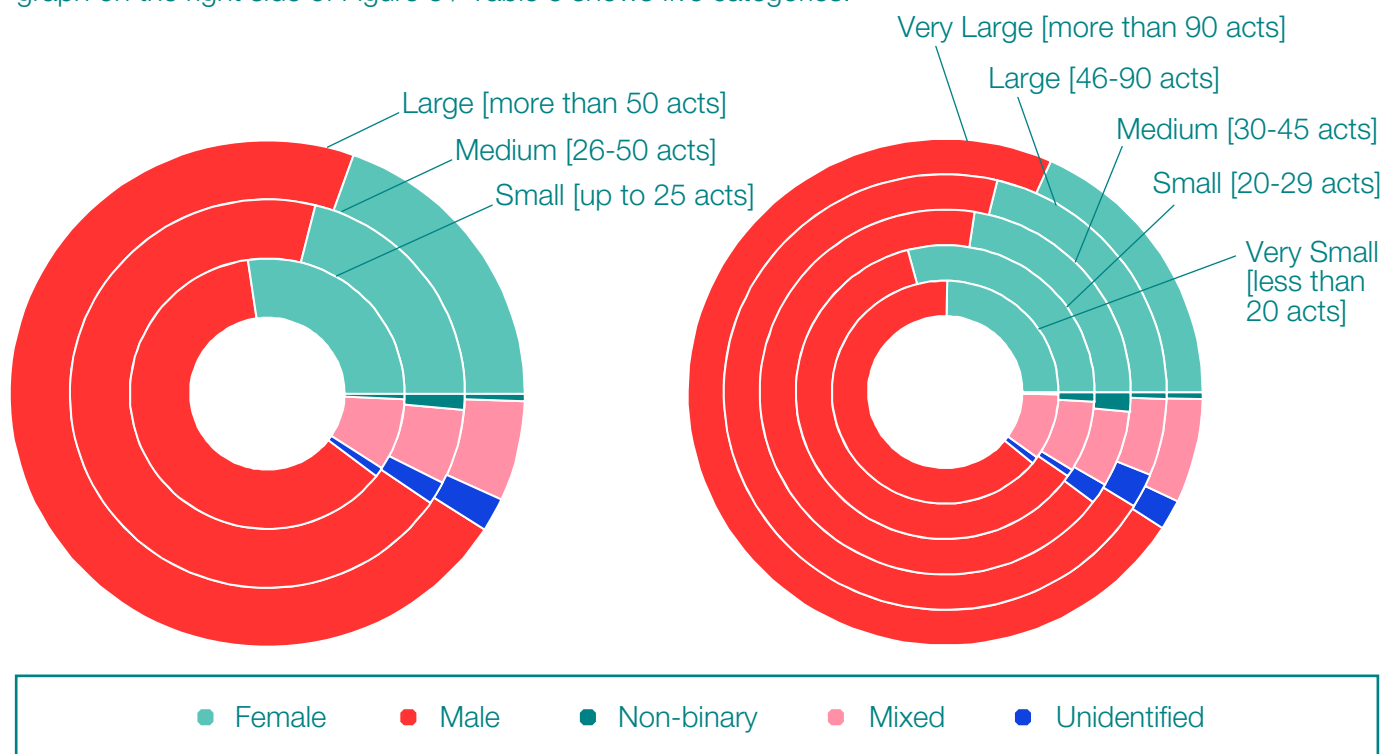
Gender proportions appear quite different when comparing across countries. For example, from 2012 to 2019, festivals in Russia and Mexico have the lowest percentages of female acts [less than 11%] while festivals in Sweden and Austria have the highest percentage [over 20%]. Table 4 shows the proportions of female, non-binary, male, mixed, and unidentified acts by country for 2012 to 2019 and for 2017 to 2019 [only for countries with ten or more festival editions in 2012 to 2019]. Results for further countries are shown in Appendix 2 and results for further countries and festivals are shown in Appendix 3.

**Table 4. Gender proportion of acts by country [2012 to 2019 and 2017 to 2019]**

Country	Mean %						Mean %					
	2012 to 2019						2017 to 2019					
No. of Festivals	Female	Male	Non-binary	Mixed	U/I.	No. of Festivals	Female	Male	Non-binary	Mixed	U/I.	
Austria	36	21.6%	68.3%	1.2%	8.5%	0.9%	21	26.7%	61.3%	1.2%	9.5%	1.3%
Belgium	31	15.1%	77.6%	0.0%	6.2%	1.0%	18	20.2%	72.6%	0.0%	5.5%	1.6%
Canada	22	20.9%	71.4%	0.7%	5.3%	2.0%	12	23.7%	67.5%	0.7%	5.7%	2.5%
Czech Republic	11	12.3%	76.4%	1.0%	9.8%	1.2%	3	10.2%	67.3%	1.0%	18.4%	3.1%
France	46	14.4%	77.9%	0.3%	5.7%	1.9%	27	16.9%	74.1%	0.3%	5.4%	3.3%
Germany	71	18.9%	69.3%	1.8%	9.7%	1.4%	34	26.2%	61.5%	1.8%	8.6%	2.0%
Ireland	11	11.4%	80.4%	0.1%	1.5%	6.5%	11	11.4%	80.4%	0.1%	1.5%	6.5%
Japan	24	12.0%	78.6%	0.5%	6.8%	2.3%	15	15.4%	72.8%	0.5%	7.7%	3.6%
Mexico	29	10.3%	85.9%	0.3%	2.8%	0.9%	17	11.5%	83.6%	0.3%	3.3%	1.3%
Netherlands	33	17.6%	75.7%	0.5%	5.9%	0.6%	21	22.9%	68.9%	0.5%	6.7%	1.0%
Poland	15	18.1%	70.9%	0.8%	10.1%	0.3%	12	18.8%	69.0%	0.8%	11.1%	0.3%
Russia	24	9.8%	83.3%	0.3%	5.0%	1.6%	18	10.2%	82.4%	0.3%	5.2%	1.9%
Spain	72	18.6%	70.3%	0.5%	10.1%	0.7%	37	25.8%	61.5%	0.5%	11.7%	0.6%
Sweden	14	36.8%	54.9%	1.5%	7.0%	0.7%	6	42.4%	46.3%	1.5%	8.9%	0.9%
UK	44	19.3%	68.8%	0.5%	9.4%	2.2%	25	22.4%	65.9%	0.5%	9.3%	1.9%
USA	72	16.3%	77.2%	0.4%	4.5%	1.7%	41	17.7%	74.6%	0.4%	4.8%	2.4%
Total	555	17.6%	73.4%	0.7%	7.2%	1.4%	318	21.0%	69.1%	0.7%	7.3%	1.9%

## Gender Proportions by Size of Line-Up

To assess if gender proportions vary with the size of the festival line-up, the number of total acts was used to categorise festivals into three groups, and then into five more refined groups. The graph on the left in Figure 6 / Table 5 shows that the number of female acts is similar across the three categories, while the graph on the right side of Figure 6 / Table 6 shows five categories.



**Figure 6. Female, male, non-binary, mixed, and unidentified acts by festival size in three and five categories [2017 to 2019]**

**Table 5. Gender proportions by festival size in three categories [2017 to 2019]**

Festival Size [total number of artists]	No. of Festivals	Female Mean %	Male Mean %	Non-binary Mean %	Mixed Mean %	Unidentified Mean %
Small [up to 25 acts]	121	27.3%	62.3%	0.6%	8.7%	1.1%
Medium [26-50 acts]	115	21.1%	69.4%	1.3%	6.3%	1.9%
Large [more than 50 acts]	156	19.6%	71.4%	0.5%	6.4%	2.1%
Total	392	20.5%	70.3%	0.6%	6.6%	2.0%

**Table 6. Gender proportions by festival size in five categories [2017 to 2019]**

Festival Size [total number of artists]	No. of Festivals	Female Mean %	Male Mean %	Non-binary Mean %	Mixed Mean %	Unidentified Mean %
Very Small [less than 20 acts]	84	24.7%	64.3%	0.3%	9.6%	1.1%
Small [20-29 acts]	52	29.0%	61.3%	1.0%	7.8%	0.8%
Medium [30-45 acts]	74	22.5%	67.2%	1.7%	6.7%	1.8%
Large [46-90 acts]	106	21.2%	70.0%	0.5%	5.7%	2.6%
Very Large [more than 90 acts]	76	18.3%	72.7%	0.5%	6.6%	1.9%
Total	392	20.5%	70.3%	0.6%	6.6%	2.0%

## Gender Proportions by Gender of Festival Curators

To assess an association between the gender of a festival's artistic directors and the gender of the performing acts, Table 7 shows data for 2017 to 2019.

**Table 7. Gender proportions by the gender of festival's artistic directors [2017 to 2019]**

Festival's artistic directors	No. of Festivals	Female Mean %	Male Mean %	Non-binary Mean %	Mixed Mean %	Unidentified Mean %
All female team	22	44.4%	43.9%	4.2%	6.3%	1.3%
All male team	79	20.4%	70.2%	0.5%	8.0%	0.8%
Mixed team	68	27.7%	58.1%	1.4%	11.4%	1.4%
Unknown	223	17.3%	75.0%	0.3%	4.9%	2.5%
Total	392	20.5%	70.3%	0.6%	6.6%	2.0%

## Gender Proportions by Funding

To assess whether gender proportions differ by funding source, we assessed if festivals were publicly funded. Table 8 shows data for 2017 to 2019.

**Table 8. Gender proportions by public funding [2017 to 2019]**

Public funding	No. of Festivals	Female Mean %	Male Mean %	Non-binary Mean %	Mixed Mean %	Unidentified Mean %
Yes	157	26.2%	62.8%	1.2%	8.5%	1.2%
No	38	17.0%	72.2%	0.3%	8.6%	2.0%
Unknown	197	17.2%	75.2%	0.3%	4.7%	2.6%
Total	392	20.5%	70.3%	0.6%	6.6%	2.0%

## 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 9 shows gender proportion by the number of visitors for festivals taking place in 2017 to 2019.

**Table 9. Gender proportions by audience size [attendance] [2017 to 2019]**

Attendance	No. of Festivals	Female Mean %	Male Mean %	Non-binary Mean %	Mixed Mean %	Unidentified Mean %
<300	14	29.0%	62.5%	1.4%	2.1%	5.1%
300-1000	14	34.6%	55.8%	0.4%	8.5%	0.7%
1000-2000	25	35.1%	50.4%	4.3%	9.4%	0.8%
2000-4000	29	23.3%	65.6%	1.3%	8.3%	1.6%
>4000	110	17.4%	74.4%	0.5%	6.0%	1.6%
Unknown	200	21.5%	68.7%	0.4%	6.9%	2.5%
Total	392	20.5%	70.3%	0.6%	6.6%	2.0%

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

For the years 2017, 2018, and 2019, 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 10 to 12. Results for all festivals are shown in Appendix 4.

**Table 10. Top ten festivals with highest proportions of female acts in 2017 [for festivals with at least 20 acts]**

Rank	Festival	Country	Total No. of acts	Female	Male	Non-binary	Mixed	Unidentified
1	Heroines of Sound	Germany	20	95.0%	0.0%	0.0%	5.0%	0.0%
2	3hd Festival	Germany	39	64.1%	12.8%	20.5%	2.6%	0.0%
3	Intonal	Sweden	41	53.7%	41.5%	0.0%	4.9%	0.0%
4	Wysing Music Festival	UK	27	51.9%	37.0%	3.7%	7.4%	0.0%
5	Norbergfestival	Sweden	60	48.3%	38.3%	5.0%	8.3%	0.0%
6	Ultrahang Fest	Hungary	39	46.2%	46.2%	0.0%	5.1%	2.6%
7	CTM	Germany	125	42.4%	48.8%	3.2%	5.6%	0.0%
8	Hyperreality	Austria	80	40.0%	46.3%	5.0%	8.8%	0.0%
9	Sustain-Release	USA	26	38.5%	61.5%	0.0%	0.0%	0.0%
10	Cynetart	Germany	22	36.4%	36.4%	0.0%	13.6%	13.6%

**Table 11. Top ten festivals with highest proportions of female acts in 2018 [for festivals with at least 20 acts]**

Rank	Festival	Country	Total No. of acts	Female	Male	Non-binary	Mixed	Unidentified
1	Heroines of Sound	Germany	21	85.7%	0.0%	9.5%	4.8%	0.0%
2	Wysing Polyphonic Music Festival	UK	22	77.3%	9.1%	9.1%	4.5%	0.0%
3	Grounded Festival	Slovenia	21	52.4%	42.9%	4.8%	0.0%	0.0%
4	Insomnia	Norway	30	50.0%	43.3%	6.7%	0.0%	0.0%
5	FORM Arcosanti	USA	39	46.2%	35.9%	5.1%	12.8%	0.0%
6	S3kt0r UFO – 30 Jahre Techno	Germany	24	45.8%	54.2%	0.0%	0.0%	0.0%
7	Unsound Adelaide	Australia	20	45.0%	55.0%	0.0%	0.0%	0.0%
8	Norbergfestival	Sweden	65	44.6%	40.0%	1.5%	13.8%	0.0%
9	Hyperreality	Austria	43	44.2%	32.6%	7.0%	16.3%	0.0%
10	Ultrahang Fest	Hungary	40	42.5%	45.0%	2.5%	10.0%	0.0%

**Table 12. Top ten festivals with highest proportions of female acts in 2019 [for festivals with at least 20 acts].**

Rank	Festival	Country	Total No. of acts	Female	Male	Non-binary	Mixed	Unidentified
1	Heroines of Sound	Germany	22	95.5%	0.0%	0.0%	4.5%	0.0%
2	Hyperreality	Austria	60	63.3%	30.0%	1.7%	5.0%	0.0%
3	Grounded Festival	Slovenia	20	55.0%	40.0%	5.0%	0.0%	0.0%
4	Mutek AR	Argentina	38	50.0%	34.2%	0.0%	13.2%	2.6%
5	FORM Arcosanti	USA	45	48.9%	44.4%	0.0%	6.7%	0.0%
6	Primavera Sound	Spain	295	44.7%	44.1%	0.0%	11.2%	0.0%
7	3hd Festival	Germany	36	44.4%	22.2%	19.4%	13.9%	0.0%
8	Novas Frequencias	Brazil	26	42.3%	46.2%	0.0%	11.5%	0.0%
9	Krake Festival	Germany	50	42.0%	44.0%	0.0%	10.0%	4.0%
10	Re-Textured	UK	48	41.7%	56.3%	0.0%	2.1%	0.0%

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

Similarly, we assessed the festivals with the highest proportion of male acts [for festivals with 20 or more acts only]. Results for the ten highest ranking festivals are shown in Tables 13 to 15. Results for all festivals are shown in Appendix 5.

**Table 13. Top ten festivals with highest proportions of male acts in 2017 [for festivals with at least 20 acts].**

Rank	Festival	Country	Total No. of acts	Female	Male	Non-binary	Mixed	Unidentified
1	4GB	Georgia	46	0.0%	100.0%	0.0%	0.0%	0.0%
2	Apparitions Festival	Mexico	37	2.7%	94.6%	0.0%	2.7%	0.0%
3	Freedom Festival	Colombia	35	2.9%	94.3%	0.0%	0.0%	2.9%
4	Up To Date Festival	Poland	49	4.1%	93.9%	0.0%	2.0%	0.0%
5	Voltt Festival	Netherlands	28	7.1%	92.9%	0.0%	0.0%	0.0%
6	Desert Hearts Spring	USA	41	4.9%	92.7%	0.0%	2.4%	0.0%
7	Dekmantel Selectors	Croatia	76	7.9%	92.1%	0.0%	0.0%	0.0%
8	Rainbow Disco Club	Japan	24	8.3%	91.7%	0.0%	0.0%	0.0%
9	BPM Festival Portugal	Portugal	181	8.3%	91.2%	0.0%	0.0%	0.6%
10	I Love Techno Europe	France	22	9.1%	90.9%	0.0%	0.0%	0.0%



**Table 14. Top ten festivals with highest proportion of male acts in 2018 [for festivals with at least 20 acts].**

Rank	Festival	Country	Total No. of acts	Female	Male	Non-binary	Mixed	Unidentified
1	Desert Hearts Spring	USA	36	8.3%	<b>91.7%</b>	0.0%	0.0%	0.0%
2	Eclipse Festival	Canada	111	5.4%	<b>91.0%</b>	0.0%	3.6%	0.0%
3	Hotbox	Ireland	55	7.3%	<b>90.9%</b>	0.0%	1.8%	0.0%
4	I Love Techno Europe	France	22	9.1%	<b>90.9%</b>	0.0%	0.0%	0.0%
5	Reperkusound	France	42	7.1%	<b>90.5%</b>	0.0%	2.4%	0.0%
6	Alfa Future People	Russia	79	7.6%	<b>89.9%</b>	0.0%	2.5%	0.0%
7	BPM Festival Portugal	Portugal	157	8.9%	<b>89.8%</b>	0.0%	0.0%	1.3%
8	Outlook	Croatia	371	7.8%	<b>88.7%</b>	0.5%	1.3%	1.6%
9	Awakenings Festival	Netherlands	95	10.5%	<b>88.4%</b>	0.0%	1.1%	0.0%
10	Apparitions Festival	Mexico	47	6.4%	<b>87.2%</b>	0.0%	6.4%	0.0%

**Table 15. Top ten festivals with highest proportions of male acts in 2019 [for festivals with at least 20 acts].**

Rank	Festival	Country	Total No. of acts	Female	Male	Non-binary	Mixed	Unidentified
1	Hotbox	Ireland	50	4.0%	<b>94.0%</b>	0.0%	2.0%	0.0%
2	Desert Hearts Spring	USA	33	6.1%	<b>93.9%</b>	0.0%	0.0%	0.0%
3	Alfa Future People	Russia	63	6.3%	<b>92.1%</b>	0.0%	1.6%	0.0%
4	Rainbow Disco Club	Japan	20	10.0%	<b>90.0%</b>	0.0%	0.0%	0.0%
5	Holy Ship	USA	123	6.5%	<b>89.4%</b>	0.0%	0.0%	4.1%
6	springfestival	Austria	103	11.7%	<b>86.4%</b>	0.0%	1.0%	1.0%
7	BPM Festival Portugal	Portugal	146	10.3%	<b>85.6%</b>	0.0%	1.4%	2.7%
8	Apparitions Festival	Mexico	40	5.0%	<b>85.0%</b>	0.0%	2.5%	7.5%
9	4GB	Georgia	86	8.1%	<b>84.9%</b>	0.0%	0.0%	7.0%
10	Nördik Impakt	France	26	11.5%	<b>84.6%</b>	0.0%	3.8%	0.0%

# 05.

## Discussion

### Summary of the Results

In our present survey assessing festivals acts from 2017 to 2019, we found that 20.5% of all acts were female, 70.3% were male, 0.6% were non-binary, and 6.6% were mixed. The proportion of female acts overall rose from 9.2% in 2012 to 24.6% in 2019.

We see a steady rise in female acts in electronic music festivals over the past eight years. However, only 25% of all acts are female in comparison to 65% male acts.

### Comparison with Other Studies

In October of 2019, the Creative Independent's Willa Köerner and musician René Kladyk co-authored a survey to gather insight about how to better the music industry. The ten key findings of this survey shed light on the status quo of musicians and industry professionals, particularly in regard to the perceived sustainability of their careers, the state of diversity and inclusion, and necessary future developments. This survey covers a broad spectrum of issues in the music industry from the standpoint of creators, and diversity in line-ups is one of the important aspects. The survey is available at

<https://thecreativeindependent.com/music-industry-report>.

In 2019, Sarah Hildering and Samatha Warren presented research at the Amsterdam Dance Event (ADE) described as “the first-ever independent research into inclusion and diversity within the electronic music industry.” The research presented the percentage of women in “traditional music organisations such as the recording, publishing, and distribution sector,” and thus differs from FACTS, which presents gender proportion data for electronic music festival line-ups. Information about the presentation is available at

<https://www.amsterdam-dance-event.nl/en/news/first-results-of-the-exclusive-research-into-diversity-and-inclusion-within-the-electronic-music-industry/164769/>.

For International Womens’ Day 2019, L’Appel du 8 Mars presented data on gender ratios, mostly pertaining to Parisian clubs and digital music stores. A female:pressure blog post describes that presentation, and is available at

<https://femalepressure.wordpress.com/2019/10/04/female-artists-representation-within-the-electronic-music-industry-a-preliminary-study-by-lappel-du-8-mars/>.

The same year [2019], Honey Book presented findings on the average annual earnings for female creatives in the U.S. and Canada. They studied invoices and surveyed freelancers to obtain the data. That report is available at

<https://www.honeybook.com/risingtide/2019-gender-pay-gap-report>.

Also in 2019, Statista Research Department published research on “the gender split of festival-goers in the United Kingdom from 2012 to 2016.” This study differs from FACTS in that it provides gender data of festival audiences rather than performers. That research is available at

<https://www.statista.com/statistics/282836/gender-distribution-of-visitors-to-uk-music-festivals/>.

In 2018, Pitchfork posted gender data on festival line-ups from 2017 and 2018. The study differs from FACTS in that it focuses mostly on multi-genre American line-ups. Its scope is therefore narrower than that of FACTS. Twenty line-ups were included for 2018, information for which is available at

<https://pitchfork.com/features/festival-report/tracking-the-gender-balance-of-this-years-music-festival-lineups/>.

Also in 2018, Lazer Guided Reporter posted her research on gender and the music industry. The qualitative research consists of “face-to-face interviews with female members of the music industry [music production, music production lecturing, record label management, composition, DJing], research into festival line ups, and also a content analysis of some major global music magazines.” That research is available at

<https://lazerguidedreporter.com/2018/02/07/researching-gender-in-music-gendered-space-female-visibility-redesigning-environments/>.

In 2017, the Book More Women project was launched. The site provides a variety of resources, including “Best of” lists that contain “the most

diverse and balanced festival lineups of the year.”

That project is online at

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

In 2020, SACEM [the French Society of Authors, Composers, and Publishers of Music] is launching a study on the gender imbalance among their members in an effort to re-balance their membership and reach gender parity. Updates for that study are posted on

<http://sacem.mj.am/nl2/qzvu/m6ml6.html>.

## Strengths and Limitations of the Survey

Categorising festival line-up slots by gender is not as simple as it may seem at first glance, 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, but 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 do ensure accuracy in these instances? Such questions often depend upon insider accounts, leading to varying results for the same festival edition.

Another very frequent phenomenon was the presence of different information about the same festival edition in different media. 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 so many helpers who are directly involved in the scene, and therefore can supplement online research with first-hand knowledge.

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

We would have liked to conduct more data verification than we did. We reviewed 72 of 392 festival editions for the current survey, but lacked the time and resources to recount more editions. Nevertheless, even if some numbers lack the verification we aimed for, the overall results would be only minorly affected. In addition, we assume that any potential errors in counting festival acts are random rather than systematic. Thus, errors should not systematically bias the results in any one direction, but instead even each other out.

Assessing the new data categories of Attendance, Curators, and Public Funding turned out to be extremely difficult without the help of the festivals’ 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 scene more representative.

Selection bias is probably one of the most significant causes for possible distortion of the results. For example, organisers of festivals with a higher number of female acts might be more willing to take part in the survey, leading to an overestimation of female acts overall. Remedying this bias by counting all electronic music festivals is unfortunately not achievable. In addition, publicly available data for some countries or regions are sparse and thus not representative.

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 the number of persons and not the number of acts [as we did] might lead to different results.

One reason that we are interested in ascertaining whether a festival received public funding was 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 in Berlin conditions festival funding on following: “The content of the projects must be based on a 50/50 participation of artists [e.g. booking, workshop organisers, participation of 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.

### Questions that Remain Unanswered

Electronic music festival line-ups, at least in Europe and North America, are overwhelmingly dominated by white artists. This is particularly troubling, as electronic dance music has its origins in Black and Latinx culture. Without these vanguard DJs, artists, and audiences of colour, we would not even have the subject of our study today. We are very interested in surveys that look into the overall number of people of colour invited to play at such festivals, and the representation of female and non-binary artists of colour specifically.

It would be interesting to know if female and non-binary artists are generally booked in “smaller” time slots. It would be difficult to quantify this data, but perhaps a count of the gender of headliners would shed some light on this topic.

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

### Suggestions for Festival Organisers, Artistic Directors, and Artists

- Believe in a multi-faceted and heterogeneous electronic music scene. Strive for a less capitalistic approach to your listeners by supporting a more performance-oriented music culture.
- Book more people of different genders. Book more people of colour. If you believe they are unfamiliar to your audience and/or won't bring in enough money, use your resources to invest in good press work and consider installing local/underground stages and promote a general ethos of inclusivity at your events. Network and collaborate with booking agencies that have diverse rosters and inform yourself about and/or connect with festivals around the world that have diverse line-ups. Inform yourself about maker spaces and workshops that serve underrepresented grounds in music production and skills. These types of community spaces have important knowledge to share.
- On the organisational 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 a public call 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 child-care for the families of artists and staff and gender-neutral toilet facilities.
- Initiatives like the Clubcommission Berlin who represent the gateway between clubs, promoters, industry and cultural policy players and engage with the needs and perspectives of the different club and festival stakeholders, could invite these stakeholders collaboratively to establish guidelines that may be developed into a certification. If a festival complies with such guidelines, they would be able to promote their events with the logo and certification. The commission guidelines can be found at

<https://www.berlin-music-commission.de/en/all-members/members/clubcommission.html>.

- 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 at <http://wehavevoice.org>.
- We have some suggestions for artists themselves. 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 at <http://www.femalepressure.net/fempres.html>.
- 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 there are line-ups fail to be

diverse or inclusive. We think strategies such as this are effective at making promoters and curators question their policies!

#### **Disclaimer**

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

# 06.

## Acknowledgements

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**plus the many individuals who sent data  
using our online form. Thank you!**

# 07.

## Appendices

### Appendix 1: Gender proportions for all festivals by year [2012 to 2019]

Festival	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
3hd Festival	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%
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%
50 Years of Minimalism Abstrasension	2012	9	44.4%	55.6%	.	0.0%	0.0%
	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%
Alfa Future People	2019	9	0.0%	77.8%	0.0%	0.0%	22.2%
	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%
Apparitions Festival	2019	63	6.3%	92.1%	0.0%	1.6%	0.0%
	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%
Aquasella	2019	40	5.0%	85.0%	0.0%	2.5%	7.5%
	2014	56	8.9%	89.3%	.	1.8%	0.0%
	2012	130	24.6%	73.1%	.	2.3%	0.0%
	2019	55	14.5%	70.9%	1.8%	7.3%	5.5%
Astropolis 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%
	2016	27	7.4%	85.2%	.	7.4%	0.0%
AVA	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%
	2015	110	10.0%	86.4%	.	3.6%	0.0%
Awakenings Festival	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%
	2016	17	17.6%	82.4%	.	0.0%	0.0%
Bass Coast	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%
	2018	136	11.0%	73.5%	0.0%	14.0%	1.5%
Beatherder	2019	116	9.5%	81.0%	0.0%	6.0%	3.4%
	2014	67	3.0%	92.5%	.	4.5%	0.0%
Berlin Atonal	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%
Berlin Festival	2012	87	13.8%	75.9%	.	10.3%	0.0%
Berlin Music Week	2014	229	16.2%	72.1%	.	11.8%	0.0%
Blue Dot	2018	84	9.5%	64.3%	0.0%	25.0%	1.2%
Boom Festival	2019	141	27.7%	44.0%	0.0%	22.7%	5.7%
	2012	171	2.9%	90.6%	.	2.3%	4.1%
	2017	37	10.8%	75.7%	0.0%	2.7%	10.8%
	2018	39	15.4%	84.6%	0.0%	0.0%	0.0%
Boxed Off	2019	21	33.3%	66.7%	0.0%	0.0%	0.0%
	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%
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%
	2017	181	8.3%	91.2%	0.0%	0.0%	0.6%
BPM Festival Portugal	2018	157	8.9%	89.8%	0.0%	0.0%	1.3%
	2019	146	10.3%	85.6%	0.0%	1.4%	2.7%
	2013	134	21.6%	68.7%	.	9.7%	0.0%
BY:LARM	2012	82	17.1%	65.9%	.	17.1%	0.0%
c/o pop	2015	21	14.3%	76.2%	.	9.5%	0.0%
Carnaval de Bahidorá	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%
	2014	6	16.7%	66.7%	.	16.7%	0.0%
	2016	52	17.3%	76.9%	.	3.8%	1.9%
Chance of Rain	2017	81	28.4%	67.9%	0.0%	3.7%	0.0%
City Sonic 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%

Festival	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
Communikey	2013	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%
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%
Crosstown Rebels pres. Get Lost Mia	2018	49	14.3%	85.7%	0.0%	0.0%	0.0%
	2019	51	7.8%	76.5%	0.0%	3.9%	11.8%
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%
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%
Cynetart	2016	13	30.8%	53.8%	.	15.4%	0.0%
	2017	22	36.4%	36.4%	0.0%	13.6%	13.6%
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%
Decibel Festival	2014	145	12.4%	82.1%	.	5.5%	0.0%
	2015	131	15.3%	84.0%	.	0.8%	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%
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%
Dekmantel Festival Tokyo April	2016	33	3.0%	97.0%	.	0.0%	0.0%
Dekmantel Festival Tokyo November	2016	16	18.8%	81.3%	.	0.0%	0.0%
Dekmantel London	2016	10	0.0%	100.0%	.	0.0%	0.0%
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%
Desert Hearts Spring	2016	37	5.4%	91.9%	.	0.0%	2.7%
	2017	41	4.9%	92.7%	0.0%	2.4%	0.0%
	2018	36	8.3%	91.7%	0.0%	0.0%	0.0%
	2019	33	6.1%	93.9%	0.0%	0.0%	0.0%
Dirty Bird Campout	2015	35	5.7%	88.6%	.	5.7%	0.0%
	2016	35	2.9%	94.3%	.	2.9%	0.0%
Dirty Bird Campout East	2018	61	9.8%	86.9%	0.0%	0.0%	3.3%
Dirty Bird Campout West	2017	52	7.7%	90.4%	0.0%	1.9%	0.0%
	2018	69	14.5%	75.4%	0.0%	0.0%	10.1%
	2019	61	18.0%	82.0%	0.0%	0.0%	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%
Dour Festival	2012	232	2.2%	90.5%	.	7.3%	0.0%
e_may Festival	2012	18	50.0%	5.6%	.	44.4%	0.0%
Eclipse Festival	2018	111	5.4%	91.0%	0.0%	3.6%	0.0%
Ekkofestivalen	2012	29	3.4%	86.2%	.	10.3%	0.0%
Electric Daisy Carnival New York	2012	81	7.4%	87.7%	.	4.9%	0.0%
Electric Daisy Carnival Orlando	2012	57	1.8%	94.7%	.	3.5%	0.0%
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%
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%
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%
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%
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%
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%
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%
Fascinoma Festival	2016	41	7.3%	90.2%	.	2.4%	0.0%
	2017	15	13.3%	86.7%	0.0%	0.0%	0.0%
Festival FORTE	2017	35	17.1%	80.0%	0.0%	2.9%	0.0%



Festival	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
Field Maneuvers	2018	43	14.0%	67.4%	2.3%	14.0%	2.3%
	2019	35	20.0%	77.1%	0.0%	2.9%	0.0%
	2017	59	23.7%	71.2%	0.0%	5.1%	0.0%
	2018	58	31.0%	65.5%	0.0%	3.4%	0.0%
Flow Festival	2019	61	36.1%	54.1%	0.0%	9.8%	0.0%
	2012	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%
frameworks festival	2013	9	11.1%	88.9%	.	0.0%	0.0%
Free Rotation	2014	88	13.6%	75.0%	.	1.1%	10.2%
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%
Full of Noises	2019	39	17.9%	82.1%	0.0%	0.0%	0.0%
	2018	9	44.4%	22.2%	0.0%	33.3%	0.0%
Further Future	2019	9	33.3%	66.7%	0.0%	0.0%	0.0%
	2016	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%
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%
FYF Fest	2016	52	15.4%	78.8%	.	5.8%	0.0%
	2017	68	23.5%	66.2%	0.0%	8.8%	1.5%
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%
Geometry of Now	2017	30	6.7%	80.0%	0.0%	13.3%	0.0%
	2018	21	52.4%	42.9%	4.8%	0.0%	0.0%
Grounded Festival	2019	20	55.0%	40.0%	5.0%	0.0%	0.0%
	2016	10	0.0%	100.0%	.	0.0%	0.0%
GuteZeit Festival	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%
	2015	28	7.1%	89.3%	.	3.6%	0.0%
Heart of Noise	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%
	2016	19	94.7%	0.0%	.	5.3%	0.0%
Heroines of Sound	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%
	2017	142	9.2%	89.4%	0.0%	1.4%	0.0%
Holy Ship	2018	116	13.8%	86.2%	0.0%	0.0%	0.0%
	2019	123	6.5%	89.4%	0.0%	0.0%	4.1%
	2017	28	10.7%	85.7%	0.0%	3.6%	0.0%
Horst	2018	47	19.1%	80.9%	0.0%	0.0%	0.0%
	2019	60	35.0%	65.0%	0.0%	0.0%	0.0%
	2018	55	7.3%	90.9%	0.0%	1.8%	0.0%
Hotbox	2019	50	4.0%	94.0%	0.0%	2.0%	0.0%
	2017	80	40.0%	46.3%	5.0%	8.8%	0.0%
Hyperreality	2018	43	44.2%	32.6%	7.0%	16.3%	0.0%
	2019	60	63.3%	30.0%	1.7%	5.0%	0.0%
	2014	28	7.1%	92.9%	.	0.0%	0.0%
Hyte Berlin - NYE Week	2012	37	0.0%	97.3%	.	2.7%	0.0%
	2014	36	5.6%	91.7%	.	2.8%	0.0%
I Love Techno	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%
ICAS Festival	2015	35	17.1%	74.3%	.	8.6%	0.0%
	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%
Ill Bialn Múscica Hoje	2019	85	21.2%	74.1%	1.2%	1.2%	2.4%
	2015	73	8.2%	91.8%	.	0.0%	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%
Insomnia	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%
	2015	26	26.9%	61.5%	.	11.5%	0.0%
	2016	38	31.6%	55.3%	.	10.5%	2.6%
Intonal	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%
	2014	9	0.0%	66.7%	.	33.3%	0.0%
	2014	17	5.9%	88.2%	.	5.9%	0.0%
kontra2punkt	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%
Kraak 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%

Festival	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
L.E.V. Festival	2019	50	42.0%	44.0%	0.0%	10.0%	4.0%
	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%
L.E.V. Matadero	2019	30	23.3%	63.3%	0.0%	13.3%	0.0%
	2019	42	26.2%	64.3%	2.4%	7.1%	0.0%
	L'Estrany	2014	12	8.3%	75.0%	.	16.7%
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%
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%
Lapsus Festival Act I (March)	2019	6	50.0%	50.0%	0.0%	0.0%	0.0%
Lapsus Festival Act II (September)	2019	3	33.3%	66.7%	0.0%	0.0%	0.0%
Lapsus Festival Act III (December)	2019	5	100.0%	0.0%	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%
	2016	29	3.4%	93.1%	.	3.4%	0.0%
Lente Kabinet	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%
	2019	8	12.5%	50.0%	0.0%	25.0%	12.5%
Les Femmes s'en Mêlent	2013	26	84.6%	0.0%	.	15.4%	0.0%
Les Siestes Electroniques Coimbra	2019	9	0.0%	66.7%	0.0%	22.2%	11.1%
Les Siestes Electroniques Nogent	2019	10	10.0%	90.0%	.	0.0%	0.0%
Les Siestes Electroniques Paris	2016	8	0.0%	75.0%	.	25.0%	0.0%
Les Siestes Electroniques Toulouse	2017	7	14.3%	85.7%	0.0%	0.0%	0.0%
	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%
Life	2019	20	25.0%	70.0%	0.0%	5.0%	0.0%
	2017	131	9.9%	82.4%	0.0%	1.5%	6.1%
	2018	102	13.7%	79.4%	1.0%	2.0%	3.9%
Lightning in a Bottle	2019	97	16.5%	75.3%	0.0%	2.1%	6.2%
	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%
Listen Festival	2019	232	12.9%	72.0%	0.0%	9.5%	5.6%
	2017	51	7.8%	90.2%	0.0%	2.0%	0.0%
	2018	50	12.0%	84.0%	0.0%	4.0%	0.0%
LostTheory	2019	66	21.2%	75.8%	0.0%	1.5%	1.5%
	2013	126	1.6%	98.4%	.	0.0%	0.0%
	2016	124	4.0%	83.9%	.	10.5%	1.6%
	2017	101	13.9%	80.2%	0.0%	5.9%	0.0%
Love Saves the Day	2018	92	14.1%	79.3%	0.0%	5.4%	1.1%
	2019	86	18.6%	75.6%	0.0%	4.7%	1.2%
	2016	166	11.4%	75.9%	.	7.2%	5.4%
Lovebox	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%
	2012	22	13.6%	68.2%	.	18.2%	0.0%
Lunchmeat	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%
	2014	64	6.3%	92.2%	.	1.6%	0.0%
Máchác	2014	10	0.0%	100.0%	.	0.0%	0.0%
MAGNETIC Festival	2015	29	31.0%	69.0%	.	0.0%	0.0%
Maintenant	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%
	2016	42	14.3%	81.0%	.	4.8%	0.0%
	2017	61	16.4%	78.7%	0.0%	4.9%	0.0%
Manana Cuba	2018	49	12.2%	79.6%	0.0%	8.2%	0.0%
	2016	32	9.4%	81.3%	.	9.4%	0.0%
	2016	66	9.1%	84.8%	.	6.1%	0.0%
Meakusma	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%
	2012	59	8.5%	81.4%	.	10.2%	0.0%
Melt!	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%
	2015	23	26.1%	43.5%	.	30.4%	0.0%
MEM	2016	17	41.2%	52.9%	.	5.9%	0.0%
	2017	31	19.4%	51.6%	0.0%	25.8%	3.2%
	2012	20	5.0%	90.0%	.	5.0%	0.0%
Metamorphose	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%

Festival	Year	No. of acts	Mean %					
			Female	Male	Non-binary	Mixed	U/I.	
Modern Festival	2019	37	32.4%	37.8%	2.7%	24.3%	2.7%	
	2016	21	4.8%	95.2%	.	0.0%	0.0%	
Monegros	2014	41	7.3%	92.7%	.	0.0%	0.0%	
Moogfest	2016	114	25.4%	70.2%	.	4.4%	0.0%	
	2017	88	34.1%	56.8%	0.0%	9.1%	0.0%	
	2018	115	40.0%	49.6%	1.7%	7.0%	1.7%	
	2019	85	29.4%	47.1%	3.5%	7.1%	12.9%	
	2013	77	10.4%	88.3%	.	1.3%	0.0%	
Movement Detroit	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%	
music unlimited	2012	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%	
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%	
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%	
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%	
	2017	29	10.3%	69.0%	0.0%	20.7%	0.0%	
	2018	56	26.8%	58.9%	0.0%	14.3%	0.0%	
Mutek Montreal	2019	6	0.0%	83.3%	0.0%	16.7%	0.0%	
	2012	56	7.1%	82.1%	.	10.7%	0.0%	
Mutek MX	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%	
	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%	
Mysteryland	2018	59	20.3%	66.1%	0.0%	11.9%	1.7%	
	2019	55	20.0%	70.9%	1.8%	7.3%	0.0%	
	2016	109	10.1%	85.3%	.	1.8%	2.8%	
	Nation of Gondwana	2014	36	11.1%	83.3%	.	5.6%	0.0%
	Neopop Festival	2012	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%	
	2014	17	11.8%	88.2%	.	0.0%	0.0%	
NEXT Festival	2017	6	16.7%	83.3%	0.0%	0.0%	0.0%	
NeXTones Festival	2018	7	14.3%	85.7%	0.0%	0.0%	0.0%	
	2019	10	30.0%	50.0%	0.0%	20.0%	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%	
	2014	50	6.0%	80.0%	.	14.0%	0.0%	
	2015	44	2.3%	93.2%	.	4.5%	0.0%	
Nördik Impakt	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%	
	2015	43	27.9%	65.1%	.	7.0%	0.0%	
Novas Frequencias	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%	
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%	
	2018	59	13.6%	79.7%	0.0%	3.4%	3.4%	
Nuits Sonores & European Lab Brusse	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%	
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%	
	2014	17	17.6%	82.4%	.	0.0%	0.0%	
Off_Herzios	2016	9	0.0%	100.0%	.	0.0%	0.0%	
Oortreders	2016	9	0.0%	88.9%	.	11.1%	0.0%	
Open Music	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%	
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%	

Festival	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
Pitchfork Music Festival Chicago	2019	8	0.0%	87.5%	0.0%	12.5%	0.0%
	2016	44	22.7%	63.6%	.	13.6%	0.0%
Pop-Kultur	2016	71	33.8%	45.1%	.	19.7%	1.4%
	2015	17	5.9%	94.1%	.	0.0%	0.0%
Poprevo	2017	21	23.8%	76.2%	0.0%	0.0%	0.0%
	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
Présence Électronique	2019	15	26.7%	73.3%	0.0%	0.0%	0.0%
	2014	145	9.0%	74.5%	.	14.5%	2.1%
Primavera Sound	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%
	2015	8	50.0%	50.0%	.	0.0%	0.0%
Q-O2 festival the other the self	2016	4	50.0%	25.0%	.	25.0%	0.0%
	2016	23	4.3%	91.3%	.	4.3%	0.0%
Rainbow Disco Club	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%
	2019	48	41.7%	56.3%	0.0%	2.1%	0.0%
Re-Textured	2017	49	6.1%	89.8%	0.0%	4.1%	0.0%
	2018	42	7.1%	90.5%	0.0%	2.4%	0.0%
Reperkound	2019	72	5.6%	79.2%	2.8%	8.3%	4.2%
	2016	61	24.6%	63.9%	.	11.5%	0.0%
Rewire	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%
	2015	17	17.6%	76.5%	.	5.9%	0.0%
Rokolectiv	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%
Roskilde rural	2015	169	17.2%	73.4%	.	9.5%	0.0%
	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%
S3kt0r UFO – 30 Jahre Techno	2018	24	45.8%	54.2%	0.0%	0.0%	0.0%
	2017	35	22.9%	77.1%	0.0%	0.0%	0.0%
Sanatorium Dzwieku	2018	19	31.6%	57.9%	0.0%	10.5%	0.0%
	2019	24	25.0%	70.8%	0.0%	4.2%	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%
	2015	19	21.1%	73.7%	.	5.3%	0.0%
Schiev	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%
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%
	2016	42	14.3%	81.0%	.	4.8%	0.0%
Scopitone	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%
	2015	4	75.0%	0.0%	.	25.0%	0.0%
She Makes Noise	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%
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%
Sirilo Music Festival	2016	18	5.6%	94.4%	.	0.0%	0.0%
	2015	27	25.9%	70.4%	.	3.7%	0.0%
Skanu Mezs	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%
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%
	2013	64	3.1%	90.6%	.	6.3%	0.0%
Sónar	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%
Sónar Sound Tokyo	2012	47	8.5%	89.4%	.	2.1%	0.0%
	2016	9	0.0%	88.9%	.	11.1%	0.0%
Sonica	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%
	2015	91	5.5%	91.2%	.	3.3%	0.0%
Sonne Mond Sterne	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%
Sonorities	2013	61	16.4%	82.0%	.	1.6%	0.0%
	2012	30	10.0%	90.0%	.	0.0%	0.0%
Sound and Music	2012	121	16.5%	67.8%	.	15.7%	0.0%
	2015	190	15.8%	66.8%	.	17.4%	0.0%
SPOT	2013	74	2.7%	90.5%	.	5.4%	1.4%
	2016	119	8.4%	89.9%	.	0.8%	0.8%
springfestival	2017	47	8.5%	87.2%	0.0%	4.3%	0.0%

Festival	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
	2018	94	10.6%	78.7%	0.0%	3.2%	7.4%
	2019	103	11.7%	86.4%	0.0%	1.0%	1.0%
Störung	2014	21	9.5%	90.5%	.	0.0%	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%
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%
STRP	2017	64	35.9%	59.4%	0.0%	4.7%	0.0%
	2019	16	25.0%	43.8%	0.0%	25.0%	6.3%
STRP BIËNNALE	2015	47	4.3%	87.2%	.	8.5%	0.0%
Supersonic Festival	2012	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%
Symbiosis Gathering	2016	16	12.5%	87.5%	.	0.0%	0.0%
SynCussion	2017	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%
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%
TaicoClub/FFKT (Festival Formerly K Terraforma	2019	37	21.6%	70.3%	0.0%	5.4%	2.7%
	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%
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%
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%
Time Warp Argentina	2015	16	0.0%	100.0%	.	0.0%	0.0%
	2016	17	0.0%	100.0%	.	0.0%	0.0%
Time Warp USA	2015	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%
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%
Transmission	2014	11	0.0%	100.0%	.	0.0%	0.0%
Trenelenburg	2014	27	0.0%	85.2%	.	7.4%	7.4%
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%
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%
Unsound Almaty	2017	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%
Unsound Batumi	2016	10	40.0%	60.0%	.	0.0%	0.0%
Unsound Bishkek	2016	14	14.3%	78.6%	.	7.1%	0.0%
Unsound Dushanbe	2016	6	16.7%	83.3%	.	0.0%	0.0%
Unsound Kazan	2017	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%
Unsound Lviv	2017	9	22.2%	66.7%	0.0%	11.1%	0.0%
Unsound New York	2016	20	25.0%	75.0%	.	0.0%	0.0%
Unsound Tbilisi	2012	15	6.7%	93.3%	.	0.0%	0.0%
Unsound x CTM Vladivostok	2016	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%
Unsound Yerevan	2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
UP Festival	2014	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%
Urban Art Forms	2013	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%
Volt Festival	2012	18	27.8%	66.7%	.	5.6%	0.0%
	2013	19	42.1%	57.9%	.	0.0%	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%
Wax Treatment Africa Special	2012	31	0.0%	96.8%	.	3.2%	0.0%
Weather Festival	2014	36	5.6%	94.4%	.	0.0%	0.0%

Festival	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
What The Festival	2017	112	8.9%	86.6%	0.0%	4.5%	0.0%
Wysing Music Festival	2014	25	80.0%	0.0%	.	20.0%	0.0%
	2015	21	42.9%	4.8%	.	52.4%	0.0%
	2016	25	20.0%	40.0%	.	36.0%	0.0%
	2017	27	51.9%	37.0%	3.7%	7.4%	0.0%
Wysing Polyphonic Music Festival	2018	22	77.3%	9.1%	9.1%	4.5%	0.0%
Wysing Polyphonic Music Festival	2019	18	50.0%	38.9%	0.0%	5.6%	5.6%
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%
	2014	30	16.7%	83.3%	.	0.0%	0.0%
Zoukout	2014	30	16.7%	83.3%	.	0.0%	0.0%

## Appendix 2: Gender proportions by country and year [2012 to 2019]

Country	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
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%
Armenia	2019	38	50.0%	34.2%	0.0%	13.2%	2.6%
	2018	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%
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%
Azerbaijan	2018	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	266	24.4%	68.4%	0.0%	6.0%	1.1%
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%
Canada	2019	26	42.3%	46.2%	0.0%	11.5%	0.0%
	2012	56	7.1%	82.1%	.	10.7%	0.0%
Colombia	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%
	2017	35	2.9%	94.3%	0.0%	0.0%	2.9%
Croatia	2018	31	19.4%	74.2%	0.0%	0.0%	6.5%
	2019	39	17.9%	82.1%	0.0%	0.0%	0.0%
Cuba	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%
Czech Republic	2016	32	9.4%	81.3%	.	9.4%	0.0%
	2012	22	13.6%	68.2%	.	18.2%	0.0%
Denmark	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%
	2012	121	16.5%	67.8%	.	15.7%	0.0%
Finland	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%
France	2012	133	5.3%	76.7%	.	18.0%	0.0%
	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	430	16.7%	76.5%	0.0%	3.7%	3.0%
	2018	331	14.8%	76.7%	0.3%	5.7%	2.4%
Georgia	2019	457	18.6%	69.8%	0.7%	6.8%	4.2%
	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%
Germany	2019	86	8.1%	84.9%	0.0%	0.0%	7.0%
	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%
Greece	2014	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%
Ireland	2019	36	30.6%	58.3%	0.0%	11.1%	0.0%
	2017	214	9.3%	80.8%	0.0%	1.4%	8.4%
	2018	248	10.5%	83.1%	0.4%	1.2%	4.8%
Italy	2019	213	14.6%	77.0%	0.0%	1.9%	6.6%
	2017	61	14.8%	77.0%	0.0%	3.3%	4.9%
	2018	76	10.5%	71.1%	0.0%	3.9%	14.5%

Country	Year	No. of acts	Mean %					
			Female	Male	Non-binary	Mixed	U/I.	
Japan	2019	80	25.0%	51.3%	1.3%	11.3%	11.3%	
	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%	
Kazakhstan	2017	10	10.0%	90.0%	0.0%	0.0%	0.0%	
Kyrgyzstan	2016	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%	
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%	
	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%	
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%	
	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%	
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%	
	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%	
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%	
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%	
	Singapore	2014	30	16.7%	83.3%	.	0.0%	0.0%
Slovakia		2014	34	8.8%	88.2%	.	2.9%	0.0%
		Slovenia	2016	9	0.0%	88.9%	.	11.1%
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%	
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%	
	Sweden	2012	92	18.5%	80.4%	.	1.1%	0.0%
2013		19	42.1%	57.9%	.	0.0%	0.0%	
2014		83	30.1%	62.7%	.	6.0%	1.2%	
2015		98	37.8%	58.2%	.	4.1%	0.0%	
2016		102	38.2%	50.0%	.	10.8%	1.0%	
2017		101	50.5%	39.6%	3.0%	6.9%	0.0%	
2018		119	42.0%	45.4%	1.7%	10.1%	0.8%	
2019		117	35.9%	53.0%	0.0%	9.4%	1.7%	
Switzerland	2013	97	6.2%	87.6%	.	6.2%	0.0%	
	2014	99	12.1%	82.8%	.	5.1%	0.0%	
	2016	95	21.1%	74.7%	.	4.2%	0.0%	
	2017	73	9.6%	84.9%	1.4%	4.1%	0.0%	
	2018	100	11.0%	86.0%	0.0%	3.0%	0.0%	
Tajikistan	2019	97	19.6%	69.1%	0.0%	6.2%	5.2%	
	Uganda	2016	6	16.7%	83.3%	.	0.0%	0.0%
		2017	83	12.0%	72.3%	0.0%	2.4%	13.3%
		2018	107	26.2%	69.2%	0.9%	2.8%	0.9%
UK	2019	149	25.5%	62.4%	1.3%	5.4%	5.4%	
	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	403	9.4%	74.2%	.	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%	
Ukraine	2019	634	26.3%	61.7%	0.0%	8.8%	3.2%	
	2016	30	13.3%	83.3%	.	0.0%	3.3%	
	2017	37	18.9%	78.4%	0.0%	2.7%	0.0%	



Country	Year	No. of acts	Mean %				
			Female	Male	Non-binary	Mixed	U/I.
USA	2018	37	13.5%	86.5%	0.0%	0.0%	0.0%
	2019	42	21.4%	73.8%	0.0%	2.4%	2.4%
	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%

### Appendix 3: Gender proportions by country, festival and year [2012 to 2019]

Country	Festival	Year	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
Argentina	Time Warp Argentina	2015	16	0.0%	100.0%	.	0.0%	0.0%
		2016	17	0.0%	100.0%	.	0.0%	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%
Armenia	Unsound Yerevan	2019	38	50.0%	34.2%	0.0%	13.2%	2.6%
		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%
		2012	130	24.6%	73.1%	.	2.3%	0.0%
Austria	Ars Electronica e_may Festival music unlimited springfestival	2012	18	50.0%	5.6%	.	44.4%	0.0%
		2012	28	21.4%	64.3%	.	14.3%	0.0%
		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%
	Urban Art Forms donaufestival	2019	103	11.7%	86.4%	0.0%	1.0%	1.0%
		2013	50	2.0%	94.0%	.	4.0%	0.0%
		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%
	Heart of Noise	2019	59	22.0%	44.1%	3.4%	22.0%	8.5%
		2015	28	7.1%	89.3%	.	3.6%	0.0%
		2016	26	7.7%	84.6%	.	7.7%	0.0%
	Musikprotokoll	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%
		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%
	Electric Spring	2018	15	13.3%	26.7%	0.0%	60.0%	0.0%
		2019	62	27.4%	62.9%	0.0%	9.7%	0.0%
		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%
	Open Music Hyperreality	2016	9	0.0%	88.9%	.	11.1%	0.0%
		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%
	Azerbaijan Belgium	Unsound Baku	2018	12	16.7%	83.3%	0.0%	0.0%
2012			232	2.2%	90.5%	.	7.3%	0.0%
Dour Festival		2012	37	0.0%	97.3%	.	2.7%	0.0%
		2014	36	5.6%	91.7%	.	2.8%	0.0%
Bozar		2015	24	4.2%	83.3%	.	12.5%	0.0%
		2016	26	15.4%	80.8%	.	3.8%	0.0%
Kraak Festival		2015	13	15.4%	61.5%	.	23.1%	0.0%
		2016	22	4.5%	81.8%	.	13.6%	0.0%
		2017	23	17.4%	65.2%	0.0%	13.0%	4.3%
		2018	22	27.3%	54.5%	0.0%	9.1%	9.1%
Q-O2 festival the other the self		2019	20	15.0%	55.0%	0.0%	20.0%	10.0%
		2015	8	50.0%	50.0%	.	0.0%	0.0%
Schiev		2016	4	50.0%	25.0%	.	25.0%	0.0%
		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%
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%	
	2016	9	0.0%	100.0%	.	0.0%	0.0%	
	2017	8	12.5%	62.5%	0.0%	25.0%	0.0%	
Oortreders Bozar Electronic Arts Festival	2017	81	28.4%	67.9%	0.0%	3.7%	0.0%	
	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%	
	2017	51	7.8%	90.2%	0.0%	2.0%	0.0%	
	2018	50	12.0%	84.0%	0.0%	4.0%	0.0%	
Brazil	Nuits Sonores & European Lab Brusse	2019	66	21.2%	75.8%	0.0%	1.5%	1.5%
		2018	59	13.6%	79.7%	0.0%	3.4%	3.4%
	III Bienal Música Hoje	2015	73	8.2%	91.8%	.	0.0%	0.0%
		2015	43	27.9%	65.1%	.	7.0%	0.0%
	Novas Frequencias	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%
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%	
Canada	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%

Country	Festival	Year	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
		2018	120	39.2%	46.7%	2.5%	10.0%	1.7%
		2019	109	29.4%	56.9%	0.0%	13.8%	0.0%
	Decibel Festival	2014	145	12.4%	82.1%	.	5.5%	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%
	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%
	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%
Colombia	Eclipse Festival	2018	111	5.4%	91.0%	0.0%	3.6%	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%
Croatia	LostTheory	2013	126	1.6%	98.4%	.	0.0%	0.0%
	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%
	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%
Cuba	Manana Cuba	2016	32	9.4%	81.3%	.	9.4%	0.0%
Czech Republic	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%
	kontra2punkt	2014	9	0.0%	66.7%	.	33.3%	0.0%
	Máchác	2014	64	6.3%	92.2%	.	1.6%	0.0%
	MAGNETIC Festival	2014	10	0.0%	100.0%	.	0.0%	0.0%
	Transmission	2014	11	0.0%	100.0%	.	0.0%	0.0%
Denmark	SPOT	2012	121	16.5%	67.8%	.	15.7%	0.0%
		2015	190	15.8%	66.8%	.	17.4%	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%
	Poprevo	2015	17	5.9%	94.1%	.	0.0%	0.0%
Finland	Roskilde	2015	169	17.2%	73.4%	.	9.5%	0.0%
	Flow Festival	2012	133	5.3%	76.7%	.	18.0%	0.0%
France	Les Femmes s'en Mêlent	2013	26	84.6%	0.0%	.	15.4%	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%
	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%
	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%
	Nördik Impakt	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%
	Weather Festival	2014	36	5.6%	94.4%	.	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%
	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%
	Modern Festival	2016	21	4.8%	95.2%	.	0.0%	0.0%
	Scopitone	2016	42	14.3%	81.0%	.	4.8%	0.0%
		2017	43	18.6%	72.1%	0.0%	4.7%	4.7%
		2018	37	24.3%	54.1%	2.7%	13.5%	5.4%
		2019	56	28.6%	48.2%	0.0%	12.5%	10.7%
	Présence Électronique	2017	21	23.8%	76.2%	0.0%	0.0%	0.0%
		2018	15	13.3%	80.0%	0.0%	6.7%	0.0%
		2019	15	26.7%	73.3%	0.0%	0.0%	0.0%
	Reperkusound	2017	49	6.1%	89.8%	0.0%	4.1%	0.0%
		2018	42	7.1%	90.5%	0.0%	2.4%	0.0%
		2019	72	5.6%	79.2%	2.8%	8.3%	4.2%
	Astropolis	2019	55	14.5%	70.9%	1.8%	7.3%	5.5%
	Les Siestes Electroniques Nogent	2019	9	0.0%	66.7%	0.0%	22.2%	11.1%

Country	Festival	Year	No. of acts	Mean %							
				Female	Male	Non-binary	Mixed	U/I.			
Georgia	Unsound Tbilisi 4GB	2012	15	6.7%	93.3%	.	0.0%	0.0%			
		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%			
Germany	Unsound Batumi Berlin Festival c/o pop Fusion	2019	86	8.1%	84.9%	0.0%	0.0%	7.0%			
		2016	10	40.0%	60.0%	.	0.0%	0.0%			
		2012	87	13.8%	75.9%	.	10.3%	0.0%			
		2012	82	17.1%	65.9%	.	17.1%	0.0%			
	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%				
	Melt!	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%		
			Wax Treatment Africa Special CTM	Wax Treatment Africa Special CTM	2012	31	0.0%	96.8%	.	3.2%	0.0%
					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%
	frameworks festival Krake Festival	frameworks festival Krake Festival			2013	9	11.1%	88.9%	.	0.0%	0.0%
					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%		
			Berlin Atonal	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%		
	Berlin Music Week Hyte Berlin - NYE Week Nation of Gondwana 3hd Festival	Berlin Music Week Hyte Berlin - NYE Week Nation of Gondwana 3hd Festival			2014	229	16.2%	72.1%	.	11.8%	0.0%
					2014	28	7.1%	92.9%	.	0.0%	0.0%
					2014	36	11.1%	83.3%	.	5.6%	0.0%
					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%		
			ICAS Festival Sonne Mond Sterne	ICAS Festival Sonne Mond Sterne	2015	35	17.1%	74.3%	.	8.6%	0.0%
					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%			
Time Warp	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%			
		Cynetart	Cynetart	2016	13	30.8%	53.8%	.	15.4%	0.0%	
2017	22			36.4%	36.4%	0.0%	13.6%	13.6%			
GuteZeit Festival	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%			
Heroines of Sound	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%			
		Pop-Kultur SCOPE	Pop-Kultur SCOPE	2016	71	33.8%	45.1%	.	19.7%	1.4%	
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%			
2017	12			33.3%	50.0%	0.0%	16.7%	0.0%			
Greece Hungary	S3kt0r UFO – 30 Jahre Techno UP Festival Ultrahang Fest	2018	24	45.8%	54.2%	0.0%	0.0%	0.0%			
		2014	14	0.0%	100.0%	.	0.0%	0.0%			
		2015	41	9.8%	82.9%	.	7.3%	0.0%			
Ireland	Audio Garden	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%			
	Boxed Off	Boxed Off	2019	36	30.6%	58.3%	0.0%	11.1%	0.0%		
			2017	46	6.5%	80.4%	0.0%	0.0%	13.0%		
			2018	52	3.8%	80.8%	0.0%	0.0%	15.4%		
	Life	Life	2019	45	13.3%	66.7%	0.0%	2.2%	17.8%		
			2017	37	10.8%	75.7%	0.0%	2.7%	10.8%		
			2018	39	15.4%	84.6%	0.0%	0.0%	0.0%		
	Hotbox	Hotbox	2019	21	33.3%	66.7%	0.0%	0.0%	0.0%		
2017			131	9.9%	82.4%	0.0%	1.5%	6.1%			
2018			102	13.7%	79.4%	1.0%	2.0%	3.9%			
2019			97	16.5%	75.3%	0.0%	2.1%	6.2%			
Italy			NeXTones Festival	2018	55	7.3%	90.9%	0.0%	1.8%	0.0%	
	2019	50		4.0%	94.0%	0.0%	2.0%	0.0%			
	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%					

Country	Festival	Year	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
Japan	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%
	Metamorphose	2012	20	5.0%	90.0%	.	5.0%	0.0%
		2012	47	8.5%	89.4%	.	2.1%	0.0%
		2012	25	0.0%	84.0%	.	16.0%	0.0%
	Sónar Sound Tokyo	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%
	TaicoClub	2018	23	17.4%	60.9%	0.0%	21.7%	0.0%
		2015	16	0.0%	100.0%	.	0.0%	0.0%
		2017	13	0.0%	100.0%	0.0%	0.0%	0.0%
	Labyrinth	2018	16	0.0%	93.8%	0.0%	0.0%	6.3%
		2019	8	12.5%	87.5%	0.0%	0.0%	0.0%
		2016	33	3.0%	97.0%	.	0.0%	0.0%
	Dekmantel Festival Tokyo April	2016	16	18.8%	81.3%	.	0.0%	0.0%
		2016	23	4.3%	91.3%	.	4.3%	0.0%
		2017	24	8.3%	91.7%	0.0%	0.0%	0.0%
	Dekmantel Festival Tokyo November	2018	19	21.1%	73.7%	0.0%	5.3%	0.0%
		2019	20	10.0%	90.0%	0.0%	0.0%	0.0%
		2017	29	10.3%	69.0%	0.0%	20.7%	0.0%
	Rainbow Disco Club	2018	56	26.8%	58.9%	0.0%	14.3%	0.0%
		2019	6	0.0%	83.3%	0.0%	16.7%	0.0%
		2017	50	14.0%	76.0%	2.0%	2.0%	6.0%
Mutek JP	2018	57	19.3%	61.4%	0.0%	8.8%	10.5%	
	2019	35	14.3%	74.3%	0.0%	0.0%	11.4%	
	2019	37	21.6%	70.3%	0.0%	5.4%	2.7%	
rural	2017	10	10.0%	90.0%	0.0%	0.0%	0.0%	
	2016	14	14.3%	78.6%	.	7.1%	0.0%	
	2015	27	25.9%	70.4%	.	3.7%	0.0%	
TaicoClub/FFKT (Festival Formerly K	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%	
Kyrgyzstan	2019	21	14.3%	76.2%	0.0%	9.5%	0.0%	
	2015	152	5.3%	94.1%	.	0.7%	0.0%	
	2016	377	9.3%	88.9%	.	1.1%	0.8%	
Latvia	2017	468	7.7%	89.7%	0.0%	0.6%	1.9%	
	2015	21	14.3%	76.2%	.	9.5%	0.0%	
	2016	30	3.3%	80.0%	.	16.7%	0.0%	
Mexico	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%	
BPM Festival	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%	
Carnaval de Bahidorá	2018	59	20.3%	66.1%	0.0%	11.9%	1.7%	
	2019	55	20.0%	70.9%	1.8%	7.3%	0.0%	
	2016	32	3.1%	96.9%	.	0.0%	0.0%	
Mutek MX	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%	
Apparitions Festival	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%	
Comunite	2016	12	8.3%	91.7%	.	0.0%	0.0%	
	2017	12	8.3%	91.7%	0.0%	0.0%	0.0%	
	2016	41	7.3%	90.2%	.	2.4%	0.0%	
Crosstown Rebels Day Zero	2017	15	13.3%	86.7%	0.0%	0.0%	0.0%	
	2016	18	5.6%	94.4%	.	0.0%	0.0%	
	2016	17	23.5%	70.6%	.	5.9%	0.0%	
Fascinoma Festival	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%	
Sirilo Music Festival	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%	
Xibalba Festival	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%	
Xibalba Festival	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%	
Morocco	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%	
Netherlands	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%	
Oasis	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%	
TodaysArt	2018	95	10.5%	88.4%	0.0%	1.1%	0.0%	
	2019	110	16.4%	82.7%	0.0%	0.9%	0.0%	
	2015	47	4.3%	87.2%	.	8.5%	0.0%	
Dekmantel Festival Amsterdam	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%	
Awakenings Festival	2019	61	32.8%	65.6%	0.0%	1.6%	0.0%	
	2016	61	24.6%	63.9%	.	11.5%	0.0%	
	2017	74	18.9%	68.9%	0.0%	10.8%	1.4%	
Lente Kabinet	2018	91	29.7%	46.2%	3.3%	16.5%	4.4%	
	2019	91	37.4%	45.1%	2.2%	14.3%	1.1%	
	2016	37	2.7%	94.6%	.	2.7%	0.0%	
STRP BIËNNALE	2017	28	7.1%	92.9%	0.0%	0.0%	0.0%	
	2016	37	2.7%	94.6%	.	2.7%	0.0%	
	2017	28	7.1%	92.9%	0.0%	0.0%	0.0%	
Rewire	2016	37	2.7%	94.6%	.	2.7%	0.0%	
	2017	28	7.1%	92.9%	0.0%	0.0%	0.0%	
	2018	91	29.7%	46.2%	3.3%	16.5%	4.4%	
Vollt Festival	2019	91	37.4%	45.1%	2.2%	14.3%	1.1%	
	2016	37	2.7%	94.6%	.	2.7%	0.0%	
	2017	28	7.1%	92.9%	0.0%	0.0%	0.0%	

Country	Festival	Year	No. of acts	Mean %					
				Female	Male	Non-binary	Mixed	U/I.	
Norway	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	2017	64	35.9%	59.4%	0.0%	4.7%	0.0%	
		2019	16	25.0%	43.8%	0.0%	25.0%	6.3%	
	Ekkofestivalen BY:LARM Insomnia	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%		
Poland	Unsound Krakow	2019	41	41.5%	53.7%	2.4%	2.4%	0.0%	
		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%	
	Garbicz	2018	120	30.0%	49.2%	0.0%	20.8%	0.0%	
		2019	115	25.2%	46.1%	5.2%	23.5%	0.0%	
	Sanatorium Dzwieku	2017	190	13.2%	78.9%	0.0%	7.9%	0.0%	
		2018	256	13.7%	78.1%	0.0%	8.2%	0.0%	
	Portugal	Up To Date Festival	2017	35	22.9%	77.1%	0.0%	0.0%	0.0%
2018			19	31.6%	57.9%	0.0%	10.5%	0.0%	
Unsound x Up to Date Festival		2019	24	25.0%	70.8%	0.0%	4.2%	0.0%	
		2017	49	4.1%	93.9%	0.0%	2.0%	0.0%	
Boom Festival		2018	50	14.0%	74.0%	4.0%	4.0%	4.0%	
		2019	54	9.3%	83.3%	0.0%	7.4%	0.0%	
Neopop Festival		2018	18	38.9%	55.6%	0.0%	5.6%	0.0%	
		2012	171	2.9%	90.6%	.	2.3%	4.1%	
BPM Festival Portugal		2012	48	6.3%	93.8%	.	0.0%	0.0%	
		2017	181	8.3%	91.2%	0.0%	0.0%	0.6%	
Romania	Festival FORTE	2018	157	8.9%	89.8%	0.0%	0.0%	1.3%	
		2019	146	10.3%	85.6%	0.0%	1.4%	2.7%	
	Les Siestes Electroniques Coimbra	2017	35	17.1%	80.0%	0.0%	2.9%	0.0%	
		2018	43	14.0%	67.4%	2.3%	14.0%	2.3%	
	Rokolektiv	2019	35	20.0%	77.1%	0.0%	2.9%	0.0%	
		2019	8	12.5%	50.0%	0.0%	25.0%	12.5%	
	Russia	Abstrasension	2015	17	17.6%	76.5%	.	5.9%	0.0%
			2016	16	31.3%	68.8%	.	0.0%	0.0%
		Alfa Future People	2017	15	26.7%	73.3%	0.0%	0.0%	0.0%
			2018	14	42.9%	57.1%	0.0%	0.0%	0.0%
Pirate Station		2019	14	57.1%	35.7%	0.0%	7.1%	0.0%	
		2016	25	0.0%	100.0%	.	0.0%	0.0%	
SKIF		2017	18	5.6%	83.3%	0.0%	5.6%	5.6%	
		2018	19	0.0%	94.7%	0.0%	5.3%	0.0%	
Singapore		Sochi Music Weekend	2019	9	0.0%	77.8%	0.0%	0.0%	22.2%
			2016	41	7.3%	92.7%	.	0.0%	0.0%
	Unsound x CTM Vladivostok	2017	102	7.8%	89.2%	0.0%	2.9%	0.0%	
		2018	79	7.6%	89.9%	0.0%	2.5%	0.0%	
	Geometry of Now	2019	63	6.3%	92.1%	0.0%	1.6%	0.0%	
		2016	8	12.5%	87.5%	.	0.0%	0.0%	
	Signal	2017	9	0.0%	88.9%	0.0%	11.1%	0.0%	
		2018	6	0.0%	100.0%	0.0%	0.0%	0.0%	
	Slovakia	Synthposium	2019	8	0.0%	87.5%	0.0%	12.5%	0.0%
			2016	17	17.6%	64.7%	.	17.6%	0.0%
Zoukout		2017	9	33.3%	55.6%	0.0%	0.0%	11.1%	
		2018	11	9.1%	72.7%	0.0%	18.2%	0.0%	
KRAA! Festival		2019	13	7.7%	61.5%	0.0%	30.8%	0.0%	
		2016	14	0.0%	100.0%	.	0.0%	0.0%	
NEXT Festival		2016	9	22.2%	66.7%	.	11.1%	0.0%	
		2017	30	6.7%	80.0%	0.0%	13.3%	0.0%	
Slovenia		Sónar	2017	24	12.5%	79.2%	0.0%	8.3%	0.0%
			2018	58	12.1%	82.8%	0.0%	1.7%	3.4%
	Sonica	2019	65	16.9%	76.9%	0.0%	1.5%	4.6%	
		2018	86	18.6%	69.8%	1.2%	9.3%	1.2%	
	Grounded Festival	2019	39	7.7%	79.5%	2.6%	5.1%	5.1%	
		2014	30	16.7%	83.3%	.	0.0%	0.0%	
	Spain	Mutek Barcelona	2014	17	5.9%	88.2%	.	5.9%	0.0%
			2014	17	11.8%	88.2%	.	0.0%	0.0%
		Aquasella	2016	9	0.0%	88.9%	.	11.1%	0.0%
			2017	14	42.9%	42.9%	0.0%	14.3%	0.0%
CasilMiniFest		2018	25	20.0%	72.0%	0.0%	4.0%	4.0%	
		2019	29	31.0%	65.5%	3.4%	0.0%	0.0%	
Electronica En Abril		2018	21	52.4%	42.9%	4.8%	0.0%	0.0%	
		2019	20	55.0%	40.0%	5.0%	0.0%	0.0%	
Sónar		Sónar	2013	24	4.2%	91.7%	.	4.2%	0.0%
			2014	27	7.4%	88.9%	.	3.7%	0.0%
	Sónar	2015	17	11.8%	76.5%	.	11.8%	0.0%	
		2016	31	12.9%	87.1%	.	0.0%	0.0%	
	Sónar	2017	25	28.0%	64.0%	0.0%	8.0%	0.0%	
		2018	39	20.5%	74.4%	0.0%	2.6%	2.6%	
	Sónar	2019	44	18.2%	68.2%	2.3%	11.4%	0.0%	
		2013	64	3.1%	90.6%	.	6.3%	0.0%	
	Spain	Sónar	2014	142	9.2%	83.1%	.	7.7%	0.0%
			2015	123	13.8%	83.7%	.	2.4%	0.0%
Sónar		2016	124	11.3%	83.9%	.	4.8%	0.0%	
		2017	126	21.4%	73.8%	0.0%	4.8%	0.0%	
Sónar		2018	138	20.3%	73.2%	0.0%	6.5%	0.0%	
		2019	133	24.8%	66.2%	0.0%	7.5%	1.5%	
CasilMiniFest		2014	56	8.9%	89.3%	.	1.8%	0.0%	
		2014	6	16.7%	66.7%	.	16.7%	0.0%	
Electronica En Abril		2014	16	25.0%	68.8%	.	6.3%	0.0%	
		2015	13	7.7%	84.6%	.	7.7%	0.0%	
Spain	Electronica En Abril	2016	12	0.0%	100.0%	.	0.0%	0.0%	
		2017	10	30.0%	70.0%	0.0%	0.0%	0.0%	
	Electronica En Abril	2018	13	23.1%	61.5%	0.0%	15.4%	0.0%	
		2019	11	36.4%	27.3%	0.0%	36.4%	0.0%	

Country	Festival	Year	No. of acts	Mean %					
				Female	Male	Non-binary	Mixed	U/I.	
Sweden	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%	
	L.E.V. Festival	2019	41	24.4%	65.9%	0.0%	9.8%	0.0%	
		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%	
	L'Estrany Lapsus Festival	2019	30	23.3%	63.3%	0.0%	13.3%	0.0%	
		2014	12	8.3%	75.0%	.	16.7%	0.0%	
		2014	15	6.7%	93.3%	.	0.0%	0.0%	
		2016	17	17.6%	82.4%	.	0.0%	0.0%	
	Mira Festival	2017	11	18.2%	81.8%	0.0%	0.0%	0.0%	
		2018	18	11.1%	88.9%	0.0%	0.0%	0.0%	
		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%	
	Monegros Off_Herzios Primavera Sound	2018	44	25.0%	54.5%	0.0%	20.5%	0.0%	
		2019	37	32.4%	37.8%	2.7%	24.3%	2.7%	
		2014	41	7.3%	92.7%	.	0.0%	0.0%	
		2014	17	17.6%	82.4%	.	0.0%	0.0%	
		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%	
	Störung Trenenburg LEM Festival	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%	
		2014	21	9.5%	90.5%	.	0.0%	0.0%	
		2014	27	0.0%	85.2%	.	7.4%	7.4%	
		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%	
	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%	
	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%	
	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%	
	L.E.V. Matadero Lapsus Festival Act I (March) Lapsus Festival Act II (September) Lapsus Festival Act III (December) Norbergfestival	2019	42	26.2%	64.3%	2.4%	7.1%	0.0%	
		2019	6	50.0%	50.0%	0.0%	0.0%	0.0%	
		2019	3	33.3%	66.7%	0.0%	0.0%	0.0%	
		2019	5	100.0%	0.0%	0.0%	0.0%	0.0%	
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%		
	2012	18	27.8%	66.7%	.	5.6%	0.0%		
	2013	19	42.1%	57.9%	.	0.0%	0.0%		
	2015	26	26.9%	61.5%	.	11.5%	0.0%		
	2016	38	31.6%	55.3%	.	10.5%	2.6%		
Intonal	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%		
	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%		
Tajikistan Uganda	2019	97	19.6%	69.1%	0.0%	6.2%	5.2%		
	2016	6	16.7%	83.3%	.	0.0%	0.0%		
	2017	83	12.0%	72.3%	0.0%	2.4%	13.3%		
UK	Unsound Dushanbe Nyege Nyege	2018	107	26.2%	69.2%	0.9%	2.8%	0.9%	
		2019	149	25.5%	62.4%	1.3%	5.4%	5.4%	
		2012	9	44.4%	55.6%	.	0.0%	0.0%	
	50 Years of Minimalism Sound and Music Supersonic Festival Electric Spring Huddersfield	2012	30	10.0%	90.0%	.	0.0%	0.0%	
		2012	113	7.1%	88.5%	.	4.4%	0.0%	
		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%	
		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%	
	Sonorities Free Rotation Wysing Music Festival	2013	61	16.4%	82.0%	.	1.6%	0.0%	
2014		88	13.6%	75.0%	.	1.1%	10.2%		
2014		25	80.0%	0.0%	.	20.0%	0.0%		
2015		21	42.9%	4.8%	.	52.4%	0.0%		
2016		25	20.0%	40.0%	.	36.0%	0.0%		
AVA	2017	27	51.9%	37.0%	3.7%	7.4%	0.0%		
	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%		
Dekmantel London	2016	10	0.0%	100.0%	.	0.0%	0.0%		

Country	Festival	Year	No. of acts	Mean %					
				Female	Male	Non-binary	Mixed	U/I.	
Ukraine	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%	
	Lovebox	2019	86	18.6%	75.6%	0.0%	4.7%	1.2%	
		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%	
	music we'd like to hear	2019	79	31.6%	60.8%	0.0%	5.1%	2.5%	
		Field Maneuvers	2016	10	10.0%	20.0%	.	70.0%	0.0%
			2017	59	23.7%	71.2%	0.0%	5.1%	0.0%
	Beatherder	2018	58	31.0%	65.5%	0.0%	3.4%	0.0%	
		2019	61	36.1%	54.1%	0.0%	9.8%	0.0%	
		2018	136	11.0%	73.5%	0.0%	14.0%	1.5%	
	Blue Dot	2019	116	9.5%	81.0%	0.0%	6.0%	3.4%	
		2018	84	9.5%	64.3%	0.0%	25.0%	1.2%	
	Full of Noises	2019	141	27.7%	44.0%	0.0%	22.7%	5.7%	
		2018	9	44.4%	22.2%	0.0%	33.3%	0.0%	
	Wysing Polyphonic Music Festival	2019	9	33.3%	66.7%	0.0%	0.0%	0.0%	
		2018	22	77.3%	9.1%	9.1%	4.5%	0.0%	
	Re-Textured	2019	48	41.7%	56.3%	0.0%	2.1%	0.0%	
		2019	18	50.0%	38.9%	0.0%	5.6%	5.6%	
	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%	
	USA	Unsound Lviv	2017	9	22.2%	66.7%	0.0%	11.1%	0.0%
			2015	131	15.3%	84.0%	.	0.8%	0.0%
Decibel Festival		2012	81	7.4%	87.7%	.	4.9%	0.0%	
		2012	57	1.8%	94.7%	.	3.5%	0.0%	
Electric Daisy Carnival New York		2013	22	13.6%	81.8%	.	4.5%	0.0%	
		2013	77	10.4%	88.3%	.	1.3%	0.0%	
Movement Detroit		2015	143	7.0%	90.9%	.	0.7%	1.4%	
		2016	124	12.9%	83.9%	.	1.6%	1.6%	
Dirty Bird Campout		2017	113	9.7%	85.8%	0.0%	4.4%	0.0%	
		2018	89	21.3%	76.4%	0.0%	2.2%	0.0%	
FORM Arcosanti		2019	72	18.1%	79.2%	0.0%	2.8%	0.0%	
		2015	35	5.7%	88.6%	.	5.7%	0.0%	
Time Warp USA		2016	35	2.9%	94.3%	.	2.9%	0.0%	
		2015	26	26.9%	57.7%	.	15.4%	0.0%	
Together Festival		2016	32	21.9%	71.9%	.	6.3%	0.0%	
		2017	37	29.7%	62.2%	0.0%	8.1%	0.0%	
VIA Festival		2018	39	46.2%	35.9%	5.1%	12.8%	0.0%	
		2019	45	48.9%	44.4%	0.0%	6.7%	0.0%	
Chance of Rain		2015	17	5.9%	88.2%	.	5.9%	0.0%	
		2015	71	14.1%	84.5%	.	1.4%	0.0%	
Crssd Festival		2016	26	23.1%	76.9%	.	0.0%	0.0%	
		2017	32	21.9%	78.1%	0.0%	0.0%	0.0%	
Desert Hearts Spring		2018	54	16.7%	77.8%	0.0%	5.6%	0.0%	
		2019	35	20.0%	62.9%	8.6%	5.7%	2.9%	
Day for Night		2015	49	42.9%	49.0%	.	8.2%	0.0%	
		2016	22	50.0%	40.9%	.	9.1%	0.0%	
Mamby on the Beach		2016	52	17.3%	76.9%	.	3.8%	1.9%	
	2016	41	7.3%	92.7%	.	0.0%	0.0%		
Moogfest	2017	45	8.9%	86.7%	0.0%	4.4%	0.0%		
	2018	41	17.1%	78.0%	0.0%	2.4%	2.4%		
Further Future	2019	49	20.4%	77.6%	0.0%	2.0%	0.0%		
	2016	69	13.0%	75.4%	.	11.6%	0.0%		
FYF Fest	2017	69	23.2%	68.1%	0.0%	7.2%	1.4%		
	2016	37	5.4%	91.9%	.	0.0%	2.7%		
Lightning in a Bottle	2017	41	4.9%	92.7%	0.0%	2.4%	0.0%		
	2018	36	8.3%	91.7%	0.0%	0.0%	0.0%		
Mysteryland	2019	33	6.1%	93.9%	0.0%	0.0%	0.0%		
	2016	61	6.6%	83.6%	.	9.8%	0.0%		
Pitchfork Music Festival Chicago	2016	52	15.4%	78.8%	.	5.8%	0.0%		
	2017	68	23.5%	66.2%	0.0%	8.8%	1.5%		
Symbiosis Gathering	2016	72	11.1%	80.6%	.	8.3%	0.0%		
	2017	105	13.3%	72.4%	0.0%	14.3%	0.0%		
The Bunker x Dekmantel	2018	220	14.1%	71.8%	0.0%	6.8%	7.3%		
	2019	232	12.9%	72.0%	0.0%	9.5%	5.6%		
The Chosen Few Djs	2016	42	14.3%	81.0%	.	4.8%	0.0%		
	2017	61	16.4%	78.7%	0.0%	4.9%	0.0%		
What The Festival	2018	49	12.2%	79.6%	0.0%	8.2%	0.0%		
	2016	114	25.4%	70.2%	.	4.4%	0.0%		
Crosstown Rebels pres. Get Lost Mia	2017	88	34.1%	56.8%	0.0%	9.1%	0.0%		
	2018	115	40.0%	49.6%	1.7%	7.0%	1.7%		
Dirty Bird Campout West	2019	85	29.4%	47.1%	3.5%	7.1%	12.9%		
	2016	109	10.1%	85.3%	.	1.8%	2.8%		
Holy Ship	2016	44	22.7%	63.6%	.	13.6%	0.0%		
	2016	16	12.5%	87.5%	.	0.0%	0.0%		
Sustain-Release	2016	7	14.3%	85.7%	.	0.0%	0.0%		
	2016	27	11.1%	88.9%	.	0.0%	0.0%		
Dirty Bird Campout East	2017	31	12.9%	87.1%	0.0%	0.0%	0.0%		
	2018	12	8.3%	91.7%	0.0%	0.0%	0.0%		
Holy Ship	2019	11	27.3%	72.7%	0.0%	0.0%	0.0%		
	2016	20	25.0%	75.0%	.	0.0%	0.0%		
Sustain-Release	2017	52	7.7%	90.4%	0.0%	1.9%	0.0%		
	2018	69	14.5%	75.4%	0.0%	0.0%	10.1%		
What The Festival	2019	61	18.0%	82.0%	0.0%	0.0%	0.0%		
	2017	142	9.2%	89.4%	0.0%	1.4%	0.0%		
Crosstown Rebels pres. Get Lost Mia	2018	116	13.8%	86.2%	0.0%	0.0%	0.0%		
	2019	123	6.5%	89.4%	0.0%	0.0%	4.1%		
Dirty Bird Campout East	2017	26	38.5%	61.5%	0.0%	0.0%	0.0%		
	2018	28	35.7%	46.4%	7.1%	10.7%	0.0%		
Dirty Bird Campout East	2019	35	40.0%	45.7%	0.0%	5.7%	8.6%		
	2017	112	8.9%	86.6%	0.0%	4.5%	0.0%		
Dirty Bird Campout East	2018	49	14.3%	85.7%	0.0%	0.0%	0.0%		
	2019	51	7.8%	76.5%	0.0%	3.9%	11.8%		
Dirty Bird Campout East	2018	61	9.8%	86.9%	0.0%	0.0%	3.3%		



## Appendix 4: Ranking of festivals by highest female proportion for 2017, 2018 and 2019 [only festivals with 20 or more acts]

### Ranking of all festivals by highest female proportions - 2017 [for festivals with at least 20 acts]

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
1	Heroines of Sound	Germany	20	95.0%	0.0%	0.0%	5.0%	0.0%
2	3hd Festival	Germany	39	64.1%	12.8%	20.5%	2.6%	0.0%
3	Intonal	Sweden	41	53.7%	41.5%	0.0%	4.9%	0.0%
4	Wysing Music Festival	UK	27	51.9%	37.0%	3.7%	7.4%	0.0%
5	Norbergfestival	Sweden	60	48.3%	38.3%	5.0%	8.3%	0.0%
6	Ultrahang Fest	Hungary	39	46.2%	46.2%	0.0%	5.1%	2.6%
7	CTM	Germany	125	42.4%	48.8%	3.2%	5.6%	0.0%
8	Hyperreality	Austria	80	40.0%	46.3%	5.0%	8.8%	0.0%
9	Sustain-Release	USA	26	38.5%	61.5%	0.0%	0.0%	0.0%
10	Cynetart	Germany	22	36.4%	36.4%	0.0%	13.6%	13.6%
11	STRP	Netherlands	64	35.9%	59.4%	0.0%	4.7%	0.0%
12	New Forms Festival	Canada	31	35.5%	54.8%	0.0%	9.7%	0.0%
13	Moogfest	USA	88	34.1%	56.8%	0.0%	9.1%	0.0%
14	Maintenant	France	61	32.8%	47.5%	0.0%	6.6%	13.1%
15	FORM Arcosanti	USA	37	29.7%	62.2%	0.0%	8.1%	0.0%
16	Igloofest	Canada	140	29.3%	63.6%	0.0%	5.7%	1.4%
17	Unsound Krakow	Poland	89	29.2%	53.9%	0.0%	15.7%	1.1%
18	City Sonic	Belgium	81	28.4%	67.9%	0.0%	3.7%	0.0%
19	Mutek Barcelona	Spain	25	28.0%	64.0%	0.0%	8.0%	0.0%
20	Strange Sounds From Beyond	Netherlands	22	27.3%	68.2%	0.0%	4.5%	0.0%
21	Insomnia	Norway	26	26.9%	57.7%	0.0%	15.4%	0.0%
22	Krake Festival	Germany	56	26.8%	62.5%	0.0%	8.9%	1.8%
23	Today'sArt	Netherlands	43	25.6%	60.5%	0.0%	11.6%	2.3%
24	Heart of Noise	Austria	25	24.0%	76.0%	0.0%	0.0%	0.0%
25	Présence Electronique	France	21	23.8%	76.2%	0.0%	0.0%	0.0%
25	Terraforma	Italy	21	23.8%	76.2%	0.0%	0.0%	0.0%
26	Field Maneuvers	UK	59	23.7%	71.2%	0.0%	5.1%	0.0%
27	Melt!	Germany	110	23.6%	71.8%	0.0%	3.6%	0.9%
28	FYF Fest	USA	68	23.5%	66.2%	0.0%	8.8%	1.5%
29	Day for Night	USA	69	23.2%	68.1%	0.0%	7.2%	1.4%
30	Sanatorium Dzwieku	Poland	35	22.9%	77.1%	0.0%	0.0%	0.0%
31	Together Festival	USA	32	21.9%	78.1%	0.0%	0.0%	0.0%
32	Sónar	Spain	126	21.4%	73.8%	0.0%	4.8%	0.0%
33	Eufònic	Spain	24	20.8%	50.0%	0.0%	29.2%	0.0%
34	Nördik Impakt	France	53	20.8%	73.6%	0.0%	1.9%	3.8%
35	Berlin Atonal	Germany	98	20.4%	66.3%	0.0%	9.2%	4.1%
36	Dekmantel Festival São Paulo	Brazil	54	20.4%	79.6%	0.0%	0.0%	0.0%
37	Mutek MX	Mexico	50	20.0%	72.0%	2.0%	6.0%	0.0%
38	MEM	Spain	31	19.4%	51.6%	0.0%	25.8%	3.2%
39	Lente Kabinet	Netherlands	26	19.2%	76.9%	0.0%	3.8%	0.0%
40	Rewire	Netherlands	74	18.9%	68.9%	0.0%	10.8%	1.4%
41	Mutek Montreal	Canada	106	18.9%	71.7%	0.9%	7.5%	0.9%
42	Meakusma	Belgium	86	18.6%	70.9%	0.0%	5.8%	4.7%
42	Scopitone	France	43	18.6%	72.1%	0.0%	4.7%	4.7%
43	Strichka Festival	Ukraine	28	17.9%	82.1%	0.0%	0.0%	0.0%
44	AVA	UK	45	17.8%	73.3%	8.9%	0.0%	0.0%
45	Kraak Festival	Belgium	23	17.4%	65.2%	0.0%	13.0%	4.3%
45	LEM Festival	Spain	23	17.4%	47.8%	0.0%	34.8%	0.0%
46	Elevate	Austria	52	17.3%	73.1%	0.0%	9.6%	0.0%
47	Festival FORTE	Portugal	35	17.1%	80.0%	0.0%	2.9%	0.0%
48	donaufestival	Austria	47	17.0%	74.5%	0.0%	8.5%	0.0%
49	Carnaval de Bahidórá	Mexico	36	16.7%	77.8%	0.0%	5.6%	0.0%
50	Mamby on the Beach	USA	61	16.4%	78.7%	0.0%	4.9%	0.0%
51	Oasis	Morocco	44	15.9%	81.8%	0.0%	2.3%	0.0%
52	Awakenings Festival	Netherlands	112	15.2%	83.0%	0.0%	1.8%	0.0%
53	rural	Japan	50	14.0%	76.0%	2.0%	2.0%	6.0%
54	Love Saves the Day	UK	101	13.9%	80.2%	0.0%	5.9%	0.0%
55	Primavera Sound	Spain	192	13.5%	73.4%	0.0%	13.0%	0.0%
56	Lightning in a Bottle	USA	105	13.3%	72.4%	0.0%	14.3%	0.0%
56	Lunchmeat	Czech Republic	30	13.3%	63.3%	0.0%	20.0%	3.3%
57	Garbicz	Poland	190	13.2%	78.9%	0.0%	7.9%	0.0%
57	Mutek AR	Argentina	38	13.2%	76.3%	0.0%	10.5%	0.0%
58	The Chosen Few Djs	USA	31	12.9%	87.1%	0.0%	0.0%	0.0%
59	Dekmantel Festival Amsterdam	Netherlands	101	12.9%	83.2%	0.0%	4.0%	0.0%
60	Bass Coast	Canada	120	12.5%	79.2%	0.0%	3.3%	5.0%
60	Comunite	Mexico	40	12.5%	85.0%	0.0%	2.5%	0.0%
60	Unsound Kazan	Russia	24	12.5%	79.2%	0.0%	8.3%	0.0%
61	Time Warp	Germany	41	12.2%	87.8%	0.0%	0.0%	0.0%
62	Nyege Nyege	Uganda	83	12.0%	72.3%	0.0%	2.4%	13.3%
63	Nuits Sonores	France	161	11.8%	83.9%	0.0%	4.3%	0.0%
64	Lovebox	UK	63	11.1%	74.6%	0.0%	11.1%	3.2%
65	Boxed Off	Ireland	37	10.8%	75.7%	0.0%	2.7%	10.8%
66	Horst	Belgium	28	10.7%	85.7%	0.0%	3.6%	0.0%
67	Outlook	Croatia	280	10.4%	87.9%	0.0%	1.4%	0.4%
68	Mutek JP	Japan	29	10.3%	69.0%	0.0%	20.7%	0.0%
69	Life	Ireland	131	9.9%	82.4%	0.0%	1.5%	6.1%
70	Movement Detroit	USA	113	9.7%	85.8%	0.0%	4.4%	0.0%
71	Electron Festival	Switzerland	73	9.6%	84.9%	1.4%	4.1%	0.0%
72	Holy Ship	USA	142	9.2%	89.4%	0.0%	1.4%	0.0%
73	I Love Techno Europe	France	22	9.1%	90.9%	0.0%	0.0%	0.0%
74	What The Festival	USA	112	8.9%	86.6%	0.0%	4.5%	0.0%
75	Crssd Festival	USA	45	8.9%	86.7%	0.0%	4.4%	0.0%
76	Saturnalia	Italy	34	8.8%	76.5%	0.0%	5.9%	8.8%
77	TaicoClub	Japan	23	8.7%	73.9%	4.3%	13.0%	0.0%
78	springfestival	Austria	47	8.5%	87.2%	0.0%	4.3%	0.0%
79	Rainbow Disco Club	Japan	24	8.3%	91.7%	0.0%	0.0%	0.0%
80	BPM Festival Portugal	Portugal	181	8.3%	91.2%	0.0%	0.0%	0.6%

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
81	Sonne Mond Sterne	Germany	75	8.0%	89.3%	0.0%	2.7%	0.0%
82	Dekmantel Selectors	Croatia	76	7.9%	92.1%	0.0%	0.0%	0.0%
82	Mira Festival	Spain	38	7.9%	78.9%	0.0%	10.5%	2.6%
83	Alfa Future People	Russia	102	7.8%	89.2%	0.0%	2.9%	0.0%
83	Listen Festival	Belgium	51	7.8%	90.2%	0.0%	2.0%	0.0%
84	BPM Festival	Mexico	468	7.7%	89.7%	0.0%	0.6%	1.9%
84	Dirty Bird Campout West	USA	52	7.7%	90.4%	0.0%	1.9%	0.0%
85	Volt Festival	Netherlands	28	7.1%	92.9%	0.0%	0.0%	0.0%
86	Geometry of Now	Russia	30	6.7%	80.0%	0.0%	13.3%	0.0%
87	Audio Garden	Ireland	46	6.5%	80.4%	0.0%	0.0%	13.0%
88	Reperkusound	France	49	6.1%	89.8%	0.0%	4.1%	0.0%
89	Desert Hearts Spring	USA	41	4.9%	92.7%	0.0%	2.4%	0.0%
90	L.E.V. Festival	Spain	46	4.3%	89.1%	0.0%	6.5%	0.0%
91	Up To Date Festival	Poland	49	4.1%	93.9%	0.0%	2.0%	0.0%
92	Freedom Festival	Colombia	35	2.9%	94.3%	0.0%	0.0%	2.9%
93	Apparitions Festival	Mexico	37	2.7%	94.6%	0.0%	2.7%	0.0%
94	4GB	Georgia	46	0.0%	100.0%	0.0%	0.0%	0.0%

## Ranking of all festivals by highest female proportions - 2018 [for festivals with at least 20 acts]

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
1	Heroines of Sound	Germany	21	85.7%	0.0%	9.5%	4.8%	0.0%
2	Wysing Polyphonic Music Festival	UK	22	77.3%	9.1%	9.1%	4.5%	0.0%
3	Grounded Festival	Slovenia	21	52.4%	42.9%	4.8%	0.0%	0.0%
4	Insomnia	Norway	30	50.0%	43.3%	6.7%	0.0%	0.0%
5	FORM Arcosanti	USA	39	46.2%	35.9%	5.1%	12.8%	0.0%
6	S3ktOr UFO – 30 Jahre Techno	Germany	24	45.8%	54.2%	0.0%	0.0%	0.0%
7	Unsound Adelaide	Australia	20	45.0%	55.0%	0.0%	0.0%	0.0%
8	Norbergfestival	Sweden	65	44.6%	40.0%	1.5%	13.8%	0.0%
9	Hyperreality	Austria	43	44.2%	32.6%	7.0%	16.3%	0.0%
10	Ultrahang Fest	Hungary	40	42.5%	45.0%	2.5%	10.0%	0.0%
11	Moogfest	USA	115	40.0%	49.6%	1.7%	7.0%	1.7%
12	Mutek Montreal	Canada	120	39.2%	46.7%	2.5%	10.0%	1.7%
13	Intonal	Sweden	54	38.9%	51.9%	1.9%	5.6%	1.9%
14	CTM	Germany	144	38.2%	45.1%	4.2%	12.5%	0.0%
15	3hd Festival	Germany	37	37.8%	37.8%	18.9%	5.4%	0.0%
16	Sustain-Release	USA	28	35.7%	46.4%	7.1%	10.7%	0.0%
17	Melt!	Germany	100	35.0%	55.0%	2.0%	7.0%	1.0%
18	Berlin Atonal	Germany	114	32.5%	51.8%	2.6%	13.2%	0.0%
19	Strange Sounds From Beyond	Netherlands	47	31.9%	59.6%	0.0%	8.5%	0.0%
20	donaufestival	Austria	45	31.1%	48.9%	2.2%	17.8%	0.0%
21	Field Maneuvers	UK	58	31.0%	65.5%	0.0%	3.4%	0.0%
22	Krake Festival	Germany	59	30.5%	54.2%	0.0%	6.8%	8.5%
23	Skanu Mezs	Latvia	23	30.4%	52.2%	0.0%	17.4%	0.0%
24	Unsound Krakow	Poland	120	30.0%	49.2%	0.0%	20.8%	0.0%
25	Rewire	Netherlands	91	29.7%	46.2%	3.3%	16.5%	4.4%
26	Kraak Festival	Belgium	22	27.3%	54.5%	0.0%	9.1%	9.1%
27	Maintenant	France	52	26.9%	73.1%	0.0%	0.0%	0.0%
28	Mutek JP	Japan	56	26.8%	58.9%	0.0%	14.3%	0.0%
29	Eufonic	Spain	45	26.7%	53.3%	2.2%	17.8%	0.0%
30	Nyege Nyege	Uganda	107	26.2%	69.2%	0.9%	2.8%	0.9%
31	Today'sArt	Netherlands	92	26.1%	62.0%	0.0%	8.7%	3.3%
32	Dekmantel Selectors	Croatia	72	25.0%	72.2%	0.0%	2.8%	0.0%
32	Mira Festival	Spain	44	25.0%	54.5%	0.0%	20.5%	0.0%
32	Oasis	Morocco	56	25.0%	71.4%	0.0%	3.6%	0.0%
33	Mutek AR	Argentina	53	24.5%	69.8%	0.0%	5.7%	0.0%
34	Scopitone	France	37	24.3%	54.1%	2.7%	13.5%	5.4%
35	AVA	UK	58	24.1%	70.7%	0.0%	1.7%	3.4%
36	Novas Frequencias	Brazil	21	23.8%	57.1%	9.5%	9.5%	0.0%
37	Igloofest	Canada	53	22.6%	75.5%	1.9%	0.0%	0.0%
38	Elevate	Austria	58	22.4%	70.7%	1.7%	5.2%	0.0%
39	Dekmantel Festival São Paulo	Brazil	50	22.0%	78.0%	0.0%	0.0%	0.0%
40	Movement Detroit	USA	89	21.3%	76.4%	0.0%	2.2%	0.0%
41	Primavera Sound	Spain	165	21.2%	65.5%	0.6%	10.3%	2.4%
42	L.E.V. Festival	Spain	34	20.6%	67.6%	2.9%	8.8%	0.0%
43	Lovebox	UK	73	20.5%	74.0%	0.0%	5.5%	0.0%
44	Mutek Barcelona	Spain	39	20.5%	74.4%	0.0%	2.6%	2.6%
45	Lente Cabinet	Netherlands	49	20.4%	71.4%	2.0%	6.1%	0.0%
46	Mutek MX	Mexico	59	20.3%	66.1%	0.0%	11.9%	1.7%
47	Sónar	Spain	138	20.3%	73.2%	0.0%	6.5%	0.0%
48	Carnaval de Bahiorá	Mexico	50	20.0%	72.0%	0.0%	8.0%	0.0%
48	Sonica	Slovenia	25	20.0%	72.0%	0.0%	4.0%	4.0%
49	Comunite	Mexico	36	19.4%	80.6%	0.0%	0.0%	0.0%
50	Freedom Festival	Colombia	31	19.4%	74.2%	0.0%	0.0%	6.5%
51	Dekmantel Festival Amsterdam	Netherlands	114	19.3%	76.3%	0.0%	4.4%	0.0%
51	rural	Japan	57	19.3%	61.4%	0.0%	8.8%	10.5%
52	Horst	Belgium	47	19.1%	80.9%	0.0%	0.0%	0.0%
53	Bass Coast	Canada	142	19.0%	69.7%	0.0%	2.1%	9.2%
54	Synthposium	Russia	86	18.6%	69.8%	1.2%	9.3%	1.2%
55	TaicoClub	Japan	23	17.4%	60.9%	0.0%	21.7%	0.0%
56	Heart of Noise	Austria	29	17.2%	79.3%	0.0%	3.4%	0.0%
57	Crssd Festival	USA	41	17.1%	78.0%	0.0%	2.4%	2.4%
58	Together Festival	USA	54	16.7%	77.8%	0.0%	5.6%	0.0%
59	Meakusma	Belgium	92	16.3%	71.7%	0.0%	9.8%	2.2%
60	Boxed Off	Ireland	39	15.4%	84.6%	0.0%	0.0%	0.0%
61	Dirty Bird Campout West	USA	69	14.5%	75.4%	0.0%	0.0%	10.1%
62	Crosstown Rebels pres. Get Lost Mia	USA	49	14.3%	85.7%	0.0%	0.0%	0.0%
63	Love Saves the Day	UK	92	14.1%	79.3%	0.0%	5.4%	1.1%
64	Lightning in a Bottle	USA	220	14.1%	71.8%	0.0%	6.8%	7.3%
65	Up To Date Festival	Poland	50	14.0%	74.0%	4.0%	4.0%	4.0%
66	Festival FORTE	Portugal	43	14.0%	67.4%	2.3%	14.0%	2.3%
66	Time Warp	Germany	43	14.0%	86.0%	0.0%	0.0%	0.0%
67	Holy Ship	USA	116	13.8%	86.2%	0.0%	0.0%	0.0%
68	Life	Ireland	102	13.7%	79.4%	1.0%	2.0%	3.9%
69	Garbicz	Poland	256	13.7%	78.1%	0.0%	8.2%	0.0%
70	Terraforma	Italy	22	13.6%	86.4%	0.0%	0.0%	0.0%
71	Nuits Sonores & European Lab Brusse	Belgium	59	13.6%	79.7%	0.0%	3.4%	3.4%
72	Strichka Festival	Ukraine	37	13.5%	86.5%	0.0%	0.0%	0.0%
73	Nördik Impakt	France	52	13.5%	73.1%	0.0%	9.6%	3.8%
74	Mamby on the Beach	USA	49	12.2%	79.6%	0.0%	8.2%	0.0%
75	Signal	Russia	58	12.1%	82.8%	0.0%	1.7%	3.4%
76	Listen Festival	Belgium	50	12.0%	84.0%	0.0%	4.0%	0.0%
77	Beatherder	UK	136	11.0%	73.5%	0.0%	14.0%	1.5%
78	Electron Festival	Switzerland	100	11.0%	86.0%	0.0%	3.0%	0.0%
79	springfestival	Austria	94	10.6%	78.7%	0.0%	3.2%	7.4%
80	Awakenings Festival	Netherlands	95	10.5%	88.4%	0.0%	1.1%	0.0%
81	Sonne Mond Sterne	Germany	167	10.2%	82.0%	0.0%	5.4%	2.4%
82	Dirty Bird Campout East	USA	61	9.8%	86.9%	0.0%	0.0%	3.3%
83	Blue Dot	UK	84	9.5%	64.3%	0.0%	25.0%	1.2%
84	Nuits Sonores	France	95	9.5%	81.1%	0.0%	5.3%	4.2%
85	4GB	Georgia	44	9.1%	86.4%	0.0%	0.0%	4.5%
85	I Love Techno Europe	France	22	9.1%	90.9%	0.0%	0.0%	0.0%
86	Fusion	Germany	386	9.1%	62.2%	0.3%	22.5%	6.0%

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
87	BPM Festival Portugal	Portugal	157	8.9%	89.8%	0.0%	0.0%	1.3%
88	Saturnalia	Italy	47	8.5%	61.7%	0.0%	6.4%	23.4%
89	Desert Hearts Spring	USA	36	8.3%	91.7%	0.0%	0.0%	0.0%
90	Outlook	Croatia	371	7.8%	88.7%	0.5%	1.3%	1.6%
91	Alfa Future People	Russia	79	7.6%	89.9%	0.0%	2.5%	0.0%
92	Hotbox	Ireland	55	7.3%	90.9%	0.0%	1.8%	0.0%
93	Reperkusound	France	42	7.1%	90.5%	0.0%	2.4%	0.0%
94	Apparitions Festival	Mexico	47	6.4%	87.2%	0.0%	6.4%	0.0%
95	Lunchmeat	Czech Republic	34	5.9%	67.6%	0.0%	23.5%	2.9%
96	Eclipse Festival	Canada	111	5.4%	91.0%	0.0%	3.6%	0.0%
97	Audio Garden	Ireland	52	3.8%	80.8%	0.0%	0.0%	15.4%

## Ranking of all festivals by highest female proportions - 2019 [for festivals with at least 20 acts]

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
1	Heroines of Sound	Germany	22	95.5%	0.0%	0.0%	4.5%	0.0%
2	Hyperreality	Austria	60	63.3%	30.0%	1.7%	5.0%	0.0%
3	Grounded Festival	Slovenia	20	55.0%	40.0%	5.0%	0.0%	0.0%
4	Mutek AR	Argentina	38	50.0%	34.2%	0.0%	13.2%	2.6%
5	FORM Arcosanti	USA	45	48.9%	44.4%	0.0%	6.7%	0.0%
6	Primavera Sound	Spain	295	44.7%	44.1%	0.0%	11.2%	0.0%
7	3hd Festival	Germany	36	44.4%	22.2%	19.4%	13.9%	0.0%
8	Novas Frequencias	Brazil	26	42.3%	46.2%	0.0%	11.5%	0.0%
9	Krake Festival	Germany	50	42.0%	44.0%	0.0%	10.0%	4.0%
10	Re-Textured	UK	48	41.7%	56.3%	0.0%	2.1%	0.0%
11	Insomnia	Norway	41	41.5%	53.7%	2.4%	2.4%	0.0%
12	LEM Festival	Spain	29	41.4%	27.6%	0.0%	31.0%	0.0%
13	Norbergfestival	Sweden	54	40.7%	53.7%	0.0%	1.9%	3.7%
14	CTM	Germany	205	40.5%	48.3%	2.4%	8.8%	0.0%
15	Sustain-Release	USA	35	40.0%	45.7%	0.0%	5.7%	8.6%
15	TodaysArt	Netherlands	35	40.0%	48.6%	0.0%	8.6%	2.9%
16	New Forms Festival	Canada	59	39.0%	35.6%	3.4%	15.3%	6.8%
17	Rewire	Netherlands	91	37.4%	45.1%	2.2%	14.3%	1.1%
18	Field Maneuvers	UK	61	36.1%	54.1%	0.0%	9.8%	0.0%
19	Horst	Belgium	60	35.0%	65.0%	0.0%	0.0%	0.0%
19	Melt!	Germany	120	35.0%	56.7%	1.7%	5.0%	1.7%
20	Maintenant	France	46	34.8%	56.5%	0.0%	6.5%	2.2%
21	Boxed Off	Ireland	21	33.3%	66.7%	0.0%	0.0%	0.0%
21	Terraforma	Italy	24	33.3%	62.5%	0.0%	4.2%	0.0%
22	Lente Kabinet	Netherlands	61	32.8%	65.6%	0.0%	1.6%	0.0%
23	Elevate	Austria	55	32.7%	52.7%	0.0%	14.5%	0.0%
24	Mira Festival	Spain	37	32.4%	37.8%	2.7%	24.3%	2.7%
25	Intonal	Sweden	63	31.7%	52.4%	0.0%	15.9%	0.0%
26	Lovebox	UK	79	31.6%	60.8%	0.0%	5.1%	2.5%
27	Oasis	Morocco	51	31.4%	66.7%	0.0%	2.0%	0.0%
28	Heart of Noise	Austria	29	31.0%	55.2%	0.0%	13.8%	0.0%
28	Sonica	Slovenia	29	31.0%	65.5%	3.4%	0.0%	0.0%
29	Ultrahang Fest	Hungary	36	30.6%	58.3%	0.0%	11.1%	0.0%
30	Dekmantel Selectors	Croatia	74	29.7%	63.5%	0.0%	5.4%	1.4%
31	Moogfest	USA	85	29.4%	47.1%	3.5%	7.1%	12.9%
32	Mutek Montreal	Canada	109	29.4%	56.9%	0.0%	13.8%	0.0%
33	Scopitone	France	56	28.6%	48.2%	0.0%	12.5%	10.7%
34	AVA	UK	68	27.9%	64.7%	0.0%	1.5%	5.9%
35	Blue Dot	UK	141	27.7%	44.0%	0.0%	22.7%	5.7%
36	Musikprotokoll	Austria	62	27.4%	62.9%	0.0%	9.7%	0.0%
37	Berlin Atonal	Germany	93	26.9%	55.9%	2.2%	14.0%	1.1%
38	L.E.V. Matadero	Spain	42	26.2%	64.3%	2.4%	7.1%	0.0%
39	Bass Coast	Canada	140	25.7%	72.9%	0.0%	1.4%	0.0%
40	Nyege Nyege	Uganda	149	25.5%	62.4%	1.3%	5.4%	5.4%
41	Unsound Krakow	Poland	115	25.2%	46.1%	5.2%	23.5%	0.0%
42	Les Siestes Electroniques Toulouse	France	20	25.0%	70.0%	0.0%	5.0%	0.0%
42	Sanatorium Dzwieku	Poland	24	25.0%	70.8%	0.0%	4.2%	0.0%
43	Sónar	Spain	133	24.8%	66.2%	0.0%	7.5%	1.5%
44	Eufónica	Spain	41	24.4%	65.9%	0.0%	9.8%	0.0%
45	Dekmantel Festival Amsterdam	Netherlands	150	24.0%	68.0%	0.7%	6.0%	1.3%
45	Strange Sounds From Beyond	Netherlands	25	24.0%	52.0%	0.0%	24.0%	0.0%
46	L.E.V. Festival	Spain	30	23.3%	63.3%	0.0%	13.3%	0.0%
47	Carnaval de Bahiorá	Mexico	39	23.1%	64.1%	2.6%	10.3%	0.0%
48	donaufestival	Austria	59	22.0%	44.1%	3.4%	22.0%	8.5%
49	TaicoClub/FFKT (Festival Formerly K	Japan	37	21.6%	70.3%	0.0%	5.4%	2.7%
50	Strichka Festival	Ukraine	42	21.4%	73.8%	0.0%	2.4%	2.4%
51	Listen Festival	Belgium	66	21.2%	75.8%	0.0%	1.5%	1.5%
52	Igloofest	Canada	85	21.2%	74.1%	1.2%	1.2%	2.4%
53	Fusion	Germany	315	20.6%	75.6%	0.0%	2.2%	1.6%
54	Crssd Festival	USA	49	20.4%	77.6%	0.0%	2.0%	0.0%
55	Festival FORTE	Portugal	35	20.0%	77.1%	0.0%	2.9%	0.0%
55	Mutek MX	Mexico	55	20.0%	70.9%	1.8%	7.3%	0.0%
55	Together Festival	USA	35	20.0%	62.9%	8.6%	5.7%	2.9%
56	Electron Festival	Switzerland	97	19.6%	69.1%	0.0%	6.2%	5.2%
57	Saturnalia	Italy	46	19.6%	45.7%	2.2%	13.0%	19.6%
58	Nuits Sonores	France	133	18.8%	72.9%	0.0%	5.3%	3.0%
59	Love Saves the Day	UK	86	18.6%	75.6%	0.0%	4.7%	1.2%
59	Time Warp	Germany	43	18.6%	81.4%	0.0%	0.0%	0.0%
60	Mutek Barcelona	Spain	44	18.2%	68.2%	2.3%	11.4%	0.0%
61	Movement Detroit	USA	72	18.1%	79.2%	0.0%	2.8%	0.0%
62	Dirty Bird Campout West	USA	61	18.0%	82.0%	0.0%	0.0%	0.0%
63	Freedom Festival	Colombia	39	17.9%	82.1%	0.0%	0.0%	0.0%
64	Signal	Russia	65	16.9%	76.9%	0.0%	1.5%	4.6%
65	Life	Ireland	97	16.5%	75.3%	0.0%	2.1%	6.2%
66	Awakenings Festival	Netherlands	110	16.4%	82.7%	0.0%	0.9%	0.0%
67	I Love Techno Europe	France	25	16.0%	80.0%	0.0%	0.0%	4.0%
68	Meakusma	Belgium	101	15.8%	73.3%	0.0%	10.9%	0.0%
69	Outlook	Croatia	172	15.7%	79.1%	0.0%	1.7%	3.5%
70	Kraak Festival	Belgium	20	15.0%	55.0%	0.0%	20.0%	10.0%
71	Astropolis	France	55	14.5%	70.9%	1.8%	7.3%	5.5%
72	rural	Japan	35	14.3%	74.3%	0.0%	0.0%	11.4%
72	Skanu Mezs	Latvia	21	14.3%	76.2%	0.0%	9.5%	0.0%
73	Audio Garden	Ireland	45	13.3%	66.7%	0.0%	2.2%	17.8%
74	Lightning in a Bottle	USA	232	12.9%	72.0%	0.0%	9.5%	5.6%
75	Lunchmeat	Czech Republic	34	11.8%	70.6%	2.9%	11.8%	2.9%
76	springfestival	Austria	103	11.7%	86.4%	0.0%	1.0%	1.0%
77	Nördik Impakt	France	26	11.5%	84.6%	0.0%	3.8%	0.0%
78	Sonne Mond Sterne	Germany	155	11.0%	84.5%	0.0%	3.2%	1.3%
79	BPM Festival Portugal	Portugal	146	10.3%	85.6%	0.0%	1.4%	2.7%
80	Rainbow Disco Club	Japan	20	10.0%	90.0%	0.0%	0.0%	0.0%
81	Beatherder	UK	116	9.5%	81.0%	0.0%	6.0%	3.4%
82	Up To Date Festival	Poland	54	9.3%	83.3%	0.0%	7.4%	0.0%

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
83	4GB	Georgia	86	8.1%	84.9%	0.0%	0.0%	7.0%
84	Crosstown Rebels pres. Get Lost Mia	USA	51	7.8%	76.5%	0.0%	3.9%	11.8%
85	Synthposium	Russia	39	7.7%	79.5%	2.6%	5.1%	5.1%
86	Holy Ship	USA	123	6.5%	89.4%	0.0%	0.0%	4.1%
87	Alfa Future People	Russia	63	6.3%	92.1%	0.0%	1.6%	0.0%
88	Desert Hearts Spring	USA	33	6.1%	93.9%	0.0%	0.0%	0.0%
89	Reperkusound	France	72	5.6%	79.2%	2.8%	8.3%	4.2%
90	Apparitions Festival	Mexico	40	5.0%	85.0%	0.0%	2.5%	7.5%
91	Hotbox	Ireland	50	4.0%	94.0%	0.0%	2.0%	0.0%

## Appendix 5: Ranking of festivals by highest male proportion for 2017, 2018 and 2019 [only festivals with 20 or more acts]

### Ranking of all festivals by highest male proportions - 2017 [for festivals with at least 20 acts]

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
1	4GB	Georgia	46	0.0%	100.0%	0.0%	0.0%	0.0%
2	Apparitions Festival	Mexico	37	2.7%	94.6%	0.0%	2.7%	0.0%
3	Freedom Festival	Colombia	35	2.9%	94.3%	0.0%	0.0%	2.9%
4	Up To Date Festival	Poland	49	4.1%	93.9%	0.0%	2.0%	0.0%
5	Volt Festival	Netherlands	28	7.1%	92.9%	0.0%	0.0%	0.0%
6	Desert Hearts Spring	USA	41	4.9%	92.7%	0.0%	2.4%	0.0%
7	Dekmantel Selectors	Croatia	76	7.9%	92.1%	0.0%	0.0%	0.0%
8	Rainbow Disco Club	Japan	24	8.3%	91.7%	0.0%	0.0%	0.0%
9	BPM Festival Portugal	Portugal	181	8.3%	91.2%	0.0%	0.0%	0.6%
10	I Love Techno Europe	France	22	9.1%	90.9%	0.0%	0.0%	0.0%
11	Dirty Bird Campout West	USA	52	7.7%	90.4%	0.0%	1.9%	0.0%
12	Listen Festival	Belgium	51	7.8%	90.2%	0.0%	2.0%	0.0%
13	Reperkusound	France	49	6.1%	89.8%	0.0%	4.1%	0.0%
14	BPM Festival	Mexico	468	7.7%	89.7%	0.0%	0.6%	1.9%
15	Holy Ship	USA	142	9.2%	89.4%	0.0%	1.4%	0.0%
16	Sonne Mond Sterne	Germany	75	8.0%	89.3%	0.0%	2.7%	0.0%
17	Alfa Future People	Russia	102	7.8%	89.2%	0.0%	2.9%	0.0%
18	L.E.V. Festival	Spain	46	4.3%	89.1%	0.0%	6.5%	0.0%
19	Outlook	Croatia	280	10.4%	87.9%	0.0%	1.4%	0.4%
20	Time Warp	Germany	41	12.2%	87.8%	0.0%	0.0%	0.0%
21	springfestival	Austria	47	8.5%	87.2%	0.0%	4.3%	0.0%
22	The Chosen Few Djs	USA	31	12.9%	87.1%	0.0%	0.0%	0.0%
23	Crsd Festival	USA	45	8.9%	86.7%	0.0%	4.4%	0.0%
24	What The Festival	USA	112	8.9%	86.6%	0.0%	4.5%	0.0%
25	Movement Detroit	USA	113	9.7%	85.8%	0.0%	4.4%	0.0%
26	Horst	Belgium	28	10.7%	85.7%	0.0%	3.6%	0.0%
27	Comunite	Mexico	40	12.5%	85.0%	0.0%	2.5%	0.0%
28	Electron Festival	Switzerland	73	9.6%	84.9%	1.4%	4.1%	0.0%
29	Nuits Sonores	France	161	11.8%	83.9%	0.0%	4.3%	0.0%
30	Dekmantel Festival Amsterdam	Netherlands	101	12.9%	83.2%	0.0%	4.0%	0.0%
31	Awakenings Festival	Netherlands	112	15.2%	83.0%	0.0%	1.8%	0.0%
32	Life	Ireland	131	9.9%	82.4%	0.0%	1.5%	6.1%
33	Strichka Festival	Ukraine	28	17.9%	82.1%	0.0%	0.0%	0.0%
34	Oasis	Morocco	44	15.9%	81.8%	0.0%	2.3%	0.0%
35	Audio Garden	Ireland	46	6.5%	80.4%	0.0%	0.0%	13.0%
36	Love Saves the Day	UK	101	13.9%	80.2%	0.0%	5.9%	0.0%
37	Festival FORTE	Portugal	35	17.1%	80.0%	0.0%	2.9%	0.0%
37	Geometry of Now	Russia	30	6.7%	80.0%	0.0%	13.3%	0.0%
38	Dekmantel Festival São Paulo	Brazil	54	20.4%	79.6%	0.0%	0.0%	0.0%
39	Bass Coast	Canada	120	12.5%	79.2%	0.0%	3.3%	5.0%
39	Unsound Kazan	Russia	24	12.5%	79.2%	0.0%	8.3%	0.0%
40	Garbicz	Poland	190	13.2%	78.9%	0.0%	7.9%	0.0%
40	Mira Festival	Spain	38	7.9%	78.9%	0.0%	10.5%	2.6%
41	Mamby on the Beach	USA	61	16.4%	78.7%	0.0%	4.9%	0.0%
42	Together Festival	USA	32	21.9%	78.1%	0.0%	0.0%	0.0%
43	Carnaval de Bahiorá	Mexico	36	16.7%	77.8%	0.0%	5.6%	0.0%
44	Sanatorium Dzwieku	Poland	35	22.9%	77.1%	0.0%	0.0%	0.0%
45	Lente Kabinet	Netherlands	26	19.2%	76.9%	0.0%	3.8%	0.0%
46	Saturnalia	Italy	34	8.8%	76.5%	0.0%	5.9%	8.8%
47	Mutek AR	Argentina	38	13.2%	76.3%	0.0%	10.5%	0.0%
48	Présence Électronique	France	21	23.8%	76.2%	0.0%	0.0%	0.0%
48	Terraforma	Italy	21	23.8%	76.2%	0.0%	0.0%	0.0%
49	Heart of Noise	Austria	25	24.0%	76.0%	0.0%	0.0%	0.0%
49	rural	Japan	50	14.0%	76.0%	2.0%	2.0%	6.0%
50	Boxed Off	Ireland	37	10.8%	75.7%	0.0%	2.7%	10.8%
51	Lovebox	UK	63	11.1%	74.6%	0.0%	11.1%	3.2%
52	donaufestival	Austria	47	17.0%	74.5%	0.0%	8.5%	0.0%
53	TaicoClub	Japan	23	8.7%	73.9%	4.3%	13.0%	0.0%
54	Sónar	Spain	126	21.4%	73.8%	0.0%	4.8%	0.0%
55	Nördik Impakt	France	53	20.8%	73.6%	0.0%	1.9%	3.8%
56	Primavera Sound	Spain	192	13.5%	73.4%	0.0%	13.0%	0.0%
57	AVA	UK	45	17.8%	73.3%	8.9%	0.0%	0.0%
58	Elevate	Austria	52	17.3%	73.1%	0.0%	9.6%	0.0%
59	Lightning in a Bottle	USA	105	13.3%	72.4%	0.0%	14.3%	0.0%
60	Nyege Nyege	Uganda	83	12.0%	72.3%	0.0%	2.4%	13.3%
61	Scopitone	France	43	18.6%	72.1%	0.0%	4.7%	4.7%
62	Mutek MX	Mexico	50	20.0%	72.0%	2.0%	6.0%	0.0%
63	Melt!	Germany	110	23.6%	71.8%	0.0%	3.6%	0.9%
64	Mutek Montreal	Canada	106	18.9%	71.7%	0.9%	7.5%	0.9%
65	Field Maneuvers	UK	59	23.7%	71.2%	0.0%	5.1%	0.0%
66	Meakusma	Belgium	86	18.6%	70.9%	0.0%	5.8%	4.7%
67	Mutek JP	Japan	29	10.3%	69.0%	0.0%	20.7%	0.0%
68	Rewire	Netherlands	74	18.9%	68.9%	0.0%	10.8%	1.4%
69	Strange Sounds From Beyond	Netherlands	22	27.3%	68.2%	0.0%	4.5%	0.0%
70	Day for Night	USA	69	23.2%	68.1%	0.0%	7.2%	1.4%
71	City Sonic	Belgium	81	28.4%	67.9%	0.0%	3.7%	0.0%
72	Berlin Atonal	Germany	98	20.4%	66.3%	0.0%	9.2%	4.1%
73	FYF Fest	USA	68	23.5%	66.2%	0.0%	8.8%	1.5%
74	Kraak Festival	Belgium	23	17.4%	65.2%	0.0%	13.0%	4.3%
75	Mutek Barcelona	Spain	25	28.0%	64.0%	0.0%	8.0%	0.0%
76	Igloofest	Canada	140	29.3%	63.6%	0.0%	5.7%	1.4%
77	Lunchmeat	Czech Republic	30	13.3%	63.3%	0.0%	20.0%	3.3%
78	Krake Festival	Germany	56	26.8%	62.5%	0.0%	8.9%	1.8%
79	FORM Arcosanti	USA	37	29.7%	62.2%	0.0%	8.1%	0.0%
80	Sustain-Release	USA	26	38.5%	61.5%	0.0%	0.0%	0.0%
81	Today'sArt	Netherlands	43	25.6%	60.5%	0.0%	11.6%	2.3%
82	STRP	Netherlands	64	35.9%	59.4%	0.0%	4.7%	0.0%

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
83	Insomnia	Norway	26	26.9%	57.7%	0.0%	15.4%	0.0%
84	Moogfest	USA	88	34.1%	56.8%	0.0%	9.1%	0.0%
85	New Forms Festival	Canada	31	35.5%	54.8%	0.0%	9.7%	0.0%
86	Unsound Krakow	Poland	89	29.2%	53.9%	0.0%	15.7%	1.1%
87	MEM	Spain	31	19.4%	51.6%	0.0%	25.8%	3.2%
88	Eufònic	Spain	24	20.8%	50.0%	0.0%	29.2%	0.0%
89	CTM	Germany	125	42.4%	48.8%	3.2%	5.6%	0.0%
90	LEM Festival	Spain	23	17.4%	47.8%	0.0%	34.8%	0.0%
91	Maintenant	France	61	32.8%	47.5%	0.0%	6.6%	13.1%
92	Hyperreality	Austria	80	40.0%	46.3%	5.0%	8.8%	0.0%
93	Ultrahang Fest	Hungary	39	46.2%	46.2%	0.0%	5.1%	2.6%
94	Intonal	Sweden	41	53.7%	41.5%	0.0%	4.9%	0.0%
95	Norbergfestival	Sweden	60	48.3%	38.3%	5.0%	8.3%	0.0%
96	Wysing Music Festival	UK	27	51.9%	37.0%	3.7%	7.4%	0.0%
97	Cynetart	Germany	22	36.4%	36.4%	0.0%	13.6%	13.6%
98	3rd Festival	Germany	39	64.1%	12.8%	20.5%	2.6%	0.0%
99	Heroines of Sound	Germany	20	95.0%	0.0%	0.0%	5.0%	0.0%



## Ranking of all festivals by highest male proportions - 2018 [for festivals with at least 20 acts]

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
1	Desert Hearts Spring	USA	36	8.3%	91.7%	0.0%	0.0%	0.0%
2	Eclipse Festival	Canada	111	5.4%	91.0%	0.0%	3.6%	0.0%
3	Hotbox	Ireland	55	7.3%	90.9%	0.0%	1.8%	0.0%
3	I Love Techno Europe	France	22	9.1%	90.9%	0.0%	0.0%	0.0%
4	Reperkusound	France	42	7.1%	90.5%	0.0%	2.4%	0.0%
5	Alfa Future People	Russia	79	7.6%	89.9%	0.0%	2.5%	0.0%
6	BPM Festival Portugal	Portugal	157	8.9%	89.8%	0.0%	0.0%	1.3%
7	Outlook	Croatia	371	7.8%	88.7%	0.5%	1.3%	1.6%
8	Awakenings Festival	Netherlands	95	10.5%	88.4%	0.0%	1.1%	0.0%
9	Apparitions Festival	Mexico	47	6.4%	87.2%	0.0%	6.4%	0.0%
10	Dirty Bird Campout East	USA	61	9.8%	86.9%	0.0%	0.0%	3.3%
11	Strichka Festival	Ukraine	37	13.5%	86.5%	0.0%	0.0%	0.0%
12	4GB	Georgia	44	9.1%	86.4%	0.0%	0.0%	4.5%
12	Terraforma	Italy	22	13.6%	86.4%	0.0%	0.0%	0.0%
13	Holy Ship	USA	116	13.8%	86.2%	0.0%	0.0%	0.0%
14	Time Warp	Germany	43	14.0%	86.0%	0.0%	0.0%	0.0%
15	Electron Festival	Switzerland	100	11.0%	86.0%	0.0%	3.0%	0.0%
16	Crosstown Rebels pres. Get Lost Mia	USA	49	14.3%	85.7%	0.0%	0.0%	0.0%
17	Boxed Off	Ireland	39	15.4%	84.6%	0.0%	0.0%	0.0%
18	Listen Festival	Belgium	50	12.0%	84.0%	0.0%	4.0%	0.0%
19	Signal	Russia	58	12.1%	82.8%	0.0%	1.7%	3.4%
20	Sonne Mond Sterne	Germany	167	10.2%	82.0%	0.0%	5.4%	2.4%
21	Nuits Sonores	France	95	9.5%	81.1%	0.0%	5.3%	4.2%
22	Horst	Belgium	47	19.1%	80.9%	0.0%	0.0%	0.0%
23	Audio Garden	Ireland	52	3.8%	80.8%	0.0%	0.0%	15.4%
24	Comunite	Mexico	36	19.4%	80.6%	0.0%	0.0%	0.0%
25	Nuits Sonores & European Lab Brusse	Belgium	59	13.6%	79.7%	0.0%	3.4%	3.4%
26	Mamby on the Beach	USA	49	12.2%	79.6%	0.0%	8.2%	0.0%
27	Life	Ireland	102	13.7%	79.4%	1.0%	2.0%	3.9%
28	Love Saves the Day	UK	92	14.1%	79.3%	0.0%	5.4%	1.1%
29	Heart of Noise	Austria	29	17.2%	79.3%	0.0%	3.4%	0.0%
30	springfestival	Austria	94	10.6%	78.7%	0.0%	3.2%	7.4%
31	Garbicz	Poland	256	13.7%	78.1%	0.0%	8.2%	0.0%
32	Crssd Festival	USA	41	17.1%	78.0%	0.0%	2.4%	2.4%
33	Dekmantel Festival São Paulo	Brazil	50	22.0%	78.0%	0.0%	0.0%	0.0%
34	Together Festival	USA	54	16.7%	77.8%	0.0%	5.6%	0.0%
35	Movement Detroit	USA	89	21.3%	76.4%	0.0%	2.2%	0.0%
36	Dekmantel Festival Amsterdam	Netherlands	114	19.3%	76.3%	0.0%	4.4%	0.0%
37	Igloofest	Canada	53	22.6%	75.5%	1.9%	0.0%	0.0%
38	Dirty Bird Campout West	USA	69	14.5%	75.4%	0.0%	0.0%	10.1%
39	Mutek Barcelona	Spain	39	20.5%	74.4%	0.0%	2.6%	2.6%
40	Freedom Festival	Colombia	31	19.4%	74.2%	0.0%	0.0%	6.5%
41	Up To Date Festival	Poland	50	14.0%	74.0%	4.0%	4.0%	4.0%
42	Lovebox	UK	73	20.5%	74.0%	0.0%	5.5%	0.0%
43	Beatherder	UK	136	11.0%	73.5%	0.0%	14.0%	1.5%
44	Sónar	Spain	138	20.3%	73.2%	0.0%	6.5%	0.0%
45	Maintenant	France	52	26.9%	73.1%	0.0%	0.0%	0.0%
45	Nördik Impakt	France	52	13.5%	73.1%	0.0%	9.6%	3.8%
46	Dekmantel Selectors	Croatia	72	25.0%	72.2%	0.0%	2.8%	0.0%
47	Carnaval de Bahiorá	Mexico	50	20.0%	72.0%	0.0%	8.0%	0.0%
47	Sonica	Slovenia	25	20.0%	72.0%	0.0%	4.0%	4.0%
48	Lightning in a Bottle	USA	220	14.1%	71.8%	0.0%	6.8%	7.3%
49	Meakusma	Belgium	92	16.3%	71.7%	0.0%	9.8%	2.2%
50	Lente Kabinet	Netherlands	49	20.4%	71.4%	2.0%	6.1%	0.0%
50	Oasis	Morocco	56	25.0%	71.4%	0.0%	3.6%	0.0%
51	AVA	UK	58	24.1%	70.7%	0.0%	1.7%	3.4%
51	Elevate	Austria	58	22.4%	70.7%	1.7%	5.2%	0.0%
52	Mutek AR	Argentina	53	24.5%	69.8%	0.0%	5.7%	0.0%
53	Synthposium	Russia	86	18.6%	69.8%	1.2%	9.3%	1.2%
54	Bass Coast	Canada	142	19.0%	69.7%	0.0%	2.1%	9.2%
55	Nyege Nyege	Uganda	107	26.2%	69.2%	0.9%	2.8%	0.9%
56	L.E.V. Festival	Spain	34	20.6%	67.6%	2.9%	8.8%	0.0%
56	Lunchmeat	Czech Republic	34	5.9%	67.6%	0.0%	23.5%	2.9%
57	Festival FORTE	Portugal	43	14.0%	67.4%	2.3%	14.0%	2.3%
58	Mutek MX	Mexico	59	20.3%	66.1%	0.0%	11.9%	1.7%
59	Field Maneuvers	UK	58	31.0%	65.5%	0.0%	3.4%	0.0%
60	Primavera Sound	Spain	165	21.2%	65.5%	0.6%	10.3%	2.4%
61	Blue Dot	UK	84	9.5%	64.3%	0.0%	25.0%	1.2%
62	Fusion	Germany	386	9.1%	62.2%	0.3%	22.5%	6.0%
63	Today'sArt	Netherlands	92	26.1%	62.0%	0.0%	8.7%	3.3%
64	Saturnalia	Italy	47	8.5%	61.7%	0.0%	6.4%	23.4%
65	rural	Japan	57	19.3%	61.4%	0.0%	8.8%	10.5%
66	TaicoClub	Japan	23	17.4%	60.9%	0.0%	21.7%	0.0%
67	Strange Sounds From Beyond	Netherlands	47	31.9%	59.6%	0.0%	8.5%	0.0%
68	Mutek JP	Japan	56	26.8%	58.9%	0.0%	14.3%	0.0%
69	Novas Frequencias	Brazil	21	23.8%	57.1%	9.5%	9.5%	0.0%
70	Melt!	Germany	100	35.0%	55.0%	2.0%	7.0%	1.0%
70	Unsound Adelaide	Australia	20	45.0%	55.0%	0.0%	0.0%	0.0%
71	Kraak Festival	Belgium	22	27.3%	54.5%	0.0%	9.1%	9.1%
71	Mira Festival	Spain	44	25.0%	54.5%	0.0%	20.5%	0.0%
72	Krake Festival	Germany	59	30.5%	54.2%	0.0%	6.8%	8.5%
73	S3kt0r UFO – 30 Jahre Techno	Germany	24	45.8%	54.2%	0.0%	0.0%	0.0%
74	Scopitone	France	37	24.3%	54.1%	2.7%	13.5%	5.4%
75	Eufonic	Spain	45	26.7%	53.3%	2.2%	17.8%	0.0%
76	Skanu Mezs	Latvia	23	30.4%	52.2%	0.0%	17.4%	0.0%
77	Intonal	Sweden	54	38.9%	51.9%	1.9%	5.6%	1.9%
78	Berlin Atonal	Germany	114	32.5%	51.8%	2.6%	13.2%	0.0%
79	Moogfest	USA	115	40.0%	49.6%	1.7%	7.0%	1.7%
80	Unsound Krakow	Poland	120	30.0%	49.2%	0.0%	20.8%	0.0%
81	donaufestival	Austria	45	31.1%	48.9%	2.2%	17.8%	0.0%
82	Mutek Montreal	Canada	120	39.2%	46.7%	2.5%	10.0%	1.7%
83	Sustain-Release	USA	28	35.7%	46.4%	7.1%	10.7%	0.0%

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
84	Rewire	Netherlands	91	29.7%	46.2%	3.3%	16.5%	4.4%
85	CTM	Germany	144	38.2%	45.1%	4.2%	12.5%	0.0%
86	Ultrahang Fest	Hungary	40	42.5%	45.0%	2.5%	10.0%	0.0%
87	Insomnia	Norway	30	50.0%	43.3%	6.7%	0.0%	0.0%
88	Grounded Festival	Slovenia	21	52.4%	42.9%	4.8%	0.0%	0.0%
89	Norbergfestival	Sweden	65	44.6%	40.0%	1.5%	13.8%	0.0%
90	3hd Festival	Germany	37	37.8%	37.8%	18.9%	5.4%	0.0%
91	FORM Arcosanti	USA	39	46.2%	35.9%	5.1%	12.8%	0.0%
92	Hyperreality	Austria	43	44.2%	32.6%	7.0%	16.3%	0.0%
93	Wysing Polyphonic Music Festival	UK	22	77.3%	9.1%	9.1%	4.5%	0.0%
94	Heroines of Sound	Germany	21	85.7%	0.0%	9.5%	4.8%	0.0%

## Ranking of all festivals by highest male proportions - 2019 [for festivals with at least 20 acts]

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
1	Hotbox	Ireland	50	4.0%	94.0%	0.0%	2.0%	0.0%
2	Desert Hearts Spring	USA	33	6.1%	93.9%	0.0%	0.0%	0.0%
3	Alfa Future People	Russia	63	6.3%	92.1%	0.0%	1.6%	0.0%
4	Rainbow Disco Club	Japan	20	10.0%	90.0%	0.0%	0.0%	0.0%
5	Holy Ship	USA	123	6.5%	89.4%	0.0%	0.0%	4.1%
6	springfestival	Austria	103	11.7%	86.4%	0.0%	1.0%	1.0%
7	BPM Festival Portugal	Portugal	146	10.3%	85.6%	0.0%	1.4%	2.7%
8	Apparitions Festival	Mexico	40	5.0%	85.0%	0.0%	2.5%	7.5%
9	4GB	Georgia	86	8.1%	84.9%	0.0%	0.0%	7.0%
10	Nördik Impakt	France	26	11.5%	84.6%	0.0%	3.8%	0.0%
11	Sonne Mond Sterne	Germany	155	11.0%	84.5%	0.0%	3.2%	1.3%
12	Up To Date Festival	Poland	54	9.3%	83.3%	0.0%	7.4%	0.0%
13	Awakenings Festival	Netherlands	110	16.4%	82.7%	0.0%	0.9%	0.0%
14	Freedom Festival	Colombia	39	17.9%	82.1%	0.0%	0.0%	0.0%
15	Dirty Bird Campout West	USA	61	18.0%	82.0%	0.0%	0.0%	0.0%
16	Time Warp	Germany	43	18.6%	81.4%	0.0%	0.0%	0.0%
17	Beatherder	UK	116	9.5%	81.0%	0.0%	6.0%	3.4%
18	I Love Techno Europe	France	25	16.0%	80.0%	0.0%	0.0%	4.0%
19	Synthposium	Russia	39	7.7%	79.5%	2.6%	5.1%	5.1%
20	Movement Detroit	USA	72	18.1%	79.2%	0.0%	2.8%	0.0%
20	Reperkusound	France	72	5.6%	79.2%	2.8%	8.3%	4.2%
21	Outlook	Croatia	172	15.7%	79.1%	0.0%	1.7%	3.5%
22	Crssd Festival	USA	49	20.4%	77.6%	0.0%	2.0%	0.0%
23	Festival FORTE	Portugal	35	20.0%	77.1%	0.0%	2.9%	0.0%
24	Signal	Russia	65	16.9%	76.9%	0.0%	1.5%	4.6%
25	Crosstown Rebels pres. Get Lost Mia	USA	51	7.8%	76.5%	0.0%	3.9%	11.8%
26	Skanu Mezs	Latvia	21	14.3%	76.2%	0.0%	9.5%	0.0%
27	Listen Festival	Belgium	66	21.2%	75.8%	0.0%	1.5%	1.5%
28	Love Saves the Day	UK	86	18.6%	75.6%	0.0%	4.7%	1.2%
29	Fusion	Germany	315	20.6%	75.6%	0.0%	2.2%	1.6%
30	Life	Ireland	97	16.5%	75.3%	0.0%	2.1%	6.2%
31	rural	Japan	35	14.3%	74.3%	0.0%	0.0%	11.4%
32	Igloofest	Canada	85	21.2%	74.1%	1.2%	1.2%	2.4%
33	Strichka Festival	Ukraine	42	21.4%	73.8%	0.0%	2.4%	2.4%
34	Meakusma	Belgium	101	15.8%	73.3%	0.0%	10.9%	0.0%
35	Nuits Sonores	France	133	18.8%	72.9%	0.0%	5.3%	3.0%
36	Bass Coast	Canada	140	25.7%	72.9%	0.0%	1.4%	0.0%
37	Lightning in a Bottle	USA	232	12.9%	72.0%	0.0%	9.5%	5.6%
38	Astropolis	France	55	14.5%	70.9%	1.8%	7.3%	5.5%
38	Mutek MX	Mexico	55	20.0%	70.9%	1.8%	7.3%	0.0%
39	Sanatorium Dzwieku	Poland	24	25.0%	70.8%	0.0%	4.2%	0.0%
40	Lunchmeat	Czech Republic	34	11.8%	70.6%	2.9%	11.8%	2.9%
41	TaicoClub/FFKT (Festival Formerly K	Japan	37	21.6%	70.3%	0.0%	5.4%	2.7%
42	Les Siestes Electroniques Toulouse	France	20	25.0%	70.0%	0.0%	5.0%	0.0%
43	Electron Festival	Switzerland	97	19.6%	69.1%	0.0%	6.2%	5.2%
44	Mutek Barcelona	Spain	44	18.2%	68.2%	2.3%	11.4%	0.0%
45	Dekmantel Festival Amsterdam	Netherlands	150	24.0%	68.0%	0.7%	6.0%	1.3%
46	Audio Garden	Ireland	45	13.3%	66.7%	0.0%	2.2%	17.8%
46	Boxed Off	Ireland	21	33.3%	66.7%	0.0%	0.0%	0.0%
46	Oasis	Morocco	51	31.4%	66.7%	0.0%	2.0%	0.0%
47	Sónar	Spain	133	24.8%	66.2%	0.0%	7.5%	1.5%
48	Eufònic	Spain	41	24.4%	65.9%	0.0%	9.8%	0.0%
49	Lente Kabinet	Netherlands	61	32.8%	65.6%	0.0%	1.6%	0.0%
50	Sonica	Slovenia	29	31.0%	65.5%	3.4%	0.0%	0.0%
51	Horst	Belgium	60	35.0%	65.0%	0.0%	0.0%	0.0%
52	AVA	UK	68	27.9%	64.7%	0.0%	1.5%	5.9%
53	L.E.V. Matadero	Spain	42	26.2%	64.3%	2.4%	7.1%	0.0%
54	Carnaval de Bahidora	Mexico	39	23.1%	64.1%	2.6%	10.3%	0.0%
55	Dekmantel Selectors	Croatia	74	29.7%	63.5%	0.0%	5.4%	1.4%
56	L.E.V. Festival	Spain	30	23.3%	63.3%	0.0%	13.3%	0.0%
57	Musikprotokoll	Austria	62	27.4%	62.9%	0.0%	9.7%	0.0%
58	Together Festival	USA	35	20.0%	62.9%	8.6%	5.7%	2.9%
59	Terraforma	Italy	24	33.3%	62.5%	0.0%	4.2%	0.0%
60	Nyege Nyege	Uganda	149	25.5%	62.4%	1.3%	5.4%	5.4%
61	Lovebox	UK	79	31.6%	60.8%	0.0%	5.1%	2.5%
62	Ultrahang Fest	Hungary	36	30.6%	58.3%	0.0%	11.1%	0.0%
63	Mutek Montreal	Canada	109	29.4%	56.9%	0.0%	13.8%	0.0%
64	Melt!	Germany	120	35.0%	56.7%	1.7%	5.0%	1.7%
65	Maintenant	France	46	34.8%	56.5%	0.0%	6.5%	2.2%
66	Re-Textured	UK	48	41.7%	56.3%	0.0%	2.1%	0.0%
67	Berlin Atonal	Germany	93	26.9%	55.9%	2.2%	14.0%	1.1%
68	Heart of Noise	Austria	29	31.0%	55.2%	0.0%	13.8%	0.0%
69	Kraak Festival	Belgium	20	15.0%	55.0%	0.0%	20.0%	10.0%
70	Field Maneuvers	UK	61	36.1%	54.1%	0.0%	9.8%	0.0%
71	Norbergfestival	Sweden	54	40.7%	53.7%	0.0%	1.9%	3.7%
72	Insomnia	Norway	41	41.5%	53.7%	2.4%	2.4%	0.0%
73	Elevate	Austria	55	32.7%	52.7%	0.0%	14.5%	0.0%
74	Intonal	Sweden	63	31.7%	52.4%	0.0%	15.9%	0.0%
75	Strange Sounds From Beyond	Netherlands	25	24.0%	52.0%	0.0%	24.0%	0.0%
76	TodaysArt	Netherlands	35	40.0%	48.6%	0.0%	8.6%	2.9%
77	CTM	Germany	205	40.5%	48.3%	2.4%	8.8%	0.0%
78	Scopitone	France	56	28.6%	48.2%	0.0%	12.5%	10.7%
79	Moogfest	USA	85	29.4%	47.1%	3.5%	7.1%	12.9%
80	Novas Frequencias	Brazil	26	42.3%	46.2%	0.0%	11.5%	0.0%
81	Unsound Krakow	Poland	115	25.2%	46.1%	5.2%	23.5%	0.0%
82	Sustain-Release	USA	35	40.0%	45.7%	0.0%	5.7%	8.6%
83	Saturnalia	Italy	46	19.6%	45.7%	2.2%	13.0%	19.6%
84	Rewire	Netherlands	91	37.4%	45.1%	2.2%	14.3%	1.1%
85	FORM Arcosanti	USA	45	48.9%	44.4%	0.0%	6.7%	0.0%
86	donaufestival	Austria	59	22.0%	44.1%	3.4%	22.0%	8.5%
86	Primavera Sound	Spain	295	44.7%	44.1%	0.0%	11.2%	0.0%
87	Krake Festival	Germany	50	42.0%	44.0%	0.0%	10.0%	4.0%

Rank	Festival	Country	No. of acts	Mean %				
				Female	Male	Non-binary	Mixed	U/I.
88	Blue Dot	UK	141	27.7%	44.0%	0.0%	22.7%	5.7%
89	Grounded Festival	Slovenia	20	55.0%	40.0%	5.0%	0.0%	0.0%
90	Mira Festival	Spain	37	32.4%	37.8%	2.7%	24.3%	2.7%
91	New Forms Festival	Canada	59	39.0%	35.6%	3.4%	15.3%	6.8%
92	Mutek AR	Argentina	38	50.0%	34.2%	0.0%	13.2%	2.6%
93	Hyperreality	Austria	60	63.3%	30.0%	1.7%	5.0%	0.0%
94	LEM Festival	Spain	29	41.4%	27.6%	0.0%	31.0%	0.0%
95	3hd Festival	Germany	36	44.4%	22.2%	19.4%	13.9%	0.0%
96	Heroines of Sound	Germany	22	95.5%	0.0%	0.0%	4.5%	0.0%