

Survey on : sound | music & gender | sex

Research conducted and summarized by Julia Eckhardt and Leen De Graeve / Q-O2 workspace
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Introduction

Starting point of the survey

This survey invited musicians and sound artists to participate in research on the role of gender and sex in their artistic field. With this research, we aimed to explore what role these notions play in shaping and determining artistic careers and artistic output by asking questions about the underlying dynamics, unwritten rules, unconscious psychology, and inner and outer barriers that participants have experienced in their practices. The research was undertaken by Julia Eckhardt and Leen De Graeve for *Q-O2 werkplaats*, a workspace for experimental music and sound art in Brussels (www.q-o2.be). Q-O2 hosts artistic residencies, organises concerts, and develops various projects including an annual festival. This specific research on gender and sex is framed in the context of *the other the self*, a project by Q-O2 focussing on voice, gender, language and identity.

A questionnaire was developed in response to a collection of remarks, anecdotes, frustrations, and questions which had been formulated by Q-O2's artists-in-residence over recent years. The questionnaire can be consulted via the website and is attached as a supplement to this text. The research aims to be qualitative and non-academic and to gauge experiences and opinions that are felt by many, but that are often difficult to precisely define. The survey attempts to pinpoint things that are difficult to understand and impossible to count. It is for this reason that participants were invited to illustrate their answers with examples from their own experience. The survey called for elaborate anecdotes and opinions.

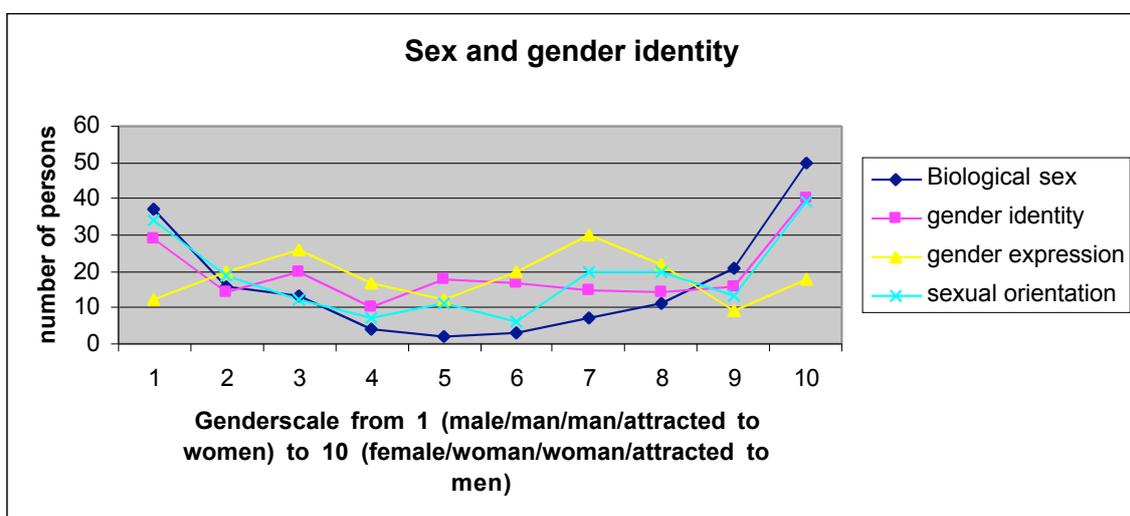
Some definitions were clarified beforehand: *sex* in this survey is considered as a sliding scale between the two poles of male and female, with many areas in between; *gender* is considered as a sliding scale between 'man' and 'woman' as socially constructed concepts of identity. Sex, gender, and sexuality form a complex tissue with many layers, consisting of biological sex (anatomy, chromosomes, hormones), gender identity (psychological sense of the self), gender expression (communication of gender), and sexual orientation (romantic/erotic response). (See supplement for more detailed information.)

Identity of the participants

number of participants

In total, 155 artists participated in this research. 108 of this number answered all the questions of the query.

sex and gender identity



A slight majority of the participants place themselves at the extreme female pole on the biological sex scale: 50 participants claim to be completely female, while 37 participants claim to be completely male. Two participants situate themselves in the middle of the biological sex scale.

Participants are much less polarised as for their gender identity, gender expression and sexual orientation. The gender expression of participants seems less polarised. 125 participants situate themselves between 3 to 7 on a scale where 10 represents a female expression and 1 represents a male expression.

34 of the participants describe themselves as exclusively attracted to men, 39 exclusively to women. More than half of the participants do not feel an exclusive attraction to either males or females.

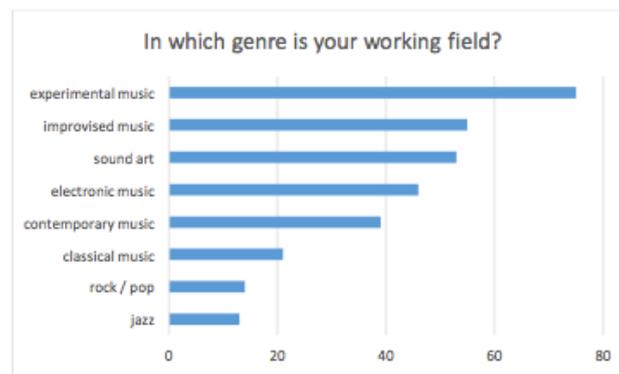
Parents

41 participants are parents (21 mothers, 19 fathers, 1 non-binary).

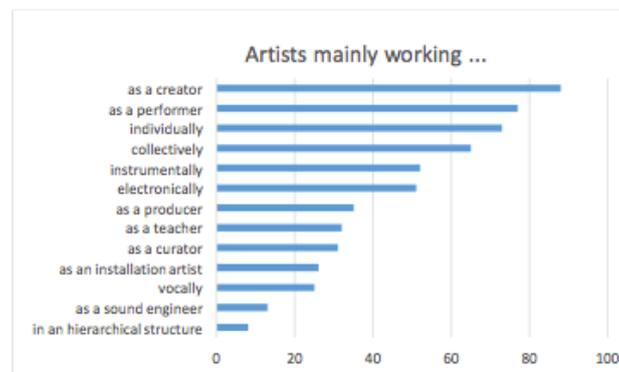
Art practice

Most participants are active in the experimental music scene. The survey includes those working both as creators and as performers, both individually and collectively. Half of the participants are involved in Sound Art, electronic art, and/or improvised music; and close to half of are involved in contemporary music. A minority of the participants are active in jazz (19 participants), rock/pop (22 participants), or classical music (34 participants).

'In which genre is your working field?'
Participants could check several boxes.

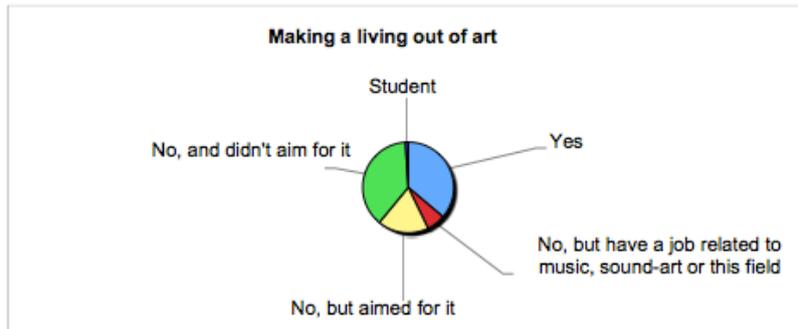


'As an artist you mainly work...'
Participants could check several boxes.



105 participants responded to our questions about money. From this we can conclude that 38 of the participants are able to make a living from their music / sound art; 7 make a living out of a job in the music and sound art field; 40 people do not make a living from their music and did not aim to do so

for reasons of artistic integrity, because in their field it is not possible or because they are still starters or students.



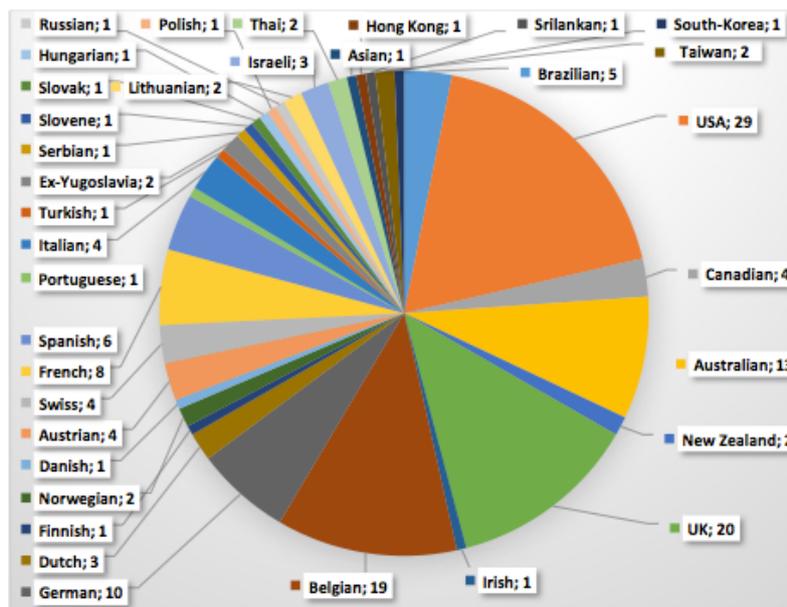
Geography

The vast majority of participants were born, live and work in a Western-European or Anglo-Saxon country. Most Western-European countries and most Anglo-Saxon countries are represented in the survey. A minority of the participants are located outside the Western-Anglosphere.

The original countries in detail are North America (USA 29, Canada 4) / South America (Brazil 5) / Western Europe (Finland 1, Norway 2, Denmark 1, Belgium 19, Netherlands 3, Germany 10, Austria 4, Switzerland 4, UK 20, Ireland 1) / Southern Europe (Spain 6, Portugal 1, Italy 4, France 8) / Eastern Europe (Ex-Yugoslavia 2, Serbia 1, Slovenia 1, Slovakia 1, Hungary 1, Poland 1, Russia 1, Lithuania 2) / Asia (Turkey 1, Israel 3, Thailand 2, Hong Kong 1, Sri Lanka 1, Taiwan 2, South-Korea 1) / Oceania (New Zealand 2, Australia 13). In case of multiple nationalities, we counted all.

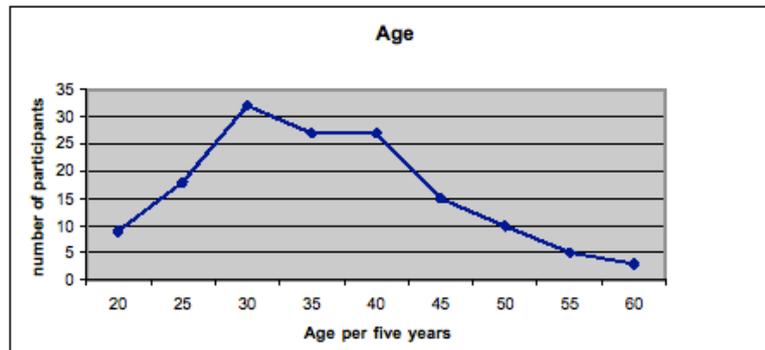
We made attempts to reach artists in Africa and the Arab countries but were not successful in this regard. One Lebanese artist, for example, who didn't want to participate in or distribute the questionnaire, responded by saying:

“I would not like to answer the questionnaire because I truly do not believe my gender influences in any way my musical (and artistic) practice. It might influence my day-to-day life, especially in a country like Lebanon, but this is another story.”



Age

Most participants are aged between 25 and 50. The two youngest participants are 20. The two oldest participants are 63 years old.



Conclusion

In this research we hear the voice of musicians that are active in a variety of different music scenes, from experimental, contemporary Sound Art through to the classical music scene. Artists working within DIY and squat music scenes, with little money involved, as well as artists making full time salaries and active in established institutions are represented in this research.

The vast majority of the participants comes from, live and work in a Western-European or Anglo-Saxon country, though we also hear some voices from South-American, East-European, Asian, and Middle Eastern artists.

Mothers, fathers and people without children participated.

The age of participants is between 20 and 63, with a peak between 30 and 40.

Artists of all possible sexes, genders and sexual orientations participated in the research: cis-hetero males, cis-hetero females, queers, transsexuals, transgender people, bisexuals, gays, lesbians, pansexual, non-binary, and post-gender people.

Processing and summarising the responses

The participants provided elaborate, personal, detailed and honest answers which led to this analysis, here shaped as a summary bringing the participants own answers into a tentative line. This allows us not only to read the facts presented but also listen to the tone of the testimonies. To guarantee the anonymity of the participants all names in the text are replaced by [...], with the individual respondents further identified by their (random) number of participation, their year of birth by decade (e.g. 197x, 199x,..), and their geographic region (North America, South America, Oceania, Middle East, Western Europe (North included), Southern Europe, and Eastern Europe). Where people are no longer living in their country of origin, the country of origin is given first. Their nominated gender and sexual identity is indicated as precisely as possible while still maintaining respect for the participant's anonymity.

Paradigm and otherness - listening to the respondents

Most artists that participated in the questionnaire attribute gender as an influence on several aspects of their artistic practice. 75% of the respondents acknowledges that gender has an influence on the field of music and sound art.

13 questions of the questionnaire asked directly about the influence of gender on several aspects of artistic practice. 65% of the female respondents, 27% of the male respondents and 62% of the intersex, trans and non-binary respondents answered positively to at least ten out of the thirteen

questions, meaning that according to them gender has a major influence on very different aspects of their artistic practices.

Stereotypes, preconception, prejudices, discrimination, sexualisation

This confirms suggests that the fields of music and sound-art are still oriented according to a paradigm of white, straight masculinity and its associated qualities and appearance. Generally speaking, the further artists are perceived as deviating from this paradigm – both by themselves and by others – the larger the role they attribute to gender, sex, and sexuality in their professional life. Discrimination, in its original meaning of 'to separate, to distinguish', is in this sense only perceived when it is taken in the negative. Positive discrimination is perceived as no discrimination unless it is explicitly used as tool for the correction of an unbalanced situation.

Female and other non-male gendered artists perceive often themselves in the professional field as different, 'other', and feel negative discrimination in their professional lives. This discrimination can take a variety of form and qualities such as stereotyping, assumptions and condescending prejudices, conscious or unconscious exclusion, as well as blunt sexualisation.

The large majority of male participants either perceive no problems of gender descrimination in the field, or they experience these situations as observers rather than being directly discriminated against. Male participants are, however, often confronted with steretotypical expectations which in some cases leads to defensiveness.

In general, our research indicated that queer men seem not to have suffered from exclusion but have often experienced otherness once their queerness is advertised. This may indicate that, in the field of music and sound art, gender appearance is perceived more prominently than sexual orientation.

Some participants remark on other forms of discrimination, e.g. social or economic status, (over)weight, race/being a foreigner, language etc. Since each form of discrimination has different and various sociological and historical backgrounds and reasons, it was not possible to cover all of them in this survey. However, each person who has had to deal with one form of discrimination will be more empathetic with others in this regard.

Through this survey, we have also witnessed another side to discrimination, whereby being perceived as 'different' or 'other' can afford a sort of freedom. Being 'out of context', e.g. moving into an other cultural context, can sometimes help to leave internal constraints behind, to stand out, and to concentrate on the core business; the art.

Overall, the perception of otherness is different for female, male and other-gender artists when it concerns them directly. The perception is more alike from a position of those observing of the mechanisms.

The male perspective

Although, or maybe because, male artists are personally much less confronted with negative discrimination, many are good observers of its mechanisms in the fields of music and sound art. Only 10% of the cis-male participants considered gender not to be an issue in the fields of music and sound art.

It seems that being a 38 years-old white male artist is right in the middle of normalness. *[Part 66: 197x S-Europe bi cis-male]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Yes. I am told I am in touch with stuff outside of classical music. My relative gregariousness and confidence in speaking in public has helped my recognition.

If so, do you consider these remarks as gender related? Can you give examples?

Yes. Confidence, outspokenness and the willingness to be controversial are significantly less risk for men.

What are your feelings about this? What has been your response to this?

I try to listen more, and when on panels or in discussions be aware of how my privilege affects the amount of space my voice is given. Realistically I often fail at this. *[Part 19: 199x W-Europe bi cis-male]*

Do you have the impression there's many prejudices in the music and sound art field related to gender and sex? What are they about? Can you give examples?

Yes, primarily to do with visibility, respect, the ignoring of performance practice, and assumptions re: who is doing the 'actual music'.

Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

Still a student, but I think I have experienced an implicit acceptance towards my aspirations / goals based on my gender, which has helped me in innumerable little ways. *[Part 95: 199x N-America hetero cis-male]*

Yes; dominance and achievement, protection of cultural hegemonies. No I can't; I feel it's more of an undercurrent - the feelings at gigs, way people talk about music etc. *[Part 26: 199x Oceania hetero cis-male]*

I'm a white male who was born in the United States after the second world war. I'm certain that this has made an enormous number of things in my life far easier than it would be if I were not born into this situation. [...]

It's just a sad truth that men are still (or at least were, when I was getting my education) given an upper hand in most things in life, and especially in the world of composition. I continually hear comments about how someone had a piece performed, article published, won an award, etc. "because they're a woman." It's bullshit, and I've been lucky enough to not have to deal with that bullshit. Of course the kind of people who say these sort of things would never go out and say that every man who gets something only got it because he was a man, though that's far closer to the truth of the matter. [...]

I think [...] in our culture there is a deeply ingrained sense that it's the men who are geniuses who come up with ideas, while women will only ever be brilliant technicians or labourers. I imagine this made being a composer seem more realistically possible for me than it may have if I were a woman, though that's pure speculation on my part. [...]

I think there is a historic cultural imprinting about the roles of men and women in relation to work. Our culture will more openly accept women as great performers of composed work, because they're "just working" (like if they were sewing clothes in a sweatshop), but is less likely to accept them as composers, conductors, leaders... it's men who we more easily accept as geniuses. *[Part 55: 197x N-America hetero cis-male]*

I think people forgive certain mistakes and the fact that I'm not always playing instruments that I am familiar/proficient at much quicker because they expect me to be a musician. A couple of times I've had people love a DJ transition between songs during a set that was pretty bad mistake, then watched them critique the next DJ for a similar slip-up, despite being fairly knowledgeable about the practice. I also know plenty of female DJ's who don't get audiences to show up when they open or perform, yet have had people show up to some of my shows at similar hours of the night despite her having more pull & skill. *[Part 95: 199x N-America hetero cis-male]*

I'm not sure I've ever felt that my appearance played a role in my musical life, but that may be because I present as cis/white/hetero/male, very much the dominant category in improvised music, unfortunately. *[Part 48: 197x N-America-Asia hetero cis-male]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

No, I suppose that middle aged white men don't experience that as often as they "ought to", in order to understand how it feels for those that do - I think the responses to an ugly old white bloke are equally about appearance, perceptible proximity/distance from the cultural/quasi-tribal identities of the prejudiced (or favourable) view as they are about women everywhere, or non-whites in white culture, or non-members of an orthodoxy anywhere - but they are less voiced and have to be felt for if one seeks an understanding of such matters. I think all cultural acceptance and rejection is about perceived shared/alien identity of artist/presenter of an idea. It's just that people aren't as frank about their prejudice when talking to middle aged white men as they are to or about a lot of other people. *[Part 6: 197x W-Europe hetero cis-male]*

This gay man has experienced where the switch happens:

If so, do you consider these remarks as gender related? Can you give examples?

Yes, I think they are. You see when meeting me one can assume that I am a white male and part of the ruling class. Once I am recognized as gay I am treated as a member of a minority, for good and for bad.

What are your feelings about this? What has been your response to this?

I believe, and recent history somewhat suggests this, that change is possible, and that people will accept different gender people as equal, but it takes time and exposure. I see my role to be part of this exposure, and I make sure people know I am gay, and hope that through my music they will learn hear differences between specific people and narratives and not between groups of people. *[Part 114: 195x Middle-East queer cis-male]*

Stereotypical perception of male artists

But having to face stereotypes isn't unknown to men either. They often have to struggle against expectations to do with violence, dominance, strength, confidence, outspokenness and the willingness to be controversial. For many, masculinity has an implicitly ambiguous connotation. In some cases, male artists are also sexualised.

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Occasionally I have received comments expressing surprise or praise at a male artist doing an intuitive, open-ended type of performance; not often. *[Part 105: 198x N-America-W-Europe hetero cis-male]*

I am also very aware that as a large man, I am prejudged by some women as being not-feminist and so on. This I struggle with as any attempt to convince a person that I have not grown up with casual sexism/chauvinism usually is like continuing to dig a large hole.... also, female feminists often say 'men are like x' or 'men think x' and usually I agree on the whole, however its strange to be a man who doesn't think x, agreeing that men do. *[Part 112: 198x W-Europe hetero cis-male]*

I am sure that expectations regarding masculinity and its relationship with success and achievement play into my anxieties regarding my music's quality, although that's not something I experience on a tangible level. *[Part 19: 199x W-Europe bi cis-male]*

I often have the problem that a hispanic hetero male image carries, which is that when walking into a situation people expect me to fight (aggressively) for dominance which is not the case. [...] If for some reason I must make a hard decision I can expect someone to say it is because I am a macho latino. People sometimes pre-emptively try to guess what I will decide according to my image. This is annoying as the macho latino image would never be involved in art music to begin with. *[Part 149: 197x N-America-W-Europe hetero cis-male]*

Extremely positive discrimination up until recently, due to presenting as male and being 6'4"/130kgs. Lots of fear-based advantages in various situations, which have sometimes been life-saving but other times have put me ahead of other "weaker" people in a completely arbitrary fashion. *[Part 102: 198x Middle-East-Oceania queer trans-female]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Yes, all the time. In fact, the worst one falls in between life and art: where you are judged wholly as a person based on your most recent arts practice. [...] I am also assumed to be technically advanced, angry or opinionated, and serious, or perhaps grave, when in fact my work is often about joking about all 3 of those things.

If so, do you consider these remarks as gender related? Can you give examples?

I think so. I think the phenomenon of what I call Knowledge Battles among mostly men accounts for some: where people attempt to draw you out on technical data so as to prove that they have more niche knowledge... this is ironic as my work is about avoiding technical knowledge in the main. I find knowing every damn thing leaves almost no room for the unexpected. [...] *[Part 112: 198x W-Europe hetero cis-male]*

Plenty of expectations come with being a white American male which extends to all aspects of public and private life. I think these are well known as they are the basis for most gender studies in the western world.

How did this influence your career as an artist?

I guess I should have been driven to earn money and be "successful" which is kind of a joke in the experimental music / sound art world. *[Part 21: 197x N-America-E-Europe hetero cis-male]*

Dealing with non-art related remarks

More straight cis-men artists say they often get non-art related remarks (26 on a total of 32) than straight cis-women do (18 on a total of 23). Men don't consider these remarks related to their gender, while women consider remarks about weight, clothes and behaviour, about being pretty, having a nice outfit, hair, smile, body, almost by default as gender related. However, none of the survey's participants really likes such remarks, typically because they find them irrelevant to their art.

I guess white male artists like myself could easily believe that their gender expression has no influence on the reception of their work, but, surely, the fact of being in any position as such an artist is not questioned is a form of influence. *[Part 66: 197x S-Europe bi cis-male]*

People notice I have gotten fat and somehow never fail to point it out.

If so, do you consider these remarks as gender related? Can you give examples?

No, they are weight related. *[Part 31: 198x W-Europe hetero cis-male]*

I'm a performer, so people look at me, and they make comments about how I look. *[Part 55: 197x N-America hetero cis-male]*

I think people who are less interested in music, generally focus on physical aesthetics of appearance a little more. *[Part 98: 199x Oceania hetero cis-male]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Some find me handsome and think that makes the work not good, but a little better.

If so, do you consider these remarks as gender related? Can you give examples?

I don't think so...

What are your feelings about this? What has been your response to this?

Dumb-ass! *[Part 65: 198x W-Europe hetero cis-male]*

Not too often, but occasionally remarks about a nice outfit, hair, smile, etc. probably when someone wants to say hello but didn't actually like the music much!

If so, do you consider these remarks as gender related? Can you give examples?

Not really. *[Part 105: 198x N-America-W-Europe hetero cis-male]*

I recently made several performances that involved electrical pulses from electrodes placed on my body. I received a lot of "positive" remarks on the performance that had more to do with my naked upper body than with the performance itself. At other occasions I received a kind of mocking responses like "will your next performance be with your shirt on or off?"

If so, do you consider these remarks as gender related? Can you give examples?

I'm not sure.

What are your feelings about this? What has been your response to this?

I was a bit frustrated about this because I wanted the audience to respond to the actual performance and not to my body. My response was usually to smile and move on. *[Part 75: 198x Middle-East-W-Europe queer cis-male]*

[When I perform] I don't wear different clothing than I do when going shopping or drinking beer or something. To some people, that's odd. [...]

I don't think they're gender-related.

[Part 55: 197x N-America hetero cis-male]

I wear a suit and tie in an area where informal clothing is normal. Its often commented on and can lead to being avoided in social aspects of an event.

I also often wear a wig.

If so, do you consider these remarks as gender related? Can you give examples?

No. *[Part 28: hetero cis-male]*

Sometimes. But I consider this to be fairly normal, as the music is of course related to my character.

If so, do you consider these remarks as gender related? Can you give examples?

No. *[Part 36: 196x W-Europe hetero cis-male]*

Sometimes people think that I am violent or weird person, because my music is not for the masses, you know.

If so, do you consider these remarks as gender related? Can you give examples?

No gender related remarks. *[Part 40: 197x E-Europe hetero cis-male]*

Being a music manager, my character and behaviour is subject to ongoing evaluation by a board of administrators on one hand, and by my co-workers (artists, musicians) on the other.

If so, do you consider these remarks as gender related? Can you give examples?

No

What are your feelings about this? What has been your response to this?

No hard feelings *[Part 30: 197x W-Europe hetero cis-male]*

The female perspective

By being perceived as 'the other' within the field, non-male artists are often confronted with a wide array of remarks discriminating situations, stereotyping and sexualisation concerning everything from their stage presence, their art and their person. It is not always clear how much of this is anticipated (once bitten, twice shy.), but from what can be read in this survey, the constant need to be aware of and navigate around such issues can make building an artistic career very tiresome.

Women can have a difficult and unclear position in this artistic field because, unlike other-gender artists, women artists form an integral component to the male paradigm – that of the confirming

'other'. Women in the field are often confronted with the ambiguous position of trying hard to be 'the same' (one of the boys..), rather than of confirming to be 'the other'.

A lot of the discrimination felt by women is latent or indirect, which oftentimes makes it even more harmful, as it can be difficult to pinpoint and therefore difficult to fight. This latent and indirect discrimination includes jokes, condescending remarks, remarks about others, culturally coded stereotypes etc. Deliberate exclusion, as well as being ignored or overlooked can have profoundly destabilising and unsettling effects.

Stereotyping remarks and assumptions can have a negative influence on one's self-esteem:

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Yes. I feel that, being I woman, a female, I have the obligation to surprise people when I play the cello, I have to be a too good cellist for being a woman. And when I cannot do it, it seems that the fact is understood like: "oh! one more girl that is not strong enough!"

Mainly it influences me increasing my low self-esteem. *[Part 35: 198x S-America hetero cis-female]*

Might this have influenced your career (choices) as an artist?

Yes, as an Asian women with cute and small appearance, people in generally don't take me serious (...)

Experimental music scene is still a highly male dominated field, such environment could sometimes be very uncomfortable. Perhaps that is the reason why I perform less and less. *[Part 46: 197x Asia-W-Europe hetero cis-female]*

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Surely, females still get labelled. So if it is good, you hear: "oh, look, this is exceptional - female making music as good as males do".

Or, "nooo, this is too 'girly'", because quiet, or using high frequencies or whatever. At the same time, males have been writing slow, quiet music for instruments of high register for decades now, and nobody ever even thought of calling them on that, saying that their work is too soft or whatever. They usually get the "sophisticated" label. So the same thing will be perceived differently depending on who made it.

Also, females still tend to get less asked by both male and female: theatre & film directors, producers, ensemble directors etc. to work for them/with them. There are prejudices on how we work, and if we are able to deliver work energetic and simply good enough. Especially nowadays, when working with technology - like, I noticed people tend to think males are more skillful for working in the area of programming, computer music, multimedia etc. *[Part 47: 198x E-Europe hetero cis-female]*

I think that some programmers, directors, reviewers don't fully give credit to women. This I observed luckily only in few situations and mainly in non-western countries. When a woman does good job she is labelled as "hard working and talented". When she does something experimental they call it "messy".

When a man does good work they call him "next big thing" and when something experimental, but perhaps not too successful - "bold". Subtle, but meaningful differences. *[Part 54: 197x E-Europe-W-Europe hetero cis-female]*

One of the most 'official' remarks I got after my one composition exam. From the very first year of study, when asking about my composition exam results (why they are lower than I was aiming for), I would usually get a response that my presentation seemed 'not serious enough'. So, over my 6 years of studies, along with trying to improve my composition skills and make my work a bit more 'serious', I was also trying to improve my behaviour at the exam presentation. I would change the way I talk, the way I act, the way I dress (trying to be

similar to my male colleagues who were brought to me as an example of the perfect behaviour), but I was never getting the highest mark anyway. So, on my last years of study, after one exam when getting same 'not serious enough' response as explanation, I finally got really annoyed and explained that I don't really understand what it means - I dressed really appropriately, I analysed every composition of mine in detail, I answered in the best way all the questions to the exam board, and I even didn't laugh once at that particular exam (which I used to do, if I found something funny...). So then I got an explanation, that there are always some 'remarks' floating around the members of the board, and in that particular exam it was said that I am constantly flirting with the board members during the exam, trying to make them to like me and therefore get better results (!!!). And that is the reason why I am not getting higher marks. I should say, that at that time there were around 7 members in the board, all male. *[Part 118: 198x E-Europe hetero cis-female]*

When I was young I played in a women's group: we did songs. For the public [...] it was surprising that we were all good musicians (also the drummer and the bass player!). *[Part 70: 197x S-Europe hetero cis-female]*

Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

More indirect than direct, for example assumptions about the kinds of music I'm most interested in. *[Part 25: 198x Oceania-W-Europe hetero cis-female]*

There are some prejudices, because of the ignorance of some people. Sometimes is funny to see guys surprised of seeing a woman on the stage and quickly realizing that she's not the singer of the band..

there no band at all.. and she's not singing..

Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

I remember a funny reaction of the audience during a noise night where i was invited to DJ. During that night I mixed music and noise wildly and had a lot of fun. At one point many people (mostly men) started screaming of joy, loud as hell, throwing chairs in the air while screaming. They were enjoying it completely. For me it was a funny situation. I felt surprised of their reaction, because it was more like the reaction that you can have during a concert instead of a DJ set. But I was completely pleased of this spontaneous reaction. But later I heard a strange comment. It was something like: she's playing f***ing harsh tonight, she's playing like a man.

It just surprised me this opinion. I laughed and I thought "what does it mean?" "What kind of idea does he have about women and music?" *[Part 76: 197x S-Europe hetero cis-female]*

Women are not given the same respect. If a room of people are awaiting an artist and a man walks in, he is immediately given respect, assumed to be well educated, his ideas well thought out. It is assumed that he knows what he is doing, knows it well, has experience, etc... he is given respect. A woman in the same situation must prove all of these things. The beginning assumption is that she knows nothing, has done nothing, and is not very good. From here she must prove and demand respect. She must outdo her male peers. She must speak well and have good ideas. She must never say anything that might be interpreted as stupid or anything less than what the best of her male peers might say. She has to do all of this just to earn what a male walks into the room with. *[Part 81: 199x N-America hetero cis-female]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Yes always. clothes, hairstyle, weight, waistline, cognitive ability, told I must support my husband's wonderful career, assumption that my husband helps me or has something to do with my work, assumption that my work is not my own, assumption that I got work because I'm having an affair or sleeping with someone or someone's interested in me romantically,

assumption that I should stay at home, in the house and never leave it, assumption that I shouldn't be given work because of child bearing age and thought that I have an ambition to start a family. *[Part 92: 197x W-Europe hetero cis-female]*

Oh, all the time... it's always whether I'm smiling or not, friendly enough or not and so on... also the writers, assuming most of them are males for some reason in this music, tend to associate my facial expression or gestures or even the sounds I'm making with my "emotions" which I'm sure they wouldn't dream of doing it with male musicians... *[Part 115: 197x Asia-N-America hetero cis-female]*

Yes. When doing concerts, performances, or just musical related meetings I usually find myself on mostly masculine groups. [...] And the remarks I get very often are kind of: "finally a girl! there are not many girls in music. It's such a pity because girls have a special sensibility". Even if that kind of remark is about a hypothetically musical "special sensibility" [...] I consider it doesn't have to do with my music at all, since very often I am told this kind of things before even the person who says it listens to my music.

If so, do you consider these remarks as gender related? Can you give examples?

Yes, because if I hadn't got the appearance of a girl, they wouldn't tell me that I surely have a "special sensibility".

What are your feelings about this? What has been your response to this?

[...] While all of us have, in a bigger or smaller degree, expectations about the performer's music that are motivated by non musical elements (the performer's presence, appearance, dressing, etc.), in the case of a female performer and the "special sensibility" remark, these expectations are just motivated by the fact of being a girl. And also, why "special" sensibility? Of course "special" as "different".

When I'm told this remark, I always ask them what does that mean, "special sensibility", and most of the time they doesn't even really know and they notice the absurdity of their remark. *[Part 153: 198x S-Europe queer cis-female]*

I have been told several things through the years by male audience members who perceived my work as being 'shy' or 'timid' simply because it was restrained and quiet. I have been condescended to on a few occasions by male 'critics' who felt confident to speak to me as though I was naive, inexperienced or young simply because of the nature of my work and my femininity. *[Part 94: 197x N-America bi cis-female]*

I am a girl making very abstract/digital noise. [...] I remember that someone told me once at the end of a live performance that if I was a Japanese man instead of a Spanish girl my work will be more recognized. [...]

Some months ago, I saw by chance a tweet in which a Spanish girl (now I know that she is a lesbian [...]) praised some of my work. I answered to her tweet saying thank you and some other things that I don't remember and she answered very surprised something like: "Oh, you're a girl, and you speak Spanish. I thought that you were an English speaking man". I get all the time that kind of comments by men, but I thought that it was very odd that even lesbians have that kind of prejudices. Of course, we all have prejudices... [...]

Most people that don't know me personally think that I'm a man, probably because my work is very raw, noisy and digital, and usually that kind of aesthetics are perceived as masculine. In general, I'm not really interested in gender or feminism, I just do what I like, so usually I don't think very much about gender, but I found very odd that people always think that I'm a man. [...]

Usually people (men and women) that don't know me personally presuppose that I'm a man. For me that's quite odd because I'm not manly at all, my physical aspect is not masculine at all and I'm a very shy, quite and sweet person. I get a lot of remarks like "Oh, I thought you were a man", or "You're very shy and quiet". My music is really noisy, so people is always surprised to see a small and shy girl instead of an angry man, or maybe some kind of masculine woman. [...]

At first I thought it was funny that everybody thought that I was a man, but now I'm a bit tired of having to answer every mail remarking that I'm not a man. *[Part 44: 197x S-Europe hetero cis-female]*

Or, more bluntly, women are told that it is impossible for them, because of biological reasons, to ever be a composer. We didn't have any such quotes from Anglo-Saxon or Western-European respondents.

There was once a remark given to me by my male friends, that in any way male are genetically better composers (because during the history all the most famous composers are male), so I have very little chance, even if I work really hard. Once I moved to UK, I can't remember any of obvious remarks, since English culture seems to be so polite and careful about gender equality (comparing to Lithuania at that time). *[Part 118: 198x E-Europe hetero cis-female]*

When I was a child, right when I began to study music, I wanted to be a composer and a conductor and soon discovered that, being female, being a woman, I wouldn't have any chance to fulfill these goals. That was what was said to me when I was 9 years old. So, after some years, completely in love with music, I decided to choose to be a cellist: it was a way of doing music acceptable for my gender and sex - I saw women in [...] orchestras playing the cello. *[Part 35: 198x S-America hetero cis-female]*

Such remarks have a destabilising and discouraging power:

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Yes. When I had one teacher criticize my musicianship at one point and then say, "Well, at least you look good! That counts for something." [...]

Also, I have had peers insinuate a variety of things gender related. For example, one peer once commented on how many female composers were at a festival. He said, "I was surprised when we got here...but then I heard your music and I was like, 'Oh, they're really good!'" He sounded surprised. I had another peer ask me if I thought I was getting the commissions I get because I'm a woman.

What are your feelings about this? What has been your response to this?

It's terribly debilitating and frustrating. It makes me feel like I don't have the right to be doing what I am doing. I often feel helpless, wondering if I will ever be taken seriously. *[Part 93: 198x N-America hetero cis-female]*

A teacher told me I'd do well for myself as a composer, as women are politically emphasised these days. He also made it clear that I was a rather unskilled composer. *[Part 86: 198x W-Europe hetero cis-female]*

I've certainly thought time to time that if I were of the other gender I would be taken more seriously. *[Part 124: 198x N-America-W-Europe hetero cis-female]*

I have literally been told I wasn't pretty enough to be a professional musician (by a woman). [...] I got a lot of bluntly negative comments about my appearance (being too skinny) from my FEMALE teachers as I was growing up. *[Part 22: 198x W-Europe hetero cis-female]*

As an artist, did you mainly develop your work in the private or the public sphere? Why?

Private. For a long long time I never felt confident enough to make sound in front of anyone, even friends. It has been a long haul, sometimes very emotionally exhausting.

Did your gender expression influence that?

Probably. *[Part 74: 196x N-America bi cis-female]*

This woman was left out of her group unexpectedly after having been an active member of it:

[...] I had done most of the logistic work and almost all of the same working playing and rehearsing. The only thing I hadn't been able to do was one performance which wasn't a problem for anyone. So often I see men reach out to other men. Even writing this my insecurities come into play and I think that despite all of my work for the group, maybe I was a bad collaborator, a bad friend, a bad musician, a bad organizer. I so often take the blame of sexist acts. I hate to see my female peers do this, but I myself can't help it either. *[Part 81: 199x N-America hetero cis-female]*

Many female artists are being excluded and overlooked, which has an unsettling effect on them as it can seem to be touching on their personality, rather than on their artistry. Many females mention that they have experienced or been made to feel that they are invisible. They are ignored in conversations, are not approached for collaborations, or don't get the credits they deserve.

The most common type of dejection that female artists/musicians have to face is simply being made invisible. I have played (or rather: not played) in contexts where women were systematically ignored and excluded, which even led one to quit her job with a music school. Also, it is very common to sideline women. As a drummer I have experienced this a number of times: I was actually asked to play in a Big Band once, where it then turned out I was supposed to be playing percussion alongside a drummer (great, he gets to play all the Big Band parts and I can play shaker on a few Latin tunes and serve as "eye candy" the rest of the time...!), who was apparently a bit unreliable but not actually to be replaced [...]. Sometimes it is not so much about what is said (although certain remarks actually do create a very hostile atmosphere) but about how often people pretend you're not there or less entitled to a certain type of treatment or certain opportunities than the guys... *[Part 22: 198x W-Europe hetero cis-female]*

As an artist, did you ever want to be of the other sex? If so, why?

Mostly I love being a girl as a performer, because somehow I think it's more fun, but I think it's also more work. When men exclude me from a conversation that is actually relevant to me but they think is too complex for me, my first thought isn't that I would rather be a man but that they should really get their shit together. Almost without exception, professional situations where leadership is shown by both sexes are more productive, and there is more room for imagination. *[Part 73: 199x W-Europe hetero cis-female]*

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Totally. I am often the only not-dude and often the only not-white person in a group, so I am automatically separated from the group in people's minds. Also people are conditioned to not expect anything from women.

Do you have an experience (nice, painful, juicy, embarrassing, etc.) related to sex, gender, music and sound art that you would like to share with us?

Just a small example of stuff we deal with every day: one time I was chatting with two colleagues (two men) and then one of them turns to the other and says, "have you seen the new Pittsburgh module?", as if I clearly would never know what the fuck he was talking about even though we were all in the same prestigious computer music program. *[Part 85: 199x N-America hetero cis-female]*

A lot of female artists are simply overlooked and perhaps not taken as seriously. the field of music/sound is not only dominated by male artists but also by male programmers, curators, writers and listeners. *[Part 94: 197x N-America bi cis-female]*

The biggest thing I hate would be the exclusion: I am in the room, I have just played, a bunch of guys go and talk to the sound tech and say hey man, what's the set up, how does this work, amazing amazing blah blah, and dont say a word to me! *[Part 103: 196x Oceania bi cis-female]*

When I had a group with only women, we were always treated as 'girls', and never got over the label 'young and beginning'.
And many situations of simply not listening to me.
Difficult situations in improvising, where men tend sometimes to communicate in very macho ways and not leave space for the others. You have no other choice than to play loud and dominantly. *[Part 60: 196x W-Europe bi cis-female]*

Dealing with non-art related remarks

Contrary to most of their male colleagues who rarely connect non-musical remarks to their gender, female artists tend to interpret comments about appearance, character, behaviour, e.g., almost by default as gender-related, even if they are seemingly positive.

The fact that people in the audience tell me I'm pretty is in my opinion totally gender related.
[Part 42: 198x S-Europe hetero cis-female]

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

That I should smile on stage as a woman. Should dress more sexy and should take more advantage of my appearance

If so, do you consider these remarks as gender related? Can you give examples?

Sure, nobody asks to a man to smile on stage. regarding necessary outfit or over-played appearance, this applies to both sex I think. What are your feelings about this? What has been your response to this?

I never smile on stage, and try to find a work around to the superficial situation of being exposed on stage, what they see is not what they ear and what they ear is not what they see.
[Part 69: 198x W-Europe hetero cis-female]

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Not sure. Mostly positive comments about my character

If so, do you consider these remarks as gender related? Can you give examples?

I guess. 'You are really good at organizing everything.'
[Part 82: 198x Asia hetero cis-female]

The perspective of non-binary, trans, queer

Those who define themselves as neither completely male nor female, or those who want to reject all gender roles, receive a lot of gendered remarks after performing, or are even rejected by the audience as soon their sex, sexuality and/or gender are discovered. Many of them are confronted with a confused audience as soon as it is clear that labelling or categorizing them is not possible. The attention for their appearance often wins over the attention for their art.

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Yes, of course. People feel lost and perplexed as they did not expect my sexuality to be on show. It is not important, to me, that others are in agreement with my sexuality or are of the same sexuality. What matters to me is the work, not my sexuality, though it might be part of it. Some people, while showing an interest on my work, at first, when aware of the fact that I am gay they just disappear. *[Part 59: 196x S-Europe-W-Europe queer male]*

In your experience, how does gender play a role in all these ways of finding a job?

Gender makes it difficult, being transgender makes it twice as difficult. The world doesn't like femininity. *[Part 102: 198x Middle-East-Oceania queer trans-female]*

I have been told by one artist that I am 'too ugly to rape' and had several artists produce work fantasising about raping me.

Do you think that these remarks consciously or unconsciously have influenced your career choices?

Yes, they have changed the kind of music I make and how I choose to perform it. In addition they have led me down the path of self-publishing as I do not wish to be associated with many of these artists by being on the same labels. *[Part 10: 197x W-Europe trans-female]*

I think that its generally much harder for people perceived as female to be taken as seriously as people who are perceived as male. For sure we are still living in a patriarchal society which thrives on making a distinction between two genders. In order to create a change we need to reject all binary notions. Its very important to consciously include all genders whenever possible but at the same time not to make that a "feature". I sometimes find certain exclusively "female" art projects problematic, but at the same time I see that they are necessary because there are also simply too many exclusively "male" art projects where the protagonists are blissfully unaware of any disbalance! [...]

A problem I often face is that many people feel basically comfortable in their apparent gender, and so such questions are not burning ones for them, so they fail to understand why such questions are important. *[Part 34: 197x W-Europe intersex]*

Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

Confusion, more likely. Not being defined by gender tends to lead to curiosity. *[Part 38: 198x N-America intersex]*

Do you think your work as an artist has been recognized enough?

Yes and no. I feel I got credits but no career. People will site me as an example of an exciting new artist or something like that but I get booked at high level or well paid events very rarely. *[Part 38: 198x N-America intersex]*

Some people say I'm a transgender, other think I'm homosexual, some say I'm everything, other say I'm an alien or come from the future - due to my appearance, including my origins [...] and skin colour.

If so, do you consider these remarks as gender related? Can you give examples?

Some remarks, yes, when somebody writes about me and tell I'm a transgender (even though I don't see myself so - in some civilisations like the Wodaabe, men wear make-up or in Bangladesh a majority of man wear a lungi - that doesn't make them transgender people).

What are your feelings about this? What has been your response to this?

I mostly don't answer or if some ask me if I'm a man or a woman I answer both. [...]

As I often blend things, some people sometimes think I'm a woman, due to some photos, comments, notes and so on. I find it always funny to meet them and see their reactions. *[Part 4: 197x W-Europe hetero cis-male]*

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

When I explain my post-gender stance, people get it. But I understand that if it were totally gender-free or gender-specific (which can mean many things), it would probably be more quickly accepted – either my mainstreams or by “non-mixities”. [...]

Is the music/sound art you perform / create / produce, gendered? If so, how?

it's post-gendered. it does not assume a superiority of the human creator, as for instance the object or the computerised transformation of sound can be as much of creating forces than the artist. *[Part 84: W-Europe hetero cis-male]*

The testimonies of transgendered people are also very interesting regarding the gendered reception of the artist, since they have had experiences from both sides side of the gender spectrum. Trans-

women testify how they experienced no discrimination when still a man, but as soon as they showed themselves as women, the perception of their art changed:

I have benefited greatly from male privilege in some ways [...]
I had a recent concert reviewed where I was playing with a male drummer, who played shirtless (because it was hot under the stage lights). The reviewer spent a full paragraph describing my clothes and then went to talk about my collaborator and said "while the other guy prefers to focus on the music." There was a comment about my tights and legs but no comment or assumption that this man playing shirtless was showing off his muscles. And no attempt at reviewing my actual playing. [...] I do feel that comments are alluding to the assumption that I must spend more time worrying about fashion and what I will look like on stage than the actual music. This is something my cis-women musician friends have experienced since they were children. It's new to me since the last few years, but it is classic sexism. All people seem to need to bring out their sexism is the symbology of clothing, I don't even have to take hormones, shave or have surgery. *[Part 39: 198x N-America female trans]*

Some artists were raised in a society where they had to hide their gender or sexuality, since disclosing it might have put them in severe danger. This situation and the eventual moving to a different country influenced their art and artistic practice.

I am gay, it has been part of me when the activity was illegal in [...] till I left in the early 80s, through the AIDS epidemic, to today. These dramatic changes influenced my work, and part of its narrative. *[Part 114: 195x Middle-East queer cis-male]*

If I had performed as a "woman" in [...], I do not think I would be the musician I am now, as [...] society is extremely homo/transphobic [...]. Even though I am not really a transsexual, I would have been perceived as such. My musician/artist friends would not have rejected me though, as they have know about the real me since 2012 and none of them have changed their attitude towards me. [...]

A woman had to be a woman, feminine, submissive and a man had to be a man, masculine and powerful. Anything other than this binary gender model would be excluded. This is how the [...] society is. My parents have never been strict about this model, but I could see their struggle to exist within this model too. *[Part 17: 197x S-W-Europe queer trans-female]*

Sexualisation

An important part of the professional life of most musicians and sound artists involves being on stage, being physically and artistically exposed to and possibly judged by a listening public. Depending on cultural contexts, reactions from the public can take forms of blatant sexualisation. It is interesting to note that the same sort of remarks which are perceived as very negative by female and other-gender artists, to men do not have the same effect at all. Sexually tinted comments are taken lightly or even joyfully, men seem to feel in control of the situation. Most female and other-gender performers feel rather uncomfortable or even threatened by such situations and mostly pay close attention not to 'evoke' them, or any association to a possible body exploitation. This is especially, but not exclusively, the case in certain cultures such as those in South-America, South- and East-Europe.

In a professional artistic context do you sometimes receive comments that are about sexual attraction or rejection? What has been your response to this? Do you experience this as positive / negative / neutral?

Yes. Although somewhere inside I feel proud that I'm sexy, I also cringe that this needs to be an attribute to perform.

Do you think that these remarks consciously or unconsciously have influenced your career choices?

Yes. I feel the sexiness pulling power towards me that is unwanted. I've been sexually abused because of my career. *[Part 133: 196x Oceania hetero cis-female]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Yes. An academic teacher (male) once texted me after a performance saying I looked very sexy when I played (I was extremely uncomfortable). Audience members I've spoken to have sometimes fallen back to complimenting my appearance if they don't have much to say about the music. In certain performance situations I've been catcalled while on stage. I've been asked to dress a certain way for performances that is outside my comfort zone and to me doesn't fit the music (eg. long flowing dress, stiletto heels), and was once warned against presenting as a "new music lesbian". *[Part 25: 198x Oceania-W-Europe hetero cis-female]*

Yes!!! It's so disturbing! It's terrible. Mainly it's about men that say things with sexual meanings to me like "how beautiful you are today" or "oh, today is your birthday, could I now how old are you because a man friend suggested I should marry you" [...]. It's really HORRIBLE. I also heard: "she doesn't play so well but she is... pretty." Or: "does she plays so well like men?" Or: "Look [...], now you have at least a beautiful face to look at [...]."

If so, do you consider these remarks as gender related? Can you give examples?

Now I'm completely aware that my male and men friends do not have to deal with that in such an indelicate way.

What are your feelings about this? What has been your response to this?

It's terrible to say that, but along my life I was unaware about that. It was only after researching about [...] I noticed that these things were TERRIBLE, violent, aggressive, disrespectful!!! Before that these hard comments made me stay quite, mute, with no reaction, in the worst situations I smiled back, understanding that this would be a polite way of escaping, feeling strange but mainly guilty for feeling bad. *[Part 35: 198x S-America hetero cis-female]*

As I play noise music I am often confronted with sexist comments after the performance, which sometimes relate to my sexual preferences (spanking, kink, bdsm), my character (aggressive, possessive, dominant). Sometimes people actually comment on the music. [...] if I played a lot of free jazz, squeaky, noisy stuff then it has happened on occasions that men came to me and said things along the line of me needing a shag, liking whips and hardcore and I am just asking for it. [...]

I often get defined as domineering. Neither of my band colleagues ever get this (both male), neither is any of them referred to as aggressive. [...]

Blatant questions whether I'd be interesting to have sex with people. *[Part 77: hetero cis-female]*

How does sexual attraction influence a collaboration? Do you have positive and/or negative experiences? Can you give examples?

There are people who will try to associate because they have a sexual attraction, for sure. It has happened to me and when it's not what you want too it's very uncomfortable. It has happened because I'm a female artist. For example my friend producer tries to seduce me. If he will go further we will have to stop our collaboration, as I don't want the same thing as he wants. *[Part 43: 199x S-Europe bi cis-female]*

How does sexual attraction influence a collaboration? Do you have positive and/or negative experiences? Can you give examples?

I don't really know. I just felt sometimes that men I worked with were attracted to me and had some expectations that I did not meet, and they made me pay for it. [...] *[Part 123: 198x S-Europe-N-America hetero cis-female]*

A male performer gives this account of his experience:

In a professional artistic context do you sometimes receive comments that are about sexual attraction or rejection? What has been your response to this? Do you experience this as positive / negative / neutral?

I remember receiving remarks about sexual attraction about my playing (when I was much younger, that is), I interpreted them positive and enjoyed them very much. I still feel these remarks were essential for myself as a performer. *[Part 132: 197x W-Europe hetero cis-male]*

The experience of this transsexual is comparable to the females, getting a feeling of being at the mercy of the situation.

In a professional artistic context do you sometimes receive comments that are about sexual attraction or rejection? What has been your response to this? Do you experience this as positive / negative / neutral?

Often.

People use 'sexy' and 'hot' as compliments to me. I generally accept them sheepishly, though I generally don't like them. It's not that these are bad things to be, but that I feel reduced to these qualities. People choose to call me fuckable than talk about me as a creative, intelligent, rounded person - or, in many cases, friend. It hurts to not be taken seriously, and be treated as a sex object, especially when sex is not something that's important or valuable to be - and often makes me feel degraded or used when it's not with someone I love.

Do you think that these remarks consciously or unconsciously have influenced your career choices?

They make me more determined to represent people like myself in the public eye. *[Part 15: 199x Oceania hetero trans-female]*

I was playing at a night which included music, poetry and experimental theatre and before I took to the stage another performer called a woman in the crowd a 'fucking cunt' and everyone laughed. I did not feel safe playing that night. *[Part 10: 197x W-Europe trans-female]*

Technology

A field in which discrimination of female artists is voiced uni-vocally and takes almost absurd proportions is electronic music. When it comes to technology, editing, cables and machines, patronising and 'mansplaining' is a problem which almost all artists with a female gender-expression are confronted with.

Sometimes I have the feeling that the other male DJs with me on a gig or the sound technician think I can't connect rightly the cables and the jacks. As if they thought a woman can't do it totally well.. they want to do it for me. *[Part 43: 199x S-Europe bi cis-female]*

When it comes to technical questions many are hesitant in letting me do things or explain how things work. It's hard to enter male electronic circles (djing, constructing instruments, jamming etc.) [...] My mostly male musicians don't integrate me in putting up the stage - obviously they don't trust women being involved in electronics. *[Part 45: 197x W-Europe hetero cis-female]*

Do you have the impression there's many prejudices in the music and sound art field related to gender and sex? What are they about? Can you give examples?

Yes, especially in programming and computer music, people tend to be surprised if there is a girl programmer. From older generation, they are surprised when female composer with kids makes a career. Luckily for under 40ties it is not a surprise *[Part 54: 197x E-Europe-W-Europe hetero cis-female]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

Yes. In a group experience, the sound tech made comments relaying that we were going to be making macrame with our weird instruments. I think he was excited about the instruments and electronics, but had we been 5 men instead of women, the macrame comment would not have been made. The same tech, at a different show came up to me and said something along the lines of oh! it's you guys again, you are going to cook some food.

A group of male techs surrounded my set up and explained the reason why the live sound engineer was making my sound excruciating loud was that he was not getting enough signal from me. Rather than tell me this, he cranked up the gain so loud that i no longer had any volume control on my faders - it was all or nothing. The techs surrounding me explained to me what gain was, and Pre fader levels, and then one told me that maybe one day i could be a real sound guy. (I teach workshops on live sound...I know what these terms are.) The trouble arose because the main live sound engineer made assumptions rather than asking me to give him more levels

If so, do you consider these remarks as gender related? Can you give examples?

I consider them a result of inexperience on the part of the sound tech and engineers. Not inexperience in their field. They just seem to be inexperienced with women sound artists, musicians, and producers.

What are your feelings about this? What has been your response to this?

I generally suck it up, remain polite, and try to get these guys to give me the best sound. (...)

Do you have the impression there's many prejudices in the music and sound art field related to gender and sex? What are they about? Can you give examples?

The biggest misconception or prejudice that i have come across is the assumption that women do not know how to use technology, that they need help with their equipment, that they need unwanted pointers on how their equipment works. *[Part 97: 197x N-America hetero cis-female]*

How are functional roles distributed in the group, related to gender? Do you think there exist stereotypical gender roles in the music and sound art field? Explain.

Women organize dates and appointments. Very good. And they are reluctant to make electronic music. They have no problem to pick up a guitar, but somehow working with machines and computers seems not so attractive to girls. Even if they like the music, its just less than guys. Other than that: girls have to be really good, when they are not pretty. Even for other (non-lesbian) females. Guys not so much. *[Part 27: 198x W-Europe hetero cis-male]*

As an artist, are you conscious of your gender expression? Are you making choices? And if so, which ones and why?

Now I am conscious of my gender expression, after years of psychotherapy. I try to let my intuitive ideas taking more space to help me make technical decisions, it's not what I have learned (mainly by men).

As an artist, did you ever want to be of the other sex? If so, why?

I used to, mainly when I was living in Europe as it felt impossible to get an engineer contract as a woman there, except for classical music. In North America, it did not block me. [...]

If so, do you consider these remarks as gender related? Can you give examples?

Yes I do think it's gender-related, like I am not taken as seriously as a man, specifically when it's about technical decisions: some musicians argue with me as if they are equal or superior in subjects that they don't know much about. It's also job-related, sound engineers are not supposed to be creative in most musicians' minds.

What are your feelings about this? What has been your response to this?

It depends. I have the tendency to be satisfied with the artistic result more than the actual process. Basically I don't expect the artistic process to be always smooth and painless. I know it's often difficult because it puts us in front of our most intimate challenges. So if the artistic product reaches the level that I expect, I feel good. If the harsh comments/remarks

prevented me from going where I wished to go, I am demotivated. *[Part 123: 198x S-Europe-N-America hetero cis-female]*

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

The usual interaction is that people (tech support guys) at venues assume I don't know about gear. This happens in very subtle mansplain-y ways. A little bit annoying.

If so, do you consider these remarks as gender related? Can you give examples?

Yes, of course. But is it gender-related only because they see a woman and think "doesn't know about cables"? Or is it because I don't behave as many men do by showing off my knowledge? I did have a weird situation when I was setting up with a show with my electronic-improv duo (the other person in the group is an Indian-American man). We were both putting our gear on a table, plugging things in, etc. Then a guy comes up to my duo partner and starts asking him audio tech questions--even though there are many people around setting up all kinds of equipment--including me! Racist and sexist? Or just stupid and random? Who knows.

What are your feelings about this? What has been your response to this?

Annoying, but whatever. I just stay polite and firm, since I don't need conflict in my mind before a show. And if I get set up as I want, then who cares? I have no need to prove my own technical savvy, I hate that kind of bullshit one-upsmanship. *[Part 74: 196x N-America bi cis-female]*

Once I was setting up a band ready to record. I got the guys in the band to set up their music gear in all the appropriate places. Turned on all the studio gear, put a fresh reel to reel tape on (yep, 'twas some time ago). Got out all the microphones and stands and set them up. Plugging things in, lugging things around, marking up the instruments on the desk for each track for which mic it matched and so on. Once this was all completed I asked the drummer if he could go sit behind the drums and start hitting the drums so that I could do an EQ on each drum. He ignored me and the boys cracked open beers and lit up doobies. After about half an hour I asked them when they wanted to get started. The response I got was... "Shouldn't we wait for the sound guy to show up? Maybe you should give him a call?" *[Part 7: 196x Oceania hetero cis-female]*

Positive discrimination

Feelings about explicit positive discrimination, such as gendered calls or quota, are mixed. Not all artists agree that they are useful and positive as tools to straighten an unbalanced situation, in which positive discrimination of males is ongoing and unquestioned. Positive discrimination in an artistic field can be problematic because equal suitability for the same job is mostly impossible to prove since the requested notoriety is hard to achieve.

Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

[...] Maybe I got booked once or twice cause I am a woman and they needed one I bet equally I didn't. *[Part 23: 196x W-Europe hetero cis-female]*

Generally, do you think gender influences the building of a musical/artistic career?

Actually, due to such discrimination, it may even be slightly easier for women in the field I'm in. Having said this there's no denying that men are still in a majority. *[Part 36: 196x W-Europe hetero cis-male]*

I was once told, surprisingly explicitly, that I was turned down for a doctoral fellowship because the committee preferred to choose a female candidate. But of course, that's because their department was already skewed male. *[Part 105: 198x N-America-W-Europe hetero cis-male]*

Some calls [...] stipulate at least one woman needs to be involved in the project. This limits what I'm able to submit and I actually feel discriminated against because I'm not a woman. I also find this attitude rather patronising towards women - if I were a woman I'd have thought I'd like to be judged purely on my art, not on my gender. I understand the good intentions behind such a stipulation, but insisting every single submission has to involve a woman is not helpful as it pushes gender into the foreground. *[Part 36: 196x W-Europe hetero cis-male]*

Sometimes I see open calls for only women artists, I once also got asked to join an audition, because they were looking for women musicians, good in improvising, not necessarily needing to play any instrument well. That disturbed me. Cause the stress is on finding 'women' musicians, and not on 'good' musicians. *[Part 53: 198x W-Europe hetero cis-female]*

In your experience, how does gender play a role in networking, auditioning or open calls? Some calls are only for one gender (usually only for women -- I have never seen a call only for men). *[Part 33: 196x N-America-W-Europe hetero cis-male]*

Affirmative action is prejudice against men. e.g. women-only composition competitions. *[Part 12: 196x Oceania hetero cis-male]*

The field

Some female and other-gender artists mention feeling that discrimination feels is not so much directed at them individually but that they experience the field as male-dominated and unwelcoming.

Do you have the impression there's many prejudices in the music and sound art field related to gender and sex? What are they about? Can you give examples?

Speaking for the field of contemporary chamber music, subtle prejudices exist, but a lot of people are working hard to create a more equal playing field. The biggest thing is that composers represented are still overwhelmingly male, and also more institutional positions are taken by men. It's changing but much too slowly. *[Part 25: 198x Oceania-W-Europe hetero cis-female]*

Do you experience the music and sound art field as masculine or feminine? Explain.

Masculine, because it's a fact, looking at who makes it, who is on the programs of the festivals and venues, who is organising.

Sometimes you could think that the cultural and racial balance is getting better much faster than the gender balance. *[Part 60: 196x W-Europe bi cis-female]*

Although I consider art a human and neutral activity, I see that, in the spirit of Bourdieu, music and sound art fields are masculine because they are male dominated. *[Part 35: 198x S-America hetero cis-female]*

I am not actively in the music and sound art field, but from what I have seen, it is predominantly masculine. I am thinking that a lot of females are discouraged, because there are no female role models - and I am also thinking that males can be excluding without being aware of it; it can be the way they talk, encourage their own male friends, only select male collaborators, using their own tribal language and etc. *[Part 37: 197x W-Europe hetero cis-female]*

Jealousy and solidarity

Jealousy and solidarity cannot be attributed to any specific gender, but are present in the fields of music and sound-art in general. Some of the testimonies give a lucid sketch on how jealousy and solidarity are two sides of the same coin, and how a good and clear definition of the own otherness can make it fall on the bright side.

Does gender play a role in your jealousy and/or solidarity? Do you feel solidarity or jealousy towards colleagues with the same or different gender expression?

Yes. I guess when I was all immersed in this highly competitive style, totally unconscious of it, I felt more solidarity with men (because in fact I wanted to be like them) and felt more jealousy about women (which were like me, exactly what I didn't want to be). Now I can perform my gender in another way and nourish solidarity about both women and men colleagues. Mainly I'm paying more attention in my female colleagues and trying to build good relationships with them. *[Part 35: 198x S-America hetero cis-female]*

That being said, I did feel a typical female jealousy from time to time.

There is an unspoken rule currently, which we all kind of feel, I think, that there is space for a couple of non-males, just enough for the system to prove that it is tolerant enough, but not for all of us. So instead of working together towards a real gender equality, we fight and compete against each other to get into those rare couple of positions. To be kind of an exception to the rule that females can't do it. Which is kind of sad, though human probably. And it is not just an intrinsic jealousy problem, it is a "real" issue of wrongness of the outside system we're trying to fit ourselves in, which we shouldn't fail to recognise and fight against, I think. *[Part 47: 198x E-Europe hetero cis-female]*

If you believe there's a difference between male and female music/sound art, which do you prefer?

I don't have preferences but I'm very "proud" of the women artists because I know that to dedicate the life to the music for a woman is often very complicate.

As a listener, does the gender expression of a performer influence your perception of music/sound art? Explain.

I'm more identified with women musicians: I think about their experience, life and career, I'm more curious than about men.

Is the music/sound art you perform / create / produce, gendered? If so, how?

It is gendered because I'm gendered.

I like to work with other women, especially for music projects the most solid and durable. I like also work on poems or pictures, or works by women artists because probably I share more their sensitivity...often I seem to understand them better. *[Part 70: 197x S-Europe hetero cis-female]*

Does gender play a role in your jealousy and/or solidarity? Do you feel solidarity or jealousy towards colleagues with the same or different gender expression?

That's tricky. I used to feel more competition with other female composers, like we were more in competition somehow, to get that 'female spot' on the concert program. *[Part 80: 197x W-Europe hetero cis-female]*

I feel solidarity with colleagues of the same gender. I sometimes feel jealous of men, however, because I know that there are some existential things that they don't even have to consider as an artist. They are taken seriously to a certain degree right from the start. Women have to fight to be heard and have to prove themselves. *[Part 93: 198x N-America hetero cis-female]*

As an artist, did you ever want to be of the other sex? If so, why?

Always envied the ease, power, camaraderie, assumption of the right to be mediocre, that seem to go with being a man in music worlds. *[Part 103: 196x Oceania bi cis-female]*

Common prejudices

I think prejudices in our field are comparable to the rest of society, even if there is an insidious belief that because we are educated, thinkers and producers we would be able to escape from them. They only take a different color but they still exist (regarding the relation to technology, to position of leadership, to confidence of expression, etc.). *[Part 66: 197x S-Europe bi cis-male]*

We put five statements in the survey and asked participants to mark if they agreed or not. These statements are common explanations why females would be under-represented as musicians and sound artists. Females would be too busy making babies to be able to create music/sound art (see also 'testimonies of parents'), but what about the fathers? Female music would have other, less valued qualities : their work would be 'softer', or more focused on the creation process in stead of the result. Females would be less ambitious and assertive in their schemes than males. And for females it would be more difficult to build a musical career.

60% of 106 respondents that answered this question agrees that for women it is more difficult to build a musical career than for men. Males and females have answered differently though: 73% of all females agrees versus 41% of males and 64% of non-binary, intersex and trans-people.

45% agrees that men tend to be more assertive and ambitious in their schemes than women. 51% of all females agrees to this statement, versus 37% of agreeing males and 50% of non-binary, intersex and trans-people.

18% thinks of all respondents believes that a parent can't be as available for an artistic career as a person without family.

18% of all females agrees that mothers can not be as available for an artistic career as men, while 22% of males agrees and 7% of non-binary, intersex and trans-people.

12% of all females believes that being a father means you will not be as available for your artistic career, while 20% of males agrees. 7% of non-binary, intersex and trans-people agree.

8% agrees that the music made by women is usually softer, and that for women the creation process is more important, while for men it's the result that counts. 10% of females agrees to this statement while 7% of males agrees. None of the non-binary, intersex and trans-people agree.

8% agrees that for women the creation process would be more important, for men it would be the result that counts. 14% of all females agrees, 2% of all males and 7% of non-binary, intersex and trans-people agree.

Gendered music and sound art

Asked if music and sound art can possibly be characterised or perceived as gendered, the amount of confusion, speculation and imagination amongst participants is high. However, asked if life circumstances, personality and cultural codes consciously or unconsciously play a role in the process of creating, almost all of the participants answer 'yes'. Logically this would mean that the artist's gender would be represented by or at the least detectable in his/her work. But such logic seems not to be valid for this field, or acknowledged only with a number of conditions.

An array of possible explanations or perspectives is given as to explain where and how a connection or disconnection of the creating artist and his/her art might take place. They illustrate at the same time that art has the power to transcend the presence of its maker, but also that a complete disconnection and abstraction between life, the professional field, the art and its reception is neither not possible nor really desired. It is an ideal which is outdated.

These four participants summarise the large scope this question seems to carry:

According to you, does 'male' and 'female' music/sound art exist? Explain.

The question is vast and it would be too easy to believe that music/sound art is not a production of ideologies and discourses because it doesn't speak. It is not a matter of feminine or virile styles of music, but the fact that music can convey reproductions of normativity and dominance as any other media-based production. I wouldn't be able to state the difference between male and female music in a few words, but I'm convinced that if Maryanne Amacher, Eliane Radigue or Laurie Spiegel have been

focusing and searching so deeply into the subtlest interactions of sound phenomena, it probably has to do with the fact that they were not relating to dominant/male/normative ideologies of the Work and the Author that would have structured their compositions in a different way. *[Part 66: 197x S-Europe bi cis-male]*

According to you, does 'male' and 'female' music/sound art exist? Explain.

I think there are ways in which gender roles affect approaches to music or sound art. For example, there is a typical approach to sound art which is apparently objective, almost scientific, formal, in which the body of a possible performer is presented as neutral or apparently absent, its position is not questioned, its position is naturalized, universalized...

I think that a feminist influenced sound art pays attention to affects, ways of relating, care... asks where is the performer positioned, and what does that mean for what is being done... there can be excess... the body can be central, etc. *[Part 106: 198x S-Europe bi cis-male]*

Would you like to see a change in the gender balance in the music and sound art field? Why/why not?

What I experienced: it is not possible to just change the music/art side, by curating more female artists. One has to change the entire setting and the audience set-up, too.

Certain audiences create certain artistic patterns and vice versa.

The entire set-up has to be re-constructed.

I would love to see different audiences, who listen awake and emancipated. I would like to see artists who are awake and emancipated. *[Part 68: 195x W-Europe hetero cis-female]*

Do you experience the music and sound art field as masculine or feminine? Explain.

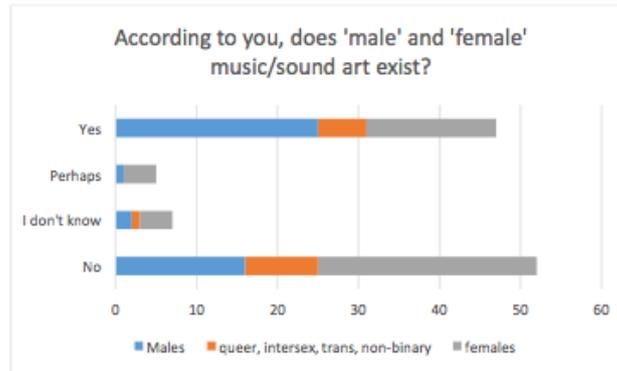
This is obviously a discussion with huge historical resonance and potential for differentiation. Music at large is still seen as rather feminine and also as effeminate sometimes. However, professional music and sound art is completely male, both in terms of the actual biological sex of practitioners as well as cultural connotations and - quite importantly I think! - the structures that artists work in. It has often been remarked - without much interest in a real answer, I sometimes feel - that somehow all the girls from high school orchestras and bands get lost along the way until only very few are left taking music degrees at university. As music is professionalized, the gender balance tips. This still has to do, in my own very personal opinion, with a rather Victorian view of women being less able to fend for themselves, and therefore less suited to a competitive field like the arts.

We need to get rid of the whole "do women play differently?". Instead, we need to focus on the structures and institutions where music-making takes place and where there still exists a concept of authority and hierarchy that is sometimes appalling and victimizes male and female students alike. *[Part 22: 198x W-Europe hetero cis-female]*

The question was formulated as "do you believe that 'male' or 'female' art exists and which one do you prefer?". Several participants reject the dichotomy of the question and observe that personality and life circumstances are more complex than that. A number of alternative points of view were given.

But equally there are participants who acknowledge and like the existence of a gendered music, but wonder how it can be pinpointed and recognised. Explanations were offered such as contextualisation, choice, different approaches, as well as the way art is received within the field.

A third position is to reject the idea, stating either that it is impossible for art to be gendered, or that it is simply preferential not to afford gender a role in the experience or creation of art. That this may tend toward simplification or stigmatisation, or that it is simply not of interest.



A majority is positioned at: No, ... but yes, ... but it's more ...

This is the stance of the a very slight majority (47% no, 41% yes, 12% abstained). Most participants are convinced that art is independent of notions such as gender, with certain restrictions, that gender can play a role in art, but not in its nature.

Some participants consciously choose not to attribute a role to gender in the nature or determination of music, instead preferring to see it as genderless, or as a way to transcend such limitations.

According to you, does 'male' and 'female' music/sound art exist? Explain.

Not at all. All minds are unlike. [Part 86: 198x W-Europe hetero cis-female]

No, though gender may play a role, i think that the sonic output a person decides to release into the world is anchored in personality, experience and aesthetics. [Part 97: 197x N-America hetero cis-female]

No. although the only sound artists I know that use knitting are female. [Part 28: hetero cis-male]

I am not able to recognize male or female art by listening. Therefore I don't know if it exists. Still I would be very interested to know if there are some specific ways of creating according to sex/gender.

Music/art being so complex, so related to the physical and cultural environment that I don't believe that any tiny difference between a female body and a male body would express through artwork (I'm against determinism). But some models/patterns may be socially/culturally transmitted. [Part 3: 197x W-Europe-Asia hetero cis-male]

Not really. I don't apprehend music as gendered, only the creators of it. [Part 12: 196x Oceania hetero cis-male]

I don't feel that female music exists. Only places where they aren't being forced out of. [Part 15: 199x Oceania hetero trans-female]

I hope not. If it does, let me know, so that I can avoid it. [Part 55: 197x N-America hetero cis-male]

No. Music doesn't have a gender because gender is how one identifies and music cannot identify itself as a certain gender. How people perceive work by people of different gender identifications is affected by how society stereotypes a very specific (and problematic) gender binary. [Part 85: 199x N-America hetero cis-female]

No. I just think people exist. This business of people trying to divide and divide (both for and against each other) I find distracting to the real issue, which is that of making art.

If you believe there's a difference between male and female music/sound art, which do you prefer?

I think if we blindfold a 1000 people, and they listen to 100 artists each, of every gender identity, my hypothesis is that differences will be insignificant. Like how the blind auditions opened up the possibility of women joining orchestras.

As a listener, does the gender expression of a performer influence your perception of music/sound art? Explain.

There are probably many psychological and social processes going on that do influence my perception. I try to block them out. Do my own internal blind audition. *[Part 32: 196x N-America-S-America hetero cis-female]*

No. We are a mixture of genders. Gender is a continuum. And the expression of gender is only a societal concept. *[Part 54: 197x E-Europe-W-Europe hetero cis-female]*

No. I think sound can blur those boundaries. *[Part 56: 197x N-America hetero male]*

Music isn't masculine or feminine for me, but as I am feminine, probably my music also sounds like that. But it isn't important for me! *[Part 24: W-Europe hetero cis-female]*

No. There are people who identify specific sounds as representing gender (an army march on a snare drum as masculine,) and this as Susan McClary has shown is problematic. But as a general statement I can not accept that. *[Part 114: 195x Middle-East queer cis-male]*

I do not perceive music as a gender defined, except when it deliberately is. Though, it might be closer to a masculine construct than a female, simply for having more men building it through history, than women. *[Part 104: 198x E-Europe bi cis-female]*

No. I think there is only music and sounds. You can read "female" and "male" as social constructions into the musical interpretation, but it will always be a subjective matter.

If you believe there's a difference between male and female music/sound art, which do you prefer?

I believe that there is a difference and I usually prefer the female art. *[Part 37: 197x W-Europe hetero cis-female]*

Not as defined by society,

I would say there is introversion and extroversion. Reflective art may be more thoughtful, confessional, as if one is listening to an artist speak to themselves. Expressive art may be more communicative, sending out a message to others. *[Part 38: 198x N-America intersex]*

No because the binary is too limiting to accurately explain any differences and why they may come about. [...] Sometimes I think of the cut-up and electronic music production to be our (read: queer) music. And it seems true from a preliminary look, from John Cage up to Terre Thelmlitz. Is that why[...] modern EDM is so boring? It's made by straight people that don't understand the power and potential of the remix because they've never had to remix themselves like queer people have had to.

Is the music/sound art you perform / create / produce, gendered? If so, how?

Yes. It's transgendered, dysphoric and uncomfortable. It consists of layers of conflicting references and symbolism, which I've come to understand as an expression of my gender dysphoria and the anxiety and disassociation that go along with it. *[Part 39: 198x N-America female trans]*

No, it doesn't. You of course work with your own experiences and with experiences and labels you get from your environment. You are pushed by life itself to take a stance on those

subjects. But the "style", or a "language" you use to do it can't really be put in these two drawers, no, every person is a universe of his/her own. *[Part 47: 198x E-Europe hetero cis-female]*

Not at all. Not even historically, no one ever could find any formal differences. Most of the ones who do start off on a very speculative track...

If you believe there's a difference between male and female music/sound art, which do you prefer?

Music of course. [...]

Do you experience the music and sound art field as masculine or feminine? Explain.

Look I live in a country with a strong male dominance in any field. But in music there is some kind of equal presence. Though certain venues only seem to select the men. *[Part 16: 195x W-Europe-E-Europe hetero cis-male]*

The way I work comes directly from within and so inevitably expresses a lot about myself, including my gender expression. I have also experimented a little bit with different forms of presentation onstage to express non-typical gender states. Generally I prefer to avoid any gender expression.

If so, do you consider these remarks as gender related? Can you give examples?

On the "masculine" side many people are impressed by my technical ability. On the "feminine" side many people are impressed by the way I can express emotions directly.

According to you, does 'male' and 'female' music/sound art exist? Explain.

No. I think all thinking in such binary terms is very simplistic and not a true representation of reality. I reject all apparent notions of "male" and "female". Good art transcends such illusory constructions.

Generally I can say that I like music and sound which takes me to other dimensions. *[Part 34: 197x W-Europe intersex]*

One of the reasons I'm drawn to music is that through it one is able to express feelings beyond human limitations, having the ability to be genderless. *[Part 124: 198x N-America-W-Europe hetero cis-female]*

According to you, does 'male' and 'female' music/sound art exist? Explain.

Nooooo

Is the music/sound art you perform / create / produce, gendered? If so, how?

It's gendered queer. *[Part 91: 198x N-America bi]*

... not really, a little bit..., only as a societal construct:

Are you inspired by certain artists because of the way they express their masculinity, femininity or other gender expression?

i do believe that our gender & sexuality are integral parts of who we are, so certainly there are artists who's work expresses these aspects with which i find very inspiring. this is definitely more the case with female artists as i think expressing these aspects of their identities is more political. (particularly in the work of the 60's/70's but honestly even today)

According to you, does 'male' and 'female' music/sound art exist? Explain.

I believe that there are certain styles of music/sound that engage more artists of particular genders but i don't believe that this is a hard rule and for me personally i don't believe that there is MALE music or FEMALE music at all. often this is related to history. the way a particular instrument may be perceived as feminine for example or the way that a field of music (most) have been predominantly male. *[Part 94: 197x N-America bi cis-female]*

According to you, does 'male' and 'female' music/sound art exist? Explain.

Only in the way that the cultural coding leads people to different experiences and pushes different expectations. The choices we make and those made for us are informed by our contexts.

But a C major chord is a C major chord regardless of who plays it. *[Part 52: 197x N-America hetero cis-male]*

I am sure that improvised, electronic and experimental music scenes are all defined by masculinity in various ways. And I feel that, as a woman that I have perspectives and aesthetic tendencies that are valuable, that are still being ignored and left out, that need to be explored.

According to you, does 'male' and 'female' music/sound art exist? Explain.

Insofar as musical qualities can be associated with gendered/genderable qualities (e.g., loudness as strong), then yes. But ultimately, no of course not. Gender is a social construct, just as music is. *[Part 74: 196x N-America bi cis-female]*

Not really, depending on the status of the male or female. When i hear young unknown bands, 15-16 years, I can here a difference between male and female writers in the band. There are some stereotypes that I hear in real live. Female group, softer. More feeling for melodies. Male group, rougher, wane be loud, make more noise... But from a certain point when people are a little bit older (20) the difference is fading away more and more. And from a certain point there is no male/female music anyone. *[Part 122: 199x W-Europe hetero cis-male]*

Yes, but... is also advocated widely throughout the questionnaire, for different reasons and aspects, such as...

... it is felt intuitively, but difficult to pinpoint:

According to you, does 'male' and 'female' music/sound art exist? Explain.

Yes, but I'm not sure it is easy to identify or codify it, as individual diversity is too great to hear the signal in the noise.

If you believe there's a difference between male and female music/sound art, which do you prefer?

I prefer the noise to the signal. *[Part 19: 199x W-Europe bi cis-male]*

Are you inspired by certain artists because of the way they express their masculinity, femininity or other gender expression?

I am often inspired by other artists that share my gender, however their gender expression generally has less to do with it than a kind of feminine essence to their performance. *[Part 25: 198x Oceania-W-Europe hetero cis-female]*

As an artist, did you ever want to be of the other sex? If so, why?

I am sure that improvised, electronic and experimental music scenes are all defined by masculinity in various ways. And I feel that, as a woman that I have perspectives and aesthetic tendencies that are valuable, that are still being ignored and left out, that need to be explored.

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

I think it influences the reception of my work only insofar as my work reflects my gender in an overall aesthetic world that is masculine. Louder = powerful, noisy = edgy--but pretty or melodic is just conventional. Tender and emotional = sentimental, whereas aggressive is just strong.

Once made explicit, these are clearly gendered statements, but I think they are part of the lineage I work within, and am trying to expand. *[Part 27: 198x W-Europe hetero cis-male]*

According to you, does 'male' and 'female' music/sound art exist? Explain.

I would say that it does. On the male side it does so from a lack of vision or ability to think beyond boundaries. It is a 'negative'. On the female side I think it is more subtle. I have

observed that work by female artists (speaking very generally of course) tends to focus more on content than on the technology. *[Part 65: 198x W-Europe hetero cis-male]*

Yes, to a degree, but in a complex way. Too complex for me to be able to articulate. [...]

That's a very tricky one. I think so, but it's not binary at all. I tend to think of it more as a sliding scale between hetero normative and some kind of other. [...]

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Yes, because my work is quite didactic, and often uses science or philosophy as a conceptual basis, I think it plays into expressions of maleness and authority. *[Part 121: 197x W-Europe hetero cis-male]*

Why of course, more women, more realism. More opportunity and encouragement and sensitivity. Male dominance asserts itself in power dynamics. Women bring relational balance and empathy. Relatedness. Women also bring a different sensitivity to the nature of sound itself. [...]

... yes, due to different, gendered, approaches to the process of creating:

According to you, does 'male' and 'female' music/sound art exist? Explain.

Yes. There are male and female, or masculine and feminine approaches to music. The masculine approach involves domination and control of the tool. The tool is at the center of everything and must be under total control and be used in a highly technical and efficient manner. The feminine approach focuses first on the outcome, and then seeks the tools that could take them towards that outcome. It does not strive for total control.

This can easily be observed, at least for me, in laptop music played by masculine and feminine people. *[Part 17: 197x Middle-East-W-Europe queer trans-female]*

According to you, does 'male' and 'female' music/sound art exist? Explain.

In a way yes, I play with male and female musicians, and it is true that the music and the process to make it, goes different. I tend to make music that is 'soft', but in a way it doesn't mean that ALL women makes soft music. There are many noise artists who make loud music and they are female also. But as we are different in gender, the outcome also is somehow. It would be interesting to make a blindfold test and hear different musicians and see if you could tell if they are female or male.

Is the music/sound art you perform / create / produce, gendered? If so, how?

I don't know. I get more that they tell me my music is sweet, because my personality is soft. Maybe if you're personality is more tough, you get more tough music?

I have to admit that touring with a bunch of girls, or touring with guys are very different, in my case, I found it both super. *[Part 53: 198x W-Europe hetero cis-female]*

According to you, does 'male' and 'female' music/sound art exist? Explain.

Yes. Male sound artists are often more self driven and using loudness or forwarded in their interests in playing music expression.

Where as female artist are more community driven and using softer or dynamic sound, or music that draws people in.

Do you experience the music and sound art field as masculine or feminine? Explain.

Yes. Masculine. It's so full of male artists, black outfit and with gears and software oriented work. *[Part 82: 198x Asia hetero cis-female]*

... yes, because art is conditioned by society and/or history:

Yes and no - 'male' sound art is the stuff that is more often commissioned and celebrated. If there is or is not an objective difference between the two makes no difference in a society which imposes a difference. *[Part 10: 197x W-Europe trans-female]*

Is the music/sound art you perform / create / produce, gendered? If so, how?

Yes, even if i tried not to make it so it is born from my own gender identity and it's form has developed in reaction to a misogynistic society. *[Part 10: 197x W-Europe trans-female]*

As so much in our time we tend to categorise everything. At the same time there is a deep embedded cultural history of believing in 'female and male sounds'. Classical music of female and male endings, one melody sounds more 'feminine' than another. However much I like to say no, there is a culture baggage we have to deal with. I also believe that specific pop artists (male or female) play with those 'gendered musics'. Be it Kanye West or other rap artist: objectifying the woman, hailing gang fights, guns etc. or female artist like Taylor Swift, Beyonce presenting their bodies in 'traditionally' female uniforms and conforming to male sexual attraction, singing about break ups and so on... *[Part 77: hetero cis-female]*

According to you, does 'male' and 'female' music/sound art exist? Explain.

I think they definitely can, in that music serves a variety of large social functions and the majority of society values masculine traits & qualities over feminine traits & qualities. i think a lot of 'male' music/sound art can express its maleness in the absence of a focus on the artists' gender, or in a lack of consideration for / of gender as a topic, inspiration, or relevant creative impulse.

Is the music/sound art you perform / create / produce, gendered? If so, how?

I think it is, for the same reason i listed above. I have the luxury of not always needing to address, or feeling pressure to address, my gender within the context of creating something. I also have on several occasions obscured my gender or worked within paradigms that limit communication of gender [anonymity, video game aesthetics, constructed personas], which to me feels freeing, but also feels like a reflexive masculine impulse to remove my own gender from the equation. *[Part 95: 199x N-America hetero cis-male]*

... and of course, art is gendered if it is its maker's choice to address the topic:

According to you, does 'male' and 'female' music/sound art exist? Explain.

I don't like when stereotypes about what is male and what is female are being repeated without mentioning the politics around them.. And I don't think anything like this exists. There exist a lot of stereotypes about what is male and what is female and I think we should leave that binary. (..)

As a listener, does the gender expression of a performer influence your perception of music/sound art? Explain.

Yes, and usually I enjoy it when it is questioning stereotypes. When it is affirming or naturalizing them it can make me very angry.

Is the music/sound art you perform / create / produce, gendered? If so, how?

Yes it is because I say it is, I find it a topic that I want to be part of my work. *[Part 14: 198x W-Europe bi cis-female]*

Is the music/sound art you perform / create / produce, gendered? If so, how?

Mh. I write text/ lyrics and sometimes they are personal and I do believe a man would not express exactly like that. Otherwise my music, sound scapes, choices in composition I don't think are. I use voice a lot so possibly women are more drawn to that in experimental ways. Man may be shyer?

According to you, does 'male' and 'female' music/sound art exist? Explain.

I think it can, and does. Especially due to the rise of the feminist movement; more females are making a point of creating art that embodies their femininity. I also think males are much more interested and open to this art today, than they may have been in the past. It's an exciting time. *[Part 23: 196x W-Europe hetero cis-female]*

I define my work as political. Yes, I include feminist issues into my music. I decided to work with voice and text as a composer. With this material, ANY choice one makes is political. If one decides not to directly make political statements, that just another statement. I choose themes which are interesting to me, as a feminist, in some of my works. Because they are important to me. I feel that as a conscious composer, I re-compose my environment. Literally. I re-shape the sonic patterns of society. I listen closely to society. I re-compose the intricate patterns I perceive, the background noise. I re-compose the noise of social mechanisms, to auralize a wider perspective. [Part 68: 195x W-Europe hetero cis-female]

Some participants also observe that art isn't gendered but that its reception is:

Is the music/sound art you perform / create / produce, gendered? If so, how?

I can't help my gender so in that sense yes it is gendered and i am aware that other people will take this into account more than i do. I would like to think that my gender has as little impact on the reception of my work as it does on the production of it

If you believe there's a difference between male and female music/sound art, which do you prefer?

I listen to the work, not the gender.

As a listener, does the gender expression of a performer influence your perception of music/sound art? Explain.

Probably, if I know its a female artist this might influence how I listen because there are far fewer female artists. But I don't really know how it will influence how I listen. [Part 18: 198x W-Europe hetero cis-female]

According to you, does 'male' and 'female' music/sound art exist? Explain.

It is complicated, but no. I think knowing the gender of a creator/composer definitely shapes how people listen to a work. Perhaps one could say the work isn't gendered, but the reception is.

As a listener, does the gender expression of a performer influence your perception of music/sound art? Explain.

Yes, to a degree this is unavoidable. Often I can't help but be more interested in works by a woman, if only because they are somewhat rarer. I tend to hear a more subjective expression in music by female composers. But I am also repelled by this tendency in myself, especially as an advocate for more equal representation. [Part 25: 198x Oceania-W-Europe hetero cis-female]

As a listener, does the gender expression of a performer influence your perception of music/sound art? Explain.

How could it not? Anyone who answers no to this question is lying. Of course, the influence is incredibly complex and idiosyncratic, not just about gender. Not even just about gender/sexuality/race/class/nationality. But those can't be written out of the equation. There is no "universal" artistic perception. [Part 74: 196x N-America bi cis-female]

And again ... the field is gendered:

For a long time I thought 'experimental music' was only a 'male thing' because so few females we ever present both as artists or audience. [...] Over the years I see how gender roles are culturally engrained but when you start fresh or equally there is no natural disposition toward talent, creativity or expression in either gender. [Part 21: 197x N-America-E-Europe hetero cis-male]

There's definitely male music; there are female participants (thinking of a lot of branches of Metal music).

I'd brand it more as masculine/feminine music - although this'd be a harder thing to conceptualise.

Do you experience the music and sound art field as masculine or feminine? Explain.

As with most social relations masculine; it is an extension of the power relations between people & society. [Part 26: 199x Oceania hetero cis-male]

Do you experience the music and sound art field as masculine or feminine? Explain.

Yes the electronic (DJ) sphere is very masculine, too much masculine i can say. There are more than 90% of the artist in the clubs and festivals that are male artists. [Part 43: 199x S-Europe bi cis-female]

I don't feel conscious of my gender expression in my own creation of art. I do feel extremely conscious about my gender expression in navigating the politics of the classical music field. [Part 93: 198x N-America hetero cis-female]

This table gives an overview of the arguments used to explain whether female or male music exists or not. The colours mark arguments that are basically the same, but used in contradictory ways: some use them to argue there is a difference, others use the same argument to prove there is not such a difference.

Arguments	Number of participants
Yes, due to genderpatterns in society	16
No, no arguments	15
Yes, description of male and female music	12
No, because thinking in binary terms is too limiting and simplistic	7
Art, sound and music itself are androgynous	7
No, because you can't hear a difference if you listen	5
No, there are only clichés and stereotypes	4
No, music/art is too complex and contextual roots and female/male differences are too small to have that big an influence	4
Yes, there exist feminist / masculinist music	4
No, only the reception is gendered	3
No, all minds are unlike	3
Yes, Art can be masculine or feminine, and this is not related to the gender of the artist	3
Yes, because I observe / recognize a difference in the artistic work	2
Yes, due to biological difference between artists	2
Yes, the reception is gendered	2
Yes, but not binary	1
Yes, but individual diversity is too great to hear the signal in the noise	1

The bigger picture - inclusion and interconnection of art and life

A number of voices point out the shaping of a general movement towards a more inclusive relationship between art, the professional field and the reality of personal life . There is the welcoming observation of a larger setting, leaving the concept of the author as isolated genius behind and interconnecting the self, the world, the other and the music.

Would you like to see a change in the gender balance in the music and sound art field? Why/why not?

Yes, I would like to see more women/other-gender artists achieving notoriety. I feel that life is about balance. When life is out of balance we experience much tension and frustration. By bringing these people (women / other-gender) more into the field of endeavour (in the art world) and in life in general we can achieve a greater balance and hence more harmony in our lives. [Part 33: 196x N-America-W-Europe hetero cis-male]

It's possible that at an earlier period of my life, had I been more aware of certain gender identity and sexuality related problems, I might have chosen a different path. I have often felt

very isolated and outside of the mainstream in society and being a musician has been a way to stay out of too many socially enforced boxes. At the same time the music world has also been a place to hide and avoid showing aspects of myself which I find very difficult to express openly. *[Part 34: 197x W-Europe intersex]*

Imagine we would travel 100 years further in time, to 2115. Can you describe your utopia related to the interconnection of sex, gender, music and sound art?

That it's about people and their art - and also that the art is seen in relation to the context people work in. nobody is a single genius artists. we are all influenced and connected. actually i hope there will be less and less solo-performances. art is interesting for me if it is not only referring to itself. *[Part 41: 198x W-Europe hetero cis-female]*

Sometimes I've thought there's a shocking lack of awareness/ reflection of one's behavior/ language etc when it comes to gender, race, sexuality etc among artists. Maybe because everybody is so full of themselves and so aware of the fierce competition that you completely lose genuine interest in the other. Also, artists convince themselves that art/ music is a meritocracy ("it's only about the music") where social interaction didn't mean anything. This is obviously completely flawed but essential to the self-esteem of many artists. *[Part 22: 198x W-Europe hetero cis-female]*

How are functional roles distributed in the group, related to gender? Do you think there exist stereotypical gender roles in the music and sound art field? Explain.

In any way I work, I don't think this plays a role. As stated earlier, however, I think there is a historic cultural imprinting about the roles of men and women in relation to work. Our culture will more openly accept women as great performers of composed work, because they're "just working" (like if they were sewing clothes in a sweatshop), but is less likely to accept them as composers, conductors, leaders... it's men who we more easily accept as geniuses. Personally, however, rather than say we ought to elevate female composers to the ridiculous level of the genius in the ivory tower, I'd just like people to recognize that my work is actual work, just like the work done by someone in any other profession. *[Part 55: 197x N-America hetero cis-male]*

If so, how do you think this can happen?

I need to be open to people and chances to play. In my experience, when two people play, they become special to each other. They don't become friends, really. They become mutual creators, which is incredibly valuable. *[Part 83: 196x N-America-Asia hetero cis-male]*

Is your relational life and your career intertwined, either currently or at any point in your life? If so, how and was this a conscious choice?

[...] Now in the marriage and motherhood the time for work, career and life are much more interconnected,[...] it is a conscious choice: do not break more my life in many roles but seek a balance that does not exclude any aspect of me and anyone that I love. [...] It puts it into right perspective and dimension. *[Part 70: 197x S-Europe hetero cis-female]*

The whole set-up should also be seen within political structures:

Would you like to see a change in the gender balance in the music and sound art field? Why/why not?

Yes. But more than a quantity of woman in the field I would love to see growing the quality of feminist/queer theories - because they are one of the most efficient tools we have to transform the material relation with our objects of cultural production.

If so, how do you think this can happen?

It also has to come with a transformation of the economy of the field, of the way the institutions are made, of the role of the artist in a capitalist-based society. It would have to come from the awareness that the bigger part of the art production today is a by-product of

capitalism, and that capitalism is also based upon a hierarchy of gender subordination/domination. *[Part 66: 197x S-Europe bi cis-male]*

Or, like these two answers formulate, to the question of the significance of power:

What does power mean to you?

It means being able to ask for inclusion and getting it. *[Part 32: 196x N-America-S-America hetero cis-female]*

Power is best given not taken.

Last year I saw an elderly Aboriginal woman being interviewed, and the interviewer said, "You are a respected elder in your community" - she said, "Well I wouldn't say that" - and the audience all quickly yelled "Yes you are".

Then she could go on and answer the questions with that vote of confidence. That seemed a good use of power to me. *[Part 63: 195x Oceania hetero cis-male]*

Artists as parents

The wish or the reality for a more inclusive way of interconnecting life and art speaks also from the testimonies of parents. The testimonies do not indicate any significant differences between being a mother or a father, or other: all parents are confronted with the same challenges, such as time and money management, and feel the same responsibility and benefit. They report how being a parent and an artist may demand a different rhythm, and sometimes a different art practice, but they agree that founding a family doesn't mean you have to suspend your life as an artist.

If you have children, how did this influence your career?

It made me want to make music that was more fun and approachable. *[Part 72: 197x Oceania-W-Europe hetero cis-male]*

My children inspire me a lot! And practically they are an obstacle a lot! *[Part 58: 197x W-Europe hetero male]*

Art can be anything can't it? it doesn't have to be some huge performance thing. Sitting with your kid drawing is art no? *[Part 49: 196x W-Europe intersex]*

From the older generation, they are surprised when female composer with kids makes a career. Luckily for under 40ties it is not a surprise.

Do you believe that a parent (male/female) can be as available for an artistic career as somebody without family?

No, unless he/she has lots of support, but family offers other benefits - family grounds you emotionally and provides support. *[Part 54: 197x E-Europe-W-Europe hetero cis-female]*

All the parents surveyed agree that raising children has had an impact on their artistic career, for better or for worse. With children, the need for a stable income is more urgent, meaning that some parents have to take a second, non-artistic job to pay the bills, which can slow down their artistic career. The parents attested that with children, there is less time to spend at art work. Working in the evening, performing and long travels are more difficult. This can result in a (temporary) distance from the scene. It may slow down the artistic career, or, as some put it, change the way in which one relates to their artistic "career".

I put as much of my career on hold while my children were very little. I continued, but only at the teaching level. I did almost no performing, and most of the composition I did was lullabies. *[Part 32: 196x N-America-S-America hetero cis-female]*

Apart from the fact that children influenced a lot my way of working with other people, it is obvious that I was making restricted choices to go to places, in order to be with my [children].

But I always thought that work has to adapt to life as it is and comes and not vice versa. in the residency I am starting up this year and next, there is place for artists with children, I believe it is important they can live together while being creative (they don't have to participate though). [Part 16: 195x W-Europe-E-Europe hetero cis-male]

Most parents are positive about being an artistic parent. By having a limited time to spend working artistically, the time can often be used more efficiently. Children may enrich the life of their parents, and thus the artistic work they are creating. Many parents describe how they start touring again as soon as the children are older.

Having children has quite naturally enriched my life with many experiences, emotions -- and this in turn has had an impact on my work. Conversely, having children also makes it harder to get this work done as there is less time to work. And even when I find the time I'm often too tired (for lack of sleep) to actually work effectively! [Part 33: 196x N-America-W-Europe hetero cis-male]

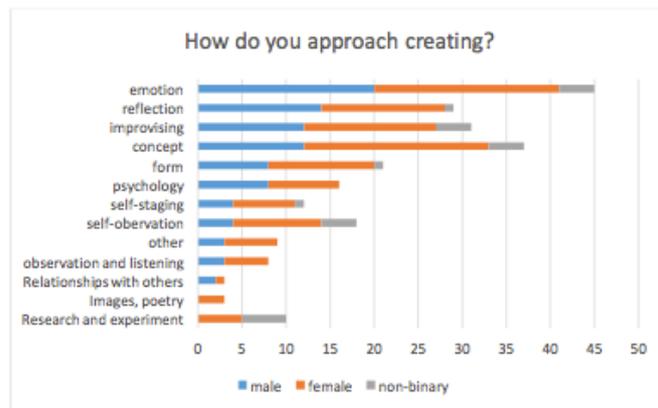
We have a boy. It makes you more conscious of what is important and it makes you focus differently. I think it also 'slows down' your path, but you gain other insights in return. Luckily for musicians, there is no age where you can not play, so I am very happy to know that one day, when my children are big, I can make a world tour if I want. [Part 53: 198x W-Europe hetero cis-female]

Different approaches to creating

A different approach to creation is one of the arguments which are proposed in favor for a gendered art. The survey asked 'how do you approach creating?', and found significant differences among male, female and non-binary artists.

The top-6 of important elements to artistic creations for the participants of the query are:

- Emotion: male 36%, female 41%, non-binary: 31%
- Concept: male 22%, female 41%, non-binary 31%
- Improvisation: male 22%, female 29%, non-binary 31%
- Research and experiment: male 0%, female 10%, non-binary 38%
- Reflection: male 25%, female 27%, non-binary 8%
- Self-observation: male 7%, female 20%, non-binary 31%



The navigation of the field

Strategies for the navigation of the field

Navigating the field is often problematic or tiresome for female and other-gender artists. Awareness and anticipation of right or wrong images which may be evoked can make life complicated. The men we surveyed did not report such problems but our research suggests a generational change resulting in an increasing acknowledgement of the problem:

I think the fact that I've never had to think about this carefully or consistently has probably meant I've had energy to focus on other things. One of the very difficult things, though, is for someone who hasn't had to look at these issues to understand how they have played a subtle role in shaping their choices, [...] as a white male, I think these extra-curricular things are largely invisible. *[Part 147: 198x N-America-W-Europe hetero cis-male]*

Stage presence, promotional and online imagery, voice inflection, clothing and more receive different interpretations in different domains of the field of music and sound and depending on the different functional roles of the person in question; i.e. musician, composer, producer, organiser, teacher, student, etc. Common strategies to deal with these situations vary between negation, bypassing and confrontation. Some artists make such techniques of representation their artistic topic, for others it is a necessary evil. There was a surprisingly high level of understanding and willingness to discuss these issues amongst participants in the survey. Through looking at the responses, it becomes clear how much extra effort is sometimes needed trying to avoid different real and imaginary traps and dead-end situations. For many respondents, a common consequence is to withdraw entirely from stage presence and public performance.

As an artist, are you conscious of your gender expression? Are you making choices? And if so, which ones and why?

It is difficult for a woman to not be conscious of gender expression. I feel like I am constantly reminded of how I am "supposed to" express my gender or how I "had better not" express my gender. I suppose I do make choices in terms of how I present myself in performances, how I relate to the audience, etc. I feel like I have to be "careful" walking the line between being too "sexual" and being too "masculine." This awareness might affect how I dress, what type of photos I use for promotions, and how I relate to curators.

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

I actually hear these types of remarks directed at other female artists all the time, but not at me directly. I perceive this to be an (unconscious) indirect strategy which ultimately has the same effect as if my appearance or behavior had been remarked upon directly.

What are your feelings about this? What has been your response to this?

I hate this aspect of the work and of the world in general. It feels completely inescapable, too, which makes it more depressing. If I am about to perform or on tour or something and someone makes a weird remark, my response is usually to ignore it while it happens. My strategy is to just try and behave in a professional way and do my job.

Might this have influenced your career (choices) as an artist?

Perhaps initially I had hoped that performing in the realm of music that existed in the margins of the culture, rather than creating mainstream music, might offer an alternative to the typical problem women face as performers. My thought was that a woman in a more normative role in mainstream society is objectified and must constantly be judged by qualities which are out of her control, including her physical appearance, among other things. I thought that participation in an avant-garde culture might side-step that problem. It has not fully managed to do that, though. Of course there are many other reasons I made the career choices I made, but thinking about it through the lens of gender issues related to appearance is interesting.

[Part 148: 197x N-America hetero cis-female]

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Yes. I think that if I would be more open and direct about aspects of my gender identity my work could be interpreted in the wrong way. Therefore I try to stay neutral and avoid bringing attention to these questions. It can be that I would have more success if I would show more, but then the success might be more about surface presentation and binary concepts which are irrelevant in the end. *[Part 34: 197x W-Europe intersex]*

What are your feelings about this? What has been your response to this?

I usually tend to laugh along and make a joke and get massively annoyed afterwards. *[Part 77: hetero cis-female]*

Pissed off. Response: hard work. *[Part 86: 198x W-Europe hetero cis-female]*

If I'm in a setting where there are mostly men, especially in these leadership positions, then I feel like to be able to speak out I end up doing it as a woman just to be heard. That's tricky. *[Part 73: 199x W-Europe hetero cis-female]*

I've always been comfortable with my gender but can be a little defensive if my opinion is brought into question. I sometimes also speak a little louder when I'm in the company of men. *[Part 99: 199x N-America bi cis-female]*

As an artist, are you conscious of your gender expression? Are you making choices? And if so, which ones and why?

Yes. As an artist and human being I am aware.

I choose not to use my body and expression of gender to promote myself. As I find it would not be me even if it succeeded .

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

A man told me that I was promoting my music "too much", that I was after success. So I think he criticized my character and behaviour. I was doing not more than male musicians. All my music is free so I did it only to have more listeners not money. I believe he would not have said this to another male artist.

If so, do you consider these remarks as gender related? Can you give examples?

Yes, saying something that men would not say to other men even if they believed it the same. Giving advice and critics not wanted.

What are your feelings about this? What has been your response to this?

Sadness. I answered with anger. Maybe I react badly but I refuse friendship on social sites from men who have women friends playing too much a sexy gender role. *[Part 13: 198x E-Europe hetero cis-female]*

Might this have influenced your career (choices) as an artist?

A little bit, I think. I think I prefer not to be putting much make-up to not be judged as the pretty one. I just wanted them to hear my music, but since I'm a woman, I know that comments about our appearance are always there.

Do you think that these remarks consciously or unconsciously have influenced your career choices?

Yes, I think that when I noticed this things, I wanted even more to pursue an artistic career and do it my way; dressing what I want, being what I want, sounding like I want. It was a matter to take a position, and I did. It was important for me, to keep doing my sounds. *[Part 130: 198x S-America hetero cis-female]*

Expressing gender as a sound artist or musician

On many levels of artistic practice, choices can be made as to how far one goes in expressing (or not) their gender identity: stage presence, artist name, pictures, promotion, etc. Artists make very

different choices as to if and how they want to express gender in their artistic work. Some choose to confirm or even exploit the existing gender patterns whereas others seek to contradict and challenge mainstream gender norms. They actively want to provoke the audience to rethink their ideas about the social coding attributed to sexual difference. Yet other artists present themselves as gender neutral. Such artists are unified by the idea that their artwork is gender neutral and want to present it in such a way that sex and gender are irrelevant. Finally, some artists are not conscious of their gender expression at all and do not actively make choices about it in their artistic practice.

Stage appearance

For most artists in music and sound art, some sort of stage presence is involved to their artistic practice. Generally, the artists we surveyed were aware of their gender expression whilst performing. Items like make-up, skirts, dresses, bra's, shaving body hair, high heels etc. are gendered female. Shaving part of the head, facial hair etc. are gendered male.

Some artists make the choice to dress according to the gender patterns.

If I performed in a dress rather than a suit, sure, people would see that as strange and it would affect the reception of my work. *[Part 52: 197x N-America hetero cis-male]*

I tend to wear skirts/dresses when performing. I'm aware of a kind of feminine power/presence I have on stage. *[Part 25: 198x Oceania-W-Europe hetero cis-female]*

Others want to shake up the standard paradigm and explicitly mix gendered looks and items. The reasons for this are plenty. For some it is a political statement: freedom of expression, freedom of gender. For some it is closely related to personal struggles with their sex and existing, or non-existing, gendered expectations.

Gender expression for me is a big swimming pool of possibilities and choices. *[Part 155: 198x S-America-W-Europe intersex]*

I like to combine girly or slutty elements/messages with my manly mandom sometimes. for fun and because it shouldn't matter. I like girls, that's why I steal their shit. *[Part 27: 198x W-Europe hetero cis-male]*

It is interesting to see how people react when I do things that are typically perceived as more masculine (shaving part of head, not wearing bra, not dressing in a hyper femme way...) *[Part 85: 199x N-America hetero cis-female]*

I did play with the notion of blurring the borders between the typical gender roles on stage, often assuming characteristics of both of them together (mustache and tights) *[Part 75: 198x Middle-East-W-Europe queer cis-male]*

While I was playing male I would often get musical collaborators making comments about the way I sit, my vocal inflections or other feminine personal habits. I spent a lot of time watching friends and trying to figure out how to act masculine so I could be invisible, or "normal." It prevented me from honestly exploring gender in my work, especially in collaborations. That commentary on me was effectively social policing right? So it served as a reminder of how I SHOULD act and contributed to me staying in the closet. [...]

I've always had facial hair, and have never undergone any hormone treatment or surgery. In order for people to read me as feminine, they either have to know me well enough to get past surface readings of my gender. I am hoping to only make choices based on fashion. I am really interested in loud patterns, which is related to my interest in loud and jarring musics. Now that I am more comfortable with my gender expression, I concentrate more on fashion choices than it being a political statement. But that in and of itself is hard as many people

assume that putting on a dress for me is intended as a statement. *[Part 39: 198x N-America female trans]*

Many prefer to appear gender neutral on stage, so as to direct focus toward the music itself.

In my performing and Musical Director roles, I deliberately try to not wear dresses or skirts or female tailored clothing, in order to help disguise my gender. Obviously I still look female to an audience member or colleague, but I try to make it less about how I look, and more about the music. I wear black, which is the standard 'musician's uniform'. I wear long pants and shirts. I wear sturdy black shoes, not high heels.

In all other aspects, I try to be as gender-neutral as possible, particularly in the jazz field, and when being a role model or mentor for my students. *[Part 51: 198x Oceania hetero cis-female]*

I would hope to be more successful at masking my personal identity - including gender and sexuality - in my art, such that it could achieve an appeal that ran deeper than such matters as self-personification. *[Part 6: 197x W-Europe hetero cis-male]*

I am actively challenging gender stereotypes.

I refuse to disclose my gender, and will appear in gender neutral clothing when I perform. *[Part 38: 198x N-America intersex]*

Pictures and names

The choice of names for bands, numbers, festivals etc. can be gendered choices.

I am well aware of my gender situation as a gay man (I prefer to say I am queer, old fashioned but more exact). From record sleeves to sleeve notes, titles of compositions and themes (I work with sound and written word), thematic novels and poetry, I exert, not in a fastidious way, the way I am and feel/see the world. What I do reflects well what and who I am. *[Part 59: 196x S-Europe-W-Europe queer male]*

Some artists consider it important to express gender in their choice of artist name:

I find it important that the women artists do not leave the terrain by taking male names and disappear completely. *[Part 14: 198x W-Europe bi cis-female]*

Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

I think but I have no proof.

So I tried an experiment to see if my feminine name was a obstacle. I had sent a music for release to a label who had refused one of my piece saying he had too many at the moment. It was of equal quality and same kind, and it was accepted. *[Part 13: 198x E-Europe hetero cis-female]*

Some artists prefer gender neutral names.

As an artist, are you conscious of your gender expression? Are you making choices? And if so, which ones and why?

Yes. my choices have been primarily passive ones, such as altering a band name to become less gendered *[Part 95: 199x N-America hetero cis-male]*

I recently changed my name so I could have some privacy. I chose a relatively gender neutral name but I haven't thought deeply about it. I just like how it sounds. I've been getting offers from "all women" events and groups but I don't really like that idea. Sorry. I like being a tom boy amongst men and women. *[Part 74: 196x N-America bi cis-female]*

The females surveyed, seem especially aware of how their sex could position and sell their music, especially through the internet. As such, they are often very careful in their choice of pictures. Some artists don't want their sex to advertise their music, and so deliberately won't use pictures of their bodies, or won't use pictures at all. Others try to take care to look good on pictures, with the idea that this is what is needed in order to put the focus on the music.

I feel like I have to be "careful" walking the line between being too "sexual" and being too "masculine." This awareness might affect how I dress, what type of photos I use for promotions, and how I relate to curators. [...] if I need to be aware of how I express my gender in order to keep attention focused on the music itself, then I can do that. *[Part 148: 197x N-America hetero cis-female]*

I make choices on what imagery is associated with my creative output. I am adamant about choosing photos that are abstract, and do not use my body or images of my self as a tool to propagate or promote my music-sound art etc... *[Part 97: 197x N-America hetero cis-female]*

At some point, the "about" section of my website included a photo of myself, and from time to time I received emails of sound artists and musicians that sometimes were a bit odd, I remember specially one that instead of Hi or Dear or any other greeting wrote: "Goddess". When I eliminated the photo (that was very normal, not sexual or explicit in any way) there was no way to know if I were a man or a woman and I stopped receiving that kind of emails. I don't have any problem with men (or women) feeling sexually attracted to me, but if I feel that they are not really interested on my work I don't think the attraction is a positive think. Do you think that these remarks consciously or unconsciously have influenced your career choices?

Not my career choices, but in a way I think that my online presence is influenced by these remarks. My website has not any text, photo, etc. that states if I'm a man or a woman. Even I find odd that everybody presuppose that I'm a man, I prefer that to a false interested just because I'm a girl. *[Part 44: 197x S-Europe hetero cis-female]*

I wear some make-up when I perform more often than I used to. I feel very aware that people will be taking photos of me and posting them, and I hate to feel that I will look old or unattractive in these photos. So part of my show preparation includes strategizing about my appearance in possible performance photos. *[Part 74: 196x N-America bi cis-female]*

Gendered networks

Although artists are generally in favor of a diverse field, networks appear to fall into gendered patterns easily. Most males tend to prefer working with males, most females prefer female colleagues if they are at hand, queers feel most at ease if surrounded by other queers. Only 22% of the respondents declare to be working in groups with an equal mix of genders. The field of music and sound art is quantitatively dominated by men, and so for most non-males it is difficult to find gender-alike colleagues. Some find themselves obliged to integrate in the 'boy's club' by adopting a more masculine behaviour - acting as 'one of the guys'.

As this survey will show further on, networking is the most important way to find jobs in the field of music and sound art. The fact that networks are gendered, and the field of music and sound art is currently quantitatively dominated by men, may partly explain why so many female artists are unable to bridge the gap between school and the working field.

Gender imbalance in the field

The fields of music and sound art are still quantitatively dominated by men. We asked participants in the survey: 'If you are collaborating with other artists, are they more often men or women? Give an approximate estimate.' From 100 answers to this question, 48 participants said they work more often

with men than with women. 22 participant say they work most of the time with an equal mix between men and women.

Some respondents remark that it is not only on stage that there is a quantitative male dominance, but also in the audience:

I am sick of going to a gig and seeing 247 straight white men, 2 straight women, and me. In all the bands in our scene you can count the number of LGBTQI+ people on two hands. You can count the number of trans people on one. The number of women would be under 50. [Part 15: 199x Oceania hetero trans-female]

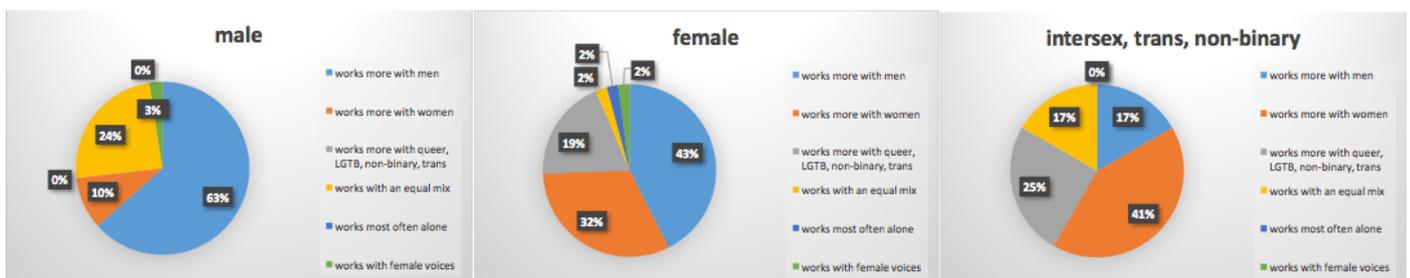
When doing concerts, performances, or just musical related meetings I usually find myself on mostly masculine groups. I can see I'm noticed by others because most of the time I am, when not the only girl, one of the few. And the remarks I get very often are kind of: "finally a girl! there are no many girls in music. [...]" [Part 153: 198x S-Europe queer cis-female]

This being said, if artists have the choice, they often seem to prefer to work with artists of the same sex and/or gender:

63% of the male artists works more with other male artists, 24% of the male artists works more with an equal mix, 10% works more with women, 0% works more with queer, LGTB, non-binary or trans.

43% of the female artists works more with male artists, but half of these females motivated their answer by saying that this is because the quantitative majority of male artists. 32% of female artists works more with other female artists, 19% works more with queer, LGTB, non-binary or trans

41% of the intersex, trans, non-binary people prefers to work with women. Many of them motivate their answer by saying this is a conscious choice in order not to work with men anymore. 25% prefers to work with other queer, LGTB, non-binary or trans-people. 17% works most often with an equal mix and another 17% works more often with men.



Men tend to programme men, women tend to programme women. [Part 97: 197x N-America hetero cis-female]

Do you experience the music and sound art field as masculine or feminine? Explain.
 Look I live in a country with a strong male dominance in any field. But in music there is some kind of equal presence. Though certain venues only seem to select the men. [Part 16: 195x W-Europe-E-Europe hetero cis-male]

Due to the nature of music in general being about 33% women, my collaborations reflect that level. [Part 32: 196x N-America-S-America hetero cis-female]

I think personal networks are inherently gendered and can only become less so through conscious effort, and that people tend to favour people of their own gender (again, unless they consciously work on it). [Part 95: 199x N-America hetero cis-male]

Although I live my life as a cis-gendered male, I have resisted identifying with any particular sexuality. This fluidity has allowed me access to gendered communities (particularly communities of gay-identifying men) that have exerted great impact on my career success, whether I have chosen to participate romantically in those communities or not. *[Part 146: 198x N-America]*

Many participants observe the existence of men's clubs, which can feel unwelcoming to others. One artist explains that according to him, this has to do with an uncomfortable feeling some men have around women. As elaborated earlier, many artists of all genders prefer to work with gender-like colleagues. The men's club in itself is no different from the women's club or the LGTB-scene. The key difference, however, is their quantitative majority and dominance.

I have the impression that it can be a "boy's club" and that male-dominated spaces (unintentionally?) can be unwelcoming to women. *[Part 48: 197x N-America-Asia hetero cis-male]*

There are certain male clubs that feel uncomfortable inviting women. [...] In the areas I work in if there is prejudice, it's very subtle. It's more about boys feeling uncomfortable around women and then creating environments that exclude them. Sometimes they are not aware of it. [...] *[Part 63: 195x Oceania hetero cis-male]*

Integrating into these men's clubs requires on some level the ability to act like a man, like "one of the guys".

Several of my colleagues in the jazz world often talk to me as 'one of the blokes'. They say things like "Hey man" and "thanks man". On the one hand this is typical language for a jazz musician (even I speak like this to my jazz colleagues), but on the other hand it also shows they respect me as an equal (I know that sounds weird...). Certainly they don't normally talk to women in that way!

What are your feelings about this? What has been your response to this?

I'm happy that they talk in that way to me - as it makes me feel like I am included on the same musical/professional level as them. Weird, I know. *[Part 51: 198x Oceania hetero cis-female]*

In a collaborative art form like music, it is essential that you "fit in", preferably with the "cool cats". This is much easier for men because guys prefer to "hang" with guys. Especially in more informal contexts, "women mean hassle", as one musician is quoted saying in the book "Women in Jazz". Although all of this sounds schematic and blunt, I have experienced it at length (and yes, sometimes social interaction is schematic and blunt).

if you work with men, you hear a lot of dick jokes, sexist stories, comments relating to sexual attraction/ rejection of other women (who just happen not to be in the room) etc... In these situations, you either become "complicit" by not speaking up or you "mean hassle". (In fairness, a bunch of women are often little better.) I usually opt for becoming complicit and dislike myself for it. *[Part 22: 198x W-Europe hetero cis-female]*

The importance of a gender-alike scene as a space in which to express yourself

Many respondents describe how a gendered scene has been important for them to feel comfortable to be themselves and find confidence to develop their own art. This can be especially the case for many queer, trans, intersex and non-binary artists, who describe how finding a scene of artists that are beyond gender norms has liberated them. Additionally some women feel more at ease when working with other women.

I wanted to be part of a community of musicians and artists. [...] I was appreciated for being beyond gender norms. [...] I feel less alone in my expression when I see other artists breaking through gender stereotypes. [Part 38: 198x N-America intersex]

I consciously make music with other women because I feel more comfortable with them socially. I can't make music with people I'm not close with. [Part 100: 198x N-America queer cis-female]

My male colleagues do not reach out to me to collaborate. I reach out to them but never the other way around. For a while I thought that I must just not be someone that people are excited to work with, not a good enough artist, not a good enough friend. When I started to collaborate with more women though, they expressed excitement to work with me again. The women I work with respect me. The men I work with are respectful and wonderful collaborators during the process, but don't think of me as an artist in the same way that they see their male peers. [Part 81: 199x N-America hetero cis-female]

I was brought up and continue to live in a society which imposes severe limitations on everyone in their gender expression. A society which does not allow one to have fluid and changeable identity. Even if "trans" and "queer" etc are apparently becoming acceptable - we're still all expected to have one main gender identity and sexual orientation. If I am honest - my identity and orientation is changing all the time and therefore its not easy to fit into these restrictive and ultimately boring models. This is a very clear reason for me to work as a musician, because music helps me to escape these restrictions in many ways. [...] I have often felt very isolated and outside of the mainstream in society and being a musician has been a way to stay out of too many socially enforced boxes. [Part 34: 197x W-Europe intersex]

I have been working with gender/feminism/queer/... related subjects and fields. It influenced my career or choices in this manner. [Part 106: 198x S-Europe bi cis-male]

I think it is kind of impossible when, on one side, you are the 'marginated' sexual attraction group (so you end up holding on the "same" as you cause nobody else does and there is a lack of it) and, on the other side, when you have been all your life surrounded of hetero art or people or whatever, whenever you see a gay stuff you freak out. (i know is kind of basic but well....) [...]

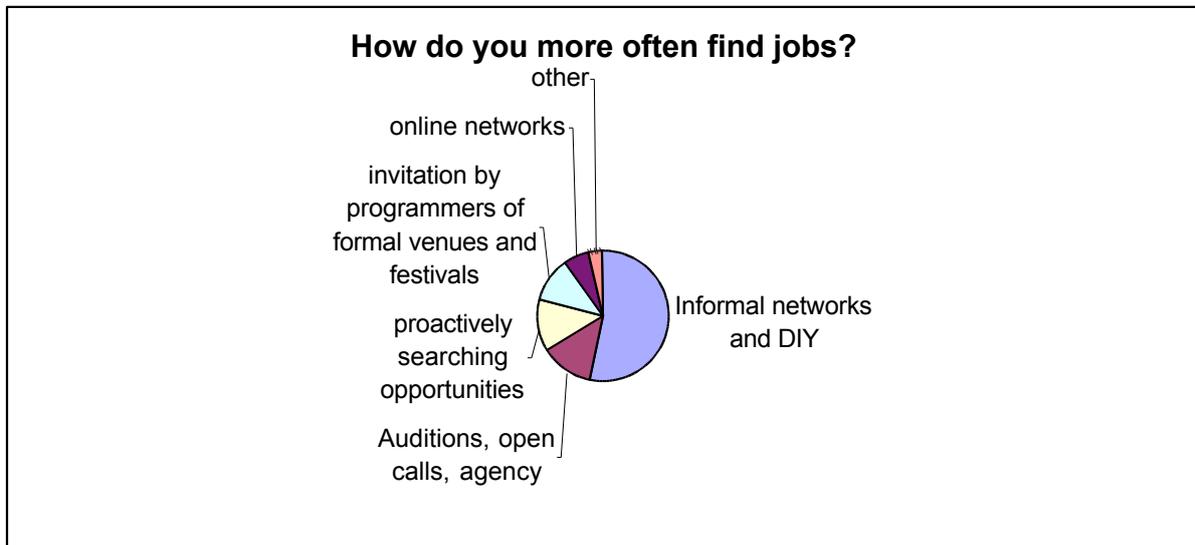
As my work has always been related to gender, sexuality and sex, many critics have been related to it and not my music. But, that is why long time ago I decided to reduce my public to trans-feminist groups and networks of Spain which delimited totally the expansion of my work but at least I felt secure. However, right now I am in another moment; I am totally separated of any groups, working on sound, and prepared to open to the individuality of each one, cause I finally realised that being delimited on a network it also makes an effect of ghetto which I don't like. Once, in Barcelona, some guys started throwing eggs on my colleague, me and our hardware; you can still see the rest of the eggs on my mixer. [...]

I was not able to perform in cultural institutions spaces, and if I was I was quickly erased after the performance. Also the public had to be very specific, cause people don't like to question themselves, and less when it is about their gender and sexualities!! They feel very uncomfortable, and they feel directly aggressed. [Part 129: 199x S-Europe intersex]

The importance of networking to find jobs

We asked how artists typically go about finding a job. This was a multiple choice question where artists could check more than one possibility. In total 245 boxes were checked. 129 times artists answered they found jobs in a way that involves an informal network. Although we didn't ask to quantify between the boxes, this suggests that a majority of jobs amongst respondents are found thanks to (informal) networking.

Finding a job through ways that are not supposed to involve networking (auditions, open calls, an agency) happens much less: only 32 times these boxes were checked, again: without quantification of each box. 13% of the jobs were found this way. Another 11% of the jobs comes to happen because artists are invited by programmers of formal venues and festivals.



Since this research indicates both that respondents tend to prefer working in gender-alike networks, and that most jobs in the field are found through informal networking, we can deduce that a gender specific networks must exercise a big influence on the gender balance within the music and sound art field. This could explain the well documented gap that exists between the number of girls participating in school choirs and school orchestras, and the number of women that are active in the music and sound art field.

In the classical world (in my country) I am learning that a lot of the opportunities come from who you know and which person might give you a leg up, in a somewhat unprofessional manner (not through working hard and earning it). Traditionally these go to fellow men, as part of a men's club culture. This was openly discussed during a music camp, of which I was one of 4 composers taking part at a prestigious national music camp (I was the only female participant). It was truly eye-opening for me as I had not even considered that this might be a reality in 2015 [...]. Hopefully this will change and improve soon! [...]

Just recently I was networking with an all-male band from interstate and several of them dismissed me because I am a female. It was disheartening by typical for the jazz industry [...]. It is a club built by men.

[Part 51: 198x Oceania hetero cis-female]

I observed after the BA and the MA: most women drop out of the art field immediately because: they don't have the network. *[Part 14: 198x W-Europe bi cis-female]*

I mostly am invited through my female network and have to propose my projects when in a male setting. *[Part 45: 197x W-Europe hetero cis-female]*

Group Dynamics

Prejudices about male and female roles in a group are widely spread. Men are often seen to be better leaders, women as good at helping and facilitating. Men are imagined to prefer working in hierarchical structures, women to prefer collaborative work. We posed the question: "How are functional roles distributed in the group, related to gender? Do you think there exist stereotypical gender roles in the music and sound art field? Explain."

Table: Do you think there exist stereotypical gender roles in the music and sound art field? Explain.

No	36
I see it in other groups, but I don't experience it myself	20
Not for artists, but I observe gendered roles in the entourage	2
Yes, but only related to the instruments they play, and not in my group	8
Yes, but only related to the instruments they play, and I experience this	2
Yes, but much less than there used to be	1
Yes	21
Maybe / I don't know	6
TOTAL ANSWERS	96

Reading the answers more closely, we get a picture of a transforming scene. 69% of our respondents say that they personally never worked in a group where functional roles were distributed according to gender stereotypes. Nearly half of the respondents, however, acknowledge the existence of such stereotypical gendered roles in other groups. 25% states that gendered roles are still omnipresent, and that this was an issue they were often forced to deal with. There is no significant relation towards the gender of the respondent and their answer to this question.

Of course, there is the possibility that those who answer 'no' to this question, are simply unaware of the fact that they might unconsciously function according to stereotypical roles. For this reason we also asked participants to describe the role to which they typically adapt themselves in a group, and whether or not they feel comfortable in this role. The analysis of these answers confirms that indeed stereotypical roles are disappearing and that functional roles are more often attributed according to one's character, skills, musical abilities, ...

Stereotypical gender roles in collaboration

One out of four artists that filled out the query, has experience of working in an environment in which roles had been distributed according to these stereotypical patterns. However, the individual realities of the participants working environments show to a large extend a different or changing picture, with men and women alike in different roles.

Summarising the opinions of the respondents, the stereotypes about women could be described as followed: that they are administrative executives, they have to take notes, make appointments. Women are less often accepted by men in a leadership position. Women may be asked to sing or play piano/keyboards, to be the token girl, but they are all too often distrusted as composers or conductors. They are certainly not trusted for their technical skills. They are emotional and empathetic, and as thus responsible for keeping everybody in the group happy. Sometimes, women's emotions are seen as too overt, and written off as hysteria. Women who are not pretty have hard time proving themselves. They prefer collaborative work.

In the beginning I felt the people from the space didn't trust me booking great stuff - had to show I can do it. I also had to quit the collaboration with my ex-partner of the project, as he systematically only left "female" work for me - cooking, promo, logistics - and did the booking and organisation himself. [Part 45: 197x W-Europe hetero cis-female]

I find a lot of the organisational tasks fall to me, and have felt my male colleagues sometimes take credit for others' work. I feel emotionally responsible quite often to keep everyone in the group happy and working together. [Part 25: 198x Oceania-W-Europe hetero cis-female]

I have to admit that I've noticed that conductors and stage directors are more often male than female, as are most administrative executives. [Part 42: 198x S-Europe hetero cis-female]

I do believe women end up being the organisers, mother hens and so on a lot more often. Men might take a paternal role, but it's often a lot more about control than care or a desire to

increase collaboration. I've found myself often tricked by men into believing that staying in musical situations which were psychologically damaging to me was the most "friendly" or "healthy" choice, in order for them to continue using my skills as a player and songwriter. *[Part 102: 198x Middle-East-Oceania queer trans-female]*

It will be straight men on stage, a token woman or two and maybe a queer person and then an entire staff of women running the show and managing all the logistics. This is pretty see through, traditional sexism, which somehow goes mostly unchecked in many galleries and avant-garde scenes in the world. *[Part 39: 198x N-America female trans]*

I think in music there are definitely stereotypical roles. For example, I have played in many rock bands where either the bassist or singer was a woman. However, in jazz there are practically no woman bassists. I also think many men don't want to be in a group that is led by a woman. *[Part 33: 196x N-America-W-Europe hetero cis-male]*

Women organize dates and appointments. Very good. *[Part 27: 198x W-Europe hetero cis-male]*

Women tend to be better listeners and can be more expressive in terms of ideas and group dynamics. *[Part 21: 197x N-America-E-Europe hetero cis-male]*

For the artists, not for curators (of galleries, festivals or museum). A lot of technicians (but not all) are male. A lot (but not all) of administrators, assistants, and other non-creative works are done by female. *[Part 3: 197x W-Europe-Asia hetero cis-male]*

Women are seen as lesser, softer, more easily tasked with shitkicking roles i.e. treasurer, manager. *[Part 102: 198x Middle-East-Oceania queer trans-female]*

According to their stereotypical image, men are seen as leaders with natural intellectual skills. They are self-confident, strong and assertive. Seen more negatively, they are often viewed as dominant and aggressive. They prefer to work in hierarchical structures. They are capable of playing any instrument, including managing technical equipment. They are geniuses that through their experimental work and failures, redefine art.

Directors tend to be male... [...] I've always been a director... *[Part 57: 195x W-Europe hetero cis-male]*

A judgemental and aggressive attitude that is often on show amongst the male creative community. males tend to need to show their 'power' all the time rather than concentrate on the work. *[Part 64: 196x W-Europe hetero cis-male]*

I am musically dominant. It is sometimes uncomfortable, but most of the time not. *[Part 26: 199x Oceania hetero cis-male]*

I must say I'm usually the guy with the tech stuff. *[Part 66: 197x S-Europe bi cis-male]*

In the different group projects I have been involved in, either there is a choir director or orchestra conductor, much more often male than female *[Part 42: 198x S-Europe hetero cis-female]*

But we can begin to detect a change as well, especially in the field of experimental music.

[Stereotypical gender roles] exist in the sense that some people maintain old role patterns, but in the productions I was working on I am happy to say that in our small teams the gender role had no relation to the functions. *[Part 31: 198x W-Europe hetero cis-male]*

[Stereotypical gender roles] are being superseded - I know great women percussionists and conductors and sound engineers whom I would never have met in the circles I knew 20 years ago. [Part 6: 197x W-Europe hetero cis-male]

Confronting the situation 30 years ago (or less!) the situation is really changed. I remember [...] told me that in the 80s she was lonely in the improvised music field. She was sorry for that and it was difficult to be all the time only with men. She (and other women) was a pioneer! But now there are plenty of amazing musicians, girls and women composing, playing, performing, inventing music, and it is easier to share our art with men outside of the gender differences. I see that in the younger generation of musicians this process advances. So, the society is often slow to change the rules and habits, but all the creative fields can help this change. [Part 70: 197x S-Europe hetero cis-female]

The majority of the respondents, 69%, claims never to have worked in groups where the roles were distributed according to one's gender.

Well let's take my group as an example. There are more men, but the group is run by me and a man. I often take on the jobs of updating the website and sorting out texts, while the man writes a lot of emails and negotiates fees. We do the things we are good at as individuals, I don't feel it is gender defined. The musicians in the group are mostly men, but the instruments they play is not gender-specified. [Part 80: 197x W-Europe hetero cis-female]

There are no roles related to gender. It is based on one's ability as an artist. [Part 38: 198x N-America intersex]

We asked also respondents to describe which role they usually adopt in a group, and whether they feel comfortable with that role.

Table: What role are you easily adopting in the dynamic of a group?

Role in the dynamic of a group	TOTAL %	Male %	intersex, trans, non-binary %	Female %
leader	28	24	8	33
alternating between performer or leader	21	24	17	20
doesn't work in hierarchical structures	15	10	33	16
helper/supporter/facilitator	8	12	8	4
prefers to work alone	7	5	8	4
always changing	6	5	25	2
specific role	5	5		6
organiser	4	2		6
the quiet one	4	2		6
other (the learner, the foreigner, neutral)	3	7		
TOTAAL	100	100	100	100

The answers to this question do not show any significant difference in roles according to gender. They do not at all confirm the stereotypical gender roles -they even contradicting them. Comparitively more females typically function in a leader position than males: 33% of all females versus 24% of all males. The male artists that participated this research more often work mainly in a helper/supporter/facilitator role than their female colleagues: 12% of all males versus 4% of all females.

Similarly, there is no difference detected between men and women in their satisfaction with group dynamics. Leaders of all possible genders and sexes sometimes feel happy to take on an organisational role, and sometimes feel frustrated where they feel they have to push everyone to do their work. Not everyone is a born leader. Men, women and non-binary people testify to sometimes feeling pushed into the leadership role. Facilitators of all genders and sexes sometimes feel content

that they can help the group functioning, and sometimes feel frustrated if their work is not adequately recognised. It is not only women testify to sometimes being the ones taking care of the ambiance and the overall atmosphere, some men tell us they often play the joker, the supportive guy, the social facilitator, ...

Many artists are changing roles all the time, depending of their function in a particular process. If they initiated the creative project, they more often take on the role of organiser and leader, if they are participating in someone else's project, they tend to be a performer, supporter, facilitator.

As for non-hierarchical working situations, there is a noted prevalence of intersex, trans, and non-binary artists: 33% of intersex, trans and non binary respondents preferred to work collaboratively, which was only the case for 16% of the females surveyed, and 10% of the males.

Describing functions and roles – the power of words

Where our research indicated a clear difference between genders though, is the terms which people used to express their own role within a group. To describe the same functional role, words with very different connotations were used. For example for the role of helper: male respondents tended to use words such as 'supporter', 'social or diplomatic facilitator', the 'get together fellow' or just 'helper'. Females describing the same function use words as 'workhorse', 'mother hen', 'responsible for the communication'. One hetero female described her function as:

'the person in charge of organising and communicating'

in contrast with a hetero male describing the same role:

'an administrative leadership role, and be a public figurehead'

Quotes from helpers:

I'm very organised and reliable so I tend to be the person in charge of organising and communicating etc. (which is obviously a very female position). I feel more or less comfortable in this position depending on how the rest of the people are getting on with their work and on how my input is valued. I have no problem organising things because that needs to be done and I actually don't mind doing it, however if I end up doing everybody else's work as well or if people take advantage of me organising their work and then dumping me, that obviously annoys me. [female]

Usually I am the organiser and the 'get together' fellow. I feel comfortable. [male]

the helper, I kind of hate it but I see it as what needs to be done. [male]

Quotes from leaders/organisers:

I usually take one of the leading roles but because I am aware of this I sometimes consciously try to avoid it.

Sometimes I feel comfortable with leading and at other times I can feel frustrated when others are not doing their jobs, or when they are being resentful. [queer male]

I confess I have a tendency to organise things, and, because of that, I'm always in a kind of leader position which is ALWAYS difficult for me and for others members of the groups to accept and to deal with. When for the first time I've got the first place in an orchestra audition I lived the HELL on earth during months. It was a very traumatic experience for me. [hetero female]

The internet

The internet has had a dramatic effect for musicians and sound artists and many participants of this research testify to the advantages the internet has had for them. The internet creates a host of possibilities for visibility and global networking with a dramatically less hierarchical structure than found offline. In addition to the networking possibilities, the internet provides users with the possibility of transmitting music separated from the physical, gendered appearance of its creator.

One Russian artist writes that for her the internet was the only platform on which she could share her artwork. For other artists who had been discouraged by prejudices against women, online platforms have enabled the to again begin making music.

When I was younger: yes, women were invisible in music, once I accessed internet and made research I found them.

As an artist, did you mainly develop your work in the private or the public sphere? Why? Public on internet. This was the only opportunity I got . [...] It let me meet virtually other musicians, listen to things I would never know, know what others do, what's happening. *[Part 13: 198x E-Europe hetero cis-female]*

Getting gigs is a boys club.

I think online is a different story as I have found many people of all genders that have the same interest in music. *[Part 7: 196x Oceania hetero cis-female]*

[I felt] discouraged, I have gradually stopped doing my sound work.

Lately I have picked it up again, thanxs to the internet and platforms like mixcloud etc. *[Part 62: 197x W-Europe trans male]*

Perspectives for change

A majority of participants are in favour of increased gender equality in the field of music and sound art, whereas a minority do not believe there exists a gender gap in the field.

Me and my friend recently had a discussion, why do we know so little truly happy and radiating woman who we appreciate. So we thought, that because female were oppressed for centuries, they, even given equal rights, will still carry lots of anger from generation to generation. And it will take really a while until the real equality and freedom of being will happen, in equal rights. And so even if woman was given total freedom of thought and act today (meaning, without rules of what she should do and what she is not supposed to do), she would have to spend a lifetime building the whole school of self understanding what it is like to be a woman, how to understand her inner voice, and how to pass this onto the future generations. So it will take quite a few generations of 'equal rights' before woman will finally learn how to be a woman. And of course, not being able to fully express herself, woman can rarely become Role Model to anyone else. That is why, we thought, there are so little of them,- yet. *[Part 118: 198x E-Europe hetero cis-female]*

Education and role models

Most participants put forward education as a possible tool with which to address inequality in the field. While most people recommend the education of the other gender - women of men, and men of women – luckily many voice the necessity to educate both. Education includes raising children with awareness, giving equal encouragement to students regardless of gender and working toward increased visibility for female artists so that they can act as role models.

The upbringing

A person's perception of reality is strongly influenced by their upbringing, not only through the opinions and behaviour of their parents, but also through general opinions and social structures in the world at large. Many participants-give us accounts of how their private and public cultural heritage has influenced their (artistic) life.

The answers in this survey document that the individuals who were most frustrated about gender related issues, were more often raised in environments with clear gender expectations which they unable or unwilling to fulfil. Conversely, those raised in environments with little or no gender expectations seem to have better developed strategies to deal with inequality without feeling victimised or attributing blame to others.

I was brought up in a very male, heterosexual environment that denigrated any other. They were pretty sad individuals. They now form most of the UK government. *[Part 79: 196x W-Europe-E-Europe hetero cis-male]*

There's no such thing as neutrality unless you are unaware of your own white patriarchal possessiveness. The social imaginary significations of one's own world absolutely shape everything about them to the deepest psychological level. You cannot separate a monad from society. *[Part 101: 198x W-Europe-Oceania bi cis-female]*

[There is] an old fashioned stereotype that women are less capable and less reliable therefore less suited to the job without addressing the societal changes that have occurred in recent years allowing women to receive an equal education and opportunities from an early age that was not available to them in the recent past. *[Part 92: 197x W-Europe hetero cis-female]*

Those participants who grew up with feminist parents, teachers or other role models are typically more aware of the influence of gender and more involved in striving for gender equality.

Were you brought up in an environment that imposed implicit or explicit gender related expectations on you regarding your position in the private vs. public domain of society? If so, what were these expectations? And how did you feel about this?

Just an ordinary tolerant heteronormative middle-class American upbringing. [...] On the bright side, I was exposed to feminism at a young age and have always identified as a feminist.

How did this influence your career as an artist?

I'm not an asshole to women. The women I've worked with have liked working with me. I often push organizers to involve more women and try to work in contexts that are welcoming to women. *[Part 48: 197x N-America-Asia hetero cis-male]*

As an artist, are you conscious of your gender expression? Are you making choices? And if so, which ones and why?

I am conscious of this because I was brought up by my mother and 2 older sisters. I had no male role model, someone to show me, either by example or through bad examples, how to be 'a man'. I am aware that I have less violent tendencies than most men I know; less ego, etc. I am aware that many of my behaviours and movements could be seen as feminine. However I am proud to be noticeably large male who displays 'female' attributes and so exacerbate these at times. *[Part 112: 198x W-Europe hetero cis-male]*

I grew up in [...] and from my perspective it was a more gender equal upbringing. I was very much encouraged to perform equally as man. Strong.

How did this influence your career as an artist?

Very much. I was not afraid to enter male dominated field. In fact I didn't realize for the first 10 years maybe much. I was also allergic to feminism and thought it was obsolete. Well I changed my mind and woke up. *[Part 23: 196x W-Europe hetero cis-female]*

Were you brought up in an environment that imposed implicit or explicit gender related expectations on you regarding your position in the private vs. public domain of society? If so, what were these expectations? And how did you feel about this?

Definitely, I was. I think this is unavoidable. Gender was a huge definer of almost every aspect of life in my upbringing. It still is, I think. Even if children are now raised to be less imposing set rules or more tolerant of gender variations, gender is still a large definer of self and other. Gender is a physical construct but also psychological construct but also a societal construct, etc. But, gender is also usually a taboo, so many of the ways people feel and think about it are under discussed or under explored or misunderstood. I don't think we have a choice in the environments and times we are raised, so I feel lucky that I have been able to learn there are a lot of different people in the world and each of them is usually trying to realize themselves with sincerity. *[Part 83: 196x N-America-Asia hetero cis-male]*

The Russian society offered great opportunities to women. Then now it changes a lot, it imposes traditional gender roles quite strongly.

I was raised by a father in the army, my mother died when I was 5. I had a boy education in hunting, shooting, combat sports, survival in nature.

I felt perfect about it. I see it as a gift for a woman. It saved me several times and made me feel very free and not afraid. *[Part 13: 198x E-Europe hetero cis-female]*

In gymnasium the students in general were misogynist and sexist, but we had several feminists teaching, were politically active and there was a nice group of lesbians. The teachers all lived in the city and came to the countryside to teach. I had a feminist guitar teacher, who also introduced me into Krautrock and other things that seemed like from an other planet to me out there. That is how I expected the city to be a place where everybody would be a feminist, even men. The most machoid and misogynist place I encountered in my entire school time was then the Bachelor in the art school and this was a big shock! And it made me very insecure, maybe for the first time in my life. The master was not any better at all unfortunately, the Art University still is a horrible place in that sense. *[Part 14: 198x W-Europe bi cis-female]*

A remarkable testimony regarding this topic, is that of Participant 32. She grew up in America and describes her upbringing as fairly gender equal. She had many role models with the same gender identity as herself. Presently, she works in Brazil. All five Brazilian artists that filled out our query, describe the culture in which they were raised as extremely gendered and say they encountered a lot of gendered discrimination. By contrast, Participant 32 describes her working environment as very open and supportive and claims to have experienced no sexism at all:

In my specific composition group [...] I am the only woman amongst 5 of us. [...] When I present a reasonable idea, it always gets incorporated, they listen to my as much as they listen to each other. I do not feel left out in any way.

She is, however, aware that a lot of sexism exists; but feels that she has found a way to navigate the field without encountering it:

Just because I have not experienced sexism, doesn't mean it isn't rampant, it just means I've learned how to steer around it whenever I can and trample over it whenever it doesn't budge. [...] Maybe I've just learned not to keep sexist company, or developed a sense of who to stay away from. [...]

The fact that I haven't experienced it doesn't mean it didn't happen to me, but rather that I was not aware that a result might have happened differently than I expected due to being a woman. But I have achieved everything I ever set out to do in my life. Always. [...]

I think that there are different ways of thinking that each gender has, and when we can join together objectively, and open-minded without thinking of the stereotypes, our art highly benefits. *[Part 32: 196x N-America-S-America hetero cis-female]*

Role models and gender-equal training in art-schools

Although many participants state that they neither have nor necessarily want role models, for others role models have (had) an important function, not only for the development of their practice, but also as examples for their public and private life, and how to navigate the field. We repeatedly had artists claim to have discovered certain inspiring female or other-gender artists only after the completion of their studies, through actively and independently searching for them. In art school, female and other gendered artists have overwhelmingly not been considered to belong to the historical canon. According to our survey, it is mainly male artists who declare not to need nor want role models, which in such a context appears as a luxury refusal. There is, additionally, the occasional person who has experienced a lack of positive examples of masculinity. In the supplement 'List of role models and their biological sex or gender' on page 70 we sum up the role models that are mentioned by the participants of this research.

I think that as I informed myself on gender and sex related struggles and ideologies I turned from mostly male artists, theorists, musicians... to more and more women, lesbian, trans, black, arab.. ones. This has to do with what they gave me at arts university, they never told me about Mierle Laderman Ukeles, so when I found about her I couldn't understand why, and now I keep her as a reference; same for Fatima El-Tayeb, Anne Carson, etc. (...)
(...) I have no doubt that at a certain point in my life meeting gay men who were out in the world of music made helped me get the courage to do the same myself. *[Part 114: 195x Middle-East queer cis-male]*

It would be nice if there were more role-models for people in this "business" which are not predominantly male. Because some people need role-models at certain points in their lives, to see that it is ok to dream about this or that profession. *[Part 47: 198x E-Europe hetero cis-female]*

Are you inspired by certain artists because of the way they express their masculinity, femininity or other gender expression?

Yes, specially femininity, because it's a big doubt for me. What is femininity? How a woman communicates? Is it different? why? usually the works are very interesting, but I can't tell what is the difference, honestly. I think they're just being honest with themselves and what they want to say, doing what they want to. That's what makes something unique, personal. *[Part 130: 198x S-America hetero cis-female]*

Are you inspired by certain artists because of the way they express their masculinity, femininity or other gender expression?

No, I am specifically interested in what they produce, not the people themselves. Looking into the life of someone I admire might influence me to make career decisions but I don't think it influences the way I appreciate their art. *[Part 149: 197x N-America-W-Europe hetero cis-male]*

Not only female and other-gender artists need positive examples:

Do you experience a lack of role models with the same gender identity?

There is a huge lack of positive male role models in contemporary culture. *[Part 112: 198x W-Europe hetero cis-male]*

Some participants attest to receiving discriminatory kinds of feedback during their studies, which for some female students can be demotivating and may lead to a fearful and unconstructive way of dealing with mistakes. This issue is exacerbated the longer the necessary education and thus dependence on teachers and institutions, such as classic/contemporary composition, academia and jazz.

Generally, in hindsight I realize that most of the feedback I got as an adolescent and learning to play instruments was so ill-defined and worded in such a way that it was impossible to work with it constructively and matter-of-factly, but completely aimed at me as a person ("you're playing too shy" etc). When I was younger, I just perceived a general helplessness in applying the criticism I got from teachers to my playing or a general unease about certain types of comment that were very "lock, stock and barrel" ("that doesn't groove/ swing/ sound good" etc). [Part 22: 198x W-Europe hetero cis-female]

As an artist, did you ever want to be of the other sex? If so, why?

As a jazz musician and composer, I wish I were a man. It is easier in those fields to be a man because it's so male-dominated.

In the jazz world, it is important to be free with your expression and virtuosity - but when learning these skills it is easy to feel like a failure. I'm sure the males feel this just as strongly as women do when they're learning, but they cope very differently. It's as if they've been brought up to think different when confronted with these situations compared to girls who feel like failures when they get it wrong. [Part 51: 198x Oceania hetero cis-female]

Might this have influenced your career (choices) as an artist?

Absolutely. Yes. Yes. Yes. I quite often envy my male peers who talk about what they were up to creatively during middle school or high school. It makes me think of all the time I spent worrying about my appearances, trying to learn how to be a "good woman." Was I pretty enough? Kind enough? Confident enough? But still not slutty, not too outgoing, not too sure of myself. So many traits had to be perfectly balanced in order to be a good female human. I gave up prime years of learning and creating in order to achieve womanly ideals and fit in. I have since had to fight to gain that back and be comfortable with experimenting. Women are not supposed to experiment, but artists are. I had to learn how to define myself in a way that gave me the creative liberties I sought. [Part 81: 199x N-America hetero cis-female]

I teach students, mainly girls. Some are brilliant and creative, and yet I know that the accumulated bullshit of centuries is bearing down on their ambitions every step they take towards success. Read the letters of Clara Schumann to see the damage of doubt that the patriarchy can inflict. [Part 19: 199x W-Europe bi cis-male]

I aim to challenge my students' perceptions of self through gender as a result - particularly in work at the tops and bottoms of their vocal ranges, and in choosing material. I also work a lot more with improvisation, as it allows space to loosen up the concept of gender identity. [Part 125: 199x W-Europe hetero cis-female]

Awareness in the field, quota, gendered calls and women-only initiatives

There is a general advocacy amongst respondents for the use of quotas, 'to get things moving', whereas women-only initiatives are mostly considered stigmatising or even counter-productive. The most prevalent argument against such initiatives is that artists should be appreciated for *their art*, not for their gender. Others complain that replacing negative discrimination with positive discrimination, is still an act of discrimination.

Although most artists wish it were unnecessary, most also favour the application of quotas as a means to begin the move toward gender equality. Despite a tendency of artists to associate with others of the same gender, most participants are in favour of a more diverse artistic field and society at large. More visibility for female and other-gendered artists is certainly a general concern, and the responsibility is pointed out of teachers, programmers, journalists, institutions, etc, to address this balance. Women-only initiatives are mostly felt as discriminating for all genders.

As artistic director I do make a conscious effort - not when planning but when looking back over what has been planned - to ensure that we represent diversity in our programming, and not just a picture of me, or any of the rest of us." [Part 147: 198x N-America-W-Europe hetero cis-male]

As a teacher and as a programmer I try to help and promote females as I find it sad and not good that my scene, 'new music', is still so male. [...]

I think in new music that many people, including me, are looking to give females opportunities as a kind of a positive discrimination to change the culture. [Part 72: 197x Oceania-W-Europe hetero cis-male]

I told a friend that I appreciate a lot that I don't like that she is hosting so many men, even organizing concerts and dj-gigs for them. She was very angry at me first. But then we talked about it. I told her that only because she is transgressing, it doesn't mean that she should step into the gender-trap and support cis-men. Last week there was a wonderful evening organized by her, mainly starring queer women! [Part 14: 198x W-Europe bi cis-female]

If so, how do you think this can happen?

50/50 representation on boards, panels, fellowships, scholarships, awards, prizes, grant and funding opportunities, representation at festivals and other public platforms and outreach. Encouragement of recognition of talented females in public forums, articles, review, magazines, books, online representation. [Part 92: 197x W-Europe hetero cis-female]

Affirmative action, awareness, educated concert programmers, and more women in positions of power. [Part 93: 198x N-America hetero cis-female]

I don't want to be invited to girl-only stuff. I also hope women manage to claim the space without repressing men, or doing the same thing they did themselves. [Part 11: 197x W-Europe hetero cis-female]

If you collaborate with other artists, are they more often men or women? Give an approximate estimate.

50-50, because I am organizing also a lot of things, and take care of a gender equal presence, then also it is easier to work with this quota creatively.. but you have to see this over a period of time, like a couple of years, otherwise you become slave of the quota. [Part 16: 195x W-Europe-E-Europe hetero cis-male]

For some, women-only initiatives are a necessary answer to all the men-only initiatives, with that difference that these men-only initiatives are never called like that, and thrive on unconscious bias:

I sometimes find certain exclusively "female" art projects problematic, but at the same time I see that they are necessary because there are also simply too many exclusively "male" art projects where the protagonists are blissfully unaware of any disbalance! [Part 34: 197x W-Europe intersex]

I think there is a tendency to value male artists over anybody else, and this is often expressed in an not so conscious way of selecting and evaluating which ends up producing almost-all-male line-ups. When people is conscious about this, the line-ups change. [Part 106: 198x S-Europe bi cis-male]

Raising Consciousness and getting informed

Discrimination is often a result of fear and misconceptions, but from the survey speaks not only the curiosity about the subjective perceptions of the others, but also the readiness to give account on the own.

The survey makes clear that often opinions and decisions are based on pure perception and speculation, as not much is known and much is in change.

I know a lot of women that are frustrated with lack of attention/opportunity. But I also know men who feel the same way so how do we separate out how much is gender related? [Part 7: 196x Oceania hetero cis-female]

Do you consider this research relevant? Why/why not?

Yes. For me it can bring answers to question I didn't really put myself until now. [Part 61: 198x E-Europe-W-Europe hetero cis-male]

Is there a question we didn't ask that you would like to add to this query?

How do men feel about female artists? about gender studies? do they feel being prejudiced regarding the work of female artists?

Do they feel a pressure to work with female artists / does it influence their choice for collaborations?

as a man, does the appearance of a female artist influence their interest, choice for collaboration,...? [Part 69: 198x W-Europe hetero cis-female]

Awareness [...] is the catalyst for any change [Part 56: 197x N-America hetero male]

The actual situation has to be SEEN. We have to be conscious about that, to know it deeply, to deal with that, to face that, to confront that. [Part 35: 198x S-America hetero cis-female]

Society is still very much fighting against it's own blueprint and history about a women's role in the household. I have many discussions about that in my private life, but it helps me to understand more and gain insight. [Part 53: 198x W-Europe hetero cis-female]

Being concious and informed includes gender critique, talking, discussing, researching and acting towards empowerment.

Not every curator appreciates critique of social roles and of roles within the art world. I also see that questioning the staging of the work within fixed rules and genres does not speed up any career. But I think it's worth keeping the search up and sharing. [Part 14: 198x W-Europe bi cis-female]

I've been a little involved with Girls Rock Camp, and my partner's been very involved, and I think grassroots organizations like this that take the mystery out of being in a band can go a long way to help the next generation get involved. [Part 100: 198x N-America queer cis-female]

Seeing all those girls at my daughters school who want to be "top modells" pushed me in my artistic career - also to show girls that there are other ways of doing it. i teach electronic music for kids at my daughters school now. [Part 41: 198x W-Europe hetero cis-female]

Doing this project about poetesses in different languages, seeking out lives by women... Study their creations and survival etc [...] Sure you have to look harder for women. History is male and told by male. BAD!!!! We must change that. [Part 23: 196x W-Europe hetero cis-female]

Speaking about gender, I noticed how much works and researches made by women are less mentioned, then the ones made by men. In this sense there is a lack of common knowledge of female contributions in the development of research in the field of music and art. The result is a lack of important references, that might influence or inspire the work of other artists. [Part 76: 197x S-Europe hetero cis-female]

I begun to study a woman and a female composer: [...]. It was throughout this researches that I discovered all these things: gender, gender in music, my own gender condition. It happened between 2012 and 2014. Since last year I'm totally engaged in working with

women composers, studying the history of women in music and in thinking about these things and in how I can do something about that playing - my artistic way of expression. And also how can I provoke changes in musical education where it is possible. *[Part 35: 198x S-America hetero cis-female]*

We need to know as much as we can, look at the details and facts and make an informed decision as to how to continue. *[Part 32: 196x N-America-S-America hetero cis-female]*

A few years ago, when my opera was premiered, one of my colleagues in it mentioned that it was notable that our group performing it was made up of five women and five men. I hadn't noticed this, but on reflection, realized that it was notable, as so many of these performances are often male-dominated, at least numerically. So, that happened in the case of one performance without us trying for it. I think that's how it should be. However, just being aware of the larger problem and discussing it is probably a good first step. I think the change might be slowly happening anyway. Of the composers younger than myself who I admire, a much larger percentage are women than was the case just 10 years ago. *[Part 55: 197x N-America hetero cis-male]*

I think that sound art, i.e. in Spain, lacks gender critique; and so there are lots of bearded men and "objective" approaches, with very little body and affects, and not a lot of interrogation of the position of the one who does, performs or 'knows' *[Participant 106: male]* We need more mentors and support overall for minority groups in the industry, particularly females in male-dominated industries like composition and jazz. This is the home of my research project examining the making of musicians. Right now I'm focusing on female musicians in my home town Canberra, Australia. *[Part 51: 198x Oceania hetero cis-female]*

Self-awareness, self-respect and respect for the other

As people become more self-aware about how their sex and gender influence their behaviour, they can begin to reflect about it and, if necessary, check tendencies that might negatively impact on other people, instead acting in a more respectful way to those around them.

I became very conscious (maybe even self-conscious) about expressions of my gender in both my artistic work and my day-to-day interactions in 2005, after a performance of my work which motivated audience feedback that was expressed in particularly gendered language (though it's unclear whether audience members attended to the gendered aspect of their experience during the performance). Afterwards, I spent much time analyzing their comments and my work to see how the music may have motivated such responses. Since then, I have been very conscious of how expressions of my gender (language, posture, movement, hierarchical position, decision-making, etc) impact others, particularly in my teaching but also in my creative work. To a certain extent, I also think about this when creating music in determining things like loudness, phrase structure, timbre, timing, etc. *[Part 146: 198x N-America hetero cis-male]*

When I am critical of women I catch myself and have to really question myself re internalised misogyny. *[Part 103: 196x Oceania bi cis-female]*

I think that there are different ways of thinking that each gender has, and when we can join together objectively, and open-minded without thinking of the stereotypes, our art highly benefits. It makes no sense that the world is made of basically 50/50 between the two genders that we should have a balance towards one OR the other.

If so, how do you think this can happen?

By talking about it, by acting as examples. By NOT arguing and accusing, but rather getting people to let go of stereotypes themselves. [...] In the past 10 years, I think a lot has been happened naturally towards this goal, but it has been going one behind the scenes, at that

so-called grass-roots level in culturally sensitive, generationally sensitive ways. *[Part 32: 196x N-America-S-America hetero cis-female]*

I've toured with a particular band a few times and they have become friends. One of them is quite a rough gentleman. He likes pushing people's buttons when he finds them and one night after a show he looked me in the eyes and said "you're so pretty." I thought I was just going to get made fun of, but he stopped and thought for a bit and continued. "I am just violent," he said, "violence is easy, pretty is very hard." *[Part 39: 198x N-America female trans]*

Same prejudices as everywhere else. All that comes from women are undervalued. Even by women. *[Part 13: 198x E-Europe hetero cis-female]*

Words and vocabulary

Many participants express a wish for a different, non-binary vocabulary with which to speak about sex and gender - at the same time more detailed and more open, as words have considerable power in modelling reality. Although most people are resistant to labelling, most consider it a temporary necessity to better understand one another.

Our vocabulary to talk about complex issues as sex, gender, music and sound art, is quite limited. What words would you like to add to our language, and what would be their meaning?

I'd rather see less words and less labels to be honest, but I see the need for the labels at present. *[Part 67: 198x W-Europe hetero cis-female]*

We need a honest and perhaps systematic resolution in describing the concerns. *[Part 46: 197x Asia-W-Europe hetero cis-female]*

Speaking of gender, I catch myself being very gender-binary in my explanations. This is maybe sth. I and everybody else who is doing it should change. I am not that up-to-date with what's the best way to do it, though. But we should think about it. *[Part 47: 198x E-Europe hetero cis-female]*

I prefer less words, more confusion really. There is a freedom in confusion that cannot exist once all is labelled. *[Part 39: 198x N-America female trans]*

For years in writing one of the features of my personal poetika is to eliminate the first person (singular and plural), and 3rd person (sg). This means it is never obvious whether it is personal or not, male or female. [...] I don't need neologisms or so, just more original patterns and structures. *[Part 16: 195x W-Europe-E-Europe hetero cis-male]*

A gender-neutral pronoun set. *[Part 19: 199x W-Europe bi cis-male]*

I'd like English to have a third person gender-neutral ("epicene") pronoun. *[Part 48: 197x N-America-Asia hetero cis-male]*

But also:

I'd like to make everyone say "guts" instead of "balls" when referring to gall or bravery, to use phrases like "I really dig that!" rather than sexual and sexed phrases like "I have a boner for that", and to use words like "tune" to describe a fantastic piece of music rather than the aggressive sexual "banger". *[Part 15: 199x Oceania hetero trans-female]*

Performing as: 1. sometimes it is clear that gender is only performed in a particular situation without being understood as identity. 2. performance of identity to create what you like to be. [Part 78: 198x W-Europe hetero cis-male]

For me it is strange when in a mixed group I'm addressed as "you guys", in that typical cool American way. It makes me feel an extra, I always wonder for a moment if I'm concerned. [Part 60: 196x W-Europe bi cis-female]

Often words are used subjectively and intuitively, definitions are not always clear, closely observed and reflected, as illustrated by this example:

Do you have role models with the same gender identity as you? If so, who?
Actually no, quite a few of my role models were gay. But I don't see this as being relevant - it's their ideas and art I'm interested in, not who they slept with. [Part 36: 196x W-Europe hetero cis-male]

Conclusion

The field of the sounding arts, although improving towards gender equality, is still clearly oriented along the cultural codes of the white male as paradigm. Female and other-gender artists are in this perceived, also by themselves, as 'other'. They have to face negative discrimination in form of assumptions, (indirect) remarks, stereotyping, exclusion and being overlooked, sexualisation. Male meet discrimination at a significantly lighter degree but some are good observers of the mechanisms of gender-unbalance. When male artists can take art-unrelated remarks lightly, female and other-gender artists perceive them as unsettling and discouraging, and develop strategies to navigate around them. Especially when it comes to technology, artists with a female gender-expression are having a difficult life. In general the sounding arts field is perceived as (unintentionally) male and can feel unwelcoming for non-male artists.

The survey addressed the question of a possible genderedness of music and sound art in itself. The answers gave an interesting overview on the arising speculation, confusion and imagination. Answers are arbitrary and illustrated the complicated interlocking of art, the artistic field as embedded in society and history, and the personality of the artist, including gender. The whole line of answers illustrates a general wish for change in the paradigm, away from the author as a single genius, towards an approach of creation which includes art, the field and personal life-reality.

The testimonies of the parents who participated in the survey sketch a very emancipated image, of fathers and mothers being concerned, responsible and benefiting equally in parenthood. Most found ways to adapt their artistic profession to this change in life rhythm and material needs.

As being an artists in sound and music includes mostly a stage presence, gender-appearance including male or female attributes and behavior is well considered, but much more so for female and other-gender than for male artists. This includes also internet-presence, (possibly explicit) pictures and (non)gendered names.

The results of this research show a tendency towards gendered networks. Although most artists are in favor of diversity in general and find it more inspiring artistically, they naturally will more easily work with artists who share similar ideas about gender. Since overall the music and sound art field is male dominated however, female and other-gender artists find themselves more often working with men.

Networking is the most important way to find jobs in the field of music and sound art. Since networks are often gendered, and currently the field of music and sound art is quantitatively dominated by men, this might be one explanation why so many female artists don't bridge the gap between school and the working field.

Internet has been very important to create gender-neutral platforms, and to connect artists from all over the world. It makes information available, and can be a gender-neutral platform to present your work.

The tendency towards stereotyped roles within a group is getting blurred. Artists of all genders are taking up different roles, such as e.g. communication, logistics, leadership, production. The main difference which can be perceived however sits in different vocabulary reflecting the amount of respect which is attributed by themselves to their function.

Different points of attention are addressed for a change toward gender-balance in the field of music and sound art. Prominent are education and gender-equal artistic training including more diversity in the canon of art history. Role models are lacking when it comes to female and other-gender artists, but also to male artists who carry a positive image of masculinity.

Furthermore there is advocacy for quota but less for women-only initiatives, in order not to answer discrimination of one group with discrimination of an other. Also the responsibility of programmers, critiques, teachers, policy-makers and others is evoked. Awareness, consciousness and self-consciousness are recommended as tools for improvement, as well as a more specific and open use of language.

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Supplements

On gender and sex – a biological and cultural frame

Gender

When we use the word 'gender' in this research, we refer to the socially constructed characteristics of women, men, queer, non-binary, intersex, trans, ... – such as clothes, behaviour, norms, roles, ... These gender roles are culturally defined and can change through time. Whether men can wear skirts at official gatherings or whether women can drive cars, is always dependant on their cultural context. Furthermore, whether women are considered to be strong leaders or men to be sensitive talkers, is similarly dependant on the gendered expectations of a specific culture.

Furthermore, the gender roles which exist in a society are also culturally defined, and can change over time. In Belgium, for example only two genders are officially recognised: people have to choose between man and woman on their birth certificate, their ID and in most public toilets. In Australia, Bangladesh, Pakistan, Nepal and New-Zealand people can also chose the third gender on their passport and in Germany the third gender is recognised on a person's birth certificate.

While most Anglo-Saxon and European countries officially recognise only two or three genders, a broader spectrum is medically and (sub)culturally recognised. There is a rich vocabulary to describe all the many complex interactions between one's biological sex, one's gender identity (psychological sense of the self), gender expression (communication of gender) and sexual orientation. People may be trans- or cis-gendered; gay, lesbian or heterosexual; queer, straight, bisexual, pansexual or asexual; non-binary, post-binary, genderfluid, intersex, ... Other languages have their own lexicon to refer to different ways of constructing categories. For example in Thailand, where the term 'Kathoey' can be used to refer to those who in English would be called 'effeminate gay men' as well as those that would be called 'transgender'. In Dutch there is no adjective to mark the difference between sexual and socially constructed characteristics.

Biological Sex

When we refer to someone's biological sex, we refer to physical attributes such as external genitalia, sex chromosomes, gonads, sex hormones, and internal reproductive structures.

Females typical have the following features: XX – chromosomes, a vagina, a uterus, ovaries, breasts, Males typical have: XY-chromosomes, a penis and testicles, ... However, there also exists XX-males and XY-females. Some individuals have an abnormal number of sex chromosomes. Anatomical characteristics are not always distributed in as binary a manner as commonly accepted: 1/2000 people are born with external genitalia of both sexes. They are intersex. Another 0,3% - 0,8% is born with the feeling that their sex is not the same as their gender identity.

Technically, there is no such thing as female and male hormones: estrogen, testosterone and progesterone are found in all people, but are found in different proportions and with unique functions.

Whether biological differences exist between male and female brains is an ongoing discussion. Neuroscientists have discovered some differences in the size of hippocampus and amygdala between male and female brains, both of which are responsible for the hormone balance. The problem with current neurological research however, is that the results can be very open to interpretation. Additionally, the results do not say anything about the cause of these differences. As the brain is a very plastic organ that is influenced by its environment it is impossible to determine whether physical differences are the result of a biological predestination, or of environmental influence.

Sex or gender? Nature or nurture?

It is an ongoing debate as to whether differences between males and females are biologically-grounded or socially-conditioned. Essentialists believe that all social categories can be reduced to biological factors and believe that environment and situation play very little role. At the other extreme of the debate are those who believe that all gender is performed; any differences between men and women can be reduced to social parameters. Both these arguments are backed by social research. Presently, a common belief is thus that it is the constant interaction between biology and environment through which an individual is formed.

The Questionnaire

sound | music & gender | sex

Dear musician, sound artist, composer.

We would like to invite you to participate in our research on gender and sex in the artistic field of music and sound art. With this research we aim to explore the role which these notions play in the shaping and determining of artistic careers and art works, by asking questions about underlying dynamics, unwritten rules, unconscious psychology, inner and outer barriers.

The research is undertaken by Q-O2, www.q-o2.be, a workspace for experimental music and sound art in Brussels. We receive artists for residencies, organise concerts and develop projects and an annual festival. This research is framed in this year's focus on voice, gender, language and identity.

The following questionnaire was developed in response to a collection of remarks, anecdotes, frustrations and questions, formulated by our artists in residence in recent years. We very much hope to receive input from people of all sexes.

It is a non-academic, qualitative research that gauges experiences and opinions about the undercurrent that is felt by many, but that is not easy to define. It attempts to pinpoint things that are difficult to understand and impossible to count. That's why we invite you to illustrate your answers with examples of your own experiences. Your elaborate anecdotes and opinions is what we're looking for.

Before starting we'd like to be clear about some definitions: we are considering sex as a sliding scale between the two poles of male and female, with many areas in between. Sex, gender and sexuality form a complex tissue with many layers, consisting of the biological sex (anatomy, chromosomes, hormones), gender identity (psychological sense of the self), gender expression (communication of gender), and sexual orientation (romantic/erotic response).

It will take about one hour to fill out this questionnaire, the deadline is August 1st 2015. The questions are in English, and although we prefer answers in English, they can also be in French, Dutch, Italian and German. In case you encounter problems or have questions, don't hesitate to contact us at info@q-o2.be.

Identity details

You can choose whether to stay anonymous or not, but we would like to have some details about the sexual, gender and musical identity of the participants. Because gender is related to the social context, we also ask some geographical information.

Do you want to stay anonymous?

- Yes
- No

• Other:

Name and Surname (if you want to share this with us)

If you choose not to stay anonymous, we'll get back to you in case we would like to publish your name.

Contact information

The results will be presented from October 2015 onwards. If you want to be informed about these results, please give us your contact information. Also if you shared your name with us, please give your email or other possible way of contacting you, so we can ask your permission for publishing.

Year of Birth

Nationality

Country of Residency

Country/ies where you're currently working

In what genre is your working field?

- jazz
- improvised music
- rock/pop
- classical music
- electronic music
- sound art
- contemporary music
- experimental music

• Other:

You as an artist mainly work

- as a creator
- as a performer
- as a curator
- as a producer
- as a teacher
- as a sound engineer
- vocally
- instrumentally
- electronically
- as an installation artist
- individually
- collectively
- in an hierarchical structure

Objectively how much time do you give to each different way of working?

Can you describe how these ways of working relate to each other in matter of importance to you?

What is your familial situation?

Please situate yourself on the scale of biological sex (anatomy, chromosomes, hormones).

1 2 3 4 5 6 7 8 9 10

male ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ female

Please situate yourself on the scale of gender identity (psychological sense of self).

1 2 3 4 5 6 7 8 9 10

man ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ woman

Please situate yourself on the scale of gender expression (communication of gender).

1 2 3 4 5 6 7 8 9 10

masculine ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ feminine

Please situate yourself on the scale of sexual orientation (romantic/erotic response).

1 2 3 4 5 6 7 8 9 10

attracted to women ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ attracted to men

Self Image

How do you relate to your appearance? Has this changed throughout the years?

Might this have influenced your career (choices) as an artist?

As an artist, are you conscious of your gender expression? Are you making choices? And if so, which ones and why?

As an artist, did you ever want to be of the other sex? If so, why?

Does sexual attraction play a role in your collaboration with or your appreciation of other artists?

Recognition

As an artist, do you sometimes get remarks that have nothing to do with your music, but are about your appearance, your character, your behaviour? Can you give some examples?

If so, do you consider these remarks as gender related? Can you give examples?

What are your feelings about this? What has been your response to this?

In a professional artistic context do you sometimes receive comments that are about sexual attraction or rejection? What has been your response to this? Do you experience this as positive / negative / neutral?

Do you think that these remarks consciously or unconsciously have influenced your career choices?

Do you think that your gender expression has influenced the reception of your work as an artist? Explain.

Do you think your work as an artist has been recognized enough?

Does it matter for you how others value your work? Are you easily influenced by opinions of others?

Role Models

Who have been your role models throughout several phases in your life? Whom have you emulated as an artist?

Do you have role models with the same gender identity as you? If so, who?

Do you experience a lack of role models with the same gender identity?

Do you have role models with a different gender identity than yours? If so, who?

Do you experience a lack of role models with a different gender identity?

Are you inspired by certain artists because of the way they express their masculinity, femininity or other gender expression?

Have these role models inspired you for the gender roles in your private life?

Music and Sound Art

How do you approach creating: e.g. from emotion, psychology, form, concept, reflection, improvising, self-observation or self-staging, etc. What role does your body play in it?

Do you believe that life circumstances, personality, cultural codes consciously or unconsciously play a role in the process of creating?

According to you, does 'male' and 'female' music/sound art exist? Explain.

If you believe there's a difference between male and female music/sound art, which do you prefer?

As a listener, does the gender expression of a performer influence your perception of music/sound art? Explain.

Is the music/sound art you perform / create / produce, gendered? If so, how?

Does certain music/sound art turn you on? If so, can you describe what music/sound art?

Private / Public

Were you brought up in an environment that imposed implicit or explicit gender related expectations on you regarding your position in the private vs. public domain of society? If so, what were these expectations? And how did you feel about this?

How did this influence your career as an artist?

As an artist, did you mainly develop your work in the private or the public sphere? Why?

Did your gender expression influence that?

Is your relational life and your career intertwined, either currently or at any point in your life? If so, how and was this a conscious choice?

If you have children, how did this influence your career?

Collaboration / Competition

Do you mainly work together or alone?

If you collaborate with other artists, are they more often men or women? Give an approximate estimate.

How are functional roles distributed in the group, related to gender? Do you think there exist stereotypical gender roles in the music and sound art field? Explain.

What role are you easily adopting in the dynamic of a group? Do you feel comfortable in this role? Why do you or do you not?

In your experience, is there much solidarity amongst artists? And in the artistic field in general?

Do you sometimes feel jealous of colleagues? If so, how do you respond to this?

Does gender play a role in your jealousy and/or solidarity? Do you feel solidarity or jealousy towards colleagues with the same or different gender expression?

How does sexual attraction influence a collaboration? Do you have positive and/or negative experiences? Can you give examples?

Career & Money

Are you making a living from your music/sound art? Is this something you (have) aim(ed) for?

What does career mean to you? How strategically do you build yours? Do you have a website of your own? Do you show yourself? Why/why not?

Do you more often find jobs through informal networks, through auditions/open calls? Are you invited or proactively searching opportunities?

In your experience, how does gender play a role in networking, auditioning or open calls?

Generally, do you think gender influences the building of a musical/artistic career?

Is money important to you? If so, why? (e.g. surviving, recognition, validation, symbolical value, status, etc.) If not, how do you relate to surviving, recognition, validation, status, etc.

Is money important for your self esteem?

What does power mean to you?

Opinions and prejudices

Do you believe that a parent (male/female) can be as available for an artistic career as somebody without family?

Do you agree or disagree with following statements? If you want, you can substantiate your answer using the 'other'-option.

Music / Sound Art made by women is usually softer.

- I agree
- I disagree

• Other:

For women it is more difficult to build a musical career than for men.

- I agree
- I disagree

• Other:

Men tend to be more assertive and ambitious in their schemes than women.

- I agree
- I disagree

• Other:

For women the creation process is more important, for men it's the result that counts.

- I agree
- I disagree

• Other:

Do you have the impression there's many prejudices in the music and sound art field related to gender and sex? What are they about? Can you give examples?

Gender and the Music and Sound Art Field

Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

Do you experience the music and sound art field as masculine or feminine? Explain.

Would you like to see a change in the gender balance in the music and sound art field? Why/why not?

If so, how do you think this can happen?

Do you consider this research relevant? Why/why not?

Is there a question we didn't ask that you would like to add to this query?

Future

What does your future look like regarding the topics discussed in this questionnaire? What do you wish for and what is possible?

Imagine we would travel 100 years further in time, to 2115. Can you describe your utopia related to the interconnection of sex, gender, music and sound art?

Vocabulary

Our vocabulary to talk about complex issues as sex, gender, music and sound art, is quite limited. What words would you like to add to our language, and what would be their meaning?

A Personal Experience

Do you have an experience (nice, painful, juicy, embarrassing, etc.) related to sex, gender, music and sound art that you would like to share with us?

If we'd like to use this anecdote when we present this research, can we mention your name? If so, please give us your (artist)name.

The questionnaire on internet:

https://docs.google.com/forms/d/1WI3iw-rnwITJ4g_0Fltdl5j9YqRVvzbqPDffs7fh7wg/viewform?c=0&w=1

List of role models and their biological sex or gender

Aaron Dilloway	male
Abba girls	female
Abel Ehrlich	male
Ada Lovelace (Founder of Scientific Computing)	female
Aimee Mann	female
Akira Sakata	male
Alice Coltrane (American jazz pianist, organist, harpist, and composer)	female
Alisa Weilerstein (American classical cellist)	female
Alban Berg (Austrian composer)	male
Alva Noto	male
Alvin Lucier	male
Amanda Stewart	female male group, 1 female soprano
AMM	
Ami Yoshida	female
Amon Tobin	male
Ana Maria Avram Romanian composer	female
Anna Göldin (Swiss, last 'witch' executed)	female
Anna Varney (cantodea)	transgender women
Anne Quinn	female
Annette Krebs	female
Annette Van de Gorne	female
Anssi Karttunen Finnish cellist	male
Andrei Tarkovsky	male
Angela Turner	female
Annea Lockwood composer	female
Annemarie Schwarzenbach (Swiss writer, homosexual)	female
Annette Vande Gorne	female
Annie Lennox	female
Anja Plaschg	cis female
Anthony Braxton American composer and instrumentalist	male
Anthony and the Johnsons	transgender
Anthony Magen	male
Arkona Maria / Masha <i>Scream</i> Arhipova (singer), Eugene Knyazev (guitare), Eugene Borzov (basse), Ilya Bogatyriov (guitare), Alexander <i>Warlock</i> Korolev (perc) et Olga Loginova (keybord)	mixed group
the Art Ensemble of Chicago	male
Beate Gütschow	female
Beethoven	male
Bela Bartok	male
Benjamin Britten	male
Bettina Berger	female
Beyonce	female
Bifo Berardi	male

Bill Bruford	male
Billy Childs	male
Billy Idol	male
Björk	female
Blair Saxon Hill	female
Blixa Bargeld (Einstürzende Neubauten)	male
Bob Dylan	male
Bonnie Jones (Korean-American writer, improvising musician, and performer working primarily with electronic music and text)	female
Brian Eno	male
Bryan Eubanks	male
Brian Ferryhough	male
Brian Molko (Placebo)	male-gay mi-androgyne
Brian Wilson	male
Burroughs	male
Cabaret Voltaire	male
Cage	male-gay
Camilla Hoytenga	female
Carl Rosman (Australian clarinetist)	male
Carla Bozulich	female
Carolyn Connors	female
Caryl Kientz	female
Cecil Taylor	male
Choi Sun Bae	male
Chris Burn	male
Chris Knox	male
Chris Mann	male
Claire Denis	female
Clara Rockmore (performer on theremin)	female
Clara Zetkin (feminist teacher/journalist/politician)	Female
Clare Cooper	female
Coetzee	male
Coil (band) John Balance; a pseudonym for Geoffrey Laurence Burton, later Geoff or Geff Rushton, English musician, poet and a co-founder of the experimental music group Coil, in collaboration with his partner Peter 'Sleazy' Christopherson.	male homosexual androgyne
Cornelius Cardew (experimental British composer)	male
Coco Rosie	female band (sisters)
Cosey Fanni Tutti	female
Courtney Love (Hole)	female
Daphne Oram (British composer and electronic musician, creator of the "Oramics" technique for creating electronic sounds)	female
Dale Gorfinkel	male
Dave Valentin	male
David Ahern	male
David Bowie	male-bi

David Gilmore	male
David Foster Wallace (writer)	male
David Lynch	male
David Sylvian	male
Dean Blunt	male
Derek Bailey	male
Deliah Derbyshire	female
Diamanda Galas American avant-garde composer, vocalist, pianist, organist, performance artist, and painter.	female
Die Rote Zora	female
Don Cherry American jazz trumpete	male
Edgard Varese	male
Eduard Artemiev	male
Egon Schiele	male
Einstuerzende Neubauten	male
Elena Kats-Chernin	female
Eliane Radigue	female
Ellen Alien	female
Emily Dickinson (excentric poet)	female-queer
Ensslin Mats Gustaffson	male
Enya	female
Evan Parker ElectroAcoustic Ensemble	male group
Feist	female
Feldman	male
fka twigs	female
Florence Foster Jenkins American socialist and amateur operatic soprano who was known and ridiculed for her lack of rhythm, pitch, and tone; her aberrant pronunciation; and her generally poor singing ability.	female
Francisco Lopez	male
Frank Zappa	male
Fred Hystère & Ginger drops downstairs (DJ collective Djettes)	female queer
Fresh Prince	male
Gal Costa	female
Gemma Hayes	female
Genesis Breyer P-Orridge	male-pandrogenic-intersexual
Giovanni Somima	male
Gebrüder Löwenherz	male
Gloria Coats composer	female
Grace Jones	female
Graeme Jennings (Australian classical violinist)	male
Grayson Perry	male
Greg Saunier	male
Gudrun Gut	female
Gustav Holz	male
Haco (Japanese singer, composer, multi-instrumentalist and sound artist)	female

Han Bennink	male
Hank Jones	male
Hannah Arendt-philosopher	female
Hans Arp	male
Harry Partch American composer	male
Heather Roche	female
Helen Bledsoe	female
Henrik Nordvargr Björkk	male
Hildegarde Westerkamp	female
Hillary Hahn	female
Hinnerk Boemsen	man
Holly Herndon	female
lamX (Chris Corner)	The meaning of the X, according to the founder, is ever changing like a variable in a mathematical equation
Ian Curtis.	male
Ian Wilson (Painter)	male
Igor Stravinsky	male
Ice-T	male
Ikue Mori	female
Ingar Zach	male
Iris Garrelfs (voice performance)	female
Jacky Terrason	male
Jad Fair American singer, guitarist and graphic artist	male
Jenny hval	female
Jennifer Cardini	female
Jerome Hill	male
Jim O' Rourke	male
Joanna Demers	female
Joëlle Léandre	female
John Butcher	male
John French	male
John Stevens	male
Jon hassel	male
John-Paul jenkins	male
Jon Rose	male
Joni Mitchell	female
Joe Snape	male
Joel Rust (composer)	male
Joseph Beuys	male
Journey band	all men
Julian Anderson (British composer)	male
Kaffe Matthews	female

Kajja Saariaho Finnish composer	female
Kanji West	male
Kate Bush	female
Karlheinz Essel	male
Karlheinz Stockhausen	male
Kate Whitely (composer, pianist, producer)	female
Kathleen Gallagher (professor in drama/theatre education)	female
Kathleen Hannah (feminist)	female
Kathleen Hayles	female
Keith Jarreth	male
Kelvin Pittman	male
Kim Deal	female
Kim Gordon	female
Kim Kashkashian (instrumentalist)	female
Kim Myhr	male
Klaus Nomi German countertenor noted for his wide vocal range and an unusual, otherworldly stage persona.	male
Knud Victor	man
Kronos Quartet	mixed male female
Kurt Cobain	male
Lady Gaga	female
Lady Miss Kiere (Deee Lite)	female
Laura Altman	female
Laetitia Sonami (sound artist, performer, composer)	female
Laura Mvula	female
Laurence Dunn	male
Laurence Rassel	female
Laurie Anderson	female
Laurie Spiegel (electronic-music compositions and her algorithmic composition software Music Mouse)	female
Lis Rhodes British artist and feminist filmmaker	female
Leila Arab Iranian-born recording artist, producer and DJ	female
Les Reines Prochaines (formation musicale féminine suisse)	female
Linda Austin	female
Lisa Cheney	female
Lisa Gerrard (Irish-Australian musician, singer and composer, part of the music group Dead Can Dance)	female
Londa Schiebinger	female
Louise Bourgeois	female
Luc Ferrari (French composer)	male
Luigi Nono	male
Mac Demarco	male
Madonna	female
Maggie Nelson	female
Mauro Pavlovski	male

Maya Jane Cole	female
Maja Ratkje (Norwegian vocalist and composer)	female
Manon Liu Winter (free impro/instant composition piano)	female
Manuela Barile (italian artist, installation, performance, voice)	female
Maria Schneider (big band leader/composer)	Female
Marguerite Duras	female
Maria Tipo (Italian pianist)	female
Mary Hallock-Greenewalt inventor and pianist	female
Marie Curie	female
Marie Tharp (géologist, cartographer, océanographe)	female
Marilyn Crispell (jazz pianist and composer)	female
Maryanne Amacher American composer and installation artist	female
Maurice Ravel	male
Mayuko Hino	female
Mel Herbert	female
Melt Banana (front singer/founder)	female
Meredith Monk	female
Merzbow	male
MEV (accoustic/electronical impro group)	male / 1 female soprano
Mica Levi (singer, songwriter, composer, producer)	female
Michele Lamy	female
Miss kitin	female
Monika Brooks	female
Monk	male
Morrisey	male
Morton Feldman	male
Mother Theresa	female
Mozart	male
Natasha Anderson	female
Natasha Farny American cellist	female
Negri	male
Nic Endo Japanese-German-American noise musician	female
Neil Landstrumm	male
nick cave	male
Nico (German singer-songwriter, lyricist, composer, musician, fashion model)	Female
Nico Muhly (American contemporary classical music composer and arranger)	male
Nicki Minaj	female
Nietzsche	male
Nigel Butterly	male
Nivek Ogre (Skinny Puppy)	male
Nina Hagen	female
Nina Kraviz	female

Nina Simone	female
Norah Jones	female
Olivier Messiaen	male
Oranj Punjabi	female
Oren Ambarchi	male
Oscar Peterson	male
Pandora's Box (DJ)	female
Patton (American singer-songwriter, multi-instrumentalist, film composer, producer, and actor)	male
Patti Smith	female
Pharoah Sanders	male
P.J.Harvey	female
Patrick Nolan	male
Paul Lovens	man
Paula Temple	female
Pauline Oliveros	female
Pessoa	male
Peter Blarney	male
Peter Brötzman	male
Peter Christopherson	male
Peter Kubelka (filmmaker)	male
Peter Ready	male
Peter Richardson	male
Peter Tscherkassky	male
Phillip Gandrieux	male
Pierre Schaeffer	male
Pippi Langstrumpf	female
Prince	male
Rebecca Saunders	female
Richey Edwards (manic street preachers)	male
Rick Rubin	male
Rio Reiser (German rock singer)	male
Robbie Avenaim	male
Robert Barry	male
Robert Fripp	male
Robert van Heumen	male
Robert Rich	male
Robert Smith (the Cure)	male
Romy Caen	female
Rosa Luxemburg	female
Rosalind Hall	female
Rosemary Trockel	female
Rowland S Howard (Birthday Party)	male

Rose	female
Ryoji Ikeda	male
Satchiko M (musician composer)	female
Sainkho Namtchylak	female
Sally Whitwell	female
Samuel Beckett	male
Satsuki Odamura	female
Schnittke	male
Scriabin	male
Shostakovich	male
siberian throat singing	female
Sigmar Polke	male
Sigourney Weaver (actress)	female
Sigur Ros band	male
Simone de Beauvoir (writer)	female
Sinead O' Connor	female
Siouxi Sioux (English singer, songwriter, musician and producer)	female
Siri Hustvedt	female
Sofia Guabaidulina (composer)	female
Son Lux	male
S.P.K. (Australian industrial music and noise music group)	male
Steve Kilbey	male
Steve Roach	male
Steven Feld	male
Stevie Wishart (English composer and improviser, and performer)	female
Stockhausen (German composer)	male
Stravinsky	male
Sven-Ake Johansson	male
Tama Sumo	female
Team Dresch (grrrlband)	females queer/gender fluid person/transgender
Terre Thaemlitz (DJ Sprinkles)	
Thembi Soddell	female
Terry Bozzio	male
Thom York	male
Thurston Moore	male
Tina Fey (American actress, comedian, writer, and producer)	female
Tino Sehgal (artist performer)	male
Tony Oxley	male
Tord Gustavson	male
Tracy Emin	female
Trent Reznor	male
Ulrich Philip	male
Vanessa Thomlinson	female
Vicki Benett (DJ multimedia artist)	female

Viktor Tsoi (pioneer Russian rock)	male
Virginia Woolf (poet)	female-bi
Tom Waits	male
Walter Benjamin	male
Warhol	male-gay
Wendy Carlos	female-male transexual
Wendy Warner all-American cellist,	female
William Basinski	male
Yamaguchi Goro	male
Yoko Ono	female

The questionnaire as a historical overview

The following quotes come from various books, interviews and (online) platforms. It is a hypothetical answer to our questionnaire by different artists and researchers throughout music history. This is a work in progress.

SELF IMAGE
How do you relate to your looks? Has this changed throughout the years?
Black women wake up in the morning, look in the mirror, and see Black women. White women wake up in the morning, look in the mirror, and see women. White men wake up in the morning, look in the mirror, and see human beings. (Michelle Haimoff)
Might this have influenced your career (choices) as a musician?
As a musician, are you conscious of your gender expression? Are you making choices, if so, which ones and why?
Conductor and pianist Ethel Leginska abandoned gowns in favour of masculine jackets, believing that women had to emulate men in order to succeed in professional instrumental performance venues. (Dunbar: 208)

About Riot Grrrl: "A "girlish" dress code was one way of lashing out against assimilation of male culture via dressing "tough,"" In: Women, Music, Culture, Julie C. Dunbar p. 324
"I demanded everyone be beautiful; fix yourself up, look nice, be glamorous and play. We were squares. We went to church on Sunday, we didn't smoke or drink. Other girl groups would ask us, what are you trying to prove? We weren't trying to prove anything other than we could play." Sarah McLawler, New York 1994. 'Sisters of swing' Lucy O'Brien in Girls! Girls! Girls!
About Patti Smith: "Her album covers depicted an androgynous persona that was as unusual for women performers of that era as was her music. For women in rock, it was a bold new expression." ¹ (Dunbar: 316)

¹ Gaar 2002

As a musician, did you ever want to be of the other sex? If so, why?
Nadia Boulanger, after being pressed by reporters about what it was like to be the first of her sex to conduct the Boston Symphony Orchestra: "I've been a woman for a little over fifty years, and I've gotten over my initial astonishment. As for conducting an orchestra, that's a job. I don't think sex plays much part." (Dunbar: 210)
Does sexual attraction play a role in your collaboration with or your appreciation of other musicians?
About Margie Hendrix and Ray Charles: "I was not surprised to read that in 1959 they had had a baby together. Recalling the electricity they generated on stage in their seamless exchanges, and listening to the records, I realized they had been 'doing it' on stage." 'Meeting Margie Hendrix' Val Wilmer In: Girls! Girls! Girls p. 66

RECOGNITION
As a musician, do you sometimes get remarks that have nothing to do with your music, but are about your looks, your character, your behaviour? Can you give some examples?
"The visual demands on women performers received widespread attention in the operatic world in 2004 when Deborah Voigt, then considered one of the world's greatest opera stars, was fired from a Royal Opera production in London because of her weight. The singer recalled, "I got a call saying that ... I was not appropriate because of the costume that Ariadne (her character, and her signature role) was meant to wear in this production, and that they were cancelling my contract." ² (Dunbar 2011: 189)
If so, do you consider these remarks as gender related? Can you give examples?
<p>"What to wear on stage presents a problem for many women performers. The practical, power-dressing suits that so many business women discovered in the 1980s, and that are surely the equivalent of the male performer's ubiquitous lounge suit, are rarely seen on the concert platform. Baroque violinist Monica Huggett was driven to design herself a dress that she found comfortable to play in, only to find her next review compared it to a curtain. As she has complained: 'Is that relevant? If you're a man, you can appear night after night in your 15-year-old, ex-hire tail suit from Moss Bros. and nobody says a word.'³ (Fuller 1995: 29)</p> <p>"Ironically, Polly Jean Harvey has been championed as the outspoken voice of women in music: in her sheer ability to write songs with a thunderous tone; in direct, explicit lyrics; and, most scarily of all for those boys in the front row, in the way she looks them in the eye. The press, typically, has turned this self-confidence into a rare, marketable commodity. It is seen as almost frightening, rather than empowering. On days when Harvey decides to smile, put on make-up or more recently a dress, the tone has usually been one of victory, 'the taming of the rock chick', rather than simply seeing this as another side to another artist's personality." 'Velocity Girls', Laura Lee Davies In Girls! Girls! Girls! p. 127</p> <p>"People have always said that I play like a man. When I was a child that was a compliment. Now that I am an adult, it is not. I play like a competent woman." Fostina Dixon-Kilgoe, Jazz Saxophonist. As cited in Hayes and Williams 2007, 123</p> <p>Roxanne de Bastion: "Ever since I started performing solo, I've been referred to as a female singer-songwriter and it's made me cringe every time. I am indeed female, and yes, I do write – and sing – songs. But I've always been acutely aware that this description is one reserved for a minority: when was the last time you heard someone say, "Oh look! A male drummer... " or, "I'm going to see an all-male band tonight"? Are music-making women so rare in 2015 that we still need to point out their existence? Is this a new phenomenon, women playing guitars?" (Roxanne de Bastion: "Female is not a genre" Blog Opinion. 2-03-2015. Geraadpleegd op: http://www.thegirlsare.com/2015/03/02/roxanne-de-bastion-female-is-not-a-genre/)</p>
How are you dealing with this?

² As cited in Browning 2006

³ Andrew Stewart, 'Shiney and new', Classical Music, 5 March 1994, p. 17

"In her first group of published madrigals Maddalena Casulana wished to "show the world the vain error of men, that they alone possess intellectual gifts and think those gifts are not possible for women."⁴" (Women, Music, Culture, Julie C. Dunbar)

As a musician, do you sometimes get remarks that are about sexual attraction or rejection? How are you dealing with this? Do you experience this as positive / negative /neutral?

"An 1874 New York Times review of the Viennese Ladies' Orchestra foreshadowed the type of response that American women's ensembles often received throughout the twentieth century in venues ranging from jazz to rock:

The orchestra presents a coup d'oeil attractive enough to compel the sternest critic to lay down his pen, supposing he may have anything unkind to say. But, happily, the Viennese ladies, with their uniformity of pretty costumes and (may it be added) their uniformity of pretty faces, are no mere pretenders." (Dunbar 2011: 132)

Do you think that these remarks consciously or unconsciously have influenced your career choices?

Phil Spector's reaction to meeting the Ronettes:

"Phil was first taken by their appearance – they wore heavy eye makeup, tight dresses and slacks, and all had matching hairdos piled high on their heads. He quickly decided that he wanted to record them, and later on when he actually heard them sing, was surprised at just how good they sounded."⁵" (Dunbar 2011: 180)

Do you think that your gender expression has influenced the reception of your work as a musician? Explain.

"Gender also impacts the placement of musical activity in art and popular music spheres. Orchestral and band performance has been historically segregated by gender, with professional groups limited to the male domain. Women's groups have often been considered "entertainers" even when their ensemble instrumentation and repertoire have been similar to that favored by men. Similarly, songs produced by women in the Victorian parlor were sometimes published as popular music, even though the compositions were structurally similar to art-music works composed by men." (Dunbar 2011: 132)

Do you think your work as a musician has been recognized enough?

"Although McLawler and her 1940s combos were treated with respect by other musicians, she feels that they never got the critical recognition they deserved. 'It made no difference how good we were, we were always seen as a novelty. I've not been recognized for the work and the pioneering I've done.'" Girls of Swing, Lucy O'Brien, Girls!Girls!Girls P. 72

"Pitchfork: When it was originally misreported that *Vulnicura* was produced by Arca, instead of co-produced by you and Arca, it reminded me of the Joni Mitchell quote from the height of her fame about how whichever man was in the room with her got credit for her genius.

Björk: Yeah, I didn't want to talk about that kind of thing for 10 years, but then I thought, "You're a coward if you don't stand up. Not for you, but for women. Say something." So around 2006, I put something on my website where I cleared something up, because it'd been online so many times that it was becoming a fact. It wasn't just one journalist getting it wrong, *everybody* was getting it wrong. I've done music for, what, *30 years*? I've been in the studio since I was 11; Alejandro had never done an album when I worked with him. He wanted to put something on his own Twitter, just to say it's co-produced. I said, "No, we're never going to win this battle. Let's just leave it." [But he insisted](#). I've sometimes thought about releasing a map of all my albums and just making it clear who did what. But it always comes across as so defensive that, like, it's pathetic. I could obviously talk about this for a long time."

Pitchfork: The world has a difficult time with the female auteur.

Björk: I have nothing against Kanye West. Help me with this—I'm not dissing him—this is about how people talk about him. With the last album he did, he got all the best beatmakers on the planet at the time to make beats for him. A lot of the time, he wasn't even there. Yet no one would question his authorship *for a second*. If whatever I'm saying to you now helps women, I'm up for saying it. For example, I did 80% of the beats on *Vespertine* and

⁴ Kisby, 2001

⁵ As cited in Cyrus, 2003

it took me *three years* to work on that album, because it was all microbeats—it was like doing a huge embroidery piece. Matmos came in the last two weeks and added percussion on top of the songs, but they didn't do any of the main parts, and they are credited *everywhere* as having done the whole album. [Matmos'] Drew [Daniel] is a close friend of mine, and in every single interview he did, he corrected it. And they don't even listen to him. It really is strange.

<http://pitchfork.com/features/interviews/9582-the-invisible-woman-a-conversation-with-bjork/>

About the work of Clara Schumann:

“her mature Piano Trio is more accomplished, though its lyrical passages could have been cut and pasted from one of her husband’s works.” There’s a good reason why there are no great female composers. (Damian Thompson 16 September 2015 12:18

<http://blogs.spectator.co.uk/culturehousedaily/2015/09/theres-a-good-reason-why-there-are-no-great-female-composers/>)

Does it matter for you how others value your work? Are you easily influenced by opinions of others?

Minna Keal: “If people had come and said: “You can’t give it up: you are so good”, perhaps I would not have given it up, but nobody did [...] So I decided that if I was really good they would have been begging me to stay, and as no-one did I obviously couldn’t be much good.” Minna Keal interviewed by Jill Halstead on 22 June 1993. Jill Halstead p. 78

ROLE MODELS

Do you have female role models?

If so, who?

Bjork: “I really like *fado* singers like [Amália Rodrigues](#), but I don’t speak Portuguese. [*laughs*] I really like [Abida Parveen](#) from Pakistan, but I don’t understand a word she sings either. As for American singers, you know who I’ve loved almost since my childhood? [Chaka Khan](#). *I love Chaka Khan*. I’ve totally fallen in love with a remix album of hers from the ‘80s. I don’t know if it’s a guilty pleasure. It’s just pleasure. Obviously, I really love [Joni Mitchell](#). I think it was that accidental thing in Iceland, where the wrong albums arrive to shore, because I was obsessed with *Don Juan’s Reckless Daughter* and *Hejira* as a teenager. I hear much more of *her* in those albums. She almost made her own type of music style with those, it’s more a woman’s world.” <http://pitchfork.com/features/interviews/9582-the-invisible-woman-a-conversation-with-bjork/>

Elisabeth Jacquet: “For four years a wonder has appeared here. She sings at sight the most difficult music... She composes pieces, and plays them in all the keys asked of her... and she is only ten years old.” (Dunbar 2011, p. 102)

Barbara Strozzi: “Eight volumes of song were printed in her name, making her one of the most published composers of her time, male or female. Though she was usually absent in twentieth-century musicological narratives, she was highly regarded during her lifetime, with over one hundred solo vocal works to her credit. She wrote more secular cantatas than any other composer of her era.” (Women, Music, Culture, p. 99)

Do you experience a lack of female role models?

⁶ As cited in Jackson, 2001, 120.

⁷ Jackson, 2001, 102-106

<p>“There was a time when the known women of jazz could have been listed in a short paragraph. Today, attempting to list accomplished women would result in a woeful number of omissions.” (Dunbar 2011: 286)</p> <p>“There is no doubt that women appear to be strangely absent from much of classical music’s past. The canon of ‘great music’ and ‘great musicians’ that forms the core of classical music education or concert programming is almost exclusively male. Even in the 1990s, Macmillan’s eight-volume series of books presenting the history of music ‘in a broad context of socio-political, economic, intellectual and religious life’ is entitled <i>Man and Music</i>. But women have always played a far greater part in musical life than official histories might suggest.” (Sophie Fuller: ‘Dead white men in wigs’ 1995. In <i>Girls!Girls!Girls!</i> Cooper: 23)</p>
<p>Are you inspired by certain musicians because of the way they express their masculinity, femininity or queerness?</p>
<p>Have these role models inspired you for the gender roles in your private life?</p>

<p>MUSIC</p>
<p>How do you approach creating: from emotion, psychology, form, concept, reflection, improvising, self-observation or self-staging... What role does your body play in it?</p>
<p>Do you believe that life circumstances, personality, cultural codes play consciously or unconsciously a role in the process of creating?</p>
<p>“I see and write things first as an artist, second as a woman, and third as a New Yorker. All three have built-in perspectives that aren’t neutral.” (Laurie Anderson) : http://www.art-quotes.com/auth_search.php?authid=580#.VUD3tdLtmko [29/04/2015]</p>
<p>According to you, does ‘male’ and ‘female’ music exist? Motivate your answer.</p>
<p>“Even the women highlighted in this text strongly disagree as to whether or not a unique compositional style exists among women who compose. Libby Larsen guardedly suggests that perhaps women are more inclusive in their approach to composition, taking into account their potential audiences, and working collaboratively with performers. Others, such as Shulamit Ran and Joan Tower, emphatically state that sex has nothing to do with compositional style.” (Dunbar 2011: 217)</p> <p>“There is quite a lot of old tosh talked about women and music which I hope is refuted here: that women are emotional rather than cerebral, and generally nicer, softer and less aggressive, and that this is reflected in the music that they create or perform.” Sarah Cooper 1995, <i>Girls! Girls! Girls!</i></p> <p>“During the 1970s in the United States, <i>women’s music</i> developed, shaped by feminist and lesbian politics, composed and performed by women, and primarily directed at female audiences. This remarkable application of feminist thought led soon to new record companies and music festivals (Mosbacher 2004)). The political character of women’s music accounted for its successes and its image as self-limiting. The music was primarily created by lesbians, for lesbian audiences, and despite the inclusion of African-American musicians, most performers and audiences were white (Hayes 2010). Practices such as the exclusion of men from concert audiences showed strong separatism.” (Maus 2011)</p>
<p>If you believe there’s a difference between male and female music, which do you prefer?</p>
<p>“[...] there is a drastic difference in the way men and women use music. Men get banal about it, filling CDs alphabetically, scrutinizing lyric sheets for hours, and treating the outpourings of a pet band as deeply consequential. Maybe this is because of the same inherent gender difference that makes them enjoy taking things apart to see how they work. Or maybe it’s because music gives them an opportunity to combine the male love of gadgetry (expensive stereo systems) with the desire to express themselves (the latter often found difficult by teenage boys). Interestingly, but maybe not surprisingly, dance music – that cosmos of computers and electronic gizmos – is made almost exclusively by men.</p> <p>At the risk of generalizing, women are more sensual and instinctive about things. And women are able to revel in music without needing to analyse it. We lack the trainspotter gene that makes men want to write about a</p>

particular guitar solo as if it were the Sermon of the Mount.” (Caroline Sullivan: the joy of hacking, in girls girls girls! p. 139)

As a listener, does the gender expression of a performer influence your perception of music? Explain.

“Musically, Hildegard von Bingen’s chant differed in several significant ways from that of her male contemporaries. Hildegard’s intense, symbolic poems lent themselves to musical elaboration, with free verse that suggested irregular, continuous lines rather than shorter strophes. She brought forth the meaning of the text by word painting, using musical gestures to reflect movement and emotion in the text. Her work was also marked by the use of extended melismas, in which there were as many as fifty notes per syllable of text. Like most liturgical musical of her time, Hildegard’s work was monophonic, but while most liturgical chant covered a modest one-octave range, Hildegard’s chant spanned two to three octaves.⁸ It is believed that she wrote in this manner to explore the beauty of the extended upper range of the female voice, to reflect the capabilities of the women in her community, and to metaphorically allow the voices of her performers to address the “female voice” in creation. Many of Hildegard’s texts address the Virgin Mary, St. Ursula, and other women. “

“Hildegard’s compositional innovation becomes even more apparent in compositions not connected with the Mass. In her *Symphonia armonie celestium revelationum* or *Symphony of the Harmony of the Heavenly Relations*, she created a collection of chants in a cycle, and specifically addressed the life-giving role of women. Hildegard’s extended range is featured in free verse that unfolds over time. This through-composed technique allows musical flexibility and variation rather than the strict repetition found when stanzas of text are rest to the same melody. The connection between women, nature, and creation is evident in Hildegard’s original poetry, and the musical setting brings forth its free-flowing beauty.” Julie C. Dunbar, *Women, music culture*, 2011, P; 30-31

Is the music you perform / create / produce, gendered? If so, how?

Pauline Oliveros: “(Bye Bye Butterfly) bids farewell not only to the music of the nineteenth century but also to the system of polite morality of that age and its attendant institutionalized oppression of the female sex.” <http://sfsound.org>, website for 2010 tape music festival. In: Dunbar: 293

Does certain music turn you on? If so, can you describe what music?

“Oliveros also questions a one-sided account of listening. “Browsing in a psychology text, I came across the idea that music is a phallic phenomenon because it penetrates the body! ... Come now, Freudians, one can receive music but also actively penetrate it, not to mention all the other finer variations” (1984, 113).” ‘Music, Gender and Sexuality’ Fred E. Maus In: CHAPTER 28 of Martin Clayton, Trevor Herbert, and Richard Middleton, eds. *The Cultural Study of Music: A Critical Introduction*, Routledge, 2011, pp. 317-329.

PRIVATE / PUBLIC

Were you brought up in an environment that imposed implicit or explicit gender related expectations on you regarding your position in the private vs. public domain of society? (e.g. women should be housewives, men should have successful careers) If so, what were these expectations for your biological sex? And how did you feel about this?

Some researchers continue to believe that certain stereotypes are universal, there always being: “[...] a basic divergence between the sexes: male tilting toward achievement in work, sports, technology, and public life; females toward affiliation, often expressed in the private domain through service, caring, teaching and art.” John P; Seward and Georgene H. Seward, *Sex differences: Mental and Temperamental* (Toronto 1980), 25. In: *The Woman Composer*, p. 36

How did this influence your career as a musician?

“Women’s continued under-representation in musical composition is part of a much wider complex social and cultural phenomenon where many groups, including women, are systematically undervalued socially, economically and intellectually. While this larger problem remains, the major obstacles to female equality in musical composition will prove difficult to surmount.” (The woman composer, Jill Halstead, p. 248)

⁸ Edwards, 2001b, 47

"In 1970, Pauline Oliveros, a composer of experimental music, published a brief article in *The New York Times* (Oliveros 1984, 47-49) . Addressing the question why there have been no great women composers, she replies that women historically "have been taught to despise activity outside of the domestic realm as unfeminine," and have been valued for the obedience and support they offer to men. Oliveros observes that women presently have more opportunities to participate in professional musical life than before, although contemporary composers confront a musical culture that gives disproportionate attention to the past. She notes that preoccupation with "greatness" is harmful to appreciation of new compositional work." 'Music, Gender and Sexuality' Fred E. Maus In: CHAPTER 28 of Martin Clayton, Trevor Herbert, and Richard Middleton, eds. *The Cultural Study of Music: A Critical Introduction*, Routledge, 2011, pp. 317-329.

As a musician, did you mainly develop your work in the private or the public sphere? Why?

About Fanny Mendelssohn: "As a converted Jew and a woman of some wealth, Fanny Mendelssohn would have compromised her social position, and that of her family, by receiving money for professional musical work of any kind, including composition and performance. While her brother toured Europe, became published, and soared to fame, her work as a professional musician was curtailed by societal expectations regarding her expected domestic role. Unlike some women musicians in this situation, however, Fanny continued to write music, composing over 400 works in her short lifetime. In addition, she had significant influence on a wide range of musical activities that took place in her home." (Dunbar: 110)

Did your gender expression influence that?

About Oum Kalthoum when she was a child: "Born in 1910, Oum Kalthoum began to sing, in the 1920s, religious texts and classical love poetry taught by her father, an imam. It is said that he would dress her as a boy to get her into religious gatherings." (Sue Steward, 'Worlds apart' p. 54 In: Girls girls girls!)

Is your relational life and your career intertwined? Or was it at one point in your life? If so, how? If not, is this a conscious choice?

About Celia Cruz: "Right from the start, Celia presented herself as the sensual elder sister, sexy but unavailable. She tells how when she first began, she never stayed out late – she would sing her songs, do the show, and then get the bus home. When she auditioned in Havana in the 1930s for the all-male orchestra La Sonora Matancera, she took her cousin along as a chaperone. When she got the job, her cousin went too – travelling with her for several years. She says this was essential if she wanted to remain respected and scandal-free. When she began a romance with the band's trumpeter, Pedro Knight, they kept it a secret until they married, when Pedro – one of Havana's most brilliant trumpeters – sacrificed his own career to be her permanent 'chaperone' and manager. He still fulfils these roles, fifty years later. So Celia was protected from any possible misinterpretation; her sexual potency was transformed by making it obvious she was unavailable." (Sue Steward, 'Worlds apart' p. 54 IN Girls girls girls!)

If you have children, how did this influence your career?

COLLABORATION / COMPETITION

Do you mainly work together or alone?

If you collaborate with other musicians, are they more often men or women? Give an approximate estimate.

with men:	%
with women:	%

How are functions distributed in the group, related to gender? Do you think there exist stereotypical gender roles in the music field? Explain.

Engineer and Producer Leslie Ann Jones: "It's difficult for an all-male staff to suddenly work with a woman who is not in a traditionally female role. Men are used to women acting as caretakers, note takers, studio managers, assistants ... not as the ones making the technical decisions." Odintz, 1997, 215 In Dunbar: 303

What role are you easily adopting in the dynamic of a group?

Bjork: "After being the only girl in bands for 10 years, I learned—the hard way—that if I was going to get my ideas through, I was going to have to pretend that they—men—had the ideas. I became really good at this and I don't even notice it myself. I don't really have an ego. I'm not that bothered. I just want the whole thing to be good. And I'm not saying one bad thing about the guys who were with me in the bands, because they're all amazing and creative, and they're doing incredible things now. But I come from a generation where *that* was the only way to get things done. So I have to play stupid and just do everything with five times the amount of energy, and then it will come through." <http://pitchfork.com/features/interviews/9582-the-invisible-woman-a-conversation-with-bjork/>

Do you feel comfortable in this role? Why do you or do you not?

In your experience, is there much solidarity amongst musicians?

Does it happen to you to feel jealous of other musicians? If so, how are you dealing with this?

Does gender play a role in your jealousy and/or solidarity? Are you more often jealous of musicians with the same/different gender expression or more often showing solidarity towards them?

How does sexual attraction influence a collaboration? Do you have positive and/or negative experiences? Can you give examples?

MONEY & SUCCESS

Are you making a living from your music? Is this something you (have) aim(ed) for?

Francesca Caccini: "The fact that she was at one time the court's highest paid musician suggests a court culture that was gender neutral for the Medici artisan-class." (Women, music, culture, p. 93)

Pauline Oliveros: "I make my living because I am a composer but not from my compositions. I perform and I teach. Only a small portion of my income is derived from compositional activity. More respect for composing and interest in commissioning composers could be an improvement." Fifteen Questions with Pauline Oliveros, <http://15questions.net/interview/fifteen-questions-pauline-oliveros/page-1/> [7-05-2015]

What does career mean to you? How strategically do you build yours? Do you have a website of your own? Do you show yourself? Why (not)?

Do you more often find jobs through informal networks, through auditions/open calls? Are you invited or proactively searching

In your experience, how does gender play a role in networking, auditioning or open calls?

"The "boy's club" tendency of section leaders to recommend and hire their own students for open positions

strongly impacted access to knowledge about available work. For decades, job openings in professional orchestras were not even advertised. Lack of invitation to social networking sites, ranging from the bar to the golf course, kept even the most distinguished women out of the hiring loop. "Word of mouth" remains common practice in the music profession today, ranging from jazz gigging to conducting jobs. It is one of the most difficult practices to combat due to its covert nature.' (Dunbar 2011: 203)

Is money important to you?
 If so, why? (e.g. surviving, recognition, validation, symbolical value, status, ...)
 If not, how do you relate to surviving, recognition, validation, status, ...

Is money important for your self esteem?

What does power mean to you?

Knowledge and power: what two words have been more widely connected with the male sphere? And yet, when one looks beyond the history books men and women throughout the world commonly articulate the role of mother in conveying knowledge and power to her family, her people, her culture. Often, this knowledge and power is conveyed via music." (Julie C. Dunbar 2011, p. 52)

OPINIONS AND PREJUDICES

Do you believe that a parent (m/v) can be as available for an artistic career as somebody without family?

"Men compose symphonies, women compose babies." Time Magazine, 10 January 1975, In: The Woman Composer, Jill Halstead, p. 67

Do you agree or disagree with following statements? If you want, you can motivate your answer.

Female music is softer than male music.	<input type="checkbox"/> I agree <input type="checkbox"/> I disagree	Philip Tagg: 'An Anthropology of Stereotypes in TV Music?' Svensk tidskrift för musikforskning, 71 (1989), 14 In: The woman Composer, p. 239
For women it is more difficult to build a musical career than for men.	<input type="checkbox"/> I agree <input type="checkbox"/> I disagree	Bjork: "I want to support young girls who are in their 20s now and tell them: <i>You're not just imagining things.</i> It's tough. Everything that a guy says once, you have to say five times." http://pitchfork.com/features/interviews/9582-the-invisible-woman-a-conversation-with-bjork/
Men tend to be more assertive and ambitious in their schemes than women.	<input type="checkbox"/> I agree <input type="checkbox"/> I disagree	Wilson, <i>The Great Sex Divide</i> , 108-109. In: The Woman Composer, Jill Halstead, p. 35
For women the creation process is more important, for men it's the result that counts.	<input type="checkbox"/> I agree <input type="checkbox"/> I disagree	

Do you have the impression there's many prejudices in the music field related to gender and sex? What are they about? Can you give examples?

Robert Hartford, 1994: "I have a problem with female conductors: their antics irritate me.... A woman can do the heavy stuff all right, aping masculine aggression. Let them do more of a man's work- pilot Concorde, fly to the moon, become Pope, run the country (steady on) but please, for the sake of my mental health, do not let them

act out feminine wiles for the minor key passages. Stop them doing in public what is best done in the warm behind closed curtains or astride a Harley Davison. Prevent them, ye immortals, from tripping and flipping, preening and wheening, primping and crimping and swishing and swashing their way through the dainty bits and putting their undulating bodies between me and the music.” (Robert Harford, Classical Music, 25 June 1994, p. 49 In: Fuller 1995, p. 30-31)

“There is quite a lot of old tosh talked about women and music which I hope is refuted here: that women are emotional rather than cerebral, and generally nicer, softer and less aggressive, and that this is reflected in the music that they create or perform. There are flip sides to this of course: the temperamental diva, the mystic witch/singer, and the obsessive female fan. It is such images that allow women who appear clearly in control of their careers, such as Madonna, to be perceived as hard-nosed, manipulative and calculating, rather than having a balance of artistic integrity and good business sense that might be admired in someone like Elton John or The Artist Formerly Known as Prince. (Girls! Girls! Girls! Sarah Cooper, p. 2)

“Did you know that one of the very first synthesiser albums was ‘SWITCHED ON BACH’ by Walter Carlos? In fact the musician was WENDY Carlos but the music industry at the time didn’t think the record buying public would buy an album of synth music played by a woman!” Rod Summers, email aan Q-O2 op 9/6/2015

GENDER AND THE MUSIC FIELD

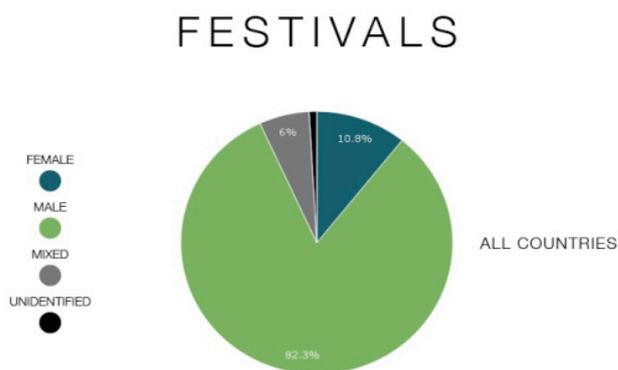
Throughout your career, did you ever experience positive and/or negative discrimination because of your gender expression? If yes, can you give some examples?

“Eartha Kitt: ‘When my career took off in the 1950s it was difficult for women in general, but particularly brown-skinned women. The William Morris Agency said to me, ‘Yes, you’re a beautiful, talented intelligent woman who’s got everything going for you, but we didn’t know what to do with you.’” (Girls of Swing, Lucy O’Brien, Girls!Girls! Girls P.80)

The twenty-first century mindset that one *should not* discriminate sometimes makes discrimination even more covert, and this is strongly felt in a gigging world such as jazz, where performers get invitations to perform via social networking rather than via formal job announcements and auditions. One pianist mused, “Now it’s all subtle, because it’s not cool o be sexist or racist. It’s all under the table.”⁹ (Dunbar 2011: 284)

Do you experience the musical field as masculin or feminin? Explain?

The female:pressure study of gender representation in the field of 'so called progressive art form' electronic music:



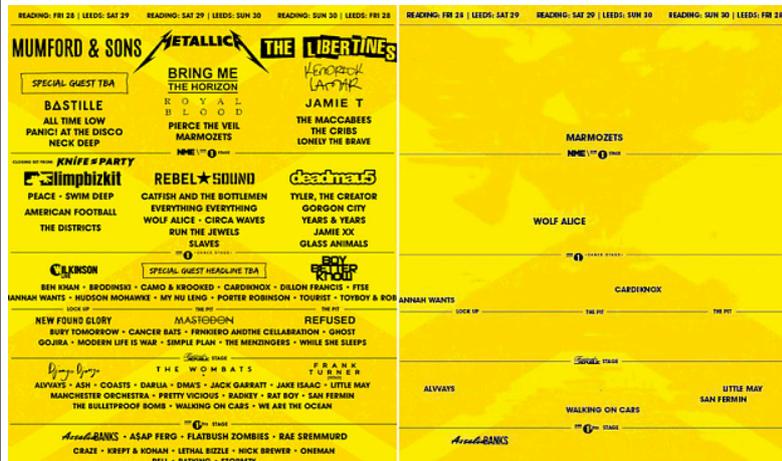
Survey period: 2014.

Bron: <https://femalepressure.wordpress.com/facts-survey2015/> [7-05-2015]

“If you’ve been on the internet in the last week, you’ll have seen the image everyone’s been talking about. No, not [that bloody dress](#) – rather, [the doctored Reading & Leeds lineup poster that highlighted the huge gender](#)

⁹ Gourse, 1995, 9

[imbalance in play at the festival from music blog, Crack in the Road](#). The Guardian quickly picked up on it, pointing out that [over 87% of this year's lineup were all-male bands](#). Later, graphic designer [Phoebe Summers created an alternative lineup poster](#), featuring all female acts, proving the point that there are plenty of commercially viable, female bands out there who could have appeared on the bill – they just didn't get booked.”



“How it would look if the Reading / Leeds line-up only included the acts that have a female musician in the band.”
<https://twitter.com/crackintheroad/status/570325123007455232>(Roxanne de Bastion: “Female is not a genre” Blog Opinion. 2-03-2015. Geraadpleegd op: <http://www.thegirlsare.com/2015/03/02/roxanne-de-bastion-female-is-not-a-genre/>)

Would you like to see a change in the gender balance in the musical field? Why (not)?

If so, how do you think this can happen?

“Feminism, in fact, is progressively penetrating more areas of the creative sphere, prompting positive action to redress gender balance. In music, Molly Brunner sees more possibilities for women: “There are questions coming up like ‘How many female DJs have you seen in the last month?’ and it’s like ‘None’ so it encourages people to make things happen.” The Internet has also become an important resource to share knowledge, meet fellow artists and feel supported. “There is a really good group on Facebook called Girls Exclusive and it’s just for women who make music in different ways. Sometimes I write there for a tip, or if you need a drummer or something”.” (‘New Music / Molly Brunner’ by Cristiana Bedei. In: The Girls Are, 22/09/2014. Geraadpleegd op: <http://www.thegirlsare.com/2014/09/22/new-music-molly-brunner/>)

Bjork: ““Just photograph yourself in front of the mixing desk in the studio, and people will go, ‘Oh, OK! A woman with a tool, like a man with a guitar.’” Not that I’ve done that much myself, but sometimes you’re better at giving people advice than doing it yourself. I remember seeing a photo of Missy Elliott at the mixing desk in the studio and being like, *a-ha!* It’s a lot of what people see. During a show, because there are people onstage doing the other bits, I’m *just a singer*. For example, I asked Matmos to play all the beats for the *Vespertine* tour, so maybe that’s kind of understandable that people think they made them. So maybe it’s not *all* sexist evil. [laughs] <http://pitchfork.com/features/interviews/9582-the-invisible-woman-a-conversation-with-bjork/>

Do you consider this research relevant? Why (not)?

FUTURE

What does your future look like regarding the topics discussed in this questionnaire? What do you wish for and what is possible?

Imagine we would travel 100 years further in time, to 2115. Can you describe your utopia related to the interconnection of sexuality, gender and music?

Cultures that label “women engineers”, “women presidents,” and “women rock bands” are labelling men as normal by default. How strange it would be to encounter a history of “men in rock.”¹⁰ (Dunbar 2011: 325)

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VOCABULARY

Our vocabulary to talk about complex issues as sexuality, gender and music, is quite limited. What words would you like to add to our language, and what would be their meaning?
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A PERSONAL EXPERIENCE

Do you have a nice, painful, juicy, embarrassing, ... experience for us related to sexuality, gender and music? If we would like to use this anecdote when we present this research, are we allowed to mention your name?

If so, please give us your (artist)name:	
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THANKS A LOT FOR YOUR COOPERATION!

¹⁰ Gaar, 2002