The Art Worlds of Punk-Inspired Feminist Networks

A social network analysis of the Ladyfest feminist music and cultural movement in the UK

A thesis submitted to the University of Manchester for the degree of Doctor of Philosophy in the Faculty of Humanities

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Susan O’Shea

School of Social Sciences
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Abbreviations

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<tr>
<td>A&amp;R</td>
<td>Artists and Repertoire</td>
</tr>
<tr>
<td>BME</td>
<td>Black and Minority Ethnic (ethnicity classification)</td>
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<td>DIY</td>
<td>Do-It-Yourself</td>
</tr>
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<td>PAR</td>
<td>Participatory Action Research</td>
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<td>PRS</td>
<td>Performing Rights Society</td>
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<tr>
<td>LFB</td>
<td>Ladyfest Bristol 2012</td>
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<td>LFM</td>
<td>Ladyfest Manchester Pilot Focus Group – 2008 organisers</td>
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<td>LFM</td>
<td>Ladyfest Manchester 2008</td>
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<td>LFM</td>
<td>Ladyfest Manchester 2011</td>
</tr>
<tr>
<td>LFO</td>
<td>Ladyfest Oxford 2010</td>
</tr>
<tr>
<td>LF10</td>
<td>Ladyfest Ten, London 2010</td>
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<tr>
<td>LGBTQ</td>
<td>Usually shorthand for Lesbian, Gay, Bisexual, Transgendered and Queer. This is the most commonly used abbreviation of the longer, more inclusive but less memorable LGBTQIAA (Lesbian, Gay, Bisexual, Transgender, Transsexual, Two-spirited, Queer, Questioning, Intersex, Asexual, Ally)</td>
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<td>NS-SEC</td>
<td>National Statistics Socio-Economic Classification</td>
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<td>SNA</td>
<td>Social Network Analysis</td>
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<td>SIC</td>
<td>Standard Industrial Classification</td>
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<td>WLMA</td>
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<td>WLMP</td>
<td>Women’s Liberation Music Project</td>
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Abstract

Riot Grrrl, Girls Rock camps and Ladyfest as social movements act as intermediaries in cultural production spaces, where music focused artefacts are made, collaborations forged, distribution networks established and reception practices enacted to create new conventions which can be understood as feminist art worlds. The growing literature on gender and cultural production, particularly in music communities such as Riot Grrrl, frequently speak of networks in qualitative narrative terms and very little is known about Ladyfest as a feminist movement and as a distribution network. This thesis offers an original contribution to cultural sociology by: employing a novel participatory action research approach to gathering social network data on translocal feminist music based cultural organisations; exploring how these networks can challenge a gendered political economy of cultural production in music worlds; understanding who participates and why; investigating how network structures impact the personal relationships, participation and collaboration opportunities for those involved. Engaging with Howard Becker’s Art Worlds theory as a framework, this thesis explores how music and art by women is produced, distributed and received by translocal networks. It takes into account contemporary issues for feminist music-based communities as well as the historical and international context of these overlapping and developing social movements. The literature suggests that one of the most pressing tasks for a sociology of the arts is to understand how organisational structures negotiate the domains of production, distribution and reception, with distribution modes being the most the most under-researched of the three. By focusing on UK Ladyfest festivals as case study sites, this research serves to address these gaps. Primary data sources include on-line social media, surveys, documents, focus groups and multi-media interviews. Findings indicate that those involved with Ladyfest tend to be motivated by a desire to challenge gender inequalities at a local level whilst drawing on local and international movements spanning different time periods and drawing on the works of feminist musicians. Homophily and heterophily both have important roles to play in the longitudinal development of Ladyfest networks. Participants show an awareness of intersecting inequalities such as ethnicity, class and disability with sexuality playing an important underlying role for the development of relationships within the networks. For some, Ladyfest involvement is a gateway into feminist activism and wider social and cultural participation, and for many it leads to lasting friendships and new collaborative art-based ties.
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Dedication

In memory of my Dad Mortimer O’Shea for all his care, love, laughter, support and belief.

Acknowledgements

“There’s more to life than books you know. But not much more.” - Morrissey

This has been a strange path, but the best of journeys, made so only by those who have been there beside me along the way. Much thanks to my colleagues and friends in CCSR (now CMiSt) for winning me over to the quant-side and allowing me to truly mix it up. R-Sienna no longer means nothing to me. I have made lasting friendships, worked on interesting projects, taught on many courses with experts in their field and eaten far too much cake.

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Chapter One

Whose music is it anyway?

Music carries, it caresses, it moulds, it educates it trains, it pacifies, it mobilizes, it calms, it motivates [...]. It is indeed the most fascinating thing I have ever known in my lifetime. Consequently, it can be useful and dangerous. Anything that carries as much power and influence as does music must be handled with care - Holly Near (Thompson, Faychild and Webb, 1979: 5)

1.1. Introduction

Understanding the networks of feminist music worlds is a valuable way of appreciating how women (and occasionally men) moved by music and inspired by feminism, become mobilised to participate in creative movements, organise music events, negotiate feminist identities, engage in activism, form friendships and cultivate collaborative relationships. This chapter highlights why investigating feminist music worlds is an important research task, and in particular how participation in translocal feminist creative contexts have an impact upon personal and organisational network dynamics. Ladyfest is an example of one such translocal cultural movement. The research further highlights how Ladyfest is situated within a broader feminist cultural landscape that includes the youth focused Girls Rock camps and the more widely known Riot Grrrl movement.

It is hypothesised that on an organisational level, feminist music worlds (inspired by punk) foster distribution networks that facilitate alternative music and art production. These worlds provide opportunities for developing translocal collaborative music, art and political connections within and across networks. Subsequently, these networks can have lasting-effects.

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1 There are a number of different ways to refer to Rock Camp for Girls, however in this thesis I adopt the current mode of reference: Girls Rock, which is most frequently used in conjunction with the city in which the camp takes place, for example Girls Rock Camp ATL or Girls Rock Camp Toronto.
personal impacts for participants in relation to their friendships, the creative collaboration opportunities they encounter and their engagement with feminism and cultural production.

This thesis makes an original contribution to knowledge by enhancing our understanding of feminist cultural production in music worlds in the following three ways:

i. **Methodologically**: by employing innovative mixed-methods techniques within a participatory action research framework; by co-producing some aspects of the research with participants; and by embedding knowledge transfer activities within the research process.

ii. **Theoretically**: by applying Howard Becker’s (2008) theory of Art Worlds\(^2\) as an innovative framework for understanding feminist music worlds to assess the production, distribution and reception practices within these worlds.

iii. **Substantively**: by understanding who participates and why; drawing on the links with Riot Grrrl networks the research investigated the underlying structures of Ladyfest networks in the UK with an in-depth examination of their organisational structures including the birth, development and dissolution of the networks.

The aim of this chapter is to provide an overview of the topic and key themes around which the research is based, to introduce the methods, data and theoretical approach as well as to clarify the use of terminology. The chapter continues with a brief summary of all three movements and how they are defined within the context of this work. Secondly, current trends in the participation of women across a broad range of music and associated professions with the UK are highlighted. This underscores why this work is both important and timely. Section 1.3 provides a brief introduction to the rationale behind choosing Howard Becker’s Art Worlds (2008) theory as an operationalisation tool to examine Ladyfest. Following this, section 1.4 foregrounds my motivation for engaging with the topic, the case studies and the rationale for the application of a participatory action research (PAR) mixed-methods approach to studying music based cultural activism. Finally, I provide an overview of the thesis structure.

\(^2\) Becker’s book *Art Worlds* was published in 1985. This work draws on the 2005 anniversary edition.
1.2. Ladyfest, Riot Grrrl and Girls Rock camps

Movements, organisations and networks are often used interchangeably to describe collective activities by participants in this study (and in the literature in similar areas), and when discussing feminist activism and cultural participation and organisation. The terms are used in a similar way throughout this thesis but generally ‘movements’ refer to a wider ideological agenda, such as feminism, ‘organisations’ are used to describe ladyfest case studies, and ‘networks’ are used to describe Riot Grrrl collaborations and the personal and organisation relations between actors within ladyfest organisations and the relations within and between other modes of organisation and participation in feminist music worlds. Section 1.3 discusses further the use of the term ‘music worlds’ and its theoretical grounding.

At the heart of social movements lie social relationships. These relationships are often built over time, developing a kind of organisational memory and expectation that persists even when members come and go. It is important to pay attention to the historical lineages, though arguably not a linear history, of feminist cultural activism and its attempts to challenge gender inequalities. These historical narratives are less about discrete chronological stages and more about blurry overlaps. With this in mind this section introduces Ladyfest, Riot Grrrl and Girls Rock camps without prioritising a sequential historicism. However, the three overlapping worlds are introduced in order of their importance to this research. This is reflected in the case studies used and data gathered.

1.2.1. Ladyfest

Ladyfest is an umbrella term for a not-for-profit woman-centred music festival and a signifier for an expanding translocal, music and cultural feminist social movement. Both the movement, as a process, and the festival, as one of the tangible outcomes, aims to create a safe space for women to take ownership of, and participate in, music, creative activities, political debate and gender based activism.

Many authors argue that historically women have been alienated from the means of musical production and public performance within the ‘alternative’ and ‘indie’ genres and assigned
very specific roles within the music industry in general (Reynolds and Press, 1995; Schilt, 2003a, 2003b; Leonard, 2007). Ladyfest is an attempt to subvert this norm with an ethos that stems from punk do-it-yourself (DIY) movements and Riot Grrrl. However, whilst Ladyfest festivals cover all forms of creative activity including film, art, theatre, dance, poetry and spoken word, they are primarily motivated by music and music tends to be the medium most likely to bring people together. Ladyfest’s not-for-profit status means local and international women’s charities and charities aiming to improve the lives of those affected by gender based discrimination are likely beneficiaries of any money raised above the amount required to cover the costs of running a festival. Ladyfest emerged out of Olympia in 2000, one of the Riot Grrrl stronghold cities. Between 2000 and 2010 there were 263 Ladyfest festivals forming a loosely bound translocal network in 34 countries worldwide, with 32 separate events taking place in the UK alone during this period (Zobl, 2013). But who are the organisers and participants of these feminist music worlds? Do the organisers of festivals really embrace difference, or are activists that go on to form lasting friendships and collaborative relationships more similar to each other than they think?

One of the most fascinating things about Ladyfest is its diversity, and one of the reasons why researching it proves so interesting. Ladyfest as a translocal festival network on one level remains the same from country to country, in that it is a women-focused arts and music festival with a feminist ethos which aims to highlight the inequalities experienced by women at all levels in the creative industries, and more broadly through its affiliations with particular charities. Yet on another level, exactly how this is put together and how the programme runs will be motivated by its local context. Likewise, different cities and different countries face diverse social challenges crossing the boundaries of class, culture, economics, disability, race and sexuality, all of which intersect with and are compounded by gender in some way. This can influence the theme of a festival and how organisers might choose to deal with real-life issues in workshop sessions or panel discussions. In countries such as Ireland, Spain and Italy, where abortion is highly restricted, it is not unusual to find

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3 This is a reliable estimated figure. There is no formal record of Ladyfest activity and due to the often transient nature of online communications, blogs and websites and the difficulties and expense groups face with internet providers and server hosts, some information on previous Ladyfest festivals may be lost as websites shut down or perhaps festivals never took place, despite having an online presence. However, with the advent of the Grassroots Feminism web archive (http://www.grassrootsfeminism.net), some of this lost information may be retrieved and at the very least there is now an online repository for future Ladyfest archives and other feminist media.
ladyfest discussions focusing on the ‘right to choose’ or on improved freedom of information about reproductive rights, and in some cases Ladyfest may provide a forum to help educate young women about sexual health. Similar themes have emerged in South American festivals too. Whilst some ladyfests take a strong overtly political stance, others may try to deal with issues more subtly by focusing on a celebration of the achievements of women or, as in many cases, a combination of the two. This is what makes Ladyfest an interesting and viable feminist social movement. It is constantly evolving and changing yet still pays attention to its roots.

1.2.2. Riot Grrrl

At the heart of Ladyfest lie its Riot Grrrl roots. Riot Grrrl was born out of a desire to counter male dominance in the alternative and indie music scenes, in particular, the punk music scene. According to some it helped a new generation of young girls become feminists, find their voices, and fight for their rights (Rosenberg et al., 1998; Coulombe, 1999). It originated in the United States in the early 1990s as a pre-internet underground feminist cultural revolution by and for girls. Bands like Bikini Kill spearheaded the movement from Olympia, Washington DC and on the other side of the Atlantic, British band Huggy Bear paved the way. The movement had a strong manifesto, it dealt with difficult issues such as abortion, rape and sexual harassment by providing a support structure (for those that could find out about it) through letter writing, sharing mix-tapes and ‘zine’ publications. Zines are small scale self-produced low-quality prints, frequently in the style of a music fanzine, but with additional content.

Riot Grrrl lay dormant for the best part of twenty years, although not extinct like some of its critics would suggest. It is currently experiencing renewed academic interest (Triggs, 2004; Moore and Roberts, 2009; Meltzer, 2010; Downes, 2012; Dunn and Farnsworth, 2012; Pavlidis, 2012; Payne, 2012; Starr, 2013), non-academic interest with films (Anderson, 2013), biographies (Marcus, 2010) and retrospectives (Darms, 2013) of the movement along with its imagery and ideology being used by contemporary feminist groups such as the Russian protest art group Pussy Riot (see True, 2012; Neu and Finch, 2013). Some argue that Riot Grrrl laid the foundations of the Ladyfest movement which
was to follow (Schilt and Zobl, 2008), whilst more recently others have argued against
drawing direct connections (Dougher and Keenan, 2012). Evidence presented in this thesis
sides with the former opinion.

1.2.3. Girls Rock camps

Although not dealt with in great detail in this research, it remains important to recognise the
relationship Girls Rock camps have with both Riot Grrrl and Ladyfest as another aspect of
feminist music worlds. The youth focused approach of Girls Rock camps aim to empower
young girls and instil confidence to enable them to learn instruments, form bands from an
early age and participate actively in music creation. The camp is often a regular occurrence
in particular cities with the aim of expanding the alliance of camps throughout the United
States, Europe and beyond. There is a certain degree of overlap between Girls Rock,
Ladyfest and Riot Grrrl, in that there is a similar ethos associated with each movement and
some overlap between the organisers of allied events. According to Dougher and Keenan
(2012), the first Girls Rock camp emerged from Portland organised by a women’s studies
student, Misty McElroy, as a university project. This first camp encouraged girls to play
music together and included several “Third-Wave feminist-inspired activities, such as self-
defence and zine-making, which were designed to help them both articulate and address
their own oppression both as girls and as girl musicians” (Dougher and Keenan, 2012:
280). This is a model very similar to many Ladyfest activities. As mentioned previously,
Girls Rock camps use a number of variations on the name and these variations tend to be
associated with particular cities or countries. Some of the variations include Rock Camp for
Girls, Girls Rock! Philly, Willie Mae Rock Camp for Girls and Ruby Tuesday (Berlin). For
clarity, unless discussion is focused on a particular camp, Girls Rock shall be used from this
point forwards.

1.3. Choosing Art Worlds

Three ladyfest case study sites (Manchester, Oxford and London) provide the bulk of
research data, with London providing the organisational setting in which to explore
network structures. Whilst the Riot Grrrl networks are included to enhance our understanding of feminist music worlds within a broader cultural production context the focus of the research hinges around the ladyfest examples. Little has been written on Ladyfest and Riot Grrrl, although more on the latter. Whilst it is common to refer qualitatively to the networks of musicians, feminist activists, and organisers in much of this literature and to discuss the importance of accepting differences, empirical evidence remains sketchy and as such feminist cultural activists, music lovers and producers can sometimes appear illusive and cliquey.

The Manchester, Oxford and London case studies referred to in this thesis reflect on the local experiences of a wider translocal movement of feminist networks, offering a detailed mixed-methods ethnographic analysis of local ideas and actions and the related material required to investigate the links between local and transnational levels. This thesis offers a novel approach to the application of Howard Becker’s (2008) theory of Art Worlds by focusing on the distribution aspect of art worlds which according to van Maanen (2009) is much under-researched. By applying mixed-methods network analysis to the case studies to illuminate some of the network related concepts Becker refers to qualitatively, but neglects to develop concretely, this work adds academic value to the study of festival based art distribution networks and to understanding how the organisers interact and plan events. Furthermore, music can be understood to act as a gateway to accessing creative processes, and can be both a product of and catalyst for social change in relation to cultural participation and feminist activism as well as highlighting the important roles feminist musicians and performers play. However, it is the organisational structures of the social and cultural networked spaces of music worlds that occupy most of the attention of this thesis.

Marion Leonard’s (2007) qualitative research with a number of Ladyfest and Riot Grrrl activists is possibly the most widely known work on Ladyfest as it is still a relatively new movement. Riot Grrrl, on the other hand has a twenty year history and as such has generated greater academic interest. Ladyfest, as a social movement, referred to by Leonard, can be perceived as encouraging “facilitation, recognition/promotion, inclusion and support/networking” (2007: 169). This is a movement that operates in a situated local, national and transnational context and offers the opportunity to look at the ties between key
actors within overlapping dynamic feminist activist networks at a local level. Much of the work done in this area has tended to focus on the media production aspect of Riot Grrrl, see for example Dunn and Farnsworth (2012). Whilst lip service is paid to the social networks and other networks that underpin Riot Grrrl and Ladyfest activism, little has been done by way of recognising the formal structure of those networks and understanding how they function.

The idea of music worlds draws on the Art Worlds concept attributable to Becker (1974; 1990; 2008) and adapted by Crossley (2008; 2009; 2014), Bottero and Crossley (2011), and Crossley and Bottero (forthcoming). DeNora (2004) highlights some of the disciplinary shifts in the study of music in sociology, in particular the shift of ‘new musicology’ away from the idea of aesthetic autonomy towards including aspects of the material culture of performance, reflecting on distribution and reception practices, musical innovation, concepts of taste, reputation and music as a framing tool for political action and identity.

With these changes in mind, one of the most important tasks for a sociology of the arts, according to van Maanen, is to “investigate the conditioning impact of organizational structures-within and between the domains of production, distribution and reception” (2009: 205). This works draws on literature that focuses on gender in the area of music and cultural production, social movements, social networks and political economy. By adopting a feminist relational epistemology that draws on relevant literature from a variety of fields, as necessary, to enhance theoretical development and methodological rigour, the literature review attempts to synthesise some of these approaches and identify those most suitable for this study.

The definition of Ladyfest can be critically extended as a feminist social movement that acts as an intermediary in cultural production spaces, where music focused artefacts are made, collaborations forged, distribution networks established and reception practices enacted to create new conventions which can be understood as feminist music worlds. These elements are some of the key issues Becker deals with in his discussion of Art Worlds and are, I propose, the most efficient model for drawing all these diverse areas together in a review of the literature. The Art Worlds approach simultaneously acts as a theoretical tool and operationalisation strategy.
1.4. The evidence: women’s participation in music

One of the main reasons cited by ladyfest organisers for the existence of the festival is to provide a supportive performance space for women and to increase their visibility in the world of music. However, inequalities not only persist in the performance field of music but also in the professional support and occupation arenas too. According to the most recent official UK statistics generated by Creative Blueprint (2013) women are under-represented across a broad range of professions within the cultural and creative industries despite making up 41% of the workforce numbered at 794,170. They are particularly under-represented in managerial and senior official positions, professional occupations and skilled trades, whilst vastly out-numbering their male counterparts in administration and secretarial roles, taking up 81% of those occupations. In relation to the music sector the representation of women is slightly lower to the cultural industry total with women occupying 39% of jobs within the area. However, there is even greater disparity across roles within the music sector. In the category covering the composition of musical works and music publishing only 28% are women, with musical education being the only area where women outnumber men by 81% to 19%. There are some warnings attached to these figures due to the unreliability of the Standard Industrial Classification (SIC) codes for the creative sector on which they are based and should be treated as best available estimates.

There are a growing number of blogs and websites that monitor gender progress in the creative and cultural industries, especially music (see for example, Don’t Dance Her Down Boys, The Girls Are and Drunken Werewolf, all three are run by former ladyfest organisers). These blogs frequently run by volunteers, sometimes individuals, sometimes groups, they not only bring gender inequalities in the areas of cultural production to public attention, but also show how necessary it is to engage with this issue from a public perspective. Despite this, there is a paucity of quantitative data to back up much anecdotal claims about the inequalities women experience in music and art worlds. Whilst gender equality data is lacking for popular and alternative music participation and production across the spectrum of roles, some attempts have been made to conduct gender equality audits in other genres.
Figures compiled by Intermezzo (2013) reveal that there has been a small increase in the numbers of women performing at the BBC Proms in 2013. But this is still a long way from parity. Their figures show female composers numbered six out of 129 (4.6%); conductors numbered four out of 74 (5.4%) but with a proviso that two of those composers were gospel conductors appearing at the same Prom, not orchestral conductors, and a third was conducting a matinee concert. Marin Alsop took the title as the first woman to conduct the Last Night of the Proms, and the only other woman to lead an orchestra in 2013 at the Royal Albert Hall was Xian Zhang. The number of living composers who were female and had a work performed was four out of 26 (15.3%), down significantly on 2012 figures but in keeping with previous years. Finally, on a slightly more positive note, female instrumental soloists represented 17 out of 52 (32.6%).

Grassroots feminist organisations, such as UK Feminista (2014) and campaigning groups such as Object (2014) are beginning to realise the power of numbers and are starting to embrace statistics to convey their messages and to justify the need for movements such as Ladyfest and other activist strategies. Feminist academics and sociologists in general need to follow suit at a similar pace to ensure there are sufficient good quality and relevant statistics available to campaigning groups when they need them. Grassroots Feminism (2014), a feminist media and live history web archive project, aims to document the strong transnational community of young women as creators of new media and a feature of this has been the development of an archive for ladyfest-related material. This, coupled with a more general interest in feminist activism and participation highlighted by ‘Reclaiming the F-Word: The New Feminist Movement’ by Redfern and Aune (2010) and Kat Banyard’s book The Equality Illusion (2010), makes a social network analysis of ladyfest organising groups a viable, important and timely focus for contribution to feminist and social movement knowledge within the realms of music, cultural participation and activism.
1.5. From the personal to the political

I first heard about Ladyfest early 2005 through friends. I was surprised that I had never heard about it before, particularly when I learned about its deep-rooted connection with Riot Grrrl. My interests in music and feminism have been interlinked long before I even knew what Riot Grrrl was all about. I subsequently heard that I am one of the lucky ones that managed to see Huggy Bear in 1993 at The Village in Cork, part of the famed Sir Henry’s club. I was intrigued by Huggy Bear, both their music and their distinctive approach to live performance. However, I was completely unaware at the time that they were an integral part of a feminist music movement.

My first direct experience of Ladyfest was as one of the organisers of Ladyfest Manchester 2008. I had moved from Ireland 18 months previously and was keen to get involved in the vibrant music scene in Manchester but without a network of like-minded people I was finding it a little difficult. My friends had just started planning Ladyfest Cork that year and they suggested I should try and organise one in Manchester. I was a little apprehensive at the thought of initiating a planning meeting on my own but as serendipity would have it a few weeks later I saw a poster on a lamppost asking people to come to a meeting and Ladyfest Manchester 2008 was born. The highlight for many of the festival organisers (including myself), and attendees, was having The Slits play their only UK gig as a reformed group with the original line-up intact (the other gig took place in Spain). A special mention should be given to Zoë Street Howe for her gentle words of encouragement whilst she was interviewing the band for her book Typical Girls? The Story of The Slits (2009). Ari-Up’s support for Ladyfest was tangible with her boundless energy around the festival site. It was wonderful to see Viv Albertine back on stage after a very long hiatus. Albertine too has become a repeated supporter of Ladyfest, having played at numerous festivals and spoken about her experiences of gender based discrimination, not only in music but in other art worlds, and how she learned to openly call herself an artist with pride and defiance at the age of fifty. The main discussion panel explored feminism and the counter-culture, examining the role of gender in the creative and cultural industries. It was inspiring to hear, then Doctor, now Professor, Amelia Fletcher speak on this topic, not only as a successful female musician who has been in many popular bands since the mid-80s (Talulah Gosh, 22)
Heavenly, Marine Research, The Wedding Present, Hefner) and a working mother, but also as a prominent economist, now with an OBE (awarded 2014) for services to Competition and Consumer Economics. Fletcher’s current (dormant) band, Tender Trap was just starting out around this time too, taking its first steps onto the gig circuit whilst solidifying the line-up. The other panellists of note included Sheila Rowbotham, Marion Leonard and Katherine M. Graham.

My first experience as a ladyfest organiser was instrumental to the development of my friendship, feminist and music networks in Manchester and I have been involved with many festivals since. This led me to question if there are commonalities across different ladyfest organising groups or if the impact Ladyfest has had on my personal networks was somehow unique. I am being explicit about my involvement as an activist-researcher and the duality of that role. However, network embeddedness has brought more advantages than disadvantages. By foregrounding a feminist praxis approach I have been able to deal with any potential conflict of interests as a researcher and as a network participant through a variety of methods. There are a number of examples within the literature on action research methods and the duality of the activist-researcher role. My experience of this is discussed in greater detail in the methods chapter. Although this was not designed from the outset to be fully a co-produced research project, elements of the research are. I was engaged in ethnographic fieldwork over an extended period of time and participated in as many group actives as possible, particularly with Ladyfest Ten, in London. Participation in the network meant that I was actively involved in festival planning activities, sometimes leading on group activities and other times taking instruction from the other organisers. This negotiation of roles is in keeping with a PAR research model. Public engagement activities have been an essential part of both the research process and in my capacity as a ladyfest participant. Some of those public engagement activities have included running workshops at feminist events, helping school girls plan their own festival in London, and radio interviews. At each stage of the research process I have been mindful of the potential for the work to have an impact on different audiences and to be influenced by various participants.
Cultural activism is a tricky business and even more so when feminist politics are involved. It is this swirling mess of contradictions that make the prospect of involvement in music and cultural feminist movements so compelling yet at the same time daunting. It is not uncommon for activists of all sorts to experience burn-out on a regular basis due to the often overwhelming emotional involvement and personal commitment required. Grassroots feminist activities are not carried out in isolation, frequently drawing on historical and international examples as blueprints and fostering connections between different movements. Whilst the music related movements under discussion in this thesis are independent of each other in time and space there are still strong connections between them. These connections, at the very least, engender a sense of continuity in feminist direct action and cultural activism strategies that speak to identity politics whilst moving beyond this to challenge structural inequalities. The proliferation of online social networking platforms has allowed the web of connections that exist between various groups within and across feminist music movements to be more easily discovered, providing ways of recognising that connections between groups and individuals have been made (though how engaged and active those connections are is another question). Some participants in this study on Ladyfest have developed relationships of support as well as engaged in activities associated with direct action groups such as the Slut Walk movement, which consists of protest marches against victim blaming in cases of sexual assault and rape based on the victims appearance; and especially the Pussy Riot support movement, which consists of a variety of activities and events run to raise awareness about the incarceration of two members of the Russian feminist punk performance collective. Pussy Riot is an example of a covert network of activists that rely on their anonymity to carry out their actions but also of a group in constant flux with blurry boundaries (O’Shea, 2014). The collective has openly aligned itself with radical feminism and draws its name from the influential Riot Grrrl movement.

A network approach is able to shed light on the organisational structures and relationships of different aspects of music worlds. Some of the findings concur with a number of previously explored themes in the literature; showing a continuity of expectation as to what Ladyfest and Riot Grrrl is all about. This work develops some of those themes. On the other hand, some of the most exciting findings disrupt pre-conceived notions about participation
in feminist music movements, particularly along the lines of ethnicity. There are also some unexpected findings in relation to social class and sexuality.

1.6. Thesis structure

This section gives a brief summary of the key points in each of the following chapters and guides the reader through the structure of the thesis.

Chapter Two is a narrative literature review. It evaluates the literature on Ladyfest and related movements such as Riot Grrrl, and draws on music, movements and identities literature. The review also assesses the role of political economy and cultural production from a feminist perspective. It then goes on to look at the theoretical and methodological literature which brings together perspectives on art worlds, translocalism and culture as well as social network analysis. Finally, it establishes why using Becker’s Art Worlds theory is appropriate and sets up its use as an operationalisation tool.

Chapter Three provides a methodological overview and introduces the aims of the study and research questions. The research philosophy, data collection methods and key analysis techniques are discussed. Central to the chapter is the researcher’s approach to ethics and feminist praxis. This chapter also provides background information and some descriptive statistics on the case study sites. Finally, the chapter provides an account of some of key research themes derived from Becker’s Art Worlds theory and supported with qualitative evidence. This helps to set the scene for subsequent data analysis chapters. These include concepts such as: re-making conventions; mobilising resources; distribution networks; aesthetics and activism; revolution, change and reputation.

Chapter Four aims to identify the ways in which feminist art worlds challenge the gendered political economy of cultural production. It highlights the lineage of feminist music worlds and focuses on the historical background from which the Ladyfest movement emerges. A Riot Grrrl band network is explored to show patterns of collaboration that traverse boundaries of time and space. These networks indicate how ladyfest networks
might subsequently develop and help to link historical and contemporary movements whilst developing a picture of collective action in context.

*Chapter Five* seeks to describe what ladyfest networks look like and how, as alternative art and music distribution networks, they provide pathways to participation. This chapter asks the questions: how are the art worlds of feminist networks organised and by whom.

*Chapter Six* aims to assess the impact of ladyfest networks on the relationships, friendships and collaborative ties of those involved with the movement. It asks the following questions: how do ladyfest networks impact on the personal networks of their members; what role does homophily play in network development and can ladyfest networks encourage cultural participation and facilitate sustainable feminist, music and collaborative ties?

Finally, *Chapter Seven* provides a critical review of the findings, highlights theoretical and research implications and recommendations for future research.

To date there has been no systematic analyses of ladyfest network structures, the resources organiser-activists have access to, or discussion of the personal implications (positive or negative) for individuals involved with these networks during the lifetime of the movement and beyond. By focusing on the networks of ladyfest organisers in the UK this research serves to enhance our understanding of who organises Ladyfest, the impact of being involved in festival organisation on personal networks and the development of the networks over time and the effect this has on friendships and collaborations.

What follows in the next chapter is a narrative synthesis of some of the key theoretical and methodological studies about the influence of music on social movements and identities: the political economy of cultural production; the connections between art worlds, social network analysis and translocal perspectives; and the intersection between friendship, collaboration and feminist cultural activism. The aim of the literature review is to understand the key debates that broadly relate to the dynamics of cultural production and feminist activism.
Chapter Two

The Dynamics of Feminist Cultural Production

Culture works because it is put to work by actors who are simultaneously constituted by what can be done, culturally, by cultural affordances (Acord and DeNora, 2008: 235).

2.1. Introduction

Many authors have suggested that historically, women have been alienated or marginalised from the means of musical production and public performance within the ‘alternative’ and ‘indie’ genres and assigned very specific roles within the music industry in general (Clawson, 1999; Davies, 2001; Dibben, 1999; Leonard, 2007; Reynolds and Press, 1995; Whiteley, 1997). Two music movements, Riot Grrrl and Ladyfest, have attempted to challenge the inequalities experienced by women in music worlds. These inequalities have been introduced in the introductory chapter.

This chapter consists of a narrative literature review that highlights many of the approaches to researching cultural production, and in particular feminist cultural production, with a focus on how women participate in, and organise, music and art worlds. The nature of the research topic means that it is necessary to cover several literature areas, creating an interdisciplinary overview that is rooted in the notion of a relational sociology as advocated by Wendy Bottero (2009), Nick Crossley (2010), Amir Goldberg (2011) and Jan Fuhse and Sophie Mützel (2011), to name a few. Each subsequent chapter will incorporate one or more of the topics highlighted in the literature review. These themes are then elaborated further by drawing on additional readings to support and contextualise the methods used, research themes and findings.
I begin by introducing Howard Becker’s (2008) Art Worlds theory as my primary operationalisation strategy. Through discussion of his work, along with additional approaches to the sociology of art, I provide a justification for why it is suitable for the study of the organisational networks of feminist music worlds and why there is an urgency to investigate the distribution aspect of art and music worlds. In Section 2.3 the growing literature on Riot Grrrl is reviewed, as is the small number of texts on the under-researched Ladyfest movement, against the back-drop of a brief review of the importance of punk to the movements. I establish how my work differs from that of Marion Leonard’s (2007) through the application of a mix-methods approach to empirical work on Ladyfest. Following on from this, Section 2.4 explores some of the literature on the political economy of cultural production through a feminist or gender-based lens. As Becker’s (2008) framework prioritises investigating the production, distribution and reception practices of art worlds, it is important examine how a political economy perspective can add to discourses in this field and a greater understanding of women’s historical roles in cultural production. As has already been mentioned the scope of this literature review is broad, but the section on social movements, social networks and music (Section 2.5) attempts to draw some of these diverse strands together. Social network analysis has been frequently applied to the study of social movements, some of these studies are highlighted but attention is drawn to those that focus their attention on music and cultural movements with a focus on gender. Section 2.6 develops the theme of women in music and art further by incorporating the importance of understanding collaborations and actions on a translocal level. Finally, Section 2.7 discusses why festivals are suitable for investigating the networks of feminist music worlds.

This section of the review serves to foreground music as a site for facilitating social change and provides an overview of current work on gender and music including Ladyfest, Riot Grrrl and other related movements such as punk. In doing so, some methodological weaknesses in a number of feminist works in the area are exposed. Section 2.2 examines work that intersects with music and social movement studies to assess how concepts of revolution, change and reputation create and transform cultural meaning and identities. The

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4References to Becker’s work refer to the 25th anniversary edition of his original (1982) work of the same name.
next section approaches cultural production from a political economy perspective and establishes the importance of understanding inequalities from a feminist perspective. The review then draws connections between art worlds, social networks and translocal perspectives on cultural production and introduces the notion of ‘convention’ as a central concept. Finally, section 2.5 looks at how friendship, collaboration and feminist cultural activism connect and compete along aesthetic and organisational lines. The chapter ends with a brief discussion of the key points and agenda setting for the thesis.

2.2. Art Worlds and Becker’s approach

The idea of music worlds in this thesis draws on the Art Worlds concept attributable to Becker (1974, 1982, 1994) and adapted in work by Bottero and Crossley (2011) and Crossley and Bottero (forthcoming). There are many interpretations of art worlds and ways of investigating the various spaces of cultural production. In this section I briefly illuminate some of those different approaches but most importantly highlight Becker’s theory and state why taking his perspective, and extending it through the application of an empirical mixed-methods approach, is the most useful one for this study.

The call to action by Hans van Maanen (2009) to examine the organisational structures of artistic production, distribution and reception, draws on Becker’s concept of Art Worlds elaborated on most fully in his book of the same name (2008). Becker’s (2008) Art Worlds theory incorporates processes through which networks of individuals, embedded within organisations, are guided by conventions. Conventions can include the mobilisation of resources, control and access to the means of production, distribution and reception channels for art works, where art is broadly conceived. Conventions are a key theme for Becker, for art worlds to exist and shared conventions to proliferate, organisations (however loosely tied together) must fulfil the role of facilitating the social conventions Becker refers to encouraging shared participation in the art world by individual actors. For Becker participation (in the guise of audiences) and organisation, (in the form of art
collectives, intermediaries, brokers etc.) are equally important in order for art worlds to succeed.

This is a useful way of understanding how feminist music worlds operate, in terms of how the worlds and specific events are organised, and how audiences participate and interact with the music and art produced and distributed via those organisational networks. One of Becker’s fundamental assertions is that artistic production requires a division of labour encompassing explicit roles and positions that are symbiotically related. Conventions allow for these roles and positions to function and are frequently a feature of Ladyfest (and Riot Grrrl) organisation strategies.

Both George Dickie and Arthur Danto have written extensively on art and whilst there may be some agreement between them and Becker on certain issues, their differences are perhaps more profound. Both Dickie and Danto conceive of art as being contained within an “artworld” and take a philosophical approach to an institutional theory of art and its function (Danto, 1964; Danto, 1982; Danto, 1997; Dickie, 1964; Dickie, 1978; Dickie, 1984). The semiotic value of the “artworld” is crucial for Danto to aid the interpretative capacity of participants to distinguish what is and is not art. Becker, on the other hand, develops a sociological approach that incorporates multiple networks which go to make up plural “art worlds” functioning together to develop conventions that allow the worlds to work. For Becker (2008) the process of how art is made and the cultural and social currency it develops is more important that the value or meaning attached to a single piece of work. Both Dickie (1969; 1973; 1975; 2000) and Danto (1981a; 1981b; 1982; 1997) have a tendency to focus on art as artefact or to investigate its aesthetic value rather than as social process, however, that is not to suggest they ignore the social, but for them it is more entwined with the institutional. Pierre Bourdieu develops this idea further where the success of the “artworld,” its existence and persistence, is predicated on how embedded it is within class-based institutions, where cultural capital is created through knowledge of the “artworld” itself, thereby creating the possibility of class distinctions aligned with notions of taste and value in a wider cultural production field (1992; 1996; 2009). Bourdieu’s field approach would be appropriate for helping to understand different aspects of feminist music worlds, where the focus is on aesthetics, taste and cultural value as facilitated through
intermediaries. However, this project is concerned with the organisational aspects of these worlds and how they act as dissemination networks for marginalised art and music, and to a lesser extent the participation of others within those worlds at the point of distribution. Becker (2008) discusses art and the role of the State in producing art worlds through its creation of, and adherence to, legislation; and control over much of the means of distribution, and allocation of public resources. The State can play an important role in shaping each of the movements being discussed depending on the individual actors involved at any one point in time. The State can facilitate the development of punk inspired feminist networks to maximise their art world building capacity by incorporating themselves, in part at least, into the system in an effort to secure Arts Council or other related funding in order to increase participation. For example, to be able to afford to provide disability support services such as sign language interpreters, or hire more accessible venues which usually have higher costs attached, some Ladyfest organisations may apply for Arts Council funding or seek sponsorship, others however, will refuse any State intervention in an effort to remain completely independent and free to express political feminist ideology without fear of sanction. Another example, Rock Camp for Girls, frequently apply for and receive State level grants in the USA in order to provide instruments and trained youth workers for campers. On the other hand, the State can act as a catalyst inspiring organisations to activate art worlds of their own making in response to state inactivity against the oppression of minority groups, or its failure to act to alleviate such oppressions. The Riot Grrrl movement could be argued to have emerged as a reaction to institutionalised sexism and racism within music and cultural arenas and public and private sites of entertainment. That coupled with an inert state perpetuating such inequalities, helped develop feminist punk sensibilities.

Eyerman and Ring (1998) investigate how the sociology of art worlds can incorporate meaning, in a sense encouraging the sociological approaches to take a historical or philosophical turn. This is a valid point and an approach that may work well if focusing on a specific art world, however, the overlapping networks that occupy the spaces of feminist music worlds would prove beyond the scope of this project. Whereas Eyerman and Ring (1998) advocate a historical turn for the sociology of art, Peter Martin (2006) suggests “the critical and feminist theories of the ‘new’ musicologists” and the development of popular
music studies has taken a turn towards the social (Loc. 274). Martin describes how music can be better understood by incorporating sociological ideas such as class, the cultural object of music, music in everyday situations and the social organisation of musical improvisation. Martin (2006) focuses on examples from specific social contexts which, he claims, have established conventions, tacit rules, understandings and norms, along with the interactions and actions of real people in those situations. Drawing on Becker’s concept of Art Worlds, Martin suggests “the constraints, conventions and affordances of the art world enter into the thinking of participants and, indeed, may become ‘embodied’ in their habitual practices. It is in such ways that the ‘individual’ and the ‘social’ are fused in the ongoing flow of activities in everyday life; the focus is not on subjectivity but the achievement of intersubjectivity” (Loc. 248). Martin (2006) purports that “the scientific analysis of the collaborative interactions which are the essence of human social life is an immensely difficult and complex undertaking” (Loc. 335).

This research focuses on collective political activity through and round music making and cultural production and as such draws most fully from the sociology literature on cultural production, and social movement ideas with a focus on the organisational aspect of these worlds. By applying Becker’s Art Worlds (2008) approach it is hoped some of this complexity can be captured through social network analysis techniques.

2.3 Punk, Riot Grrrl and Ladyfest

At the heart of social movements lie social relationships, and these relationships are often built over time, developing a kind of organisational memory and expectation that persist even when members come and go. Suzanne Staggenborg suggests that because social movements rarely have clear beginnings and end points, as a result, the “notion of a social movement community allows us to conceive of movements as consisting of cultural groups and interactions as well as political movement organizations” (1998: 181). This is a useful point to consider when examining feminist music worlds. In this section I introduce the

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5 This text refers to the Kindle version of (Martin, 2006) ‘Loc.’ is used in place of page numbers and gives an approximate page position. This system will be used for future Kindle texts without page numbers.
growing body of literature on Riot Grrrl and establish how this movement is historically linked to Ladyfest. Unlike Riot Grrrl and other punk movements there has been little by way of academic engagement with Ladyfest and this work hopes to address that gap. I first begin by briefly introducing some literature on punk, the cultural movement most influential on Riot Grrrl and by association Ladyfest.

2.3.1. Punk

What is punk? Punk is simultaneously both a movement and an anti-movement. Punk had, and still has, an important cultural currency that transcends the brief period it has become known for, from its nascence in the UK in 1975 to its supposed demise in 1979. However, punk’s reach moved beyond the boundaries of the UK, sometimes to greater effect (Cisar and Koubek, 2012; Cogan and Cogan, 2006; Zavella, 2012) and in many ways the seed was sown for its break-through year in 1976 in the UK as early as 1965 in the USA with the Velvet Underground, the Ramones and the New York Dolls and the emergent club scenes open to art and music in equal measure. The importance of the German interpretation of punk is also noted in the literature (Holt, 2007; Ventsel, 2010; Shahan, 2011; Kristen and Shevy, 2013) and this is reflected in discussions later in the thesis on feminist music based activism in the UK, USA and Germany. Punk is referred to by academics in some of the following complementary yet contradictory ways: as a musical genre (Coupland 2011) and made up of sub-genres like Queercore (Rauzier, 2011); a subculture (Dylan, 2003; Holme and Gronlund, 2005; Hunt, 2008), signified by bricolage (Hebdige, 1979), as a fashion (Polhemus, Victoria and Albert, 1994) and anti-fashion (Langman, 2008); as a means of voicing disaffection with capitalist culture (Thompson, 2004) and the feeling, along with rising unemployment, that there was “no future” (a phrase that came from the song ‘God Save the Queen’ by The Sex Pistols); as a political stance, yet punks were notoriously outspoken about their repulsion of the establishment from government to the music industry elites (Hesmondhalgh, 1999); as a youth movement, but more recently it has been observed as a way negotiating ageing identities (Davis, 2006; Bennett, 2006; Hodkinson, 2011; Herrmann, 2012); a practice of rebellion and resistance (Moore, 2007); and more often than not it was a combination of all of the above. Some of the key figures associated with punk spanned the worlds of fashion and music and included bands such as The Sex Pistols, The
Clash and The Slits and fashion designers like Vivienne Westwood and Malcolm McLaren. What punk did was to create a legacy, a blueprint in a way, for a Do-It-Yourself ethic that would go on to influence countless cultural and music movements (Adams, 2008) and generations of young people looking to (re)invent something for themselves (Daschuk, 2011), a movement of their own.

### 2.3.2. Riot Grrrl

Riot Grrrl was born out of a desire to counter male dominance in the alternative and indie music scenes, in particular, the punk music scene. According to some it helped a new generation of young girls become feminists, find their voices, and fight for their rights (Coulombe, 1999; Rosenberg, Garofalo, Bragin et al., 1998). Riot Grrrl originated in the United States in the early 1990s as a pre-internet underground feminist cultural revolution by and for girls. Bands like Bikini Kill spearheaded the movement from Olympia, Washington, and on the other side of the Atlantic, British band Huggy Bear paved the way.

The movement had a strong manifesto, it dealt with difficult issues such as abortion, rape and sexual harassment by providing a support structure (for those that could find out about it) through letter writing, sharing mix-tapes and self-produced publications. Riot Grrrl lay dormant for the best part of 20 years, although not extinct like some of its critics would suggest. It is currently experiencing renewed academic interest (Downes, 2012; Dunn and Farnsworth, 2012; Meltzer, 2010; Moore and Roberts, 2009; Pavlidis, 2012; Payne, 2012; Starr, 2013; Triggs, 2004) and non-academic interest with films (Anderson, 2013), biographies (Marcus, 2010) and retrospectives (Darms, 2013) of the movement, whilst its imagery and ideology are used by contemporary feminist groups such as the Russian protest art group Pussy Riot (Neu and Finch, 2013; True, 2012). Some argue that Riot Grrrl laid the foundations of the Ladyfest movement which was to follow (Schilt and Zobl, 2008), yet more recently others have argued against drawing direct connections (Dougher and Keenan, 2012). In this thesis I side with the former opinion.
Ryan Moore and Michael Roberts (2009) examine Riot Grrrl feminism as one of three social movements in the 1990s to spark their interest (including Rock against Racism in Britain in the late 1970s and the US hardcore scene of the 1980s). They claim that music and associated subcultural processes have functioned as mediums through which to organise, protest and agitate for social change. Claiming that these particular music examples are more important than simply being taste makers or identity-formers, Moore and Roberts (2009), state that a DIY ethic was central to transcend mere identity politics. The high levels of mobilisation achieved by these movements included the development of zines6, independent record production and distribution, and a network of live music venues. The themes of production, distribution and networks identified by Moore and Roberts (2009) are compatible with Becker’s (2008) Art Worlds theory, although not applied directly in their work, and helps support the approach of this thesis. Whilst they argue that the music itself is “crucial in framing processes and articulating collective identities” their case studies show that these music scenes were also about “the creation of a material infrastructure that helped to create and sustain a series of protest actions” (Moore and Roberts, 2009: 288). Moore and Roberts conclude that the structures that grew from these collective movements “were organized for action in a broader political context when the Right had gone on the offensive against the achievements of the movements for racial justice, peace, and sexual equality” and in doing so “changed the cultural dynamics of the pre-existing anti-racist, peace, and feminist movements” (2009: 289).

Mimi Thi Nguyen (2012) offers a critique of the existing historiography of Riot Grrrl within the context of more recent historical projects such as Sara Marcus’s (2010) book *Girls to the Front* (criticised as much as lauded), and the somewhat blinkered view of the origins and demise of, or at least reinterpretation of, a movement that was, and still is in many ways, problematic for women of colour. Nguyen claims that recent re-tellings of the Riot Grrrl ‘origins’ story has had an impact on how feminist histories are remembered and

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6 A zine is usually a small circulation of a self-published document, originally modelled on fanzines which are a way for fans of particular bands to pay tribute to them and to seek out like-minded enthusiasts. Zines were often photocopied or self-printed, frequently hand drawn physical artefacts. However, there are a growing number of online only zines, either designed solely for blogs and websites or for others to print off for themselves. However, feminist movements such as Ladyfest have helped to re-popularised the practice of physical zine production post-internet and the heyday of the Riot Grrrl movement in the 1990s.
feminist futures made. She discusses the importance of race for the movement in particular in relation to its narrative, putting forward the following argument:

[T]hat how the critiques of women of color are narrated is important to how we remember feminisms and how we produce feminist futures. If riot grrrl fell apart because of a race riot, how is this to be remembered — as catastrophic melee, as course correction, as brief interruption? And how then are we to face the future — with certain progress having been achieved, or with violence (including erasure, deferral, or annexation) not having ended? (Nguyen, 2012: 175).

Many of Nguyen’s observations can be applied to the Ladyfest context and some of these themes are explored and developed in the analysis chapters.

However, it is not only ethnicity that is overlooked or miss-remembered in histories of Riot Grrrl. Kristen Schilt concurs with the view that the media promotion of a number of angry-sounding young female musicians in the mid-1990s — e.g. Alanis Morissette, Fiona Apple, Meredith Brooks, The Spice Girls — relied on the “appropriation of key concepts from the Riot Grrrl movement and turned them into a million-dollar enterprise” (2003c: 5). Not only this, but popular music magazines falsely represented these performers as the originators of a whole new genre of feminist music. Schilt studied the treatment of Riot Grrrl acts from 1991-1993 in popular music magazines and compared them to articles on these musicians in the mid-90s in the same magazines. Schilt describes how musicians, such as Fiona Apple, who received a much more positive reception than the Riot Grrrls who came before her, self-consciously constructed themselves as respectable packages for the media. Whereas “many Riot Grrrl bands avoided major record labels because these contracts could potentially threaten the integrity of the bands by forcing them to ‘tone down’ their music and change their image to include new clothing and hairstyles” (Schilt, 2003c: 10). This point is highlighted and developed in the analysis of the collaboration networks of Riot Grrrl associated bands in Chapter 4. Schilt subsequently reports that Fiona Apple, in an interview with Rolling Stone magazine, acknowledged that her goal was to “start out being lean and the absolute perfect marketing package” (2003: 10). These new so-called angry women had more in common with Maria Carey than Riot Grrrl with the only difference being “their lyrics addressed sex and other taboo subjects” (2003: 11). Schilt concludes that
the “new genre of women in rock took many lessons from Riot Grrrl and the largely ignored women of the punk years [e.g. The Slits, Raincoats]: the anger towards patriarchy is present, the discussion of sexual abuse, and even the acknowledgement of female desire. But the message is diluted” (2003: 14). It is through examples like these that Ladyfest organisers are inspired to start festivals in an attempt to make a dent on some of these forgotten histories, to reinvigorate role models for women in music worlds and to create new ones whilst paying tribute to its historical legacy.

Riot Grrrl has also been credited with a current revival in the sport of roller derby, according to Adele Pavlidis (2012). Roller derby, which originated in late 1920s USA, has been revitalised internationally as a space which enables women to experience sport and music, integrating costume, attitude, skills and fitness. Pavlidis draws from her own experience as a new roller derby player to demonstrate how the relationship between sport and music has allowed women to engage in multiple identities. She claims “[c]reative, gendered leisure spaces that incorporate athleticism with music and the arts could be a new conceptualisation of women’s leisure… [which] could subvert, disrupt and ‘jam’ the cultural hegemony found in many sports and leisure practices available to women” and that this can in turn have a positive effect in other areas of women’s lives (Pavlidis, 2012: 174). Again, some Ladyfest festivals try to incorporate sports elements into their programmes and Roller Derby is one of the events generating interest, either through staged bouts, talks or related film screenings.

Catherine Strong (2011) describes the complex relationship between collective and cultural memory in relation to the way the importance of female bands and musicians in the early 1990s grunge-era (epitomised by Nirvana) are often forgotten or ignored in verbal and written accounts of the period. She argues “an unusual feature of the grunge scene was the relatively high proportion of female performers and bands… [which] served to position it as a more gender-neutral scene than many others in ‘rock’” (Strong, 2011: 398). However, women have been written out of this history, Strong argues, so that men have re-emerged as the creative heavy weights to the neglect of women. Drawing from 43 interviews conducted with Australian grunge fans (two-thirds male and one-third female), all issues of the New Musical Express (NME) from 1990 to 1994, and issues of music magazines from 2004
focussing on the 10th anniversary of Cobain’s suicide, she found that recollections from respondents and in the media do not include women having a strong presence. The NME is revisited in Chapter 4 as a data source provided by a Ladyfest musician, only this time the magazines are examined for the representation of women on the covers, and as with Strong’s analysis, women are notably missing. Where women appear in the magazines Strong analysed, female musicians are relabelled as ‘riot grrrls’ which allows for the threat to patriarchy to be contained. She concludes that this forms part of a trend of “the societal-wide pattern of women’s history being lost, and with the pattern of the participation (and emancipation) of women being repeatedly heralded as new” (Strong, 2011: 413). If the achievements of women in the past are being constantly forgotten it allows subsequent generations of music journalists “to congratulate themselves on the progressive nature of society” and “the same questions are constantly asked about the position of women, without an answer ever being required” (Strong: 2011: 413).

The use of the zine format has been and continues to be extremely important for DIY feminist and punk strategies, as mentioned earlier in relation to Moore and Roberts’ (2009) work. For example, Schilt (2003a), contends that the zine making practice that was associated with Riot Grrrl was an important exercise that allowed teenage girls to retain their voice in cultural spheres and to form support networks that functioned as a backlash against what could be viewed as the cultural devaluation of women.

Triggs (2004) uses punk and Riot Grrrl to explore the evolution of the graphic language of ‘resistance’ in fanzines form 1976-2000. She concludes that the graphic elements which comprise the genre constitute a distinctive visual identity. The relationship between the mainstream media and fanzines is investigated, whereby fanzine producers have had to deal with the transformation from underground into over-ground status. In some cases “the producer has resisted absorption, remaining decidedly within an underground sphere. In others, the producers have had their feet in both camps, both in terms of their journalistic endeavours but also in terms of design” (2004: 270). This publishing practice was important for Riot Grrrl not just for creating a visual identity but also as a means of communication for transmitting vital information about meetings, known as chapters.
Dunn and Farnsworth (2012) focus on Riot Grrrl Press as part of a movement of DIY zine self-publications. They attempt to counteract representations by the mainstream media that Riot Grrrl was solely a musical phenomenon. Dunn and Farnsworth argue that girl empowerment and alternative self-representation via DIY self-publishing were just as important as the music, something that Moore and Roberts (2009) also point out. Rejecting Bleyer’s (2004) claim that the appropriation of elements of Riot Grrrl by the corporate media meant that the movement ended in failure, they argue that this is far from the case. In fact “Riot Grrrl had a lasting influence on women involved in punk and zine making…[and] Riot Grrrl inspired organizations continue to meet, publish zines, and exchange information all over the US and the world” (Dunn and Farnsworth, 2012: 155). This self-representation through DIY zine-making was not the “luxury of some privileged group, but rather a necessity for all those wishing to challenge the destructive social forces — from patriarchy to corporate-controlled capitalism — within society at large” (Dunn and Farnsworth, 2012: 156). Ladyfest activists frequently borrow from the ideological and publishing strategies of Riot Grrrl. Despite the advent of new technologies, homage is often paid to its predecessors by using the zine format to promote the festival, for festival programming, and to get festival goers involved by making contributions to related DIY publications.

Following in the footsteps of women’s punk rock resistance, Downes argues that British Riot Grrrl empowered audiences and performers to challenge gender power relations in indie gigs, creating “an explicit punk-feminist critique within indie music subcultures of 1990s Britain (2012: 233). However Riot Grrrl was not the ultimate expression of the punk ethic. Downes claims that festivals such as Ladyfest represent the continuation of the “realization of a range of autonomous and quasi-autonomous DIY spaces and sounds” (2012: 233) and that such collectives of young people continue to be organised and in doing so maintain the tradition of forging relationships between British punk, queer and feminist culture. In a way what Riot Grrrl managed to achieve, through the use of cultural signifiers such as zines, clothing styles, music as genre and writing on the body, was to develop what Becker calls “a coherent and defensible aesthetic” (2008: 134). This aesthetic became the basis on which Riot Grrrl, and subsequently Ladyfest movement members,
were, and still are, able to “evaluate things in a reliable and dependable way” and to make “regular patterns of cooperation possible” (Becker 2008: 134).

2.3.3. Ladyfest

Ladyfest is an attempt to subvert the male dominated music industry norm with an ethos that stems from punk Do-It-Yourself (DIY) movements (Strachan, 2007) and more specifically the Riot Grrrl movement from the early 1990s (Garrison, 2000; Rosenberg, Garofalo, Bragin et al., 1998; Schilt, 2003c). There may be several reasons for the paucity of research on Ladyfest as a festival site, its organisers or its wider reach as a feminist movement. One reason may be that the movement is still relatively young, only in existence since 2000. Another reason might be that unlike Riot Grrrl which is undergoing a revival of interest in the wake of contemporary history making projects and cultural activism by groups such as the Russian feminist direct action group Pussy Riot, Ladyfest is more ephemeral, in that it only exists for a very brief period in a particular location for a particular purpose with a specific group of people.

Marion Leonard’s work on the discourses and representations of gender within popular music, and the conceptualisation of Riot Grrrl as a network, suggests that the importance of the Riot Grrrl network could be “measured by the effect it has had on individuals” and that it “opened debate concerning the participation of girls and women in creating and performing music” (2007: 151). Leonard (2007) develops her networks thesis to discuss Ladyfest in similar ways drawing on notions of both Ladyfest and Riot Grrrl as facilitators for access to resources, a similar idea to that of Staggenborg (1998) mentioned earlier, and one that is applied in this thesis through the application of Becker’s more comprehensive approach to understanding creative worlds.

However, Leonard’s approach to networks are entirely qualitative and descriptive and although she talks of measurement there is no evidence as to how the effects of involvement in these networks might be measured. On the one hand this approach is useful as a descriptive background to this work but the weakness in Leonard’s approach is that it
does not move beyond this. Leonard claims that the “spatial dynamics of Ladyfest” can help “explore emerging patterns of organisation and mediation within indie music-related networks” (2007: 161) but again there is little empirical evidence to support this or suggestions as to how this research might be carried out. This thesis develops Leonard’s discussion on the networks of Riot Grrrl and Ladyfest but offers a significant empirical departure in the application of social networks analysis in order to access the impact involvement in such networks have on participants (see Chapter 5 and Chapter 6). This mixed-methods approach offers an important contribution to knowledge of feminist organising strategies in music and art worlds.

2.4. The political economy of cultural production

The term political economy is used as a description for a system of production, distribution and consumption of resources and as a way of understanding how these social relations and their power structures operate.

Andrew Sayer (1992; 1995; 2001) investigates the extent in which social inequalities are based largely on economic factors (the traditional view) or, as in the more recent cultural turn, on issues of identity and the lifeworld. He argues for instance “if the new cultural political economy is to be a worthwhile enterprise, it needs to be more critical of contemporary economy, culture and society than it has been thus far” (2001: 688). A stronger critique of contemporary economy, culture and society is necessary, which retains the distinction between system and lifeworld to “avoid reducing the former to the latter, as appears to be happening” (2001: 668). Criticisms of cultural political economy, after the so-called ‘cultural turn’ can be paralleled with criticisms of third-wave feminism in that they both were assumed to overlook structural inequalities in favour of politicising the personal and engaging in identity politics.

Not enough attention is paid to the relationship between social class, capitalist modes of production and gender inequalities, according to Lisa McLaughlin (1997). McLaughlin
claims that the alliance between feminist media studies and cultural studies has led to many feminists keeping their distance from considering how social class is based on relationships of economic antagonism at the site of the forces and relations of production, and instead treating class as equivalent to social status. I address this issue somewhat in discussion of various measures in relation to the descriptive statistics and social network analyses generated from the data gathered from Ladyfest organisers and participants, although inference is limited due to the proxy class measure used and the number of survey respondents.

Women’s rights and economic development are highly correlated, according to Doepke, Tertilt and Voena (2012). They explore the dialectical relationship between the legal rights of men and women and simultaneous economic development. As historically women had fewer rights before economic growth occurred, and this is still the case in developing countries, then is the expansion of women’s rights a symptom or a facilitator of these trends? On the one hand greater equality for women allegedly leads to more spending on health and children, benefitting development. On the other hand, the expansion of women’s rights is a necessary consequence of how patriarchy can benefit from the extra return in human capital. They argue that there is truth in both of these hypotheses.

Using geographies of the cultural economy Gordon Waitt and Chris Gibson (2013) challenge the current spatial and economic framing of creativity that prioritises the metropolitan. They argue that no place is more creative than another but “that ‘creativity’ is a set of desires, gut reactions, ideas and actions — an outcome of a particular knowledge practice that is at the same time social, performative, affective and political” (Waitt and Gibson, 2013: 72). The privileging of urban creative practices as a means to develop industries is challenged by exploring a women’s co-operative space called The Spiral Gallery, based in the rural town of Bega, Australia. Here, Waitt and Gibson (2013) argue that creativity, in a region traditionally lacking in feminists art spaces, contributed to sustaining a sense of selfhood, becoming and belonging and contributed to the enriching of cultural life over and above the mere showcasing of creativity. They claim that the Spiral Gallery “generated a sense of belonging that amongst many participants expressed as being empowered, and not condemned to a life in the margins by either neoliberalism or
heteropatriarchy” (2013: 84). As a result of the project, women were enabled to “become something other than was previously deemed possible in the Bega Valley” (Waitt and Gibson, 2013: 84).

Ezra Zuckerman and Tai-Young Kim (2003) draw an analogy between how market structures can restrict identity and how role structures constrain identities available to individuals. This is reminiscent of how the media interacted with Riot Grrrl musicians and how the mainstream popular music press continues to interact with female musicians and performers. Zuckerman and Kim investigate how the feature film industry is a good example of how market identities are placed in a position of binary oppositions, in this case between ‘independent’ and ‘major’ film releases. In their study of 396 feature films released in 1997 they showed that when critics who specialised in so-called ‘major’ releases reviewed a film — and by doing so implicitly endorsed its major status — inevitably this led to larger audiences. The pay-off however was that this identity led to a decreasing likelihood of being shown in art-house cinemas.

Keeping in mind a political economy approach to gender and creativity in the context of this research is important and compliments Becker’s (2008) Art Worlds approach which is also adopted. Along with some of the themes highlighted above, such as the need for a critical approach to understanding contemporary society, economy and culture that does not reduce arguments to identity politics, an elevation of work investigating class inequalities to be on a par with gender and ethnicity, to understand how women’s rights and economic development are highly intertwined, notions of place and space are also important when exploring feminist music worlds. Where people are from, be that cities, small towns, or outside the UK, can have an impact on their levels of engagement with activities and their motivations for becoming involved with Ladyfest.

2.5. Social movements, social networks and music

Social movement scholars and social network analysts have long since been interested in understanding the evolution of social movements, often articulated in network terms, for
example by examining: recruitment processes (Finley, 1996; Herman, Wolfson and Forster, 1993); network mobilisation (Dixon and Roscigno, 2003; Edwards and McCarthy, 2004); network diffusion (Oliver and Myers, 2003); resource mobilisation (Brilliant, 2000); social movement communities (Rodgers and Knight, 2011) and network dynamics (Fuchs, 2006).

Feminist music worlds can be conceived of as a loose connection of cultural participants (actors) involved in a process of articulating and understanding their activities whilst carrying them out. These activities might be perceived as being akin to social movement participation by virtue of an individual’s involvement in particular politically orientated art worlds despite not belonging to a formal organisation, as is the case with Ladyfest. When examining feminist music worlds it is important to pay attention to the historical lineages, though arguably not a linear history, of feminist cultural activism and its attempts to challenge gender inequalities. These historical narratives are less about discrete chronological stages and more about blurry overlaps. Movements “can draw on the loose networks maintained by cultural groups and on resources provided by institutionalized elements of the community to generate visible collective action” (Staggenborg, 1998: 200). Ladyfest as a movement emerges from its own particular history carrying forward previous social ties whilst at the same time developing new ones. As a translocal movement community, Ladyfest, and its predecessor and co-conspirator Riot Grrrl, continue to erupt into collective action that is frequently tied to other protest cycles or movements.

Attention has intensified inside and outside academia in documenting the role gender plays in the cultural industries and in particular how the music industry produces, distributes and controls the reception of music and the influence it has on performance practices. Recalling the suggestion by Moore and Roberts (2009), in their study of punk and social movements that the intersection between social movements and music is ripe for research, they suggest that punk plays an important role in understanding how social movements mobilise, and why they mobilise. Their analysis of three examples of punk’s involvement in the contentious politics of rock against racism, American hardcore and Riot Grrrl, draws heavily on the work of Ron Eyerman and Andrew Jamison (1998) and William Danaher and Vincent Roscigno (2004). Whilst recognising the differences between the movements,
the similarities between them are highlighted in ways that emphasise the role of the Do-It-Yourself (DIY) punk ethic, the production and distribution of independent media such as fanzines, the fostering of non-commercial gig and performance spaces, and local radio and independent record labels in creating social networks and mobilising structures. Despite providing a convincing argument for revisiting music and social movements through punk narratives, to bridge what they claim are the cultural and structural gaps between accounts of how and why social movements develop, Moore and Roberts (2009) don’t go far enough to tease out what they mean by structural in this case. They frequently refer to social networks in qualitative discursive terms, as do other studies on music, or on social movements, yet fail to develop this potentially powerful focus for analysis.

Randle Hart (2010) argues that the social movement literature is not attuned to the various ways in which a social movement emerges or on the key founders and leaders that make it happen. Hart argues that there are differences in the reasons behind rank-and-file activists becoming involved in a movement and those of the movement founder. Perhaps this is the case across many social movement settings and the accounts of them in the literature, but it is unlikely the case in feminist movement circles. Arguably, the opposite is true, that there is an emphasis on recounting the biographies of charismatic leaders who have initiated movements perhaps at the expense of understanding movement structures and the networks of the other participants. For example, in the case of Riot Grrrl networks, which are discussed in detail in Chapter 4, the biographies of key movement initiators are increasingly documented though text and documentary sources by and for both non-academic and academic audiences. Yet, whilst networks are referred to repeatedly in descriptive and qualitative ways, describing these diverse networks in more concrete ways with quantitative methods, can potentially add depth to these well established narratives.

Elizabeth Armstrong (2001) explores how debates about the women’s liberation movement (WLM) have been re-visited and refreshed owing to the rise of the so-called “third wave of feminism”. She claims that an understanding of political economy was only one plank of earlier feminist political theory, alongside equally important notions of the role of “organisation”, inspired by early 20th century revolutionary figures such as Rosa Luxemburg and Georg Lukacs. Armstrong investigates the tensions between “women” as a
historical category of struggles with limited goals. In a similar way to Strong (2011), Armstrong suggests women are constantly being re-represented and re-remembered over time, as opposed to their organising being viewed as concrete, conscious revolutionary structures with clear long-term aims. She concludes that “[r]eformist struggles with limited goals could be unorganized, rising from the exigencies of the moment, as well as conscious parts of organized politics. Struggle, as Luxemburg stresses, is not the same as organization, though struggle is a necessary component of organization. The women’s liberation movement shed its organizational past when all struggles became equated with organization” (Armstrong, 2001: 67-68). Armstrong stresses the importance of how to formalise contemporary feminist struggles into a movement.

Social movements’ literature is able to provide insights into the cultural, cross-national and historical contexts of collective action, the opportunities that arise and constraints experienced by those operating within them. Resources, mobilisation, networks and participation are prominent and useful themes for the case study analysis of Ladyfest.

‘Movements’ and ‘networks’ are terms frequently intertwined and used in exchangeable ways in both academic and activist circles. For that reason the discussion of the social network analysis (SNA) aspect of the study here will remain focused on this intersection. Subsequent discussions will elaborate more fully (with support from relevant literature) on the application of SNA data collection methods, theoretical concepts and analysis in appropriate detail in the relevant chapters.

There are a number of studies crossing social movements and social networks boundaries, for example the work by Crossley, Edwards, Harries et al., (2012) of the network structure amongst UK suffragettes between 1906-1914. Crossley and Ibrahim (2012) explore the role of ‘critical mass’ and social networks in generating collective action, specifically in student politics. They claim that politically aware students who join higher education institutions (universities) are more likely to be activated after leaving the smaller world of further education (e.g. sixth form college) because of the critical mass generated to “translate political aspiration into collective action”. Also, the students union, often the focus of the university campus, has a “centralized focus which allows like-minded actors to find one
another and for the bonds that will support collective action; that is to say, to form dense and multiplex networks” (Crossley and Ibrahim, 2012: 609).

Damon Centola and Michael Macy (2007) test the extent to which the alleged strength of weak social ties — which tend to connect socially distant locations — is consistent from simple to complex contagions. Complex contagions, such as the spread of high-risk social movements and avant garde fashions, depend on the width of the bridges across a network not just their length. This may partially account, they claim, for the tendency for social movements to diffuse spatially. They conclude that whilst “networks with long, narrow bridges are useful for spreading information about an innovation or social movement, too much randomness can be inefficient for spreading the social reinforcement necessary to act on that information, especially as thresholds increase or connectedness declines” (2007: 731).

Pacey Foster, Stephen Borgatti and Candace Jones (2011) conduct systematic research into the critical role played by cultural gatekeepers in determining which products reach audiences. Their study of nightclub talent buyers in Boston, USA, where the buyers act as gatekeepers in their selection of bands for performance at the club. They rely on social networks to a greater or lesser extent to manage their selection criteria. Where bands play original music, it seems that gatekeepers maintain a close information-sharing social network with each other whilst keeping a social distance with the bands, whereas the opposite applies with those bands that rely on mainly cover versions for their set-lists (close ties with the bands but social distance with each other). These findings are explained using theories of relational and network governance. They claim to confirm the network governance theory of Jones, Hesterly and Borgatti (1997) “by demonstrating that networks among buyers serve governance functions by disseminating tacit information about producers’ performance and serve cultural functions by disseminating information about emerging artists, genres and trends” (Foster, Borgatti and Jones, 2011: 262).

Within activist circles friendships often play important roles. Online social networks are important for Ladyfest organising activities, but whilst the networking aspect was equally important for Riot Grrrl the medium differed. Meredith Conroy, Jessica Feezell and Mario Guerrero (2012) investigate the extent to which online groups on social networking sites,
such as Facebook, contribute to the development of political engagement amongst users. They claim that Facebook groups can foster political participation and effects in very similar ways to offline groups. They state “Facebook allows for the creation of online political groups that provide many of the benefits that we have known face-to-face groups to provide for decades such as information, motivation for political action, and a forum for discussion and communicative exchanges” (Conroy, Feezell and Guerrero, 2012: 1544). However, there is uncertainty as to the extent that membership of such on-line social network groups can actually alter or consolidate opinions and attitudes. They also found that the content of the majority of ‘wall posts’ was very poor, “generally lacking support for their claims, incoherent, or simply opinionated. In other words, political group members are exposed to little new or well-articulated information about the political causes around which these groups form. The information is more likely to be reinforcing and therefore mobilizing, but not enlightening and therefore educational” (Brooks and Conroy, 2011: 1544). This is a problem for many feminist organisations, how to avoid preaching to the converted and to get ‘the message’ out to new audiences and recruit new participants and organisers.

2.6. Women in music and art and the translocal nature of action

Feminist consciousness raising in music (Withers, 2012) and art is not a recent phenomenon, particularly in the visual arts. Demo (2000) investigates three rhetorical visual strategies employed by the feminist art activists, Guerrilla Girls (based in New York), as a site and resource of feminist resistance. The Guerrilla Girls used exaggeration of patriarchal roles to “call into question conventional notions of femininity and sexuality that maintain the male/female, artist/muse dichotomies” (Demo, 2000: 141). They also drew attention to forgotten historical female artists by assuming their names in interview and performances. And finally they also drew on ‘strategic juxtaposition’ whereby they placed conflicting commitments together to draw attention to their paradoxical nature (see pp. 147-148 for examples).
According to Demo, these tactics, which all drew on incongruity for their power, contribute to engendering “social change by highlighting contradictions in the social order” help “undermine the assumption of achieved equality” (2000: 151-152). Demo claims that the Guerrilla Girls impact is hard to quantify but that it has certainly been powerful, with many feminists citing them as role models, including Ladyfest Ten organisers. Pussy Riot, the contemporary Russian feminist art protest group also, draw on the performance-activist strategies of the Guerrilla Girls. The Art Directory of Paintings and Sculpture at the time for the Museum of Modern Art, Fans include Kirk Varnedoe, and was one of the group’s targets—asserted that the Guerrilla Girls are “prime consciousness raisers and they do it in a way that’s effective, with wit in all senses of the word” (cited in Demo, 2000: 153).

A content analysis of four decades worth of *Rolling Stone* magazine covers is used by Erin Hatton and Mary Nell Trautner (2013) as the basis of a study into the alleged increasing sexualisation of both men and women in Western culture. They claim their findings show that it is mainly women who are more frequently and intensely sexualised on the cover of *Rolling Stone* magazine and that this correlates with women’s increasing power in the music industry. Increasing sexualisation and under-representation forms part of a backlash against women’s gains. Their findings “offer preliminary evidence that powerful women are being ‘managed’ and their ‘threat’ is being suppressed through sexualisation and lack of representation in popular media outlets such as *Rolling Stone*” (2013: 74). They argue that such images are often interpreted as empowering and even a ‘feminist’ choice of the cover women themselves. However, whether this represents individual choice or not should not overshadow the larger social forces whose effect is to continually “shape and constrain individual choice” (2013: 74) and can therefore contribute to the continuing objectification of women.

Jacqueline Adams (2005) explores the shifting nature of the status, consumption and economics of art for sale, using a case study of protest artworks produced by shantytown women during and shortly after the Chilean Pinochet dictatorship (the period 1974-1996). Using interviews with art world members from Chile, Europe and the US, participant observation of art groups in Santiago and photographs of arpillaras (the protest artworks themselves), she notes how the nature of the art for sale changes owing to a number of
evolutionary factors. These include to what extent the art world intermediaries are more or less politically conservative (and the oscillation between these positions), the replacement of original with newer buyers, and because newer artists spread different ideas which take hold within the movement. Changes are also facilitated by class differences between artists and intermediaries. Adams claims that these combinations of developments “may cause political art that is made for sale to become less denunciatory” (2005: 555), for reasons including the increased conservatism of the intermediaries, old buyers losing interest in the art, artist self-censorship and changing experiences. She concludes that “[c]ontrary to studies that point to one key factor as causing change, this analysis finds that various different factors work together to bring about change in art form” (Adams, 2005: 555).

2.6.1. Translocality

Translocal perspectives are concerned with the dynamics of mobility, migration and socio-spatial interconnectedness. Translocality is used to describe socio-spatial dynamics and processes of identity formation that transcend boundaries including, but also extending beyond, those of nation states. This is a concept that can be applied to both Riot Grrrl and Ladyfest networks that are neither truly transnational, international, nor parochial. They have a very real local feel and work within local context yet draw and trade on cross-national and cross-city spaces and resources.

Clemens Greiner and Patrick Sakdapolrak view translocality as having many interpretations “revolving around notions of mobility, connectedness, networks, place, locality and locales, flows, travel, transfer and circulatory knowledge” (Greiner and Sakdapolrak, 2013: 375).

Ingo Bader and Albert Scharenburg (2010) show how the dynamic subculture of Berlin has contributed to it becoming in recent years a “world media city”. A major factor in this development was the thriving 1990s club and music scene which paved the way for large media and music corporations to move to Berlin. However this has not led to the simple commodification and neutering of the underground scene, but acts as a prototype for a flexible integration of various elements of subcultural music production: “an interdependence between major corporations and a large fluid scene still using this free
space” (Bader and Scharenberg, 2010: 87). Key to this success is the confirmation of Stuart Hall’s (2000) thesis that cultural innovation is a phenomenon of cities in crisis. The basis of this musical innovation “has its roots in the period of radical change during the early 1990s and to some extent in West Berlin’s subculture of the 1970s and 1980s” (Bader and Scharenberg, 2010: 87). This subculture evolved in districts such as Charlottenburg, Kreuzberg, Schöneberg and was based on squatters, community organisation, the gay scene and students, and manifested itself as punk and industrial music. Small labels and sound studios developed networks based around counter-cultural activities. A conscious branding strategy by a multi-national corporation, seeking to exploit the scenes which subsequently evolved “may enhance the city’s symbolic value, but simultaneously undermine the everyday conditions necessary to sustain the creative process itself” (2010: 80). That this has not been the case is largely due for instance to the “flexible integration of independent labels into the major music companies” which has “promoted the reorganization of the music economy that fostered Berlin’s rise to global music city status” (2000: 88). The conclusion that Bader and Scharenburg draw is that large-scale development projects in cities like Berlin whose creative success has grown organically from the bottom, should not be promoted to ensure the thriving music scene is protected. Berlin is a city important with regard feminist music worlds having strong connection to Riot Grrrl, Ladyfest and Girls Rock camps.

Female Pressure is a Vienna-based translocal network of female DJs, music producers and club organisers whose organisational practices and influences are explored by Rosa Reitsamer (2012). The researcher studied two Female Pressure mailing lists between May 2009 and February 2010, analysed their website and conducted five face-to-face interviews with members, in order to “examine how feminist discourses are adopted and used by Female Pressure members” and to “show how women of different generations participate in feminist youth-orientated (sub)cultural networks” (Reitsamer, 2012: 400). Reitsamer suggests that Female Pressure is shaped by various ideas of second and third wave feminism as well as the “use of the internet for its networking, cultural production and political activism” (2012: 407). The network is based largely on their shared interests in music making plus protesting against exclusion from club nights, harassment and tokenism. She gives the example of how the proportion of women DJs, and musicians at a music
festival in Montreal, 2009 was a mere five per cent. However, the manifesto produced as a result of this exclusion has led to a number of tensions in the movement based around the concept of women-only events. She cites one female artist (Sabrina) who was shocked on discovering that the Sonar music and arts festival in Barcelona to which she was invited was dedicated to female artists and meant her participation did not feel like a ‘normal’ one. The criticisms of these token nods to female artists creates a paradox according to Reitsamer, i.e. “they are on a network that wants to increase the number of female artists in EDM\(^7\) scenes through various strategies of women’s advancement, including women-only club nights, releases, and radio broadcasts, but precisely these policies – such as ‘female showcases’ at music festivals – lead to reinforcing gender difference, which is undesirable to Female Pressure members” (Reitsamer, 2012: 406) concludes that Female Pressure discourses reveal dilemmas, such as the one cited above, which have yet to be resolved. Reitsamer’s study show how Female Pressure members refer to different discourses from different ‘waves’ of feminism.

Whilst Reitsamer’s study is illuminating in many ways it is based on a small sample. Reitsamer conducted a virtual ethnography and content analysis of the Female Pressure mailing list, complimented by a small number of face-to-face interviews. The researcher was a member of the network by virtue of registration but remained and observer. This is where my method of combining SNA with PAR methods adds novelty as being in an active participation role allows me to gain a unique perspective on feminist music worlds as operationalised through the networks of Ladyfest festival organisers.

### 2.7. Festivals as networked research sites

Festivals, when perceived as organisational social structures, offer opportunities for carrying out an analysis of art worlds. They are also potentially unique and reasonably bounded sites for studying the interplay between overlapping dynamic network structures.

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\(^7\) EDM is a music genre term for Electronic Dance Music
Sophia Acord and Tia DeNora (2008) suggest that sociology of the arts can illuminate processes of social change and social reproduction incorporating the use of “cultural objects and texts as media for constructing everything from individual identity to social movements” (2008: 224) and in doing so the “field analyzes how these objects are mobilised in social networks, institutions, and interactions to shed light on the very building blocks of implicit culture” (2008: 225). Raising an interesting point about how the concept of mediation is incorporated into the field of sociology of the arts, and commenting on Latour’s actor-network theory (Latour, 2005), Acord and DeNora prioritise the concept of mediation, derived as a “process of simultaneously producing, changing, and transforming both the artistic object and its audience at any given point in time” over the enactment of processes, institutions and individuals that mediate between audiences and art objects (2008: 226). They call for an empirical analysis of the arts in action in order to better understand how “culture works”. Acord and DeNora (2008) offer some concrete examples of areas suitable for the empirical analysis of art worlds in action, including highlighting the importance of music for some social movement mobilisations and retention. However, they fail to mention the potential of festivals as sites of investigation.

There are not many examples within social network literature that utilise festivals as sites of enquiry. However, some works of note include Mia Larson’s (2009) examination of festival innovation using Swedish festival case studies to explore complex and dynamic network interaction; and Sidsel Karlsen and Caroline Nordstrom’s (2009) article which looks at Scandinavian examples of cooperation networks between different stakeholders. Ian Rutherford (2007) uses formal methods to examine the networks of festival delegates from cities to the festival host city in Ancient Greece using archival data. These networks are examined using the concepts of clusters and reciprocity.

Another example of work using social network analysis to examine festival structure is that of Gad Yair (1995). Though not strictly a festival, Yair looks at the voting matrix of the Eurovision Song Contest to analyse cohesive sub-groups of nations in relation to block voting tactics and the “positional equivalencies in taste”. A much more qualitative approach to examining networks in a cultural context is presented by Marijke de Valck and Mimi Soeteman (2010). Although not strictly a social network study, de Valck and Soeteman
investigate film festivals as “a network of cultural capital” particularly in what takes place behind the scenes between judges awarding festival prizes and in turn adding value and prestige to particular works and producers. Kari Einarsen and Reidar Mykletun’s (2009) study investigates the world of a food festival in Norway, but again like most work already mentioned it only deals with networks in a qualitative way rather than implementing formal social network analysis methods. Despite an extensive literature search, only the first three papers mentioned reveal any incidence of using social network analysis methods to investigate festivals as interesting topics for social science research and none of the articles discuss concepts around fields of production or art worlds.

2.8. Conclusion

This chapter provided an overview of a diverse literature covering different approaches to examining the dynamics of feminist cultural production as pertinent to researching Ladyfest networks with a focus on understanding these networks as art worlds.

The chapter began by introducing some of the literature on art worlds with a particular focus on Howard Becker’s Art Worlds theory. Through the discussion of various approaches to the sociology of art I provided a justification for why Becker’s approach is most suited to investigating the networks of feminist music worlds as Becker discuses the organisation, distribution and reception practices within art worlds as networks in qualitative ways but does not investigate this empirically. It was also established that the most under-researched aspect of the art worlds approach is in the distribution aspect of which Ladyfest is a good example.

The small, yet growing, literature on Riot Grrrl was reviewed as it is perceived by many as a direct precursor movement to Ladyfest and as both movements share many of the same high profile members. There is very little academic work on Ladyfest other than that by Marion Leonard. However, I established how my mixed methods social network approach to studying Ladyfest differs greatly from that of Leonard and provides an extension to her more cursory qualitative work on the topic.
Literature pertaining to a feminist political economy was introduced as the themes link with Becker’s framework which includes a focus on the production, distribution and reception aspects of art worlds. This was useful for understanding how and why women’s relationship with the means of cultural production hinders their equal participation in these spheres. The section following this drew diverse strands of literature together from social movements, social networks and music fields with a particular focus on why social network analysis is an essential tool for investigating feminist music worlds. The final two literature review sections focused on the importance of collaboration and action, particularly in a translocal way and established why using festivals as sites to focus on the distribution networks of art worlds is both innovative and appropriate.

The following chapter introduces the methods used to carry out the research and additional methodologically appropriate literature is discussed where necessary.
Chapter Three

Methodology

Social network analysis is principally concerned with delineating structures of relationships and flows of activities (Wellman, 1979: 1203).

3.1. Introduction

The focus of this chapter is on the practicalities of highlighting a framework of methods suitable to investigate the research aims and appropriate to the participating networks and pays attention to the duality of researcher’s roles. This is discussed, where relevant, throughout the chapter.

I begin by highlighting how the Art Worlds concept is operationalised and make explicit the research aims and questions which were in part co-produced by research participants. The epistemological context of the work is discussed and I attempt to reconcile a feminist praxis approach informed by participatory action research (PAR) methods with social network analysis. I then introduce some key concepts and terminology as applicable to understanding art worlds as networked and dynamic organisations with different levels of interactions between actors, for example, on individual, local and translocal levels. This leads to a further discussion on how mixing methods enables different but overlapping questions to be asked and how this is a useful approach for studying Ladyfest organisation networks and related networks such as Riot Grrrl. In social movement contexts, like feminist music worlds, levels of participation may vary throughout the data collection period, making it difficult to rely on quantitative methods alone, such as survey analysis, due to poor response rates. Next, research ethics are given due consideration as mixing methods and using innovative data collection techniques for gathering social network data requires careful consideration to uphold participant confidentiality. Some background
information is then introduced on each of the case study sites before going on to discuss in detail the chronology and the rational behind the various data collection methods used and sites of investigation. Finally, I provide a data audit to bring together the multiple methods used and conclude the chapter by providing a brief summary discussion.

3.2. Operationalising Art Worlds, research aims and questions

Ladyfest networks consist of individual volunteers working together to achieve a common goal, that is the creation of a pro-woman festival of music and art. As each festival is different the supplementary aims will vary from providing space for education, skill sharing, political discussion and feminist debates to raising money for, and the profile of, local women’s charities or organisations engaged in gender based work. Sometimes individuals are affiliated with other art, music, feminist or political groups and organisations. More often than not many organisers will also be musicians and artists themselves, or aspire to be. Musicians play important roles in Ladyfest music worlds and its historical predecessor Riot Grrrl (which is discussed in detail in the subsequent chapter) as conduits of feminist messages and as an inspiration for women and girls to do-it-for-themselves. The literature review provided an overview of different perspectives on art worlds and spaces (Bottero and Crossley, 2011; Bourdieu and Emanuel, 1996; Bourdieu and Johnson, 1992; Bourdieu and Johnson, 1993; Dimaggio, 1987; van Maanen, 2009) and a detailed description of Becker’s Art Worlds (2008) theory. This thesis takes Becker’s approach which focuses on three main areas, the production, distribution and reception practices of art worlds. I focus on the organisational aspect of Ladyfest networks with a supplementary focus on audience participation. The networks of musicians that have performed at Ladyfest, whilst important and worthy of future investigation, are not included for analysis as this would shift the focus of the research away from the organisational aspect, towards production, and it is the former that is currently so under-researched in the sociology of art (van Maanen, 2009). However, the production aspect of music worlds is not entirely overlooked as several key musicians are discussed when they appear as research informants, for example Allison Wolfe, Sarah Dougher, and Viv Albertine amongst others, and during discussion of Riot Grrrl associated band networks.
Riot Grrrl musicians are introduced to provide a historical context to the subsequent network study of Ladyfest organisers.

Drawing on the literature review and my personal involvement with the movements as described in Chapter 1, four intersecting aims for this thesis have been developed.

**Research Aims**

I. To identify how Riot Grrrl and Ladyfest movements can be understood as feminist art worlds and more specifically music worlds;

II. To identify the ways in which feminist art worlds challenge a gendered political economy of cultural production;

III. To describe what Ladyfest networks look like and how, as alternative art and music distribution networks, they provide pathways to participation;

IV. To assess the impact of Ladyfest networks on the relationships, friendships and collaborative ties of those involved with the movement.

For convenience the four research questions are specified below.

**Research questions**

I. Do feminist art worlds challenge the gendered political economy of cultural production?

II. How are the art worlds of feminist music networks organised and by whom?

III. How do Ladyfest networks impact on the personal networks of their members?

IV. Can Ladyfest networks encourage cultural participation and facilitate sustainable feminist, music and collaborative ties?

### 3.3. Research philosophy

A feminist relational epistemology is adopted in this thesis. As an activist-researcher embedded within the networks being studied my methodological approach is abductive, drawing hypotheses and theoretical conclusions with pragmatic logic from a variety of data
sources by means of examining ethnographic narratives, employing creative and formal data collection strategies, quantitative and qualitative analysis methods. Working with research participants to understand how feminist creative networks form and change and how these networks impact on participants’ lives and the worlds they occupy requires an ontological approach capable of incorporating critical self-awareness and reflexivity during all stages of research and analysis. Individuals were allowed the freedom to construct their own social identities rather than have them imposed upon them by the researcher’s need to categorise for simplicity of data analysis. This is a technique common in feminist research practices, for example, in the areas of feminist action research (Reid and Tom, 2006), studies on discursive agency (Anderson, 2009; Taylor, 2011) and feminist-arts based research (Clover, 2011). This has been achievable due to the limited number of case studies used and the defined network boundaries which narrowed the possible upper limit of participants in the study.

It has been important to work collaboratively with research participants who are both new to feminist, music and creative activism and those that are more familiar with activist strategies. This type of methodological approach has been referred to as feminist praxis and advocated by authors such as Naples (2013) writing about social movements, Conway (2008; 2012) in her discussion of transnational feminist networks, Hollingsworth’s (1997) feminist action research accounts, Stanley’s (1990; 1992; 1993) approach to a feminist sociology, and Armstrong and Connelly’s (1989) approach to recognising difference as incorporated into a feminist political economy. Chapter 1 helps to explain my pathway to activism and critical stance as a practitioner-researcher and feminist activist with a specific interest in the participation of girls and women in music and creative cultures. The concept of feminist praxis is integral to the approach I take to engaging with Participatory Action Research (PAR) methods within this project and builds on longstanding personal and academic interests in understanding the role gender plays in facilitating or restricting cultural engagement and the strategies activists take to redress the underrepresentation women in areas of music and art production. Through my research I have been, and continue to be, involved with Ladyfest as a speaker, co-organiser and workshop facilitator, involved in wider feminist cultural activism, and as a music creator and performer where such activities highlight the duality of practitioner-researcher role. As a result, the
overarching framework for this study is grounded in reflexive feminist praxis which is an approach that combines theory and practice from a feminist perspective and encourages reflection throughout the research process. Feminist praxis, as a framework allows me as a researcher to problematise my multiple roles as participant, observer, expert, feminist, musician, audience member, activist and academic; and in doing so allows me to recognise how my specific experiences may impact on the research being undertaken but also to engage in a more meaningful way within, and between, feminist art worlds.

According to Hollingsworth “action research has many different goals depending on the groups, cultures, institutions and political agendas of those involved, the common feature across those goals is benevolent change to improve the human condition” (1997: 485). The methodological approach in this thesis has enabled collaborative participation and research practices, and where appropriate, due to my direct involvement with Ladyfest networks prior to fieldwork, a sharing of skills and knowledge with the organising groups to assist with their festival planning.

Blake suggests that Participatory Action Research (PAR) “diverges from the scientific tradition through the subjectivity of the researcher and the relationships that form between the researcher and the researched” and that through collaborative work with members of the community “researchers engage with a subject position that identifies them as simultaneously researcher and community member” (2007: 412). In similar ways to feminist praxis, action research can help “shift the source of the research problematic from individual identity categories (e.g., gender, ethnicity, class) to social relations and institutions” (Blake, 2007: 413). Whilst identity categories remain salient in this research context and for the participating research members, an action research approach is complementary to a social network analysis interpretation of organisational relations particularly from the standpoint of understanding how they challenge conventional art worlds and relations of production.

Action research does not consist of one methodology but a repertoire of approaches, activities and methods for investigating a particular social phenomenon (Coghlan and Shani, 2005). As such action research has many names and many methodological focuses.
Checkland and Holwell (1998: 10) cite “action learning (Revans, 1972), action science (Argyris et al., 1982), action inquiry (Torbet, 1991), participatory action research (Whyte, 1991), and RAAKS (rapid appraisal of agricultural knowledge systems)” to name a few. Chambers (2008) refers to Participatory Rural Action Research (PRA), now more commonly known as Participatory Reflection and Action Research and Participatory Learning and Action research (PLA) which aims to stress inclusive methodological pluralism. The concept of collaboration is central to an action research agenda and this, according to Jones and Stanley “is inextricably linked with democratic notions of empowerment, emancipation and ownership” (2010: 152). Action research focuses on meaningful events to the participants “which in turn influences the level of relevance attached to specific actions” (Jones and Stanley, 2010: 155). In the context of Ladyfest Ten (London), this is reflected by the ways in which the main organising group divided into sub-groups and how each members involvement with specific sub-groups impacted on the types of music and art related activities they engaged with and their relationships with each other. These sub-groups relate to film, art, performance art, music, literature, fundraising, circus, burlesque and dance and programming, amongst others. As it is not possible for all network participants to be active in all sub-groups it was important that these different groupings were aware of the collaborative aspect of the research being conducted and steps were taken to assure this by providing opportunities to participate in the research at various stages communicated through a variety of media.

Action research, according to Stringer (1999) seeks to affect social change through action and, like feminist praxis, it attempts to link theory to practice. Unlike other methodologies, which attempt to uncover objective truths, action research strives to create meaningful relationships and to work reflectively in partnership with the researched in order to bring about social transformation. Byrne et al. (2007) suggest that it is perhaps this desire to affect social change that makes action research a unique process rather than the specific techniques or methods used. There are a number of assumptions on which action may be based. According to Stringer (1999) there should be some value to participation in the process for those being researched, it should be collaborative enabling people to discover the issues that affect them in a systematic way and it should help people take account of their situations and enact methods of dealing with and resolving problems. Where possible,
according to Byrne et al. (2007), the participants should be involved in the research design and consultation process and ultimately at the interpretation and analysis stage. Every effort was made to inform and include participants in the research design and this was successful in providing some co-produced research themes and research questions which were deemed of importance to the groups under investigation as well as being helpful for the development of broader research themes. However, the involvement of participants at the analysis stage was not as straightforward.

The sometimes problematic role-duality where “researchers are working both as observers and as problem-solvers and they have to handle the delicate balance between these two roles” (Goduscheit, Bergenholtz, Jorgensen et al., 2008: 268) was taken into account in this project. Methods were used that were appropriate to each stage of the research process and careful reflective practice helped to minimise these potential negative effects. Ladyfest organisation is a collaborative process based on group learning and knowledge. According to Coghlan and Shani (2005: 268) the cycle of inquiry in action research consists of diagnosing, planning action, taking action and evaluating action and this is reflected in the research process. At various stages of interaction with the case study organisations participants were asked to identify things they thought were important for understanding Ladyfest activism and how things might be improved, to identify tasks the groups could achieve together, to implement those actions and after each festival participants were invited to reflect and evaluate their actions. Appendix 1 shows an example of guidelines for engaging in participatory research and my agreement with the majority of the points reflect my perception of the level of collaboration with participants in this project. This covers the participants and the nature of their involvement; the origin of the research question; the purpose of the research; the process and context of the research, including methodological implications; opportunities to address the issue of interest; and the nature of the research outcomes. Blake provides a compelling argument for insider research where “trust arises from within relationships at a personal level, “going native” is perhaps a better way to create an honest, trustworthy and ‘safe’ research environment” (2007: 415). Leonard (2007) points out that riot grrrls in the 1990s demonstrated an awareness of academic inquiry and greeted the dominant, so called objective, outsider approaches of cultural archivists with suspicion whilst seeking to challenge their authority. Leonard, further suggests that their
self-reflective practices and “the fluency with which several riot grrrls used theoretical language highlights the need to reconsider the relationship between researcher and subject. Riot grrrl may be understood as a network of activity that sought to elude the paralysis of reification” (Leonard, 2007: 132). With Blake and Leonard’s statements in mind, my embedded participation in the networks being studied, and openness about this as an activist-researcher, was more beneficial to the project as a whole than the attempt to avoid ‘going native’ as is preferable in much social science research.

### 3.4. Concepts and terminology

A number of terms and concepts are used interchangeably throughout the thesis in ways that reflect the language of participants as well as related academic and theoretical language. Firstly, the language of research participants’ and their conceptual engagement with the research topics are reflected in the narrative of the analysis chapters. Many respondents refer to concepts of social movements, networks, groups, organisations and collectives in complimentary ways when talking about their engagement with feminism, activism and with Ladyfest in particular. This is evidenced in all aspects of the data, including, for example, free-text answers to surveys, focus group discussions and email and video interviews. Secondly, academic discourses tend to use many of the terms and concepts interchangeably and in particular within texts engaging with feminist activism and music movements. Accounts of Riot Grrrl frequently use concepts of social movements and networks in similar ways, see for example (Koch and Urban Cowgirl, 2006), Leonard (2007), Marcus (2010) and Starr (2013).

<table>
<thead>
<tr>
<th>Micro (Actors)</th>
<th>Meso</th>
<th>Macro</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual</td>
<td>Local (city)</td>
<td>Translocal (country)</td>
</tr>
<tr>
<td>Activist</td>
<td>Network / organisation (specific group)</td>
<td>Movement / network (global concept)</td>
</tr>
<tr>
<td>Participant (audience)</td>
<td>Community (place, site)</td>
<td>Intermediary (Government, local council, funding body etc.)</td>
</tr>
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</table>
Whilst the terms micro, meso and macro levels of investigation are not referred to explicitly in subsequent chapters, they are conceptually incorporated by implication in analysis. Table 3.1 helps to clarify the levels of network interaction that have been covered both qualitatively and quantitatively.

Meso level settings are the primary focus for understanding micro level interactions with reference to context-specific macro structures. In other words, specific Ladyfest organisations and Riot Grrrl networks are studied by documenting the actor relations within the networks whilst taking account of the interaction of other external factors such as geographic location and historical context. The research by Bellotti (2012) on the collaboration networks of scientists provides a useful overview in support of the conceptualisation of the network levels of interaction in micro, meso and macro terms. Table 3.1 highlights the levels of network interaction in this thesis. By foregrounding the activist-researcher role within the context of action research as described above, contributions to knowledge on feminist art worlds can be said to be co-produced, at least in part. Martin (2010) describes four elements in the research process that can incorporate co-production practices to varying degrees. These include design, evidence gathering, analysis and dissemination. Research participants in this thesis were involved at all of the stages, except for the analysis stage.

### 3.5. Mixed methods

Using a mixed methods approach to combine ethnographic and network data is appropriate for this study. Mixing methods enables distinctive but intersecting questions to be asked where the complex social world can be interpreted based on more than one way of seeing and researching. Qualitative methods, which can be broadly described as fitting with feminist praxis and within an action research framework, are combined with social network methods in order to best deal with the complexity of the dynamics and specificity of the Ladyfest social movement on a case by case basis. A mixed-methods approach is particularly useful in researching cultural phenomena. For example, work by Silva et al.
(2009) combined survey data with focus groups and interviews to investigate trends in cultural life in Britain across a variety of different fields. They found that mixing methods proved a more fruitful approach to examining intricate social phenomenon where conversely no single method used in isolation was able to elucidate all areas of their research interests. Other researchers have acknowledged the utility of combining methods in such a way, for example, Froth (2006) discusses network action in the context of his study into communication relationships within a building of students with the aim of facilitating residents to take control of their environment and create an improved communication and social community. Cross et al. (2009) use a mixed-methods approach including network analysis to examine how various agencies collaborate in order to improve community well-being.

Metcalf (2007), an action research advocate, uses the methodology in conjunction with social network analysis introducing the creative method of analysis and synthesis, in order to uncover how specific problems are conceived through the ‘networked statements’ of participants within groups (small worlds phenomenon) and how the context of their conception leads to what may later be seen as a satisfactory solution to problems identified by the research participants. According to Stringer, action “research requires a problem to be investigated, a process of inquiry, explanations that allow individuals to understand the nature of the problem” (1999: 5) and as the research progresses participants will add their own questions to those of the researcher as relationships between the various stakeholders develop.

Multidimensional Ladyfest networks consist of individual volunteers and occupy both physical and virtual space making use of diverse online communication strategies. Ladyfest networks aim to be non-hierarchical and collaborative, based on group learning and knowledge. A research strategy that incorporated action research tools was designed to contribute to successful outcomes for the networks concerned and keep the research participant-led.
3.6. Ethics

The ethical considerations of conducting action research and engaging in feminist praxis mirror most other research methodologies and include issues around confidentiality, anonymity and consent. However as action research is usually based around some form of community action there are different concerns around particular social values, that the research should be democratic, inclusive and equitable. These are difficult ethical concerns when trying to ensure that the research recognises marginalised voices and aims to provide participation for all, not just those willing and able to show up. However, because a group decides to participate in the research project, individual members of that group have the right to withdraw from participating without any negative effect to themselves or the group as a whole. This is a difficult point to negotiate and one of the main reasons why it is so challenging to gather longitudinal social network data on complete networks. Participation must remain voluntary although incentives are permitted. I agreed to volunteer my time to help organise some of the festivals and volunteered the weekend of the festivals themselves. However, this was in keeping with the methods of action research and the collaborative, non-hierarchical and skill sharing values often shared by Ladyfest organisers.

Research bodies recognise that some “risks may be difficult or impossible to quantify or anticipate in full prior to the start of a social science research project, especially in longitudinal [and] qualitative research” (ESRC, 2012: 27). This issue was dealt with for the research ethics committee, as discussed in the next section. However, whilst in the field I found that sometimes participants were unwilling to contribute much in a focus group setting but were very happy to chat about issues in social settings, some topics of which were of a confidential and sensitive nature though not always applicable to the research aims. This is something I needed to be aware of, as a reflective practitioner, in relation to negotiating boundaries in participatory research. Whilst I took fieldwork notes in the more formal settings, for the purposes of my specific research questions it was not necessary to keep detailed notes on all conversations that happened outside of meeting contexts. Likewise, in order to protect myself, if I came across a difficult situation I noted the context and discussed the issues in supervision sessions. Nevertheless, despite attempts to be collaborative there are always difficulties trying to balance the inevitable unequal power
relations between the researcher and the researched. Recognising these potential power issues is important for avoiding harm and to fulfilling the aims of inclusive feminist praxis.

In order to negotiate ethical boundaries within the project the following points, attributable to Checkland and Holwell (1998: 16-17), were referred to frequently throughout the research:

- What is being researched?
- Who is the researcher and who is the participant?
- How do you know when to stop or when theoretical saturation has been reached?
- How can the results, or outcomes, be conveyed to others or transferred to other situations?

Jones and Stanley argue that action researchers have obligations “to fulfil the expectations of the various stakeholders: the funding body (local authority), the research participants (schools and local authority staff) and the University Ethics Committee” (2010: 151). These obligations can sometimes appear to be in conflict with one another. I recognise complex obligations in my dual role as researcher/participant which include those to fulfil PhD training; to my university; my research community; my funding body; to the wider translocal Ladyfest network; to the UK feminist/activist network; the specific networks in which I participate/research; and my obligations to the research participants as individual members of a fluid social movement. Numerous ethical guidelines are available from research bodies, institutions and disciplinary areas such as the ESRC (2012) Framework for research ethics and MRS and SRA (2013) Data Protection Act 1998: Guidelines for Social Research. In the next section I highlight the importance of examining ethics giving examples of how they apply to my experience of fieldwork and how I have attempted to deal with some of these challenges.

Despite successful co-production at the early stages of the project the involvement of participants in shaping the research outcomes lessened. This is not surprising. The demand on participants’ time increased as festival planning intensified as did the associated pressures of planning a not-for-profit feminist music festival. Unfortunately, this project was unable to include research participants in a formal capacity at the analysis stage.
Feedback and input was encouraged throughout the fieldwork as were opportunities to contribute through a variety of media, such as by email, face-to-face, social network sites and after the surveys were completed. However, there were opportunities for participants to informally contribute to early analysis and provide verbal feedback when the research-in-progress was presented at various Ladyfest festivals and feminist events where some research participants were present. In the context of this thesis the general principals of action research as highlighted above were followed and work was carried out in an open and collaborative way with research participants as an active members of the Ladyfest networks involved with the study.

Participants were encouraged to contribute to research aims and goals when it was feasible to do so. When participating in meetings and facilitating group work during the planning stages for Ladyfest festivals I shared my prior knowledge and experience as an organiser and applying for funding for projects. This is a direct intervention that is in line with action research methods designed to aid the festival organisers during the process of organising the festivals. When conducted in an ethical, transparent and inclusive way, action research can enhance social and group learning; encourage collaborative governance, democracy and public participation, and the successful co-management of resources for all stakeholders.

### 3.6.1. Ethics Review

Research design, in relation to specific research questions, has an impact on the likelihood of the research needing to undergo an ethical review. Blake considers the institutionalisation of research ethics in university settings and beyond, where funding bodies and institutes engage in ethics review processes that are “codified” and “standardised” sanctioning “a particular way of doing” emphasising “they are contextual and work better for some than others” (2007: 413). Whilst the ethics review process plays an important role in ensuring research standards they are not without difficulties and this may be particularly true when qualitative and quantitative methods are brought together. The ESRC recommends full institutional ethical review in certain circumstances and due to the relational methods of data collection involved in my project the following, by ESRC...
standards, constitutes “more than minimal risk”. Table 3.2 highlights the aspects of my research that matches some of the specific ethical research considerations mentioned

Table 3.2 Research modes and ethics

<table>
<thead>
<tr>
<th>A. ESRC – research modes &amp; ethical considerations</th>
<th>B. PhD – practical ethical considerations*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Research involving members of the public in a research capacity in research data collection, e.g. participatory research.</td>
<td>1. Feminist praxis and action research are participatory methods requiring the researcher to be actively involved with the participants in their community setting and take action to assist in identifying the issues of importance to the community and to help foster an environment conducive to collaborative knowledge production.</td>
</tr>
<tr>
<td>2. Research involving respondents through the internet, in particular where visual images are used, and where sensitive issues are discussed.</td>
<td>2. Online social networking tools were used to engage participants and included: MySpace, Facebook, Twitter, Blogs, NING, Google groups and Yahoo groups. Individual photos are often associated with online profiles. Some online discussions may be of a sensitive nature, although this did not occur considering the public nature of the topic.</td>
</tr>
<tr>
<td>3. Other research involving visual / vocal methods particularly where participants or other individuals may be identifiable in the visual images used or generated.</td>
<td>3. The research included the use of photography at events and group facilitation sessions. Audio recordings for transcription purposes and group use were generated during group meetings and facilitation sessions and stored in a folder on NING for participants to review. Video interviews took place with well known Ladyfest activists consisting of participant driven questions. Video content was shown at the launch event for Ladyfest Ten. The contributors to the videos were made aware of the dual purpose for their contribution.</td>
</tr>
<tr>
<td>4. Research involving intrusive interventions or data collection methods – for example, the administration of substances, vigorous physical exercise, or techniques such as hypnotism. In particular, where participants are persuaded to reveal information which they would not otherwise disclose in the course of everyday life.</td>
<td>4. Participatory research methods combined with social network data gathering may be perceived as intrusive by some respondents – These relational methods require careful consideration in how they are executed as participants cannot answer questions anonymously and may feel uncomfortable answering questions on the strength of their relationships with other members of the community in which the researcher is also a participant. Participants were reassured that the data would be anonymised once gathered.</td>
</tr>
</tbody>
</table>

*Source A: ESRC (ESRC, 2012: 8-10)

*Note: These ethical considerations are not exhaustive but highlight the link between some practical ethical considerations carrying out the PhD research project as they match with ESRC guidelines.

A detailed written proposal was submitted to the University of Manchester ethics committee and covered the aims of the research; study design; participants; methods of data collection and analysis; ethical issues and how they would be addressed; benefits to research participants; risks to participants; risks to the researcher; informed consent and project information documentation; formal procedures for dealing with fieldwork issues;
data confidentiality; research dissemination and participant feedback. The project was
granted ethical approval subject to minor adjustments. The adjustments consisted of the
need to provide participants with a detailed schedule of focus group topics in advance of
their participation. Whilst this was done in order to comply with the ethics committee
recommendations, it goes somewhat against the grain of engaging in action research
methods that are necessarily iterative and participant led. In this research context the
adjustments did not make much of a difference to how the focus groups were conducted as
the themes covered were ones already widely discussed within the community of
investigation. The ESRC provides a useful general research integrity checklist. This can be
found in Appendix 1 and highlights that this research has conformed to good practice
standards.

3.6.2. Consent and confidentiality

Participants need to be informed about the purpose of the research, methods and intended
possible uses of the research before they are asked to consent to take part. The information
sheet that all participants were provided with is contained in Appendix 2. Written consent
was obtained in the case of focus group participation where possible. At a minimum all
participants were provided with an information sheet and were informed about what was
happening at each stage of the research process. Due to the nature of the groups concerned
it was necessary to continually negotiate consent with participants at the various stages of
research. An example of the written consent sheet is contained in Appendix 3. Informed
consent “entails giving sufficient information about the research and ensuring that there is
no explicit or implicit coercion” ensuring “participants can make an informed and free
decision on their possible involvement” (ESRC, 2012: 28). Blake is critical of a “scientific
ontology” that divides participants and researchers and by means of “formal signed consent
and a priori anonymity in effect creates the absence of a social relationship rather than
overcoming it” (2007: 415). However, the ESRC subsequently recognises “bureaucratic
ways of securing consent should be avoided in favour of fostering relationships in which
ongoing ethics regard for participants is to be sustained, even after the study itself has been
completed” (ESRC, 2012: 30).
Each case study group I worked with were provided the documentation mentioned above. Online documentary systems were designed for each group and all relevant material was placed there. All groups used a mailing list. Table 3.3 in section 3.7 highlights the characteristics of the different research sites and their use of different documentation modes. Participants were informed via the mailing list of any developments relevant to the research and links were provided to information documents about the research, consent forms and any relevant output generated by focus group participants that the groups wished to share more widely. Participants were given every opportunity to participate and comment in this process. One of the Ladyfest organising groups used a social network tool called NING. This operates similarly to Facebook but is designed specifically for group collaboration and highly adaptable to the needs of users. I added a ‘Research Group’ to this platform to contain information relevant to the research and invited all network participants to read the material provided there. Whilst uptake to join the group amounted to about a sixth of the total NING users, all members, including new members were made aware of it and had the option to dip into it for information should they so choose. The majority of those most active in the Ladyfest network chose to also join the research group.

Data was stored in accordance with the Data Protection Act (1998) which provides the legal framework to guide data anonymisation. During the data collection process anonymity was not possible to uphold and the reason for this was explained to participants. When using relational methods, such as social network analysis, that rely on establishing the relationships between actors, it is necessary to know the identities of respondents and of their nominated alters. However, confidentiality was assured and all personally identifying data was removed at the data processing stage and pseudonyms were allocated to each respondent and alter. It is somewhat more difficult to conceal the identity of the groups taking part due to their limited number and specific locations and this is likely to be counter-intuitive as documenting Ladyfest networks is desirable for the wider Ladyfest community. Most meetings and groups declare themselves open public groups and in the majority of cases they run a public Facebook group, blog or website, have an open mailing list and frequently post minutes of meetings for public consumption. However, in the small number of instances where analysis has revealed some potentially sensitive issues for specific groups it has been dealt with considerately and without recourse to name the
specific group involved and certainly without identifying any of the group members concerned. During the data collection and analysis, only I as the researcher had access to the raw material thereby reducing the possibility of the confidentially of participants being breached.

3.6.3. Independent research and accountability

It is often difficult to identify when “the research stops and everyday life begins” (2007: 416). Notwithstanding this, it was important to ensure in the name of social scientific practice that the research itself is free from coercion by any individual or body involved and that any conflict of interest is identified and made explicit. Research data is usually analysed by the researcher who designed the project. However, if being true to action research epistemology, ideally this should involve participants in some way. The interpretative process should aim to clarify the issues under investigation and highlight action priorities. Stringer (1999) suggests that it should extend participants understanding opening up frameworks for interpretation and organisational review of its vision, mission statement or structure, develop concepts and ability to analyse problems. Participants were offered the opportunity to comment on the analysis stage if they chose to sign up for updates. However, no one took up this offer. Instead various public engagement activities have formed an important part of the research process (see Appendix 4 for an example of a public engagement event). I have worked with related Ladyfest groups and disseminated early findings at Ladyfest events and conferences, written a public article and been open to email discussion about the research topics.

3.7. The case studies

The section provides a summary of the case study sites and some background information about their history with Ladyfest. Table 3.3 describes the data sources and characteristics of each Ladyfest site, the numbers of participants contacted for the study, if the groups have an online presence and if focus groups, interviews or surveys were conducted.
In this context ‘active’ is taken to mean that the group member was active at least once during the organisational period. They may have attended a meeting, joined a related social media group or sent an email. N represents the number of registered organisers on the Ladyfest group’s primary online communication medium (when duplicated and inactive email addresses were removed from the count). Google Groups or Yahoo Groups were the main mailing list clients used. Whilst membership of a mailing list does not directly imply active participation in organisational tasks it does create a maximum upper limit of network participants and creates a working boundary to attempt to understand the network from a complete network perspective and to allow for the analysis of two mode data (Borgatti and Everett, 1997). One respondent of the 39 returns for Ladyfest Ten replied to the demographic data but left the name blank therefore it was not possible to include her in the network data, but the case was left for demographic data purposes. Three video interviews were conducted by sending questions to the participants, they filmed their answers and the videos formed part of the Ladyfest Ten festival launch event. As an active participant in the
Ladyfest Ten and Ladyfest Manchester networks I had administrative rights to the groups’ Facebook pages. These administrative rights allowed me to view and gather basic demographic data on the ‘fans’ of the page. The results discussed in parts of Chapter Six draw on data gathered in this way. Whilst, Ladyfest Oxford had a Facebook page it was not very active at the time research was being conducted and there was little by way of ‘fan’ traffic. As a result the data that could be extracted from this page was not sufficient to be able to contribute to the discussion in a meaningful way.

3.7.1. Riot Grrrl and Girls Rock camps

The first example is a different approach to that of the Ladyfest case study sites. Through documentary sources the discussion provides a historical backdrop to the development of contemporary feminist music movements and helps to contextualise some of the key research themes and methods. Built on the back of a solid 1970s and 1980s punk movement with a small, but highly influential number of punk women, a network of individuals and bands began to emerge from highly connected ‘do-it-yourself’ infrastructure in Seattle and Olympia in the USA in the early 1990s. This network began to spread to different locations within and beyond the geographical boundaries of the USA. Chapter 4 describes how these links were developed and how they built upon previous art and music based movements to influence the organisers of Ladyfest festivals and rock camps designed to help young girls participate in music creation activities. It also highlights how these might be considered translocal networks.

3.7.2. Manchester

Manchester is a vibrant music city, in North West England, with a strong tradition of cultural based queer and feminist activism and an above average LGBT population for the size of the city, second only to London. Ladyfest festivals have taken place in Manchester since 2003, followed by 2008, 2011 and two other small festivals in 2012 called Sladyfest. There was a failed attempt to organise a festival in 2013. It had a Facebook profile, a call for financial contributions and for bands to play. However, the festival never happened. Another Ladyfest Manchester is planned for 2014, but details are yet to emerge.
Manchester as a case study site draws on the experiences of organisers of the 2008 festival. The 2008 festival programme in Appendix 5 shows the breadth and depth of this three day festival which was part-funded through a generous Arts Council award. This contribution by an art intermediary undoubtedly had an impact on the programming. Most other unfunded Ladyfests will attempt some of these activities in a more modest capacity, reflecting budgetary constraints.

The festival took place over three days in a multi-purpose community building called the Zion Centre in Hulme, an ethnically and socially diverse area of Manchester. The centre was fully equipped for holding music and arts events. The full programme from 2008 is contained in Appendix 5 and shows the range and diversity of music, art and workshops. Despite its community location and concerted efforts by organisers to engage with other communities in the area and offer opportunities to get involved, the organisers were unsuccessful in increasing the diversity in audience participation, for the 2008 festival at least. A frequently asked question by feminist activist organisations is how to break down barriers between communities and expand women-supportive networks across communities. This issue was also raised by an audience member at the panel debate of the festival too. Unfortunately, none of the panel had an easy answer to the question. The Arts Council funding helped ensured the accessibility of the festival and the ability to provide two British Sign Language (BSL) signers and a professionally run free to use crèche, both available for the duration of the festival weekend. Funding and access to money and resources is usually a contentious issue for organisers and can be one of the most frustrating aspects of festival organisation impacting on the ability to provide fully inclusive and accessible spaces and paying performers. The venue was more expensive than organisers had hoped with costs being off-set by the Arts Council award and ticket sales covering other expenses. Unfortunately the festival only broke even without raising additional money for charity. The organisers of Ladyfest Manchester 2008 played an important role in helping to establish the general theoretical framework for the study through their input in the pilot focus group session.

The 2011 Manchester festival was a much smaller event taking place over one day in a city centre free-to-hire pub called Gulliver’s which has a reputation for being frequented by
Manchester music legends like Mark E. Smith of *The Fall* (see Appendix 6 for the programme). As a result of the festival being smaller some compromises were necessary. It was billed as a celebration of International Women’s Day and the life and work of feminist musician Ari Up of *The Slits* who passed away in 2010. This festival received some funding from Manchester City Council. The data collection focused on festival participants and a survey was conducted to gather evidence (see Table 3.3). I participated by attending some planning meetings for the 2011 festival, organised the discussion panel with Zoë Howe (author of *Typical Girls? The Story of The Slits*) and Viv Albertine (festival performer and former member of *The Slits*) and with Debbie Smith (currently guitarist with *Blindness*, and has been a bassist and/or guitarist with *The Nuns, Curve* and *Echobelly*). I also volunteered during the festival itself. The majority of data generated from this case study came from the pilot focus groups and an online survey of advance-sale ticket holders.

### 3.7.3. Oxford

Oxford is a university city with high levels of deprivation outside of the university area. It has had several Ladyfest festivals, which have had some affiliation with one of the University Colleges, through students organising the event and hosting planning meetings on site. These took place in 2008, 2009 and 2010, the latter of which serves as a pilot case study and site to test the survey questions. As a case study site Ladyfest 2010 organisers were crucial in helping to shape the survey that would be used to gather network data from *Ladyfest Ten* and other research themes across all three case study sites. Their feedback on the question content, question order and relevance was helpful in redrafting and refining the survey questions and how it would be distributed to future research participants.

The festival took place in various locations spread widely across the city, chosen primarily for their availability and if they were free-to-hire. This had disadvantages in that the festival site was split making it more difficult for all festival goers to attend events in different locations. Additionally, it required people to have good local knowledge (although maps were provided to guide people site to site) and to use public transport. The main music venue for the festival took place at the famous music venue *The Jericho*, which has played an important role in the career development of many bands including *Radiohead, Ride* and...
Supergrass. The organisers were reasonably happy with the numbers that attended the festival, this despite a number of high profile gigs taking place in Oxford that weekend. In particular, the organisers noted that CocoRosie was playing the same night as their main music event. CocoRosie is a feminist surreal folk duo and frequently discuss issues such as gender identity and reclaiming an inclusive feminism. The organisers felt that many of the people that would have attended Ladyfest were likely to have gone to that gig. Of all three case study sites this festival was more modest in its ambition but it was successful in raising money for local charities in Oxford as they had few up front and hidden costs to contend with. The programme is available in Appendix 7.

3.7.4. London

London as the UK capital is an ethnically diverse and cosmopolitan city. However, its size and high cost of living coupled with poor provision for disability access in venues and on public transport can make participation in cultural and music events difficult for many. It is a well-respected international music and artistic destination in the UK and internationally. There have been at least eight documented Ladyfest festivals in the city. Festivals took place in 2002, 2007, two in 2008, 2009 and two in 2010. The November 2010 festival was Ladyfest Ten and one of the case studies for this project. Ladyfest East, London took place in April 2012. The Ladyfest Ten case study yielded the most fruitful network data, due in part to its size, the ability to engage in participatory research with the organisation right from the beginning and the mixed media that was used to plan, organise and promote the festival. Ladyfest Ten was designed to celebrate ten years of Ladyfest activism around the world and the organisers took a celebratory theme and an international slant to the festival, putting together a rich, and vibrant cross-platform music and arts festival (see Appendix 8 for the full programme).

The festival took place in the Highbury and Islington area of North London, chosen as it is well networked to various transport links with disability access. A number of community and music venues, including the local library, were used in this area along a straight stretch of road to house a variety of Ladyfest activities. Again, each of these venues had events on the ground floor for ease of access. However, the weekend the festival took place the tube
network for this area was not working and the city experienced one of the worst weekends of heavy rainfall. This made the festival difficult for people to access, particularly those with mobility needs and it greatly reduced the possibility of people coming along to the festival last minute. The main music venue was The Garage, a popular mid-sized venue, although large for a Ladyfest. It caters for well known international touring bands. It was an ambitious sized venue to fill. Some of the organisers felt that despite numbers being lower than anticipated, the feedback from the musicians that played in a well equipped venue more than made up for the smaller than hoped for audience members. The costs associated with this ambitious festival were high, particularly as there were a number of high profile international acts such as M.E.N (with former Le Tigre members JD Samson and Johanna Fateman) and Nicky Click. Poorer than expected advance ticket sales and negative impact of the local transport and weather conditions meant the festival suffered financial difficulty. It required several post-festival fundraising activities in order to re-coop some outstanding costs.

It would appear that across all three sites there were difficulties in getting the festival concept out to a wider audience. This was not for lack of trying, but it would appear that accessing mainstream promotion and distribution networks, which frequently have high associated costs, would have helped. However, then the activity moves away from DIY to more a professional organisation mode, which in turn brings with it its own set of challenges. Oxford suffered less from this problem, although it did have some impact. It could be speculated that this is because it is a smaller city with fewer competing events to contend with and the cost of organising a reasonably large event would have been much less than that of Manchester or London, popular cultural cities where city centre venue spaces come at a price.

### 3.8. Data collection

The study design and data collection strategy is guided by Becker’s approach to methodology in much of his writings (1974; 1976; 1990; 2008), but in particular his book *Tricks of the Trade* (1998). Becker claims that, the closer we get to the circumstances in
which participants “actually attribute meaning to objects and events, the more accurate our
descriptions of those meanings will be” (1998, Loc.330). Becker speaks of the professional
imagery of social science where “we use these images to embody, and to help us produce,
knowledge and understanding about large, abstractly defined classes of stuff, not just about
single members of those classes” (1998, Loc. 398). In this way the main focus of both
quantitative and qualitative data collection has been on the organisational structures of
Ladyfest groups as networked art worlds, rather than giving primacy to the ego networks of
the actors involved, yet still acknowledging the importance of individual agency within a
network context. It is acknowledged that different data sources require different sampling
strategies, data collection and analysis methods.

3.8.1. Network Boundary

In social network analysis defining the network boundary is crucial as it determines the
sampling procedure to be used to gather data and has an important influence on the type of
analysis than can be done subsequently. Various methods can be used depending on the
research question, including snowball sampling, a common strategy in qualitative research.
It is similar in the context of network analysis whereby it involves asking a starting group
of respondents to nominate others and to continue this until the possible list of nominations
reaches saturation point, in other words the researcher does not receive any new names.
There is a tendency for this sampling process to be biased as the initial contact can have a
significant impact on subsequent nominations. Noy (2008) draws a link between the use of
snowball sampling as a method and issues linking social capital, power relationships and
social networks. However, this study attempted to conduct a census of all members
involved with organising Ladyfest in three sites. A more iterative process was followed for
constructing the Riot Grrrl networks by using a starting list of bands and adding to it when
a new band appeared to fit the ethos of Riot Grrrl. For Ladyfest networks the sampling
framework focused on the meso-level, which in this case is the Ladyfest organisations, and
each Ladyfest had an outer boundary defined by membership to an associated mailing list.
Only one case study site was suitable for conducting a network analysis.
3.8.2. Case study sites and participant recruitment

Due to the contemporary and dynamic nature of the research topic and the fact that Ladyfest organisations exist for a finite time period, the research process was non-linear with several steps taking place simultaneously. Following is an indication of the order in which case study sites were approached and the rationale for their choice. From October 2009 a process of identifying potential case study sites was undertaken whilst the literature review was being conducted.

Ladyfest groups only exist for a brief period of time with the sole aim of planning and delivering a festival although other networks may form simultaneously and be sustained after the festival has taken place. Organisers may meet for a period of a couple of months to a year before the festival to plan the event, depending on the location of the group, the experience or motivation of organisers or their access to various resources. Despite being an international movement, referred to in this thesis as a translocal movement, Ladyfest groups do not have a central governing body or formal membership. For this reason it was difficult to find active groups during the planning of the research, as frequently they remain relatively invisible until the festival is at such a stage as they are happy to advertise it. The search for groups to work with began in October 2009. This was done primarily through online searches for a network presence and through word of mouth. Networks were identified online and I was alerted to others by people within my own social network. I believe my involvement with Ladyfest as a co-organiser, my openness about the PAR-based nature of my research, and my involvement within a broader feminist movement helped me to gain access to the case-study sites.

It was important for this project to try and access case study sites as early as possible in the planning process in order to be able to understand the key network processes as organising groups developed over time. All networks were originally accessed through a gatekeeper. Gatekeepers play a crucial bridging role not just as intermediaries between the researcher and the potential research group, but also as gatekeepers in a broader sense, they play a critical role as a conduit of creative products to audiences and distribution networks (Ahlkvist, 2001; Foster, Borgatti and Jones, 2011; Paulsen and Staggs, 2005; Reimer,
Gatekeepers were located online and sent an introductory email describing the research proposal and what might be expected from the groups’ involvement. The gatekeeper then in turn brought the request for research partnership back to a group meeting and a collective decision was taken to become involved with the research. Once groups agreed in principle to joining the research project I then arranged to meet with them in person to describe the project in greater detail. To ensure individual participants were made aware of what was happening in relation to the research I set up on-line recording and communication procedures suitable for each group.

The following section gives a brief summary of the groups that were identified as potential research sites. Ladyfest Edinburgh took place in January 2010, however no information was found on this festival until after the event. Ladyfest Goldsmiths took place in February 2010. Although research tools were not perfected at this early stage, and there was no access the group during the planning phase, I did attend the festival and spoke informally with the organisers. This was useful as members of Ladyfest Ten (London) were also in attendance and was a good way to start developing relationships with some of the members of this group. Ladyfest Goldsmiths had been run as a student club and society with a festival for four consecutive years from 2007 to 2010. There has not been another Ladyfest in Goldsmiths since, possibly reflecting a particular cohort of student involved in the organisation whilst doing their degree, and it looks likely that no one has maintained the tradition once these individuals left university.

Around January 2010, Oxford was identified as a case study through an online call for participation. This was followed by a process of negotiating access to the research sites by contacting gatekeepers and making a case for why involvement in the research would be beneficial for the group and how they could make a contribution to the research aims. Both sites were in the process of establishing the organising groups which enabled involvement from the beginning. However, these two sites varied greatly in size, scope and my role as a researcher and participant. My level of participation with Oxford remained that of a volunteer-researcher, whilst I was more involved in all aspects of organisation with the London group and very much a team member. My involvement with Manchester bridged
both these levels, in my capacity as a former organiser for the 2008 festival and due to my friendship with the organisers of the 2011 festival.

The research schedule was designed incorporating a pilot focus group with organising members of Ladyfest Manchester 2008 (some of whom subsequently organised Ladyfest Manchester 2011) in order to test concepts, qualitative research tools and to co-produce some of the main research aims and questions whilst generating survey topics (see Appendix 9). Due to my prior involvement with Ladyfest for the Manchester festival in 2008 I was able to contact relevant people to participate in the pilot research. My previous relationship with members of this focus group meant that they were comfortable participants and provided high quality and engaged feedback. This exercise helped to design the pilot survey as highlighted in Appendix 10, and it also ensured that the research was conducted in collaboration with participants. The majority of participatory fieldwork took place between January 2010 and December 2010 and involved a variety of different engagements, including attending general and sub-group meetings, facilitating focus groups and assisting with and attending fundraising activities, including the festival events. Ladyfest Oxford took place in May 2010 and Ladyfest Ten (London) in November 2010. The following period, between December 2010 and September 2011 focused on extracting data from online sources associated with the festivals and included examining emails from mailing lists, Facebook data, and extracting information from the NING social network which was used as a primary organising tool during Ladyfest Ten. In this period Ladyfest Manchester 2011 became active and I decided to look at festival goers’ experiences of the festival and to see if networks of participants existed and to understand how attendees perceived Ladyfest. This was a supplementary research task and focused on the participation of festival goers at the event. This moves thematically from the production and distribution aspect of Art Worlds to examine the reception of art and music.

During this period the collection of survey data was paramount. A web-based survey was deemed appropriate as online activity was an essential part of the planning process for organisers, and festival goers bought their tickets in advance online, making email contact available for the distribution of surveys in each site. Throughout data collection period I was involved in public engagement tasks. This was carried out in my capacity as a Ladyfest
network member with other organisers as well as separately as part of research and knowledge exchange activities, for example running a workshop with Ladyfest Ten organisers at UK Feminista or facilitating workshops at other festivals like Ladyfest Bristol 2012. Figure 3.1 summarises the order of, and rationale behind, research activities. Becker’s main focus in *Art Worlds* (2008) is to examine the production, distribution and reception practices within those worlds which are frequently discussed in network terms. As highlighted previously, according to van Maanen (2009), the most pressing area for the sociological study of art is on how art works (of which music is the focus in this case) are distributed. Ladyfest organising groups represent distribution networks and this is the primary focus of this study. However, participation is also an important theme in order to understand if those that attend the festival share the same characteristics as the organisers or conceive of the festival in the same way.
The Ladyfest Manchester 2011 case study is an extension of previous findings and elaborates on those by focusing on the participation aspect. Many collaborative networks continued after the research period between the research participants and myself as a researcher, and participants with each other. Primary data collection consisted of four Ladyfest groups (counting Manchester twice) in three different cities in the UK. Festivals took place in 2008 (this was the pilot group), 2010 and 2011. Network sizes varied from eight to 104 members with different levels of participation. The following section describes how I went about organising and facilitating focus groups.

### 3.8.3. Focus groups

In order to pilot the research themes and develop them further and to test out some data collection tools I needed access to a Ladyfest network. For these purposes it was useful for me to do this with members of Ladyfest Manchester 2008, with whom I still had contact. Five members of this group agreed to take part in a pilot data collection session, although one member was unable to make the session in the end. I was able to test some research themes, including questions suggested via email by members of Ladyfest Ten. I also received feedback on the process of data collection and the use of the Ketso PAR toolkit. The themes covered included: discussing the politics of Ladyfest; the role of music; men’s participation in the movement and feminism more generally; the position of Ladyfest in relation to other local and transnational cultural and feminist movements; participants were asked to consider the legacy of ten years of Ladyfest; and what they would hope to learn from the research. Appendix 9 contains a sample focus group schedule.

**Figure 3.2** Ketso focus group facilitation tool, *Ladyfest Manchester 2008* pilot
Figure 3.2 gives an example of Ketso and some of the group generated output from the Manchester pilot focus group. The branches represent broad themes for discussion and leaves represent individual ideas. For example, participants were asked to talk about what they think Ladyfest is all about and how they feel about participating in such a movement, the green leaves represent positive aspects of participation, the grey leaves represent negative aspects and the yellow leaves represent solutions to the problems. Each individual was encouraged to write down their own ideas first and then the group placed the leaves near the appropriate branch which led to interesting discussions. There are many advantages to this way of working, not least because it provides a systematic and structured framework for the researcher to repeat with other groups and it provides an additional way of recording focus group data along with audio recordings. There are also benefits for participants as it encourages everyone to participate and have their voices heard even if they are shy in group situations. The researcher acts more as a facilitator for discussions rather than dictating the pace of questioning. The rich qualitative data generated from the pilot study was used to develop the social network survey. Focus groups are referred to as facilitated meetings at the request of participants and data generated through use of Ketso (a toolkit developed for PAR). This data, once photographed, was transferred onto spreadsheets and coded as variables.

3.8.4. Meetings and documentation

I attended and documented general planning meetings and some sub-group meetings. I had access to minutes which contained information on who participated at each meeting. I also attend fundraising events organised by the groups and keep fieldworks notes. Due to the strong online presence of Ladyfest groups I had access to a wealth of online material through Facebook, MySpace, blogs, websites and mailing lists. In particular mailing lists are a useful way of drawing network boundaries. For example, Ladyfest Ten had 122 members interested in helping to organise Ladyfest as identified though the Google groups mailing list. This number was reduced to 104 when duplicate emails and organisations were removed (for the network study I was interested in contacts between individual actors within the organisational setting of Ladyfest, rather than actors with organisations). I was able to access this mailing list and participants email addresses. In order to simplify
communication and make the organisational process more intuitive members of this group decided to set up a NING network. This is a social networking tool specifically designed for groups rather than individuals and functions in a similar way to Facebook. Members of the Google group then self-selected themselves as organisers and migrated to the NING network. This reduced the network size to 66 and whilst still large it is a better reflection of the number of active organisers. All relevant documents were accessible through this site and Google documents were used for collaborative planning.

As the research partner I set up a research folder in the NING network where all relevant data was deposited this included information sheets, consent forms, some unedited focus group recordings, recordings of some meetings and associated photography. All members had full access to this folder and were encouraged to comment on or contribute to the research process in this way. This was an important way of keeping participants up to date and ensuring informed consent. Each group had their own unique folder and whilst shared between group members it remained inaccessible to outsiders so the non-sensitive, unedited and untreated research material remained the property of the group. Unfortunately the NING network no longer exists as shortly before the Ladyfest Ten festival the service changed from free to fee paying. Organisers paid to maintain the site for a couple of months until the festival was over but after this time period no one was in a position to keeping paying the monthly fees on behalf of a group that technically no longer existed once the festival was over. People reverted to using the Ladyfest Ten Facebook page in order to stay in touch and cross-promote music, art and feminist related activities.

3.8.5. Surveys

This section briefly introduces the development of the social network survey which went through a pilot stage followed by the redevelopment of a number of questions and the omission of others. The pilot was useful in order to refine the types of questions asked and to shorten the time it takes participants to complete.

Farrell and Peterson (2010) claim that between 1999 and 2004 only one scholarly article using internet based survey data appeared in three of the major sociological journals,
American Sociological Review, American Journal of Sociology and Social Forces, and that the number only marginally increased by 2010. Despite this, online techniques are widely used successfully in the areas of education, health research, politics and market research. This research uses an online web based survey to gather demographic data and essential social network data as it was considered appropriate for the internet-literate target population, not least because email addresses were available for each member in order to be able to send them a direct survey link. Additionally, other methods of survey data collection, such as face-to-face interviews, were not appropriate for two main reasons. Firstly, not all members of the London and Oxford organising groups registered on mailing lists attended physical meetings and the attendees of the Ladyfest Manchester 2011 festival were mostly unknown to the researcher. Secondly, due to the dispersed locations of Ladyfest participants and the varying levels of engagement it was not appropriate to try to organise separate interviews and the number of interviews required to capture whole network data would have been prohibitive for a lone fieldworker.

It has been argued that longitudinal data for complete networks is best suited to determining the relative impact of selection and influence within networks and that modelling the dynamics between the behaviour of the individual and the social network can help unravel these simultaneous influences (Burt, 2000; Huisman and Snijders, 2003; McPherson, Smith-Lovin and Cook, 2001). This idea is particularly useful for working with longitudinal statistical models for social networks. However, the network data in the largest case-study group was not suitable for employing actor-orientated statistical models as hoped. This was due to large sections of missing data and partial information on the direction of relationships. As is the often the case with volunteer and social movement based organisations, the network was fluid and erratic, shifting in levels of engagement at different time points. It was not possible to issue three separate surveys as the likelihood of capturing the same people at the three separate time points was slim (at the time the Ladyfest network was formed, just before the festival and several months after the festival). A single network survey was issued after the festivals that captured the self-reported relationships between people at different stages of organisation. This was of good enough quality to use cross-sectional data to analyse relationships within the network longitudinally.
Originally this research anticipated using the Cultural Capital and Social Exclusion Survey UK (2004) as a secondary data source to examine questions around cultural participation, musical taste and other lifestyle issues around the general population as a comparator for the attributes, attitudes and cultural participation rates of Ladyfest organisers. The pilot survey, issued to a Ladyfest Oxford in May 2010, contained some of these questions. Appendix 10 shows this pilot survey. However, after conducting collating and analysing the data, from six out of a possible total of eight responses, it became apparent that the survey would have to be re-examined and shortened due to reported participant burden. This issue would have been non-trivial for larger networks. The two non-responses were issued with three reminder emails and asked to complete the survey. However, missing data and non-response is a common problem in complete network analysis (Žnidaršič, Ferligoj and Doreian, 2012). It was not possible to capture a complete network dataset in this case and subsequent cases. A brief review of email and within-survey comments made by pilot participants reinforced the need to review the time burden on the respondent in completing the survey and the utility of including some of the questions taken from The Cultural Capital and Social Exclusion Survey UK (2004). Some preliminary exploratory network analysis on the pilot surveys was done. A significant redraft of questions was carried out and a new online version of the survey was created.

Two new surveys were designed using the online tool SurveyGizmo. Many of the questions were the same for all three surveys with a series of questions relating to the specific Ladyfest case study site and type of activity. All eligible participants were contacted via email and invited to complete the survey. For the readers’ reference a copy of the pilot survey with Ladyfest Oxford 2010 is contained in Appendix 10, the survey distributed to the organisers of Ladyfest Ten in Appendix 11 and Appendix 12 refers to the survey of those that attended Ladyfest Manchester 2011 as festival participants, although a number of the organisers also took this survey. Some questions are found in all three surveys, such as demographic data and attitudes to feminism whilst other questions apply to festival organisers only. Other questions are case study specific and are reported accordingly.
For Oxford and London, survey eligibility was determined by email membership of a mailing list associated with each festival site. This also provided the boundary for the group’s social networks. An incentive was offered to be entered into a draw for an online store voucher on completion of the survey, with the exception of the pilot survey site. In total four winners were chosen at random and contacted individually. Up to two additional reminder emails were sent to each member of the mailing list or, where contact was available, one of those email reminders was substituted for a Facebook message. Initiating contact in this way increased the number of survey responses.

In relation to Ladyfest Manchester 2011, 82 names were retrieved from the list of online ticket purchases and each person was sent an email with a link to the survey and all relevant information. The event sold out in advance with a small number of reserved tickets on the door. Most people bought one ticket but a number bought between 2 and 4 tickets. I did not have the names or contact details for these festival attendees, nor did I have a complete list of volunteers, musicians, performers who made up a significant number of festival participants but were non-ticketed. A small number of those from this section answered the survey even though they were not on the original list as they had been referred by a friend. The survey data are non-representative samples and cannot be generalised to a wider population of Ladyfest participants outside of this project. However, they do provide a good overview of what it is like to organise and participate in a Ladyfest in the UK. Survey research faces a lot of challenges including unacceptable and incomplete responses, multiple submissions, data inconsistency, insecurity and integrity violation and unreliable analysis results and this survey was no different. Carrying out a mixed-methods study proved advantageous as it was possible to supplement missing data with data from additional sources.

The surveys were divided broadly into themed sections which consisted of categorical and open-ended questions.

**Demographics:** Information was collected about the respondent’s gender, sexuality, age, ethnicity, place they grew up, educational background and employment status (including
that of their parents). From the latter two variables a social class proxy variable was created.

**Participation:** Respondents were asked about their involvement with Ladyfest and their experience of the festival.

**Network Questions:** For Ladyfest Ten two lists of names were provided in separate grids on the survey as the complete roster of 104 names could be intimidating for respondents and increase the likelihood of incomplete data as a result of respondent burden. The first grid was designed to contain the most active participants in the network and represented a greater chance of a relationship being highlighted. The second grid contained the least active network members. These criteria were determined by looking through email and NING interactions and records of meetings to determine a participation indicator. The network measures were gathered retrospectively to represent three time periods, before the festival, during the festival and after the festival. Respondents were asked to tick the option that best described their relationship with network member, the types of activities they had in common such as music and feminism, and they types of events they attended together. The same principal was applied to the Ladyfest Manchester 2011 list of festival goers. However, the name roster (generated from advance ticket sales) did not produce network data as most people did not recognise the names on the list.

**Role as an organiser:** This section covered attitudes about participants’ skills as festival organisers and other’s perceptions of them (not applicable to the Manchester survey). Questions extended to cover their involvement with other organisations and events.

**Resources and contacts:** This was designed to assess the types of material resources people had access to during festival planning but also personal, social and cultural resources.

**Opinions about Ladyfest:** Questions were asked about why they got involved with Ladyfest and if they would do so again.
Music and Feminism: The section provided respondents the opportunity to describe their favourite bands and feminists they associate with the movement. There were many additional opportunities throughout the survey for people to add free text comments.

3.9. Data Audit

All data was anonymised and stored on a secure drive. The network data was analysed using UCINet 6.450 and NetDraw (Borgatti, Everett and Freeman, 2002). Descriptive statistics were carried out using SPSS 20 (IBM Corp., 2011). NVIVO 9 was used to carry out supporting qualitative thematic analysis on additional data sources, including video interviews, email interviews, various audio recordings, focus group Ketso data and other archival sources such as meeting notes.

3.9.1. Meeting Records

Ladyfest Ten kept detailed minutes of most of the general meetings. This was not the case for Manchester or Oxford. Subgroups did not tend to keep formal records but did note action points. Sometimes these were shared with the wider group through Google groups or NING. On other occasions they were shared just between the people that attended the meeting. This became the most common option as the festival planning period intensified and general meetings decreased. Most meetings had lists of names that attended, but some are missing. I attended about a third of all general meetings and a number of subgroup meetings in the literature and music groups.

Most, but not all, meetings were audio recorded. Finding suitable places to meet for large groups without an organisational budget is difficult particularly in London where free-to-hire community space is difficult to come by, especially for a non-affiliated group of individuals. The majority of meetings took place in cafés or bars in areas where there was available outside space and adequate transport links. When it was not possible to have meetings in central London the groups tried to rotate meetings in different areas so as not to disadvantage people travelling across London. Many times the recordings were inaudible
due to background or street noise and sometimes I chose to stop recording or not record at all. It was important that I remained an active member of the group and not just an outsider-researcher so decisions to record or not were made on an ad hoc basis. Actions like this are part of the way a researcher-activist needs to negotiate and to adapt their roles. Supplementary field notes were made at the time if doing so was non-intrusive or after meetings to highlight any key decisions the group made or interesting observations.

3.9.2. Survey Responses

For reporting purposes I have removed myself from the data returns for *Ladyfest Manchester 2011* to avoid duplicating answers and demographic data and because there were insufficient responses to derive network measures on the relationships between festival participants for this group. Preliminary analysis of the Manchester survey returns indicated that there were no apparent strong network links between those attending the festival other than within the small groups they bought tickets for, and attended the festival with. Many people came with a small number of friends or partner and tended to not know other people at the festival. Some of the responses, however, did provide tentative qualitative evidence for the emergence of friendship and collaborative networks as a result of meeting people at the festival. One example of this is a group of people that met at the festival started a feminist music collective called *Womb* which existed for a few months as a large collective and eventually splintered, forming various noise art projects and art collaborations, as well as the popular feminist band *ILL*.

On the other hand my role with *Ladyfest Ten* was more sustained and involved and my knowledge of the members and additional data sources made network data more reliable which in turn necessitated documenting my role in the network. I filled out the survey before any of the other respondents so as not to be influenced by their answers. In each case (excluding the pilot study) surveys were issued four months after the festival took place, in order to give people time to follow up contact they may have made, responses remained open until no more responses were forthcoming which was approximately six months later.
Where possible common questions across all surveys are pooled together to provide general descriptive statistics for those involved with Ladyfest and in the case of smaller organising groups to preserve the anonymity of the participants. No one source of data is prioritised over the other with the mixed-methods approach allowing for both qualitative and quantitative data to be analysed and reported on as necessary to fulfil the requirements of the study and to answer specific research questions. Of the 77 returned surveys across the three case study sites 61 completed all or most of the questions and 16 partially completed the surveys. These partial responses were included as they provided additional demographic data which helped to build a better picture of those involved with the Ladyfest movement. All respondents were given pseudonyms. As a researcher embedded within the networks in question, and engaged in action research I also answered the survey for Ladyfest Manchester 2011 and Ladyfest Ten.

Where necessary some categories were re-coded into smaller groups to make better use of the data as attribute data for social network analysis and in general reporting. Due to the nature of the study and the anticipated high degree of awareness and engagement of participants with identity politics and inequalities it was decided that allowing people to self-identify in a number of areas would be more inclusive, and also potentially illicit more nuanced responses. The open ended demographic categories included ‘gender’, ‘sexuality’, ‘age’ and the place they ‘grew up’. As this research uses case studies as sites for data collection, the burden of re-coding several open ended questions and allowing participants the opportunity to self-define for particular concepts was small due to a defined upper limit of potential survey returns as a result of defined network boundaries. Table 3.4 shows the breakdown of responses by case study site across all survey responses.

### Table 3.4 Responses by Ladyfest case study site

<table>
<thead>
<tr>
<th>Case Study Site</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ladyfest Ten</td>
<td>39</td>
<td>50.6</td>
<td>50.6</td>
<td>50.6</td>
</tr>
<tr>
<td>Ladyfest Manchester 2011</td>
<td>32</td>
<td>41.6</td>
<td>41.6</td>
<td>92.2</td>
</tr>
<tr>
<td>Ladyfest Oxford 2010</td>
<td>6</td>
<td>7.8</td>
<td>7.8</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>77</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

(Source: combined data from LF10xxiii, LFM11 and LFO10iv)
<table>
<thead>
<tr>
<th>Ladyfest Ten London 2010</th>
<th>Ladyfest Manchester 2008 (Pilot)</th>
<th>Ladyfest Oxford 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Audio</strong></td>
<td><strong>Audio</strong> – Feb. 2010</td>
<td><strong>Audio</strong></td>
</tr>
<tr>
<td>LF10i. Focus group #1:</td>
<td>LF M5.1. pilot part 1 (50min)</td>
<td>LFO10i. Focus group #1 (2hr30) Mar. 2010 &lt;Ketso&gt;</td>
</tr>
<tr>
<td>group 1 (1h) Feb. 2010</td>
<td>&lt;Ketso&gt;</td>
<td>No Audio</td>
</tr>
<tr>
<td>LF10ii. Focus group #1:</td>
<td>LF M5.2. pilot part 2 (30min)</td>
<td>LFO10ii. Music focus group-songs (1hr5) Apr. 2010 &lt;Ketso&gt;</td>
</tr>
<tr>
<td>group 2 (1h) Feb. 2010</td>
<td>&lt;Ketso&gt;</td>
<td>Forsells</td>
</tr>
<tr>
<td>LF10iii. Focus group #2</td>
<td>LF M5.3. pilot part 3 (55min)</td>
<td>LFO10iii. Music focus group- genre (40min) Apr. 2010 &lt;Ketso&gt;</td>
</tr>
<tr>
<td>(1h) Sept. 2010 &lt;Ketso&gt;</td>
<td>&lt;Ketso&gt;</td>
<td></td>
</tr>
<tr>
<td>LF10iv. Panel discussion</td>
<td>LF M5.4. pilot part 4 (12min)</td>
<td>LFO10iv. Review focus group (1hr25) May 2010 &lt;Ketso&gt;</td>
</tr>
<tr>
<td>(2h) Nov. 2010</td>
<td>&lt;Ketso&gt;</td>
<td></td>
</tr>
<tr>
<td>LF10v. Music group meeting (2h20) June 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10vi. Post-Ladyfest meeting (40min) Dec. 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10vii. General meeting (2h15) Aug. 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10viii. Workshop planning meeting (1 h) Aug. 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10ix. Music meeting (1h40) June 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10x. Music meeting (2h) July 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10xi. UK Feminista workshop (1h) July/Aug 2010 &lt;Ketso&gt;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10xii. General meeting Candid Arts (1h15)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10xiii. Performance meeting (50min) May 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10xiv. General meeting part 1 (1h10) May 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10xv. General meeting part 2 (15min) May 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10xvi. Music meeting (1h) July 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LF10xvii. General meeting (3h) March 2010</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LF10 Video Interviews November 2010</strong></td>
<td><strong>Survey Data</strong></td>
<td><strong>Other Data Sources</strong></td>
</tr>
<tr>
<td>LF10xix. Video interview with Allison Wolfe: part one (7m25)</td>
<td><strong>London Ladyfest Ten 2010</strong></td>
<td><strong>Ladyfest Manchester 2011</strong></td>
</tr>
<tr>
<td>LF10xx. Video interview with Allison Wolfe: part two (1m45)</td>
<td>Administered = 104</td>
<td>Email: 122 on original list</td>
</tr>
<tr>
<td>LF10xxi. Video interview with Allison Wolfe: part two (2m44)</td>
<td>Returned = 39</td>
<td>Ning: 66 self-selected (April)</td>
</tr>
<tr>
<td>LF10xxii. Video interview with Beth Stinson (4m30)</td>
<td>Response rate = 37.5%</td>
<td>Facebook statistics</td>
</tr>
</tbody>
</table>

*The Ketso tool was used to facilitate group work. Sessions were recorded with photographs then transcribed from the kit into text.*

**Throughout the data collection period many more meetings were attended in order to get to know participants but they were not all recorded as doing this at every meeting would limit my participation within the networks. Field notes were made relating to any important decisions or events. Key decision making and planning meetings are documented above.*
Surveys of *Ladyfest Ten* organisers achieved an overall response rate of approximately 38 per cent, with 39 of a possible 104 returns. However, if calculating a response rate for those active in the network based on the criteria stated earlier, then this is much higher result at 60 per cent, with 39 of a possible 66 returns. Responses for attendees at *Ladyfest Manchester 2011* achieved a 40 per cent return rate with 32 of a possible 82 returns. Oxford returned six out of a possible eight surveys from the active group.

Table 3.5 gives an overview of all the data generated by this thesis, the sources and associated codes used to simplify reporting.

### 3.10. Conclusion

The methods employed in this thesis allow for both a theoretically grounded and iterative exploration of how Becker’s concept of art worlds (2008) can be applied to feminist cultural production spaces and more specifically to Ladyfest and related movements such as Riot Grrrl. A mixed methods approach based on case studies helps to illuminate at a group-level the structure of Ladyfest as a distribution network which, according to van Maanen (2009), is a greatly under-researched area in the study of art worlds, and to understand how networks form, evolve and break down (Crossley, 2010). This approach also enables a deep qualitative understanding on an individual-level as to what influences relationships such as friendships and collaborative ties and whether people engage in other cultural and feminist activities as a result of their involvement with Ladyfest. Quantitative network analysis can also test these relationships in a more formal way.

The chapter highlighted why a PAR social network approach was important for the study and described the different stages and methods of data collection that took place, beginning with the theoretical development and research question refinement that emerged from the pilot study focus group with *Ladyfest Manchester 2008*. This in turn provided a framework with which to approach the first data collection site, *Ladyfest Oxford 2010*. The willingness of participants to give feedback on the pilot survey tool
was invaluable, resulting in more refined and appropriate questions. The main study site was Ladyfest Ten and the data audit was able to show the depth and breadth of mixed-methods data collection that was enabled by my dual role as a researcher and active participant in the festival organisation and wider Ladyfest networks. Social network data was gathered using an online survey with a name roster. The organisational aspect of art worlds remained the focus of data collection, however, Ladyfest Manchester 2011 and the Riot Grrrl associated band networks generated data that provided scope to discuss participation aspects as a supplementary theme. The former by focusing on festival goers, where the festival is perceived as an art reception site, and the latter by examining collaborations between musicians, all of which are important themes in Becker’s treatment of art worlds. The following chapter situates the research within a historical context drawing connections between different aspects of feminist music worlds.
Chapter Four

Typical girls challenging conventions through historical and translocal networks

Research Aim
To identify the ways in which feminist art worlds challenge the gendered political economy of cultural production.

Research Question
Do feminist music worlds challenge the gendered political economy of cultural production?

4.1. Introduction

This chapter focuses on the research question above by examining the historical context of associated feminisms behind Ladyfest. Attention is paid to how personal, organisational and community networks connected with feminist music worlds such as Riot Grrrl intersect. The Art Worlds’ concept is used to explore the translocal nature of punk-inspired feminist network and the ways in which counter-cultural artistic conventions are re-made through collective activity and collaboration across time and space and in opposition to exclusionary practices in more conventional mainstream art worlds. In the context of this chapter I use the following definition of translocal:

Music scenes become translocal when the local clusters of producers, musicians and fans with shared musical tastes interact with other local music scenes through the exchange of recording, people and objects (Reitsamer, 2012: 401).

Parts of this chapter and early analysis appeared in the New Left Project. Since this publication the ideas have been developed and expanded on significantly. See O'Shea (2012).
I begin, in section 4.2, by discussing the revolutionary roots of feminist cultural activism and introducing the work of Emma Goldman, an anarcha-feminist activist frequently cited by Ladyfest and Riot Grrrl activists as an influential character. At the heart of Goldman’s political ideology is an understanding that access to the means of production is both crucial and unequal, particularly for women. This thesis is extended to access to the means of cultural production and is something recognised as crucial by Riot Grrrl and Ladyfest activists. In section 4.3 I discuss the representation of women in the music press and their access to and participation in music worlds. The next section goes on to highlight the intersecting movement Girls Rock camp and how it provides an extension of both Riot Grrrl and Ladyfest activities for younger participants. This leads into a more in-depth discussion of Riot Grrrl networks by examining collaboration networks denoted by shared memberships in Riot Grrrl associated bands. Network visualizations and network measures are presented to support the discussion. Section 4.7 makes more explicit the links between Ladyfest and Riot Grrrl and how both movements offer an alternative means of producing and distributing music and art with a feminist message. Finally some brief concluding remarks are provided summarising the key points made throughout the chapter.

### 4.2. The revolutionary roots of feminist cultural production landscapes

“If I can’t dance, it’s not my revolution”

Variations of this quote appear frequently in Riot Grrrl and Ladyfest manifestos, zines and publicity material for related events. This quote appears on the Ladyfest Ten blog and it is listed as their number one point in their ten point manifesto (see Appendix 13). Although attributed to Emma Goldman, the original anarcha-feminist activist, this is a popularised interpretation of a sentiment recounted in her autobiography about being reprimanded at a dance by a male comrade who thought it undignified that one rising through the ranks of the anarchist movement should engage in such frivolous activities as dancing. Goldman replied by saying she did not believe in “a Cause which stood for a
beautiful ideal, for anarchism, for release and freedom from convention and prejudice, should demand the denial of life and joy” (1970: 56). As highlighted by this example, there is a long-standing tension between political and cultural expression something the Riot Grrrl and Ladyfest movements try to not only reconcile but to use cultural and musical expression as the primary tools with which to engage in politics and feminist activism. When asked the question about which feminists they find inspiring, two Ladyfest survey respondents directly named Goldman as being an inspirational feminist figure. Goldman’s ideas and political tropes have been an inspiration for new generations of feminist activists, particularly those involved with cultural activism and growing popular anarcha-feminist movements. Anarcha-feminism combines the philosophies of anarchism and feminism and believes that an essential part of the class struggle is the struggle against patriarchy and all hierarchical power relations, in particular capitalist structures. Unconventional in her approach to politics, Goldman, a Russian immigrant to America (originally from Kovno, formerly of the Russian Empire and of present day of Lithuania) made her mark as a women’s rights campaigner, social campaigner, and anarchist philosopher, giving numerous popular public lectures. Goldman (1911) was critical of the Suffragette movement which she viewed as a privileged faction fetishising the universal suffrage of women as liberation when, in her view, rather than free, it would further enslave women’s bodies and spirits to the Church, the State, the family and the home. Only those already in positions of economic privilege would benefit by things like the right to own property, unlike the numerous female wage and factory workers who would see few if any returns owing to their inferior economic and social positions. Goldman thought it necessary that woman should be “emancipating herself from emancipation, if she really desires to be free” (1911: 134). Goldman believed the quest for equality only brought with it opportunities to compete for access to the means of production on a par with men but with no guarantee of receiving fair and equal remuneration for similar work, nor of any indication that this type of equality would wholly improve the lives of working women or of working men, whom she also viewed as enslaved. She goes on to say the “right to vote, or equal civil rights, may be good demands, but true emancipation begins neither at the polls or in court”, that true emancipation “will have to do away with the absurd

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9 Source: LF10xiii and LFM

11
notion of the dualism of the sexes, or that man and woman represent two antagonistic worlds” (1911: 139).

Although most of Goldman’s writings were at the turn of the twentieth century it would appear that despite some real improvements in women’s economic and social status, little has changed in the debates regarding women’s equal access to the means of production, and the benefits and rights that accompany it. This inequality of access to the means of cultural production is at the heart of Riot Grrrl, Girls Rock and Ladyfest ideologies but also at its heart is a revolutionary call to action; to encourage women and girls to take ownership of their own cultural and creative practices by participating in ways that make sense to them in their own locale whilst connecting them to wider international movements. In an email interview conducted with Stella Zine for this research she discussed her involvement with Riot Grrrl in the United States, her experiences as a musician and her work with Girls Rock and Ladyfest. Stella Zine is her stage name and the one she uses in most of her activist work. The name also hints at the importance of the role of zines in the movement which are discussed later in the chapter. She says:

I believe through my observation and personal experience in the early 90's many of us involved with Riot Grrrl blatantly and even aggressively rejected the mainstream media and the mainstream music industry and we created our own medias through zines, record labels, made our own videos, learned about sound systems ourselves, drums, amplifiers, booked our own shows, created our own venues, created our own festivals to play in. I think the Ladyfest and rock band camps are most certainly a current and direct manifestation of this (Stella Zine, 2011, email interview).

Zine’s account shows why it is important to pay attention to the historical lineages, though arguably not a linear history, of feminist cultural activism, and its attempts to

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10 Source: Email Interview with Stella Zine 2011. This email interview took place over almost a six month period. I had been commutating with Stella Zine through Facebook after she was on tour in the UK with a mutual friend. She kindly agreed to do the interview and was happy for her words to be quoted directly and her name to be used. I sent Stella a list of questions (Appendix 14). We communicated several times on Facebook during this period but the email interview was returned in full in December, 2011. For the most part the quotes are reproduced word for word with the idiosyncratic spelling intact. I have made small corrections to the text for readability where it is an obvious typographical error. In keeping with third-wave postmodernist feminism with which she identifies, language is often used as tool to subvert meaning, as exampled by use of ‘grrrl’ rather than ‘girl’ in riot grrrl. Therefore some of the apparent miss-spelling is deliberate and has political intent. Passages subsequently quoted from Stella Zine conform to this standard.
dent the landscape of a cultural political economy. Riot Grrrl, Girls Rock and Ladyfest may be distinct movements rooted in specific time periods but they can be seen within a broader context of networked feminist music and art worlds. This is important because fitting contemporary feminist cultural activism into neat time specific periods perpetuates a popular discourse that all too quickly relegates feminist acts of cultural resistance during periods of seeming inactivity to, at best, the history books, and at worst something to be appropriated by capitalist structures and sold back in bite-sized watered down versions to the very girls and women for whom these DIY activities are meant to empower. However, that is not to say that the grand ideal of collective action and impetus to create new music and art worlds which counter mainstream conventions is not without its problems and critics.

Feminist academia and activist circles have witnessed many intellectual rifts as a result of what Nancy Fraser calls “the widespread decoupling of cultural politics from social politics, of the politics of difference from the politics of equality” (2001: 21). This division is a symptom of the US and British ethnocentric wave metaphor used to describe feminist history. This metaphor is somewhat reductive, contentious and unhelpful when trying to understand the complexities of contemporary feminist activism especially within the context of art worlds. Delineating feminism into distinct waves, or historical time periods, with specific global goals, perpetuates the popular myth that feminism has failed and this thesis argues against its use. However, as the metaphor is commonly used in feminist literature (Delius; Hatton and Trautner, 2013; Keller, 2011; Redfern and Aune, 2010; Wood, 2008), though increasingly challenged (Armstrong, 2001; Payne, 2012; Spurlin, 2010; Yu, 2012), a brief summary is provided for clarity.

First-wave feminism is seen as rooted in the nineteenth and early twentieth century and associated with acquiring basic legal and economic rights for women, for example, to own and inherit property and to have rights in marriage. This developed into a focus on women’s suffrage (McCammon, 2001), the type of feminism about which Goldman was so critical (1911), and the right to partake in democracy through the acquisition of voting privileges.
Second-wave feminism began with the women’s movements of the 1960s and 1970s, particularly the peace movements (Hopkins, 1999) and, depending on organisational and personal views, second-wave feminism continues today. It encompasses a variety of feminist standpoints but its contemporary continuation is frequently coupled with the controversial resurgence of some of the more contentious aspects of associated radical feminism and a particular view of the women’s liberation movement which names male domination and violence as being responsible for women’s subordination and for female oppression. Radical feminists argue “it is the patriarchal system that oppresses women, a system characterised by power, dominance, hierarchy, and competition, a system that cannot be reformed but only ripped out root and branch” overturning its “social and cultural institutions (especially the family, the church, and the academy) must also go” (Tong, 1989: 2-3). However, radical feminists have a tendency to focus on not only the “enslaving aspects of women’s biology and psychology” but also “to view women’s biology (especially their reproductive capacities) and the nurturant psychology that flows from it as potential sources of liberating power for women” (Tong, 1989: 3).

The resurgence of Radfem\textsuperscript{11} conferences and ‘woman-born-only’ participation policies has reignited controversy in recent years. The Michigan Womyn’s music festival which started in 1976 and continues today as the largest women-focused (womyn-focused) music festival in the world still operates a ‘womyn-born-womyn’ policy. Both of these policies recognise trans-women as being socialised as male within the dominant patriarchal system, and as such they are perceived to have power advantages over those (women) not socialised as male. Second-wave feminist activists focused their attention on key social policy issues and structures of inequality that could be tackled through legislation and reform and they won many hard fought rights for women. An important example is the famous US Supreme Court ruling in the 1973 Roe vs. Wade case. This provided women with the right to access safe and legal abortion up until the point that a foetus became viable outside the womb. This was a highly contentious decision, dividing many states in the process, and the reproductive rights of women remains a

\textsuperscript{11} “We are revolutionaries, fighting for social change, and overthrowing current patriarchal systems... We believe that gender is a destructive hierarchy, which harms women and needs to be abolished. We also oppose the multi-billion pound sex industry. We disagree with “identity politics” which is counter to our goal of abolishing gender and male domination. The language of identity politics re-enforces patriarchy, even though sometimes people use the language of revolution to push these male centred ideologies.” (Radfem, 2013)
very real feminist issue today, not only in the US but globally. Although music has often been used as a tool of political and social protest in social movement contexts this period of feminist activism also saw an increase in the use of music by women with close ties to the women’s liberation movement (Armstrong, 2001; Withers, 2013; Withers, 2012). The Women’s Liberation Music Project (WLMP) began in 1976 in London by a group of women interested in the many ways music could be used as a revolutionary tool and they wanted to create music from a feminist viewpoint.

Finally, the so-called third-wave of feminism sought to challenge some of the essentialist notions of second-wave feminism with regards womanhood and began to recognise the need to challenge cultural stereotypes and oppressive language especially in the media (Halberstam, 2003; Schilt, 2003b) and in popular culture where many teenage girls were confronted with an onslaught of sexist and body-hating imagery. Third-wave feminism is complex, like so called second-wave feminism before it. Third-wave feminism has links with many other epistemological and ontological investigations particularly questioning identity, ethnicity and language meanings, by drawing on interdisciplinary academic fields such as queer theory, postmodernism, post-colonial theory and post-structuralism to name a few. It engages with sex-positive discourses and with strategies to recognise sex workers rights. It was against the backdrop of one of many challenges to the Roe vs. Wade ruling in the early 1990s that Riot Grrrl began. Riot Grrrl politics has often been labelled as third-wave feminism (Orr, 1997), a label which serves, at times, to delegitimise cultural activism and pigeonhole it as a politics of the personal, incapable of challenging structural inequalities or of affecting lasting change. Over a decade since Fraser’s article (2001) similar debates still continue in feminist circles but arguably the gap between these perceived oppositional discourses is closing with the proliferation of intersectional approaches to feminist discourses and research. Several authors as discussed in the literature review (Bieling, 2012; Conway, 2008; Conway, 2012; Crockett, Anderson, Bone et al., 2011; Elafros, 2010; Gamson and Moon, 2004; Knapp, 2008; Peterson, 2012; Reimer, 2009) have argued for a rethinking of feminist theory and the development of research that promotes an intersectional approach to gender research. Research that employs ‘intersectionality’ as a methodological tool, foregrounds the
examination of inequalities and recognises multiple systems of discrimination and oppression, such as the interactions between class, race, gender and sexuality that contribute to systemic inequalities. Mixed-methods research is well placed to carry out this task.

Although the tradition of women and girls using music and art to challenge inequalities may not be widely known, there are a number of contemporary archival projects underway which will help redress these omissions and dedicated library services which contain some invaluable information. These include, but are not limited to: The Women’s Liberation Music Archive (2013); The Women’s Art Library; WRPM Collection; Grassroots Feminism; The Feminist Library; The Riot Grrrl Collection; and The Women’s Library.

The not-for-profit Women’s Liberation and Music Project (WLMP) is a great example of how music and feminism can be used to challenge the inequalities of a gendered political economy with a DIY attitude. They did this through collective actions, skills sharing, and archive methods motivated by a desire to define their own music. The women involved with the movement in the 1970s had clear aims and goals that are subsequently matched by the ambitions of Riot Grrrl and Ladyfest activists. The politics of the WLMP group, as identified in their 1979 *Sisters in Song* manifesto, involved: wanting to create a music of their own and in doing so defy the anti-women and oppressive content of contemporary song; challenging the music industry which they viewed as “one of the most wealthy and corrupt capitalist enterprises”; and confronting the way women are perceived in the industry as commodities, “being used sexually to sell records” (Thompson, Faychild and Webb, 1979: 5). The WLMP group argued at the time “that women are greatly under-represented in all aspects of music, and no less so in the music industry either as musicians or in production (except, of course, on the factory floor)” (Thompson, Faychild and Webb, 1979: 5). The WLMP wanted to:

[A]void the pit falls, the profit mongering, and the packaging of women that goes on in the music business...to develop radical alternatives...and not just be glad that women are having more opportunity to play, as they are in punk.... To create music which accurately describes us and the situations we find ourselves in is a political act (Thompson, Faychild and Webb, 1979: 5).
The aims of Riot Grrrl and Ladyfest are similar to those of the WLMP with the notion of representation being a key theme. In various art and music based movements the initial motivation for engaging in activism is women’s lack of visibility in the art world and, where women are visible, a disagreement with the narrow roles they are frequently assigned, along with a desire to make all avenues of artistic production and participation available and accessible to women. Drawing connections between different feminist cultural movements in different time periods allows for a continuity of experiences and a chance for subsequent generations to learn from one another through dialogue, rather than perpetuating the perceived generational rifts so often referred to in literature on feminist waves and by those that purport feminism has failed.

The continuity of experiences and links between generations is something many Ladyfest organisers refer to. Lee Beattie, one of the founding organisers of Ladyfest Glasgow, and who was just twenty when she started the ball rolling for the festival, said she had the first meeting in Glasgow within the week of getting back from *Ladyfest Olympia 2000*.

We invited our friends and family you know and then my mum booked all the performers for the event, and my aunt managed the budgets. It was like a really nice cross-generational thing of parents and friends and just people that perhaps didn't even call themselves feminists at this point but were just inspired by the whole concept of what could be achieved (Lee Beattie, 2010, Ladyfest Ten panel discussion: LF10iv).

### 4.3. Gender representation, access and participation in music worlds

As noted in the introduction chapter, the statistics on cultural production and employment in the creative and cultural industries by gender is difficult to enumerate, due in part to lack of adequate classifications and measurements for the different types of occupations. However, fewer than 14 per cent of over 95,000 registered members in the music Performing Rights Society in the UK are women (PRS, 2012). These figures
include songwriters, publishers and performing musicians. This is an extremely low figure and would suggest that many women are losing out on royalty streams and potential earnings from music as, whilst still low, it is unlikely that this figure reflects the true number of women involved with performing and writing music. The society recognises this problem and has initiated a scheme specifically aimed at supporting women in music both financially and in a mentoring capacity. Although women are underrepresented as employees in the arts and cultural industries as a whole, in stark contrast to the PRS figure cited above, women are over-represented in the music education employment area, as defined by the organisation Creative and Cultural Skills. According to their figures women make up 81 per cent of those employed in music education, broadly defined. This finding is in keeping with a general theory of the feminisation of the teaching professions in the UK (Bolton and Muzio, 2008; Szwed, 2010). However, the above figure not only includes music teachers but also the various support roles such as administrators. Despite their involvement in music education, women do not appear to be making transitions into other music related career areas as frequently or as easily as their male counterparts.

Music magazines provide a good example of how the music industry represents women. In their analysis of the covers of the United States based *Rolling Stone* magazine, Hatton and Trautner (2013) found that over four decades there has been a sharp increase in the sexualised images of women on covers in a way that is not matched by the number or type of sexualised images of men. They note that despite the increase in popularity of female musicians in recent years, which they claim has given women a greater degree of power in the music industry, women have become increasingly under-represented on the cover of *Rolling Stone*. Hatton and Trautner suggest that these differences cannot be ascribed to the increased sexualisation of US society but rather that economic and social gains made by second-wave feminism is being subjected to a cultural counterattack, whereby “the sexualisation of women is a powerful tool for managing women in an age of ‘choice’ feminism”, in which anything that women do is cast as “feminist”” (2013: 66). An earlier study by Pompper et al. (2009) also looked at the cover of the *Rolling Stone*.

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12 This statement is based on statistics gathered from the Creative and Cultural Skills statistics web resource: www.data-generator.org.uk
Stone magazine as a way of gauging the impact of various social equality movements since the 1960s by examining the representation of gender and ethnicity on the covers.

As part of Ladyfest Bristol 2012\(^\text{13}\) there was an art exhibition that ran throughout the festival weekend and covered many themes around women’s participation in music and art. One of the art installation pieces was entitled *For Whatever Reason....Access?* This was very powerful piece composed by Annie Gardiner, a musician and artist whose band *The Hysterical Injury* was also performing at Ladyfest that weekend. Gardiner was there to talk through her piece and she provided some contextual information in text, with some basic statistics, at the side of the installation. As shown in the top left hand corner of Figure 4.1, Gardiner presented 453 *New Musical Express* (*NME*) music magazines arranged into four stacks. The UK based *NME* magazines are dated between 1989 and 2008. The first stack consisted of magazines that had women on the cover (29), the second represented men on the cover (395), the third stack had both men and women on the cover (12), and the fourth stack consisted of covers made up of other compositions which didn’t consist of women or men (15).

I was kindly given permission to use the original image in this thesis. In early summer (2013) I combined the art installation photograph with a bar chart to depict the disparity in the distribution of the representation of women on the cover of such a prominent music magazine. I then updated the image, as seen in Figure 4.1 below, by including the missing magazines and creating a chart showing how between 1989 and 2011 there has been no movement in the dominance of men appearing on the covers. Not a single woman was featured on *NME* covers in 1997, despite this year seeing Björk release *Homogenic* and Sleater-Kinney release *Dig me out*. Other releases this year came from Hole, Veruca Salt, Sleeper, Echobelly, Shed Seven and Stereolab, although none of these reached the coveted number one stop on either the singles or album charts. However, there were number-one singles in the UK by Eternal, Spice Girls, Tori Amos,

\(^\text{13}\) I ran a workshop at Ladyfest Bristol 2012 called *What’s a Ladyfest?* This was a mixed-gender group of around 12 participants discussing the cultural significance of Ladyfest, the impact it has on the art and entertainment industries and how we can contribute as individuals to improving the situation for women and young girls. Some members of Ladyfest Ten were in the group and it was an opportunity to share research results on the impact of social networks on feminist cultural organising with them and with the wider group. The full festival programme is available Appendix 15.
No Doubt; and number-one albums by Madonna, Spice Girls and Texas. However, Madonna and Kylie have appeared on the cover of the *NME* more than any other female artist, which brings down the number of unique female appearances even further.

Following the redrafting of this image Gardiner shared it again through her band’s social network sites including Facebook, Twitter and on *The Hysterical Injury Blog* (2014). Almost a year after the original picture was made public the redrafted images provoked a response from former *NME* editor, James Brown. Brown was in the role from 1988 to 1991 and he invited people to suggest which women in that time period should have appeared on the cover that had not, claiming that there was not any woman of worth producing music to deserve the coveted cover slot that he had not already promoted.

![NME Covers by Gender 1989-2008](image)

**Figure 4.1:** Distribution of gender on the cover of the NME, 1989-2011 (co-produced)
However, it would appear that Brown missed the point completely. For whatever reason, access was the issue and as a result, the lack of positive representations of women in music on the cover of music magazines was, and is, symptomatic of how women still have a long way to go before they are perceived to be on a par with their male peers. This is despite what Hatton and Trautner (2013) note as the increased popularity of female performers. The blog by The Hysterical Injury (2103) provides a full review of the conversation that took place between Brown and the band.

The above example of how gender is represented in music magazines, as well as the work by Hatton and Trautner (2013) and Pompper et al. (2009), have echoes of what Diana Crane (1992) refers to as an ideologically laden media culture paradigm. Crane suggests that media organisations are willing to share certain types of information that encourage people of different backgrounds and ethnicities to compare themselves with one another, using easily understood stereotypes and cultural symbols to provide “heroes and role models that most people can appreciate” (1992: 29). In a similar way Pompper et al. (2009) draw on various literatures that refer to the notion of popular music providing an avenue for cultural heroes where music is an opportunity for reflecting the cultural values of an audience back on itself. As evidenced by the three examples above, it would appear that the majority of audiences of music can still expect their heroes to be male.

Women may appear to be more visible in the music industry, although arguably not on the covers of music magazines, unless in increasingly sexual ways as noted by Hatton and Trautner’s (2013) *Rolling Stone* magazine example. Yet there is a tendency for the more popular women in music to be associated with particular kinds of music such as R’n’B and pop; to be solo artists or girl groups in a similar vein to *The Saturdays* or *The Spice Girls* and, not always but frequently, with little autonomy, seldom playing instruments, seldom writing and producing their own songs and often managed by a team of men. Feminism is still a dirty word in this pop world and women are actively discouraged from associating with feminism for the sake of their popularity and their careers. When they do take a stand they are often faced with a backlash against their
independence, as the electronic musician and producer Grimes depicted in her blog in April 2013:

I’m tired of men who aren’t professional or even accomplished musicians continually offering to ‘help me out’ (without being asked), as if i did this by accident and i’m gonna flounder without them. or as if the fact that I’m a woman makes me incapable of using technology. I have never seen this kind of thing happen to any of my male peers.¹⁴

(Grimes, 2013)

Women are still not equally represented in a wide range of music professions and genres and continue to have issues of access to the means of cultural production across the mainstream arts and music worlds. The conventions of this hegemonic art world alienate more women then they accommodate. Adopting Becker’s (2008) understanding of conventions, in the case of feminist art worlds, adds to our understanding not only of how art worlds develop but specifically how the adoption of oppositional conventions, that counter mainstream artistic and ideological conventions, is a key feature of Riot Grrrl and Ladyfest movements and lends itself toward the development of collaborative networks and tacit knowledge production within these art worlds. Crane (1992) was likely writing her book, *The Production of Culture, Media and the Urban Arts*, which focused on the United States, as the Riot Grrrl movement was beginning to mobilise. Whilst Crane suggests that the overriding messages permeating the cultural arena concerned at the time “individualism, success, and personal freedom […] things that may actually be producing increasing alienation rather than social and cultural integration” (1992: 31), it was these and similar sentiments that inspired many Riot Grrrls to develop a plan of action and to fight back.

If, as Becker contends, “conventions provide the basis on which art world participants can act together to produce works characteristic of those worlds” (2008: 42) then the social spaces of feminist music worlds, as described above, are denoted by social practices consisting of networks of individuals within organisations (however loosely conceived), guided by oppositional conventions that create alternative ways of mobilising resources, accessing the means of production, distributing non-conventional

¹⁴ Quoted faithfully from Grimes’ blog
art and facilitating new environments for the reception of art works. For music worlds to exist and shared conventions to proliferate, organisations, collectives and groups must fulfil the role of facilitating the social conventions Becker refers to by encouraging shared participation in those particular worlds by individual actors. This is especially true of one of Becker’s fundamental assertions that artistic production requires a division of labour encompassing explicit roles and positions that are symbiotically related, something that is very much evident in Ladyfest organisational networks and will be discussed in subsequent chapters.

The re-making of conventions in the context of feminist music worlds provides a challenge to gender inequalities in spaces of cultural production and represents an attempt to do things differently from a grass-roots self-organising not-for-profit perspective. The following section introduces Girls Rock camps to explore the notion of convention further, and how organisations for change, like these camps, can balance between the conventional and non-conventional with great effect. Links are drawn between Girls Rock, Riot Grrrl and Ladyfest networks to show how new artistic conventions are made through collaborative practices and how these contribute to the development of feminist music worlds.

4.4. I’m in the band because girls rock

Girls Rock aims to empower young girls and instil confidence to enable them to learn instruments and form bands from an early age and participate actively in all aspects of music production. The ethos behind Girls Rock is very much rooted in Riot Grrrl and Ladyfest ideology without necessarily discussing or promoting those ideas directly in camp. According to Nyala Ali “Girls Rock Camp uses the creation and performance of music as a means for campers to assert an unapologetic sense of self, whilst simultaneously taking part in a strong community of collective female identities” (2012: 142). Its approach is less DIY and overtly feminist but perhaps in other ways more inclusive and practical and potentially less prone to the class and race-blind criticisms levied at Riot Grrrl and Ladyfest from time to time. Due to its more conventional formal
structure (on the surface at least more so than Riot Grrrl activities and Ladyfest) there is perhaps a greater tendency towards equality in participation with Girls Rock as many camps run grant and scholarship schemes for those unable to afford the fees, which are kept low and made possible by the extensive network of volunteers it draws on. Some camps will receive some form of local government funding which in return means there is a greater expectation of transparency and professionalism required than entirely DIY run events like Ladyfest. However, that is not to say that those camps suffer any restriction in freedom of expression in the programmes they run.

One of the main motivations behind setting up the camp idea, which began in Portland, Oregon in 2001 a year after the first Ladyfest in Olympia, was the continuing lack of visibility of women in prominent rock bands or on the cover of music magazines (as we have seen earlier in the chapter), and how there exists complex barriers to women and girls participating in cultural production and specifically musical production. This is despite evidence that more women were playing instruments than ever before and face fewer structural barriers than ten or twenty years previously.

How much conventional materials constrain an artist depends in part on how monopolistic the market is. If only one or a few manufacturers dominate the market (in the most extreme case the state controls manufacturing, so that all production decisions are centralized), such monopolists may be relatively insensitive to what artistic minorities want or need (Becker, 2008: 73).

The restriction inherent in the market that Becker refers to above could be extended to conventional music worlds whereby at the time the first Girls Rock camp came into being the market was dominated by major labels that still relied on physical sales of music to make a profit, labels that could afford plush music production packages and access to expensive technology, expert engineers, that were still creating expensive glossy music videos and packaging women in ways that had become unattainable for young girls with an interest in music. For a period in the early 2000s women with guitars had become invisible again. A revolt against that dominant music market was called for again following Riot Grrrl almost a decade beforehand and Ladyfest and Girls Rock sought to provide alternative avenues into cultural and music production spaces. Girls Rock camps become like channels for creating new conventions and expectations.
of participation for younger girls while being guided by older grrrls with experiences in the music industry as performers, DJs or as devout consumers of music. The idea that girls can create their own culture by playing instruments and being in a band, but also that they can be producers, gain the technical knowledge that will allow them to participate in a male dominated industry as equals is a powerful one.

STS, a camp programme director, drum instructor, zine maker and former member of *Cadallaca*, amongst other bands; says “the story of Rock Camp must be told as just a part of the larger story of the roles girls and women have played in the music industry and how those roles have changed over time” (cited in Anderson, 2008: 19). STS goes on to claim “girls discover that they draw their own boundaries, that they can push those boundaries through art, that they can be heard” (cited in Anderson, 2008:10). Musician Carrie Brownstein (*Wild Flag, Sleater-Kinney, Excuse 17*) further justifies the existence of the camps “because rock music has become so watered down and homogenized, we forget that music is still a medium for social change and personal transformation” (cited in Anderson, 2008: 9). This is very much one of the primary goals of Girls Rock, to facilitate social change through personal transformation.

Most rock camps teach music alongside things like self-expression through zine writing, lyric-writing, self-defence as well as teaching the basics of sound and lighting and even DJ skills workshops. These elements tie together with learning an instrument, playing in a band, writing a song and performing on stage all within a week. In many ways the camps operate in a conventional manner, in a way that is well structured and reliable. Campers and parents come to expect certain activities and events, and for the camps to be facilitated by professional youth workers, musicians and reliable volunteers. As the movement grows and gathers momentum more and more high profile women musicians are becoming involved, some of whom have never been involved with Ladyfest or Riot Grrrl, many of whom have. The availability of digital social networks, the ability to reach out to other camps in different parts of the world and tap into local and translocal resources, and the availability of more accessible and cheaper digital recording, production and music equipment as no doubt helped the spread of the movement, in the
same way it has facilitated the resurgence of interest in Riot Grrrl and the ever expanding reach of Ladyfest.

Around 40 Girls Rock camp groups are identifiable in at least 28 cities around the world with an online presence on Facebook, blogs or on Twitter. Whilst they are predominantly a North American phenomenon, Berlin is notable as an important site for the movement with the regularly occurring event Ruby Tuesday, rock and hip-hop camp for girls*, transgendered and intersex young people (as titled by the organisation). The number of camps in Europe is expanding including camps in Austria, Finland, Poland, France, the UK, Spain and Sweden, the latter of which is becoming another important European hub hosting the first European GRCA networking event in 2013. The first Irish rock camp called Girls Rock Ireland (2014) is in the planning stages due to be held in the summer of 2014 and helped along by an organiser from Berlin, musician Maebh Murphy (You’re Only Massive). Girls Rock camps draw support from other camp volunteers and organisers in various countries and exchange skills and ideas by attending planning events in different cities around the world. For example, Murphy is a key camp coach at Ruby Tuesday and attends various GRCA conferences and other international camp related events with the aim of supporting and expanding the movement. Murphy also had connections with Ladyfest Berlin as an organiser in the past and as a performing musician at a number of other Ladyfest festivals including Ladyfest Cork 2008. Bader and Scharenberg (2010) suggest that Berlin is one of the most significant places for electronic music globally hosting many independent and major record labels. Therefore, it is unsurprising that Berlin is also a hub of activity for feminist art and music worlds, with Riot Grrrl Berlin, Ladyfest Berlin and Ruby Tuesday are some examples of this activity often with a focus on electronic and hip-hop music which is an unconventional interpretation of the music more commonly associated with these movements.

Becker suggests that a consensus on what art is or even what good art is adds constraints on the art world and restricts the availability of materials to carry out that artistic task. “If the art world’s repertoire is more varied, manufacturers will probably cater to that variety” (2008: 74) and the same could be said of access to music resources. This is
similar in a way to what *Riot Grrrl Berlin* does with their grrrl compilations which are available every couple of months as a free download. They attempt to move away from the association between Riot Grrrl as a musical genre with expectations about the sound of the music and move towards the feminist ethos that ignited it in the first place and that continues to see it, not only survive, but to grow as a movement. The statement on the blog reads “this page is not about the 90s!! It's not (just) about punk rock. It's about feminism today” (*Riot Grrrl Berlin*, 2014) thereby helping to re-make musical conventions and shift expectations not just from the mainstream music world but also the conventions within feminist music worlds. Girls Rock camps, like Ladyfest, hold true to the translocal thesis proposed by Reitsamer (2012). Translocal music worlds are made when resources are exchanged in the form of human capital such as knowledge, skills and volunteers’ time, through sharing objects such as instruments and recordings and the exchange of musicians that travel between cities to perform and support the movements.

The Girls Rock Camp Alliance (GRCA, 2014) helps to foster a network of collaboration and best practice between the different city locations worldwide with a focus on intergenerational and international movement building. The GRCA builds strong network links between different cities in different countries and this spills over into links with Riot Grrrl and Ladyfest through the involvement of people across several movements, which in turn fosters knowledge and skills sharing and the spread of ideas, feminist ideologies and approaches to alternative modes of cultural production. These links will be made more explicit in subsequent chapters and the next section will focus on Riot Grrrl networks in particular. In many ways like Ladyfest the demand and interest for Girls Rock camps is growing. The GRCA encourages the creation of new camps and provide some ‘getting started’ tips for those interested, many of which are useful for when starting a Ladyfest festival and similar to some of the tips recommended by Ladyfest Ten organisers (Appendix 13). Whilst the Girls Rock camps remain at the heart of the movement, it is developing to include *Queer Rock Camp* and Ladies Rock camps with a recognition that women and gender non-conforming adults can also benefit from being in a positive environment that encourages skill sharing, confidence-building and learning through music.
4.5. Girls get busy collaborating

When I look around I see Erase Errata. Mika Miko, The New Bloods, Rock ‘n’ Roll Camp for Girls, I am reminded that we are all direct descendants of a movement, love it or hate it, called Riot Grrrl. A movement formed by a handful of girls who felt empowered, who were angry, hilarious, and extreme through and for each other (Beth Ditto cited in Monem, 2007: 8).

Riot Grrrl was born out of a desire to counter male dominance in the alternative and indie music scenes, in particular the punk music scene and to help a new generation of young girls become feminists, find their voices and fight for their rights. It had its origins in the United States in the early 1990s, although the seeds were sown much earlier, with bands like Bikini Kill claiming the limelight in Olympia, Washington and spearheading the British side of the revolution was Huggy Bear. Both bands eventually signed to the same record label Kill Rock Stars, uniting their aim in both community and commerce.

Riot Grrrl was a pre-internet underground cultural revolution by and for women and girls. The movement materialised at a time when, according to Leonard, women musicians such as Kim Gordon of Sonic Youth, Kim Deal of The Breeders and The Pixies and bands such as L7 and Babes in Toyland were becoming increasingly visible in the music media (2007). Although this may have been the case the impact of seeing more women in music spheres does not necessarily always translate in positive ways if we are to take on board the research conducted by Hatton and Trautner (2013) on Rolling Stone magazine covers in the US and the lack of representation of women on the cover of the NME, in the UK which was highlighted in Figure 4.1. Leonard also points out that the signing of Hole by Geffen records represented “the growing economic investment in ‘women in rock’” (Leonard, 2007: 116). Although Hole received a record amount for the signing of a woman-centred rock band, it is difficult to quantify how far this investment really stretched and how many other bands may have benefited from a trickle-down effect.
Riot Grrrl was a movement that would reach much farther than its original roots crossing many boundaries of space, place and time. At a time when women’s hard earned rights to bodily autonomy and access to safe and timely abortions were under threat in America, with high profile court cases being fought by world weary feminists worn down by a media fuelled feminist backlash, Riot Grrrl stepped up to challenge it. In many ways Riot Grrrl filled a gap left by the second wave women’s movement of the 1960s and 1970s. It brought the personal back to the political because it was a movement created by young angry women with stories to share and a desire to change the cultural landscape. Many rock musicians at the time, though not directly affiliated with Riot Grrrl, aligned themselves with feminist organisations or went as far as to set them up themselves. Leonard refers to a number of examples including, Exene Cervenka of X and Nicole Panter (a rock promoter) both of whom set up *Bohemian Women's Political Alliance* a sexual awareness and voter registration organisation; and *Rock for Choice* (a women’s reproductive rights organisation) was supported by *L7* and the rock journalist Sue Cummings and other organisations such as *Feminist Majority Foundation* and *Fund* (2007: 116). The examples cited here begin to build a picture of collaborations by women, across, and within political campaigning groups where music is the medium through which political messages are relayed. These collaborations in turn lead to networks. Stella Zine, formerly of the band *Pagan Holiday*, says that she felt at the time Riot Grrrl was a way of taking culture into their own hands and creating it themselves:

> i think that the riot grrrl movement of the 90's was very underground on purpose, and was happening to be an alternative to the mainstream ‘bean counter mentality’, hostile to womin or exploitive to wimin or all the above (Stella Zine, 2011, email interview).

Grassroots feminist media production played a key role in the spread of the movement and the most popular form was that of the zine.

In the context of Riot Grrrl the topics covered in zines had greater personal and political depth than a typical fanzine, and more than just devotion to a particular band, although that did occur too. *Jigsaw* by Tobi Vail, and *Bikini Kill* by Kathleen Hanna, Tobi Vail
and Kathi Wilcox, were among the first Riot Grrrl zines\footnote{Direct quotes from riot grrrl zines in this text have been sourced from Darms (2013)} to emerge in 1989 and 1990 respectively, although the term Riot Grrrl had not been coined at this stage. The origin of the term can be traced to the Mount Pleasant Race riots in Washington D.C. in 1991 and referred to in letters between Jen Smith an early Bratmobile member, and Allison Wolfe. In these letters Jen called for a summer of girl riots (Marcus, 2010). Allison Wolfe along with Molly Neuman went on to create the influential zine Girl Germs which was to provide the material for the Riot Grrrl manifesto. The creation of the Girl Germs zine was quickly followed by others zines such as Kathleen Hanna and Tobi Vail’s riot grrrl. They subsequently formed a band of the same name, Bikini Kill, which was to become one of the quintessential Riot Grrrl bands. Tobi Vail, the Bikini Kill drummer and zine author said in the first edition of the Bikini Kill zine:

I spent way too much time trying to figure out how to fit in to the guy scene instead of realizing that my band and my songs and my whole thing was just as cool, just as interesting, just as valid, just as important as theirs (Vail, 1990, Bikini Kill no. 1).

In a way what Riot Grrrl managed to achieve, through the use of cultural signifiers, such as zines, clothing styles, music as genre, writing on the body, was to develop what Becker calls “a coherent and defensible aesthetic” (2008: 134). This aesthetic became the basis on which Riot Grrrl, and subsequently Ladyfest movement members, were and still are able to “evaluate things in a reliable and dependable way” and to make “regular patterns of cooperation possible” (Becker, 2008: 134).

Zines often dealt with difficult issues such as child abuse, rape, eating disorders as well as ‘how to’ sections on starting your own band and self-publishing. Many of the zines poked fun at fanzines that idolised all male bands. For example, Kathleen Hanna’s 1993 zine, My Life with Evan Dando, Popstar, pokes fun at the double standards of hero-worshipping male popstars when the same desires projected onto to female popstars, or women in general, can turn a little sinister:

I fell in Love with Evan because he is a total slut and everyone thinks its very cute, unlike when i was in jr hi and high school and the word “slut”
followed me everywhere.¹⁶ (Hanna, 1993, My Life with Evan Dando, Popstar)

Through zine-making and letter writing, an activity which was once deemed a radical act for women before emancipation and suffrage, girls were provided with a support network to deal with such issues and to build skills and confidence. Hanna has since gone on to become one of the most widely known contemporary feminists associated with Riot Grrrl and cultural activism, even inspiring a documentary funded by her fans through the Kickstarter creative funding platform. The documentary is by Sini Anderson (2013) and called The Punk Singer. This sharing of feminist artefacts represented a kind of social exchange, a building of worlds, where emotions could be managed, shared or let loose. The spread of Riot Grrrl groups, or chapters as they were known, helped developed a translocal network of “producers, musicians and fans”, similar to what Reitsamer describes; in which recordings, such as mix-tapes; objects, such as badges, pins and band ephemera like flyers and posters, could be exchanged (2012: 401). Greiner and Sakdapolrak’s definition of a “translocal perspective” is also useful in this context as it seeks to “integrate notions of fluidity and discontinuity associated with mobilities, movements and flows on the one hand with notions of fixity, groundedness and situatedness in particular settings on the other” (2013: 376).

Musically, riot grrrls took their inspiration from women of the 1970s and 1980s punk scene. For example, Poly Styrene of X-Ray Spex, The Raincoats, Joan Jett, Patti Smith, Fifth Column and The Slits, many of whom have until recently been written out of rock history and are still neglected in contemporary music magazines. Perhaps surprisingly, Viv Albertine, despite her role as guitarist with The Slits, struggled with issues of self-esteem and the confidence to openly call herself an artist in the intervening time between the first incarnation of The Slits and their reunion in 2008. Albertine contributed to the discussion panel at the launch event for Ladyfest Ten by saying:

My name is Viv Albertine and I'm an artist. I'm 50 and I haven't ever dared say that before...picking up the guitar has blown apart my 18 year marriage, I now see my daughter every other week, week on week off and it's really lonely...I don't regret the end of the marriage or anything, but if you want to

¹⁶ Faithful reproduction
be an artist it's a fight to the death basically and you have to decide what side you're on as a female artist. That's what we did in *The Slits* but there were four of us then and I'm on my own doing it and it's exactly the same fucking fight and I cannot believe it's the same fight 30 years later...to show that you've got anger, to show that you're funny, to show that you're feisty, to show that you’re sexual, that you don't want to tow the line that maybe you want to express yourself individually (Viv Albertine, 2010, Ladyfest Ten panel discussion: LF10iv).

Albertine also revealed that she failed to benefit financially from the early successes of *The Slits*:

You know people say now, *The Slits* are a legend and I just say if I'm a legend can you pay me some money please...I'll write to a small record company who were founded on the punk principal and they won't even answer The Legend...30 years in which we became a legend...there was no financial or critical acclaim coming our way whilst this was happening ...I go around the country on my own with a guitar, maybe I sleep on someone's floor or maybe if I'm lucky in a shitty little hotel room at 50 odd with a little girl, and I'm fucking determined to do (Viv Albertine, 2010, Ladyfest Ten panel discussion: LF10iv).

In keeping with the DIY ethos, and due to a lack of other options, Albertine successfully launched her first solo music project without record label backing or financial investment other than from her small loyal fan base through *Pledge Music* subscriptions and the support and dedication of fans in small towns up and down the UK.

Becker (2008) notes that the distribution systems of the cultural industries need generally homogenised products that can be easily accommodated within the existing system. In this way the “standard features of the works so produced may become a kind of aesthetic criterion people use in assessing works, so that a work which does not exhibit them seems crude or amateurish” (Becker, 2008: 128). The musicians and cultural producers of Riot Grrrl and contemporary artists such as Albertine riled against the mainstream conventions when traditional distribution systems, like record labels, failed them. Instead they created, and continue to create, their own distribution systems through the goodwill of feminist networks and the ability of multi-media social networking to facilitate the distribution of work to a wider than ever before international underground audience. However, these attempts to re-make conventions or to resist the music mainstream frequently brings with it excessive criticism. Reynolds and Press are
dismissive of Riot Grrrl bands’ musical sound claiming, “they may criticise tomboy rockers, but musically they sound like tomboys, throwing rather straight forward punky tantrums” (1995: 327). This is a rather flippant statement as less than a paragraph later they claim “making your own entertainment, however flimsy or derivative, is infinitely superior to consuming someone else’s work” (Reynolds and Press, 1995: 327). What Reynolds and Press fail to appreciate is that despite their criticism of Riot Grrrl’s “content over form, message over music” it is ultimately the music that generates a fan base and interest long before any audience has deciphered meaning or ideology within the music itself. One of the key motivating factors behind Riot Grrrl, and subsequently Girls Rock and Ladyfest, was the desire to create a space dedicated to women and girls to find their own voices, be they political, musical or both.

4.6. Riot Grrrl networks

This section uses exploratory social network analysis and visualisations in a primarily qualitative way to examine the networks connected with Riot Grrrl associated bands. Dougher and Keenan (2012) suggest it is unwise to assume a direct evolution between Riot Grrrl, Ladyfest and Girls Rock, despite the obvious association of individuals between the different movements, Dougher included. However, I suggest that it is the very mobility of the individual actors that networks them across time and space and despite the obvious differences in the cultural and social starting points for the movements, recognising these links contributes to a historical narrative of feminist music-focused activism.

The Riot Grrrl punk-inspired movement appeared to be relatively short-lived when a media, that had become interested in feisty young girls (or rather their associated purchasing power) began creating negative pastiches that ultimately led to the packaging of the movement into marketable versions of the Spice Girls and their somewhat hollow cries of ‘Girl Power’. This was far removed from the original call for ‘revolution girl style now’ and led to a self-imposed media blackout. The movement went underground,
but it was not dead, merely hibernating. Stella Zine who participated in this blackout says:

One example of a mass moment of Grrrl rockers in the 90’s avoiding and ignoring the mainstream music culture was in the ‘media blackout’... I got the memo (metaphorically speaking but manifested this literally.) Many riot grrrls in bands choose not to speak to the mainstream music media during the early 90’s. There was a ‘media blackout’ I participated in it. It was sooo liberating to me to just not give a fuck about what the rocker dudes, and they were always dudes at that time, who wrote the music review said or didn’t say. There were these totally great riot grrrls and guyz in ATL doing zines and interviewing us and writing about us in their DIY zines, and they got what we were doing. THAT was awesome!!!! I encouraged it. Mid 90’s Pagan Holiday started to get a significant amount of press in the Atlanta’s alternative music press by some reviewers who either got the feminist angle we were coming from or at least wanted to cover wimin, which is a step up from the total invisibility of wimin in rock or visibility as 'the groupies'. The media blackout helped me to have boundaries with the mainstream press and even alternative music press, about who I would and wouldn’t talk to (Stella Zine, 2011, email interview).

The networks associated with Riot Grrrl have lasted well beyond the short period of initial activity in the early 1990s. The actors in the original Riot Grrrl network have played and continue to play important roles in Girls Rock and Ladyfest activities. For example, bands such as Bikini Kill, Bratmobile, Heavens to Betsy and Huggy Bear, often described at quintessential Riot Grrrl bands, have had an enormous influence on other Riot Grrrl associated bands. The individuals connected with these bands have influenced the development of Riot Grrrl chapters and music scenes in particular cities and countries predominantly in the UK and the USA, although this geographical profile is changing. For example, Allison Wolfe and her friend Molly Neuman both members of the band Bratmobile, were associated with the beginnings of the Riot Grrrl movement. Wolfe then helped establish the first ever Ladyfest in Olympia, Washington in 2000 and has since been involved with coaching and tutoring at Girls Rock camps, and has been documenting an oral history of Riot Grrrl. This is a high profile example, but one that is mirrored on many levels in relation to these three movements. For example, Stella Zines’ work with Girls Rock and Ladyfest is directly influenced by her Riot Grrrl experiences. Lisa Darms, one of the original Ladyfest Olympia 2000 organisers has continued the Riot Grrrl spirit through her archival work at Fales Library & Special
Collections at New York University, editing *The Riot Grrrl Collection* (2013) book. There are many more examples of creative collaborations that have come about from the ability of individuals to draw on the activism and support networks of feminist art worlds inspired by a punk DIY ethos.

Individuals can tie movements, collectives and organisations together and help their spread across cities and countries. Yet individuals can also cause ruptures and holes in networks that may lead to their collapse or fracturing. The following network sociograms show a variety of relationships between Riot Grrrl associated bands and cities. This may appear a simplistic measure of association, but it provides a good starting point for understanding network structure and highlighting important and influential positions occupied by bands, individuals and even cities as sites for cultivating political music scenes. People that play in bands together by necessity of their proximity will have strong ties with one another. If the current resurgence of interest in Riot Grrrl activities is taken into account, in the near future it will be possible to see a much denser and geographically active network as bands share resources and members locally and translocally, simultaneously and sequentially.

### 4.6.1. Network visualizations

In order to ease interpretation of the following sections in this chapter, and the subsequent two chapters, a few points on graph theory and network measures are highlighted. A brief discussion of the particular network measures used in analysis will be highlighted in each empirical chapter, including this one.

Graph theory is a mathematical process which helps us quantify networks. The connections between people and other social entities such as organisations quickly become complex and difficult to interpret. Graph theory helps us untangle some of this complexity and to make sense of complex social relations in qualitative ways through network visualizations and quantitative ways when used in conjunction with robust methods designed to test the properties of the network. According to de Nooy et al. a “graph is a set of vertices and a set of lines between pairs of vertices” and a “network
consists of a graph and additional information on the vertices or the lines of the graph” (2005: 6-7).

There are three ways of representing a network. These are attribute-based measures, where the characteristics of a node in a network are the measures by which a network is displayed. For example, we might look at a network by gender or ethnicity. Scaling methods examine the distances between nodes, for example, the scaling method correspondence analysis “provides an objective criterion for placing both actors and events in a spatial arrangement to show optimally the relationship among the two set of entities” (Wasserman and Faust, 1994: 334). Finally, the graph theoretic method uses the properties of the network itself. This might include using the inherent structures of network to represent it such as by cliques or sub-groups. The visualizations in this chapter are referred to as sociograms. These sociograms are represented using the graph theoretic method. The spring embedder system is used whereby nodes repel each other and the edges pull actors together. Each sociogram is then slightly modified in order to reveal more about the structure of the networks and to aid interpretation. This is done by using things like node size and different colours. This is an efficient way of representing network data, but it should be noted that the distances between the nodes have no value, so caution is advised when interpreting the results.

From the initial visualizations key nodes are identified and those are then examined in closer detail by looking at their ego networks. An ego network provides an alternative to the complete network approach as it focuses on the personal networks of a node (ego). Within ego networks the actor is at the centre of their own network, and their immediate contacts are known as ‘alters’. It is often useful to pull interesting-looking nodes out of a complete network and to look at them in closer detail using ego network methods.

4.6.2. Network measures

The network measures presented in this section have been summarised from the work by Prell (2012: 96-116) unless otherwise stated. Additional supporting texts are highlighted and supplement other reading recommendations made by Prell (2012).
Degree centrality: This is best conducted on one-mode networks consisting of binary symmetrical data and represented by graphs. In other words line direction is not taken into account. Because of this, it can help indicate the level of an actor’s involvement in the network, for example if they are popular they will receive more nominations than others within the network. Or in the case of the Riot Grrrl band network degree centrality is examined by looking at music collaborations, measured by the frequency with which actors play in other bands with other musicians. Often it is necessary to convert the data by dichotomizing the valued data into binary measures and transforming the matrix by symmetrizing it. This measure can only be used for making actor comparisons within the same network otherwise the comparator networks need to be exactly the same size. The measure can be used on valued data but the results must be carefully interpreted. For a graph theoretic perspective on centrality see Borgatti and Everett (2006) and Everett and Krackhardt (2012).

Betweenness centrality: is a more sophisticated measure of centrality having advantages over degree, indegree and outdegree measures. It takes into account the whole network as well as direct ties to ego. “With betweenness, the thinking is if you are placed between two disconnected actors, then this placement of betweenness affords your certain advantages” (Prell, 2012: 104). In this study the Riot Grrrl networks are visualised using this measure to great effect. “Betweenness draws attention to who is critical for a network’s information flow, i.e. who connects different segments of the network together and is an important intermediary or broker...Thus the contrast between central and non-central actors are more highly contracted when one makes use of betweenness” (Prell, 2012: 113). Further discussions on this and other similar measures can be found in Wasserman and Faust (1994).

One-mode network: This is the most common unit of analysis, a one-mode network can be defined as one set similar nodes

Two-mode network: also known as affiliation or bipartite networks, two-mode networks are a network of relations between two different node sets or types of nodes (for example, musicians and bands). Much of the network data in this study consists of two-
mode data. However, it is common to transform two-mode networks to one-mode networks for particular types of analysis.

*Clique:* a clique is a subgraph, or a group of usual three or more actors, in a network that is maximal and complete. That is, every node is directly connected to every other node in the network.

**4.6.3. Band network data**

The data source used for creating the network of Riot Grrrl associated bands — 118 at the time of writing — has been developed from several sources, including a well-maintained Wikipedia list of Riot Grrrl bands as listed in 2011. This list was used as a starting point as it is user generated content and no other definitive source of Riot Grrrl or Riot Grrrl associated bands exists. Through online archival research, various print sources and conversations with people involved with Ladyfest, who declared themselves Riot Grrrl fans the list was expanded to 118 bands. This is not a definitive list and includes many bands pre- and post-Riot Grrrl, in that they were a band prior to or long after the early 1990s period associated with the movement and the list spills over into related movements like Queercore (also known as Homocore). This list also does not include the new wave of bands that associate themselves with Riot Grrrl ideology even though their music may not fit in any way with the perceived 'genre' of Riot Grrrl. However, a small number of them do appear in the band network, for example *The Shondes* and *Candy Panic Attack* (now called *Panic Heart Attack*). These newer bands can be accessed via the *Riot Grrrl Berlin* (2014b) free complication blog (Appendix 16). For this reason the analysis is on the broader definition of Riot Grrrl associated bands rather than narrower strict designation.

Care was taken to cross-check band membership information with as many additional sources of information as possible to ensure the correct musician was associated with the appropriate band. However, in around five per cent of cases the names could not be verified and this represents an approximate margin of error in the band network matrix. The reasons for this are the following: frequently musicians will use pseudonyms in
different bands; bands are so obscure or unknown that there is almost no public data available on them; some band members only provide first names or initials in public data so there are a number of cases with the same name in the dataset; additionally individuals will obscure their sex/gender identity by using sex/gender ambiguous names or identifiers so it is also difficult to know if they are female, male or trans-identified. Background checks eliminated some of these issues, including taking account of where bands were based and when they existed. All name duplications were removed from the matrix and spelling variations standardised. Bands were removed if they were initially nominated to the network but information on members could not be found. Most bands are located in one geographic area but there are a number of bands that tie different cities together due to their members being located in more than one city. Sometimes band members nominate their city of origin as well as the city of the band’s location in publicly available data and interviews.

4.6.4. Network of bands and cities

The first sociogram in Figure 4.2 is a bipartite graph of an affiliation network consisting of bands and their relationships with cities.

Figure 4.2 Connections between Riot Grrrl associated bands by city
This is a two-mode incidence matrix consisting of 118 rows (bands) and 43 columns (cities). To minimise error, information about band members and locations were cross-referenced with additional sources including blogs, websites, www.discog.com, fan conversations and books. Where location was not stated it was deduced by the shared band membership when they appeared in another band or record or by examining the location of recording when this was available. However, due to lack of information or deliberate misinformation by a small number of bands there will be some unavoidable error in the network. This gives a clearer picture of what is happening in the Riot Grrrl music scene is highlighted when we break it down by location. There was missing data for the city location of nine bands and these were removed from Figure 4.2. However, they do not appear to be central bands in the network. The black squares represent cities and the red circles are bands associated with those cities. From the sociogram it is possible to see there is some overlap where some bands have members who claim to be located in more than one city. These dual locations include links between London and Bristol; two regions in Italy; Portland and Washington D.C. and Manchester and Leeds.

The yellow squares represent the key cities most often associated with the development of Riot Grrrl, Ladyfest and Girls Rock activities. The green circles represent the four bands most often associated with Riot Grrrl, *Bratmobile, Heavens to Betsy, Bikini Kill* from the USA and *Huggy Bear* from the UK (Marcus, 2010; Schilt, 2004). Finally, the blue circles show three additional bands, *Pagan Holiday, Cadallaca* and *Partyline*. These bands have been highlighted as the primary members of each band have participated in this research. *Pagan Holiday’s* Stella Zine has engaged in extended personal email communication with me for this research and she discussed her gender activism, involvement with Riot Grrrl, Girls Rock and Ladyfest. Both *Cadallaca’s* Sarah Dougher and *Partyline’s* Allison Wolfe participated by means of a video interview which they prepared for the launch of the *Ladyfest Ten* festival in London in 2010, along with Beth Stinson who is not a musician so missing from the analysis. Wolfe was also a member of the original Riot Grrrl band *Bratmobile* and an extensive Riot Grrrl zine producer. Both Wolfe and Dougher helped organise the first Ladyfest in 2000 and attended the first UK Ladyfest in Glasgow the following year in 2001.
It is also worth mentioning at this point some other Girls Rock and Ladyfest connections. STS was a member of Cadallaca with Dougher and she is a regular Girls Rock coach. Members of the band Shotgun Won were also involved with organising the first Ladyfest in Olympia, as was Wolfe and Dougher. Stella Zine is a regular coach at Girls Rock and Ladyfest performer. Whilst all of the cities highlighted share links between all three movements, the cities represented by the largest yellow squares have been and continue to be some of the most active sites for counter-cultural creative activism. This data is used in subsequent analysis by converting it into one-mode adjacency matrices to examine other relationships.

Examining a two-mode network of Riot Grrrl associated bands helps to understand how bands are connected. The example in Figure 4.2 also shows how being in a band can link different cities, thereby developing the translocal thesis of feminist art and music worlds.

As it is largely tacit knowledge, musical knowledge is anchored locally, too, and it is integrated in networks based on reciprocity...The innovative potential of networks of creativity is bound to a certain place and can thus primarily be used in close personal contact. For the success of a label, tacit knowledge about the scene is crucial. With respect to subculture, knowing musicians and being known within the scene is a precondition for signing musicians, precisely because for these actors, in contrast to major record companies, trust is a central category for cooperation (Bader and Scharenberg, 2010: 85).

The importance of particular cities for the cultivation of feminist art and collaboration opportunities highlights the connection between cities, Girls Rock and Ladyfest even further. This point is applicable when looking at the importance not only of cities such as London and New York in terms of the diversity of opportunities and their economic position, but also cities such as Olympia, Washington and Portland, despite their small population size, and Chicago. These cities are associated with wider music movements including the first Girls Rock in Portland, a well-documented punk music scene dating back to the late 1970s in Washington D.C and Olympia, with Olympia being home to the first Ladyfest in 2000 and to Kurt Cobain’s Nirvana, a grunge movement receptive to and encouraging of woman-centred bands, as well as a vibrant independent record label industry in each of these locations. From the sociogram in Figure 4.2, it is possible
to see there are links between London and Bristol, two regions in Italy, Portland and Washington D.C., and Manchester and Leeds by means of an exchange of personnel across bands. If other measures were to be taken into account like bands being signed to the same label, playing in the same cities/venues, releasing a split-single together or touring together, then a valued network would increase the links between different locations and different bands, enhancing the assessment of these translocal collaborative networks further. However, for the purpose of this thesis it is sufficient to look at how people that are associated in some way with Riot Grrrl and who play in bands together increase their opportunities for forming networks in complimentary movements as the focus for the rest of the thesis will be on Ladyfest networks.

To better identify bands with the closest working relationships, a strong collaboration measure was used. This was represented by at least one band member playing in another band within this broadly defined network, at some point in time. The two-mode incidence matrix was converted into a one-mode band affiliation network. The incidence matrix contained the musicians in the rows and bands in the columns. In UCINET the data was transformed using the affiliations conversion tool and the sum of cross-products method. The cross-products method is appropriate for binary data as the results shows the number of times a relationship is present for the same event. In this case the count is represented by musical collaboration and gives a valued measure of the strength of ties between bands within the Riot Grrrl band network.

Figure 4.3 represents the band by actor two-mode network converted into a one-mode band affiliation network.
Isolates have been removed and it shows the links between bands through shared membership. Distinctive groupings are revealed in the graph. The group of twenty bands on the bottom right of the image shows a distinct North American cluster, particularly around Portland, Olympia and Washington D.C. as evidenced in Figure 4.2. Huggy Bear, Comet Gain and Blood Sausage are UK based bands so could not be expected to have shared band membership with those of the larger group. The strengths of the ties between bands are represented by the darker edges between them. This indicates that there is a high degree of shared membership.

Next, a one-mode network (Figure 4.4) was created from the list of members affiliated with bands. This creates a larger network that allows us to examine who played together, so we get a musician by musician matrix. This resulted in 491 rows and 491 columns at one level. This has the effect of creating even more connections between individuals than the bands do by being affiliated with particular cities. An initial visualisation helped to explore the data and revealed six isolates. By isolates we mean nodes that were not connected to any other nodes in the network. The dataset was cleaned further and modified with additional information a choice was made to add the actors back into the matrix or to omit them.
The following action was taken:

- ‘Erin’ was the only name found to be associated with the band *Harum Scarum*. The band and actor was removed from the one-mode network as they had no detectable connections with any other actors in the network. The band remains in the two-mode affiliation network sociogram in Figure 4.2;
- The band *Rough Kittens* was removed as the band members could not be identified. The band still appears in the band network sociogram in Figure 4.2;
- Following another information search the remaining bands were kept in the network as enough evidence on their membership was gathered.

Again the results need to be treated with some caution due to uncertainty with some names. In small number of cases it is difficult to be fully confident that the actor in question has played in multiple bands due to the lack of information on the bands themselves and their members. This only applies to the most obscure bands in the dataset and is unlikely to affect centrality measures in any meaningful way. As the original matrix is a two-mode network bands represent naturally occurring cliques. A clique analysis is then not suitable for this data as we already know the number of bands in the network.

Central actors in networks tend to be more visible, tend to know more people and be known by more people. An examination of degree centrality for the one-mode network begins to reveal some interesting results. From Figure 4.4 we can see clusters of activity occurring within the network. And it would appear that there are a number of cutpoints within the network. Wasserman and Faust suggest that an “actor who is a cutpoint is critical…if that actor is removed from the network, the remaining network has a [number of] subsets of actors, between whom no communication can travel” (2006: 113). Both Courtney Love and Patty Schemel are crucial cutpoints within the network. Love unexpectedly appears as an important link between dense sub-cliques. Schemel turns out to be an important link between groups. She used to play with *Hole* and is currently involved with Rock Camp for Girls. Corin Tucker, Kathleen Hanna, Allison Wolf and Tobi Vail are all revealed as important in bridging the network, as might be expected from what we already know about the Riot Grrrl movement.
Figure 4.4 Degree centrality - Riot Grrrl musician collaboration network

However, Patty Schemel is revealed as having the highest degree centrality score by far with 44 direct contacts. Perhaps surprisingly the members of the four key Riot Grrrl bands have centrality measures ranging between ten and five. This is much lower than we might expect. As a result of this sociogram it is worth conducting an egonet examination. Figure 4.5 shows the ego networks of Allison Wolfe, Kathleen Hanna, Tobi Vail, Corin Tucker (top left); Courtney Love, Patty Schemel (bottom right).
Courtney Love and Patty Schemel were often associated with Riot Grrrl as they were connected to many of the same people as the originators of the movement, though not directly a part of it despite their music being highly influential and frequently listed by those interested in Riot Grrrl as being important. Although not included in this network, Kurt Cobain is an important link between Love and the core Riot Grrrl activists as he and Vail used to date and Cobain actively encouraged the participation of women in the grunge and punk scenes. Additionally Hanna and Love had a very intense row backstage at Lollapalooza in 1995 which quickly became public. It apparently culminated in Love hitting Hanna and a concerted and sustained backlash from Riot Grrrls against Love began.

With these two points in mind perhaps it is not so surprising that there are few collaborative links between these two very distinct groups (Figure 4.5). In many ways it is reflective of the division between Riot Grrrl activism and DIY feminist music-making, represented by Wolfe, Tucker, Vail and Hanna represent, and more mainstream musical success achieved by Love and perhaps Schemel. Interestingly, whilst men are
not absent from the Riot Grrrl network, and some men are particularly important to the movement, there is a heavy clustering of men around the ego networks of the latter two actors. This is a rather interesting finding as both Schemel and Love have significantly more connections with men than they do women and these men are also unconnected, for the most part, to the rest of the network. This goes some way to support the theory about the division between idealised feminist music making and little or no commercial success and more mainstream success. It would appear that most of the men Love and Schemel are connected with are professional musicians, perhaps for the most part playing with them only on tour or on recordings and not as more permanent band members.

However, using only band membership as the direct tie between individual actors leaves gaps in the network where actors are unable to bridge these two distinct groups. This is why opening up the measure of ties that can be used to establish a relationship between members of the network, as mentioned earlier, would be a useful strategy and something to consider for future research.

4.7. Ladyfest links

Any study attempting to examine Ladyfest as a cultural feminist movement needs to take account of those movements and individuals that have gone before and that work in tandem with it. For this reason the extended coverage of Riot Grrrl networks is important and justified due to its direct link with Ladyfest activism. However, what Riot Grrrl has managed to achieve is to help establish a set of conventions of alternative feminist artistic practice which has been beneficial for the establishment of the Ladyfest cultural model. We have seen these to include the DIY ethic of event organisation, music production and distribution modes such as zines.

Other artists, willing to forego the possibilities of support and exposure characteristic of a particular art world, do produce other kinds of work, and such artists will be failures, unknowns, of the nuclei of new art worlds that
grow up around what the more conventional system does not handle (Becker, 2008: 129).

Musicians and artists involved with feminist cultural production will remain marginalised from mainstream art worlds, for some this is a deliberate strategy yet for others the aim will be to try to spread their message to a wider audience. The development of alternative, counter-conventions allows work to be produced and received in these new art worlds, as Becker notes above. Continuing this theme, Becker refers to dealers of art works collecting artists, in the same way record labels and production companies can be thought of as collecting music artists. They act as brokers, or intermediaries, between the artist and the audience. The dealer, record company A&R agent, music magazine editor, festival organiser etc. “by virtue of [their] specialized business skills and connections in the market, knows, as the artist does not, how to translate aesthetic value into economic value” (Becker, 2008: 116). However, the motivations of dealers or brokers often diverge from those of the artists. This is where Ladyfest diverges, it is generally assumed that the motivations of both organisers and performers are the same or similar. That is, to bring women centred music and art to a new audience, to promote the aims of Ladyfest and spread a feminist message about equality and to encourage women to participate in the creative industries and to become active producers.

If the art dealer assumes the role of broker as Becker sees it, then Ladyfest may also act as a broker or an intermediary with different levels of engagement in a similar way. On one level Ladyfest becomes a broker for alternative distribution mechanisms that allow bands to play music, artists to exhibit, films to be screened, and so on, and to facilitate artistic events that might otherwise struggle to find an outlet. This happens most frequently at the local level in a specific city at a specific time. In most cases artistic participants are local to that area or geographically mobile within the country. A number of bands in particular use the Ladyfest network to tour, although they rarely make a living and more frequently than not lose money from this activity. The networks that exist between different ladyfest groups in different countries are tied together through Facebook, blogs and Twitter with the addition of other on-line groups like Riot Grrrls.
**Looking for Bands** (on Facebook) which helps match touring feminist and queer bands with sympathetic venues and DIY promoters in difference cities and countries.

Sarah Dougher provides a good example of how feminist art worlds can operate to support the activities of those creating marginal music and art and how these translocal networks can add value to a touring experience.

I've been to a lot of Ladyfests because I play music and I've been all over the world. It's been a very excellent way for me to sort of put together tours and get involved with communities rather than just fly in and play and then leave. When you play at a Ladyfest often you get to stay with people or their families or their housemates. You meet a lot more people, you get to see a lot more of what real life is like…I've played in Australia, New Zealand, all over the States and then also in Scotland and London […] Ladyfest Scotland was the first one I did after we organised ours and it was by far my favourite. Not only was it just super exciting to have Scottish women involved with an idea we had started in Olympia but the ladies who organised it were like, I dunno like 18 and all their moms were involved and so we got to meet all their moms and it was just a really great cross-generational situation. And was something that was totally different from the Ladyfest in Olympia where I don't even think anybody's mom showed up (Sarah Dougher, 2010: video interview, LF10xxiii).

Becker suggests that the “development of new art worlds frequently focuses on the creating of new organizations and methods for distributing work” if “contemporary institutions cannot or will not distribute it” (Becker, 2008: 129). As such Ladyfest can be perceived as a developing feminist art world, drawing on Riot Grrrl convention, where each festival functions as an organisation with the aim of distributing music and art created by women. This can have potentially transformative effect “because artists whose work does not fit and who thus stand outside the existing systems attempt to start new ones” (Becker, 2008: 130) and these new creative pathways can have profound personal and social impacts.
4.8. Conclusion

This chapter sought to identify the ways in which feminist art worlds challenge the gendered political economy of cultural production. The themes discussed in this chapter drew on Becker’s Art Worlds theory, particularly around production, collaboration, convention and distribution. The theme of representation was also important.

I began, in section 4.2 by highlighting the historical lineages and revolutionary roots of feminist cultural activism from the influences of Emma Goldman weaving through to the influences and experiences of the Women’s Liberation Music Movement, Riot Grrrl, Rock Camp for Girl and Ladyfest. Becker’s (2008) theory of art worlds was shown to be a useful way of conceiving of these interrelated movements in relation the production, distribution and reception of art in this context. The political economy of cultural production was highlighted and gender presented as a salient issue. This was supported, in section 4.3, by a review of current statistics on the participation of women in all aspects of the music industry and an innovative co-produced report of the representation of women on the cover of the NME was shown to support theories about the lack of representation of women in the music press as highlighted in the literature. The translocal nature of Riot Grrrl networks as a punk-inspired feminist movement was discussed in relation to cultural production through zine making and the importance of collaborative strategies such as shared people resources in bands and how this can link sites of cultural production such as cities. Social network analysis methods were used to gauge the influence of significant musicians and bands, in order to highlight sites of geographical importance within the Riot Grrrl band network and to show how ideas spread by virtue of key mobile actors. A series of sociograms were produced around which discussions were based. It was shown that Riot Grrrl, Girls Rock and Ladyfest as interconnected social movements act as intermediaries in cultural production spaces, where music focused artefacts are made, collaborations forged, distribution networks established and reception practices enacted to create new conventions which can be understood as feminist art worlds.
Do these networks really challenge the gendered political economy of cultural production? The evidence above shows that the art worlds of these particular feminist networks make a good attempt at rising to the challenge but to say that they are successful in instigating tangible changes in this system would be an overstatement. The following chapter focuses on Ladyfest case studies and develops these themes further by focusing attention on organisation and participation.
Chapter Five

Organisational structures and participation

Research Aim
To describe what ladyfest networks look like and how, as alternative art and music distribution networks, they provide pathways to participation.

Research Questions
How are the art worlds of feminist networks organised?
By whom are feminist art worlds organised?
What are the experiences of participation?

5.1. Introduction

Building on themes that were introduced in previous chapters, I examine concrete examples of art worlds by focusing on Ladyfest case studies. Ladyfest works to redress gender inequality in access to, and participation in, music and art worlds, or at the very least to raise awareness that such inequality exists. This chapter reports on quantitative and qualitative data from Ladyfest case study sites. Qualitative data gathered through the use of PAR methods helps to highlight the organisational structures of Ladyfest and the perceptions of those involved in each group as to their individual and organisational role within a wider movement. The survey data provides an overview of the characteristics of those that participate in Ladyfest activities either as organisers, as festival goers or both, and their reasons for and pathways to participation.

The chapter beings in section 5.2 by introducing the idea of an “editorial moment” from Becker’s Art Worlds theory and establishing how this can apply to the organisational
process of Ladyfest art worlds. Each ladyfest case study is then discussed in greater
detail in relation to the broad themes of organisation and participation by drawing on the
experiences of organisers in Manchester, Oxford and London. The discussion covers
themes around the expectations, risks and suggested solutions to experienced and
perceived difficulties associated with organising a festival along with discussions about
leadership, resources, the ways in which mainstream conventional art worlds can be
disrupted by using ladyfest as an alternative distribution network and the meaning of
Ladyfest as a feminist movement. There is also a brief overview of how *Ladyfest Ten*
adapted its organisational strategy to better reflect the needs of the group by using an on-
line group networking tool called NING. Section 5.3 introduces the survey data gathered
across all three case study sites to show through descriptive statistics who participates as
organisers and participants. Subsequently in section 5.4 a more in-depth discussion is
presented of pathways to Ladyfest participation and the experiences of those involved.
This ties in with the previous chapter on Riot Grrrl networks as additional data is
presented from some of the key actors from that movement on their subsequent roles in
helping to establish the first ladyfest festival in 2000. Qualitative data is provided from
the survey data as well as from the video interviews with Ladyfest key actors to discuss
themes around the challenges and rewards of collaboration in art worlds and in particular
feminist activist circles. Finally, the conclusion provides a brief overview of the chapter
by addressing the three key research questions.

5.2. The organisation of Ladyfest art worlds

Becker suggests that there is such a thing as the “editorial moment” where the choices of
participants in art worlds, fashioned by the actions of artists, impact on characteristic
works, and are a consequence of the artist’s “acceptance of art world constraints and
their internalized dialogue with the art world’s other members” (2008: 198). This idea of
the editorial moment is helpful for understanding the complex organisational structures
of Ladyfest. Even with small groups of five or six, as with *Ladyfest Oxford 2010* and
*Ladyfest Manchester 2011*, but particularly with larger groups such as with *Ladyfest Ten*
(London), organising can be complex, especially with inexperienced organisers. The more people involved with the organisational process, and the greater the ambition of the project, the more likely it is that there will be many “editorial moments” where the choices that are made effect multiple outcomes. These might include the scale of the festival, charity involvement, important choices about who and what to include in the programme and if artists or musicians should be paid, and if so how much. In the case of Ladyfest I suggest that these editorial moments amount to a negotiation of the gendered political economy of cultural production, whereby the “editorial moment” becomes an opportunity to make decisions that counter the mainstream art world’s process of determining who is and is not an artist, what work can be displayed and which music is acceptable. Editorial moments becomes an opportunity to re-make conventions, mobilise resources and to set up alternative distribution systems. They might offer opportunities to explore feminist art and music aesthetics, to provide a platform for marginalised creative work to be disseminated and an avenue for different voices to be heard.

Organisers also need to balance the expectations of a Ladyfest audience against trying to recruit new audience members into the world of feminist cultural activism. Sometimes this task can be overwhelming and the principals of inclusivity unworkable when difficult choices need to be made and budgets managed. Whilst mistakes are often made and not all voices are represented equally, the strength of Ladyfest lies in its continued growing reputation, in its ability to advocate change and a revolutionary pathway towards an alternative feminist art and music worlds.

Becker calls the organised division of labour an “art world” as it involves a large number of people, whose choices, along with the artist’s knowledge of what the participants of the art world’s preferences and standards might be, give meaning to the idea that participation in an art world has an impact on the temperament of the work being created and what artists can and will do. Becker suggests that it is in fact the choices made by all of the participants in the life of a work of art that articulate the reasoning “art worlds, rather than artists make works of art” and that these choices have an impact on the longevity of the works (2008: 198). This is a useful way of conceiving how feminist art worlds function by virtue of the translocal networks that are formed and articulated as dynamic social movements, which in turn are simultaneously made up of artistic
producers, distributors, creators and consumers. Feminist art worlds are moulded by this editing process Becker refers to, where choices and decisions are made that have long lasting impacts on the art and music that is generated as a result, and how far the feminist message can travel through music and creative practice.

Within the context of feminist cultural movements, enacting “editorial moments” and decision making is an important part of the learning process. The discussion in this thesis prioritises the views of the organisers of Ladyfest, and to a lesser extent the participants of the festival, rather than focusing on the artist or musician, the reason for this has been justified previously. There may be elements of ‘reinventing the wheel’ but by making mistakes, or at least making less well informed choices, Ladyfest organisers are able to develop various skills such as negotiation, curation, programming, promotion and financial management skills, or at the very least learn from their short comings in these areas. All of these skills are an unglamorous, yet crucial, part of festival planning and the back bone of establishing distribution routes for feminist art and music.

5.2.1. The organisational structures of Ladyfest Manchester

The focus of this case study site centred more on the audience participation of those attending the festival in 2011 rather than on the organisers per se. Discussion of this is incorporated later in the chapter into the report of who participates as a Ladyfest organiser and/or a festival goer. However, a brief overview may be useful to contextualise the festival experience and to highlight the pilot focus group with organisers of Ladyfest Manchester 2008 which also had some members that went on to organise the 2011 festival.

5.2.1.1. Pilot focus group with organisers of Ladyfest Manchester 2008

Four members of the organising committee of Ladyfest Manchester 2008 participated in this exploratory focus group in February 2010\(^{17}\). Two of the four subsequently helped organise the 2011 festival, one performed at the festival and the other attended. As with the Riot Grrrl and early Ladyfest networks and Girls Rock camps highlighted in Chapter

\(^{17}\) Data source: LFMp i-iv. See Table 3.4
Four, there is a tendency for individuals involved with feminist cultural activism to form lasting friendships and collaborative networks that allow alternative art and music world activities to continue. This small network is an example of this.

In keeping with PAR methods it was important to have significant input from Ladyfest participants into the types of questions that should be investigated. This pilot focus group allowed such a discussion to unfold as well and providing an opportunity to test the collaborative data collection tool, Ketso. The discussion was audio recorded and took place in a private room in a bar in the Northern Quarter of Manchester. This bar was one of the main organising hubs for the original 2008 group so everyone was in a familiar and comfortable setting. To protect anonymity the pseudonyms Pete, Joe, Terry and Jane are used to report the discussion that took place.

In the case of Ladyfest participation there appears to be blurred boundaries at times as to who is an audience member, organiser, performer or artist. Frequently participants fulfil several of those roles either simultaneously or at other stages. For example, a one time Ladyfest organiser may then perform at another Ladyfest festival because she has made valuable contacts, gained confidence in her skills and expanded her network of supportive and receptive people. However, despite the apparent openness and supportiveness of Ladyfest groups, the role ‘convention’ plays is still strong. Whilst such conventions may appear familiar, open and welcoming to some, for example the expectation of particular music genres, branches of feminist politics, types of artwork and workshop topics, the same conventions, no matter how much an alternative to mainstream art and music worlds, can serve to exclude others.

The pilot group discussed what they would like to find out about how ladyfests are organised, drawing on their own experiences of festival planning and their interest in understanding the networks that are formed in order to make specific events happen.

Pete: The diversity of them and how they are [...] representative of their own communities and not specifically a portrayal of ‘this is what a ladyfest is or how it should be’. It's going to be different and should be different on
the basis of where that ladyfest is, what area and country and city and community that has it.

Pete highlights the importance of understanding how festivals develop to suit the needs of local communities. Pete’s idea is aligned with the translocal thesis explored in Chapter Four. Joe added to this by pointing out the need to understand how things can be done differently whilst holding the same basic ideology.

**Joe:** Also at the same time what common goals they have to achieve through doing things differently.

The issue of the impact of different types of resources was also highlighted by one of the group.

**Terry:** We should see the kind and amount of resources it takes to put one on, financially, and culturally and socially kind of thing […] it would be interesting to see what the parameters are for difference.

Jane added to this discussion by questioning the importance of networks and collective decision making:

**Jane:** And how there is this common sort of baton carried in each place and it's all done differently. But how people, you know from the network point of view, how people make those decisions. [...] There was one advertised the other day and somebody put it onto Facebook, that question we had to think about really early on, do you mean women only bands, or bands that are women fronted, what’s you definition of Ladyfest, and how people do it.

What is perhaps being asked here is, how are Ladyfests shaped by the people that organise them? An extension of this question may be how do audiences know what to expect from Ladyfest and how do organisers get their information about what makes a Ladyfest festival? Becker highlights the importance of having knowledge of the conventions of art worlds which help define “the outer perimeter of an art world, indicating potential audience members, of whom no special knowledge can be expected” but the more “serious members can collaborate more fully with artists” (2008: 46-48). In a Ladyfest context this could relate to audience members attending the festival because of a particular band but with no prior knowledge of the festival ethos or the movement.
This was the case with Ladyfest Manchester 2008 for a number of participants. *The Slits* were the main draw for the weekend with many older male punks attending because of this, but once at the festival they were open to the wider experience and ethos of Ladyfest. Chapter Four showed how knowledge and ideas about creative cultural feminist activism and Ladyfest can spread through geographically diverse networks because of collaborations between band members. This is a very specific example, but it serves to show that knowledge spreads by virtue of a small number of strong ties and through the mobility of key actors from city to city. That geographical mobility is still important for contemporary feminist activism, especially with Ladyfest and Riot Grrrl activities. However, the notion of translocal activism is further enhanced by the use of online social networking tools which allows for a much more geographically diverse network to facilitate the spread of knowledge even further and to continue to blur the lines between audience and organiser. This is discussed further in Chapter Six. Generally Ladyfest organisers actively encourage audience participants to become the next cultural creators, to do it for themselves.

### 5.2.1.2. Manchester’s organisational structure

A small number of experienced Ladyfest and feminist cultural events organisers initiated the festival to coincide with International Women’s Day and with the intention of celebrating the life and work of Ari Up, lead singer with *The Slits*, and recently deceased. Two organisers were directly involved with the 2008 festival and several others were associated with the festival as volunteers or as performers. I had minimal involvement as a co-organiser for this festival, but I did help to set up the discussion panel featuring Viv Albertine (ex-*The Slits*), Zoë Street Howe (author of *The Slits* biography) and Debbie Smith (musician *Echobelly* and *Curve*). The festival was organised by four people drawing on the expertise of others and a small pool of volunteers when required. The festival was organised over a six week period during which time funding was applied for and awarded from Manchester City Council. This ensured that the expenses of all performers could be met in advance and organisers could focus on other activities like programming. The organising committee made the decision not to raise money for charity but to split the door profits between the various performers so that everyone would get something, even if it was a small amount. As
women are frequently poorly remunerated, if at all, across the arts, and the assumption by many promoters is that bands will play for free, this was an important decision. Due to the short timeframe for planning the festival, meetings were held weekly in the venue and minutes were then sent out by email to the small list of organisers and volunteers. The previous experience that the organisers had of running Ladyfest 2008, and other events subsequently, meant many pitfalls of organisation were quickly alleviated or mitigated. Due to the physical space restrictions of the venue the programme deviated somewhat from expected Ladyfest conventions. Events like comedy, spoken word and a quiz took centre stage in place of workshop activities, although a discussion panel still took place. The organisers received some criticism for this whilst others welcomed the diverse programme. The event sold out in advance, which is an achievement for a Ladyfest festival, and as a result of being awarded funding the ticket prices were as low as possible for an all-day event at £5. The organisers valued the role of volunteers on the day and in the run up to the festival and ensured they were supported at all times. Volunteers play an essential role in the success of any Ladyfest event, and whilst the organisers themselves are also volunteers it is the additional support personnel that ensure the events run smoothly. Volunteers were also crucial to the success of the 2008 festival and a more structured training and support programme was put in place for that particular festival. In 2008 volunteers were also able to apply for letters of recommendation and references from the organisers which some found useful when applying for other voluntary positions, courses and jobs.

The 2011 festival was a quickly organised efficient festival that succeeded in mobilising various resources, from human to capital, in a short space of time.

5.2.2. Organisational structures of Ladyfest Oxford

_Ladyfest Oxford_ consisted of a small stable group of volunteers, two of whom had been involved with organising a previous Ladyfest in the same city. Due to the size of the group, which consisted of eight members in total (of which five or six attended meetings regularly) sub-group committees were unnecessary. However, individuals did take on
responsibility for specific tacks and themes relating to the festival. From the initial meeting to the festival weekend the lifespan of the group was just under five months.

Meetings mostly took place every couple of weeks in one of the Oxford colleges and on rare occasions in a local pub. Several members of the organising group were students at the time and another was a former student and one worked on campus. This had the advantage of enabling the organisers to book a quiet meeting room free of charge. As with most volunteer-led groups finding suitable premises for running meetings is always a challenge. However, it could be argued that this was also a disadvantage, in particular when trying to involve additional people from outside the University. Oxford colleges can appear intimidating, with layers of security to negotiate. Other would-be volunteers or organisers may have been put off by this, but there is insufficient evidence to say this with certainty.

As this group was involved with helping to pilot my network study, and due to the small number of participants and incomplete returns from the group a network analysis of the organisational structure was not possible. However, the data gathered qualitatively through attendance at meetings, through survey responses and observation has provided a picture of how this group was organised. Meetings generally took place over a two hour period. I was never aware of an agenda being circulated in advance of a meeting and rarely did a meeting begin with a list of items for discussion. There was some email communication. However, as the festival drew closer, the meetings became a little more focused. Whilst some members of the group took their own notes in meetings this was not done as a formal means to archive the meeting or to keep minutes. This lead to some confusion from meeting to meeting as frequently points of action would be forgotten or organisers would mis-remember who had said they would carry out a specific task. I queried why minutes were not taken and one organiser suggested that doing so would be imposing a hierarchical structure on the group and they wished for meetings to follow a consensus based decision making strategy. However, in practice this ideal was not actualised effectively. In keeping with PAR intervention strategies, and drawing on my own experiences as a Ladyfest organiser, I suggested that perhaps a rotating minute-taker would mitigate the possibility of one organiser being in control of recording
decisions but this idea was rejected. In reality, however, due to the erratic recording procedures it appeared, from my observations, that one or two individuals ended up steering discussions and making decisions on behalf of the rest of the organisers, even if that had been far from their stated intentions. Even in organisations that profess a non-hierarchical structure, reluctant leaders often emerge. Additionally, even without formal leadership decisions still need to be made and sometimes an individual in the group needs to take charge if any decisions are to be made and if the organisation of the event is to progress.

The debriefing session that I facilitated (using the Ketso tool) after the festival explored the positive experiences of being a Ladyfest organiser, the challenges and also the solutions organisers suggested to those challenges. The Ketso tool allowed the organisers the space to write down their thoughts privately before adding them to the group ideas tree and discussing them further. By following the pattern of highlighting the positive experiences first, the temptation to engage in a long list of negative experiences was avoided and helped to focus research participants’ thoughts on the good things associated with their Ladyfest experience and to gain some perspective. Listing the challenges (or more negative experiences) next allowed organisers to reflect on what did not go so well or on what they personally felt aggrieved by. The act of writing these thoughts down on the associated coloured leaf gave a sense of distance from the emotional context and helped to avoid a more heated debate without negating the act of discussion itself, something the group said they found very useful. Finally, by focusing on solutions to the challenges, the group were able to work through their differences and to highlight positive ways of redressing some of the shortfalls of their organisational experience. Similar ideas and comments were placed on the Ketso kit next to each other and provided a visual representation of the group’s discussion and highlighted how they shared similar thoughts on, and experiences of, Ladyfest organisation. Some of the leaves showed apparent contradictory ideas across the different branches of thought. On the one hand this reflected the diversity of opinion within the group and on the other hand thoughts tended to be worked through once the group began to discuss them together.
5.2.2.1. Positive experiences of being a Ladyfest organiser

Once the organisers were settled in the room for the debrief activity, with the obligatory array of cakes so often associated with Ladyfest activities, they quickly realised there were more positive things of note than they first might have thought. These positive recollections related to organisational achievements, personal experiences and success with helping to distribute feminist and women focused music and art to various audiences.

a) Organisational achievements

Overall the organisers felt that they experienced a “positive festival weekend” and that the administration of it was, on the whole, “very egalitarian”. They were proud that they “raised a lot of money” for the charities, which amounted to over £300. They valued “working together” and the ability to have “a laugh when things went wrong”. The organisers were delighted “all events went ahead” without having to drop anything from the programme and this gave them a great sense of achievement “seeing it all come together, when least expected”. Organisers felt that the “steep learning curve” was actually a positive thing along with learning to deal “with problems quickly and effectively”. Following the DIY model, incorporating the ethos of Riot Grrrl and previous Ladyfests, there was a “realisation you can do a lot with very little money”. Organising a Ladyfest from scratch left the group with a “new respect for how things are organised”.

b) Personal experiences

Individuals within the group also documented a number of positive personal experiences relating to their involvement with Ladyfest. They found they “had a good time” and it was a great way of “meeting new people and seeing old friends at events”. Involvement with Ladyfest also introduced individuals to new music through exposure to bands at the associated gigs. One organiser managed to fulfil her “desire to make a film, despite setbacks”. Ladyfest involvement also helped to build confidence and through meeting new people, individuals were able to find “out about other feminist stuff”. Finally, organisers found they were able to enjoy the “excitement of being a programmer” and to learn about “the positive aspects of different kinds of group dynamics”.

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c) *Distribution of art and music*

Thinking about Ladyfest in terms of a distribution network for alternative art and music, the festival was perceived to be a success in several ways. Organisers felt there was a “good vibe” to the weekend, “people were not excluded” and that the “crafternoon was nice, very chilled and spontaneous”. The organisers were aware of how their event tied in with a wider translocal movement and they found “participating in a global event for the first time” was a positive experience. They particularly noted the success of the disco, which was open to the general public (non-Ladyfest attendees) with “lots of people listening to Riot Grrrl”. They felt they managed to “attracted ‘new’ audiences (not just pals)” and “finding out about new venues” in the Oxford area was also very beneficial. Overall, the organisers were happy with the numbers that attended events with approximately fifteen attending the ‘crafternoon’ (twenty and ten respectively at each of the talks) about thirty at the main gig event, twelve at the ‘Young Women Make Music’ project, and ten at the film event. The ‘Sunday Roast’ and ‘Disco’ were both public events and it was not possible to calculate numbers, but these events allowed for the Ladyfest message to reach a new audience.

5.2.2.2. *The challenges of being a Ladyfest organiser*

Overall the Oxford organisers found the experience of organising a Ladyfest challenging, but they were keen to point out that they were still very happy they did it and with how the event turned out in the end. Three main themes were noted in relation to the challenges of organisation, these included a) internal organisational practise, b) external practical issues and the c) challenges of collaboration.

a) *Internal organisational practise*

The discussion revealed that many of the organisers felt frustrated by the lack of structure in the decision making process and would have liked to have had more of say in how meetings were run. The organisers offered solutions suggesting there should be a “rotating chair”, “a dedicated director” or “chaired discussions” and “minutes and action points noted and shared” to create an archive with “weekly email updates”. In particular, some of the organisers found the lack of leadership a challenge, although they paradoxically suggested this could also be liberating. Due to the issues raised above
“certain ideas [were] forgotten” for example “not having shared info e.g. ‘we got tickets’ admin” and “people not doing what they agreed to do”. One organiser suggested the “need to crack the whip, kindly” and to “minute meetings” and another mentioned they “sometimes had trouble picturing events due to inexperience”. Whilst some felt it was not possible to enjoy events “without stressing out about organisation” having to deal with the “unexpected expenses/needs of performers” with “bands giving minimal notice for demands days before the event and on the night” and “people not getting back” due to poor communication, it is frequently this learning process that many Ladyfest organisers find so valuable after the event.

A fundamental challenge for most volunteer-led organisations, and especially so for Ladyfest, is financial management. As highlighted in Chapter Four the ways in which women gain access to and participate in music worlds is an issue Ladyfest attempts to address, and the political economy of cultural production serves to either alienate or facilitate particular participation pathways. Organisers felt it was a challenge having no money and “not knowing if [they] had funding” limited what they could do. Several organisers reiterated the financial concerns “money, money, money — making people realise how little choice we actually had i.e. bands and venues” the “constantly thinking/worrying about how much cash we were making”. The financial implications directly impacted on “publicity” as there was no budget for it, and on their ability to secure “venues, prizes, artists, speakers”. Some areas of the festival felt under-resourced for example, “Film: I don’t think it was clear or public enough” and perhaps with better planning or a bigger budget organisers felt they could have had “bigger signs to show off [their] Ladyfest presence”. Along with monetary constraints, organisers felt under time pressure, that finding the time to organise things was difficult and “often more immediate concerns took priority”.

b) External practical issues

The organisers highlighted a number of key external practical issues that both helped and hindered their organisational success and they reported several incidents involving actors outside the organising group that had an impact on their perception of some festival related events. One organiser stated “being a resident in Oxford was very
important in making contacts” and that this was of benefit. Although it would appear that even this could not mitigate other external events having an impact. For example, there were concerns that a “lot of things were hard to confirm so things were not finalised until the last minute” and this in turn had an impact on their ability to publicise events earlier leading some organisers to worry “that no one would come” or that things would fall through at the last minute, like bands pulling out or loosing promised funds or prizes. Sometimes in organisational settings things are beyond the control of the organisers, or at least they may feel that way. Some felt that one of the main venues used “were quite uncharitable” whilst another booked venue was closed when both organisers and festival participants arrived and it took some time to get in contact with the proprietor to open it. Additionally, in the spaces shared with the non-Ladyfest attending public, like in the night club, there were some reported negative experiences such as “witnessing or being told about ‘non-feminist’ behaviour” and having to deal with “sleazy/obnoxious guys at the disco”.

5.2.2.3. Improving the organisational experience

The organisers decided to focus on a select number of the challenges in order to discuss some possible solutions to the difficulties they encountered whilst organising Ladyfest. They chose to look for solutions around publicity and audience participation, leadership and the number of organisers.

a) Publicity and audience participation

The group thought that a “dedicated publicity person” would have helped and that being able to tie publicity material more explicitly in with the manifesto would have given the festival a more coherent feel. They then linked this in with running “fundraisers” as there were very few events leading up to the main festival. Fundraises not only help to bring in some well needed cash but they also help to build the Ladyfest ‘brand’ in an area and to start to get people interested in the types of activities and events they might come to expect from the festival weekend itself. An important solution to the problem of low attendance is to “advertise Ladyfest before the event” and to make “more use of social media — Facebook and MySpace” and to “confirm the schedule far in advance”. Becker (2008) highlights the importance of audience participation in art worlds. Though
their participation may be fleeting and limited “they probably contribute most to the reconstitution of the work on a daily basis” as “[a]udiences select what will occur as an art work by giving or withholding their participation in an event or their attention to an object, and by attending selectively to what they do attend to” (Becker, 2008: 214). As seen from some of the external practical issues highlighted above, some things are beyond the control of a small organising group, but the Ladyfest Oxford organisers believed that making a greater effort to publicise earlier and with a clear remit would help to ensure more people are informed about what it is Ladyfest is trying to achieve and what types of events, music and art they could expect from an Oxford based festival and to ultimately improve audience participation.

b) Leadership
The group felt that the organisation process might have run more smoothly if there had been some kind of a “dedicated director” or a “rotating chair” to facilitate discussions. They thought that at an introductory meeting the group could “have a chat about what ‘direction’ might mean (who wants to do it)” where people could “take on the role for short periods” and a “particular book” used to record meetings. Some organisers suggested “minutes and action points should be noted and shared (online)” in a “weekly email update”. This in turn would lead to “more centralised communication” by making better use of google groups. They also suggested people should take “responsibility for specific areas e.g. crafts, film etc.” which would make for more structured festival planning.

c) Organiser numbers
The third item the group wanted to address related to the last point above with regards people taking on specific roles. They all agreed that the planning and organisational process needed to “start sooner” as this would increase the likelihood of getting more people involved and would help distribute tasks more evenly amongst the group and avoid any one person being burdened with too many tasks either during the run up to the festival or over the festival weekend itself. It was also suggested that a “designated person to oversee events” might prove beneficial in the future.
5.2.3. Organisational structures of Ladyfest Ten

Making art works of any kind requires resources. *What* resources depends on the medium and the kind of work being made in it (Becker, 2008: 69).

*Ladyfest Ten* consisted of a large group of potential organisers who originally signed up to a mailing list to register their interest to get involved with the organisation of the 2010 London festival. The time from the initial call out for participation to the festival was just under twelve months. Over the first few months there was a high degree of flux within the network as different people began to attend meetings and communicate by email and others dropped out for a variety of reasons. A significant proportion of those registered on the mailing list never became active. Due to the size of the wider group and its geographical dispersion across the wider London area, it was difficult at times for people to meet up somewhere suitable and to recognise familiar faces. However, this began to settle down and as people got to know each other and became familiar with a variety of meeting locations. Meetings were held regularly approximately every two weeks and as many people as possible were encouraged to attend. A couple of the initial *Ladyfest Ten* organisers were organisers of previous London festivals and set the 2010 one in motion before stepping back and allowing a new group of organisers to take over and make their mark on the festival billed as a celebration of ten years of the movement.

I became involved with the group about two months after the first call out for ladyfest co-organisers. Ladyfest organisers are very aware of the need to mobilise resources but also to assess what is readily available to them personally and organisationally. At the beginning of the organisational period, which lasted almost a year in total, I facilitated a getting to know one another and planning session using the Ketso tool and drawing on the questions and themes discussed with the *Ladyfest Manchester* pilot group. This session was useful for the organisers in many ways, not least to try to untangle what Ladyfest meant to the individual participants, why it is needed and what their vision for a London based festival might be. Whilst section 5.2.2 explored the experiences of *Ladyfest Oxford* organisers in discussion after the festival weekend, the following sections look at how near the beginning of the planning period *Ladyfest Ten* organisers...
explored possible ways of organising themselves and why the festival mattered as well at the practicalities that emerged about six months into the process which meant new planning tools and strategies were needed.

5.2.3.1. Expectations, risks and solutions

For this facilitated group session I encouraged the large group to break into two groups. This was done easily by using two Ketso tool kits and allowed people to discuss their ideas better in smaller groups. The information was then shared between both groups at the end of the meeting and the organisers were able to talk in greater detail about the issues they felt were most important to them at this stage of the organisational process. The discussions were also audio recorded. I used four topics to focus discussions. In a similar way to the other Ketso based activities previously mentioned I encouraged participants to focus on positive aspects to topics, in this case their expectations for the festival, before focusing on some of the challenges or risks they might encounter and ending their discussion by looking for solutions to potential problems. The solution generating responses are key modes of PAR methods. Similar themes emerged as to those with the organisers of Ladyfest Oxford and for the most part discussions focused broadly around organisation and participation, their personal and group expectations and the distribution of feminist art and music.

The meeting began with introductions, breaking into groups and an ice-breaker activity (not reported here). The following three questions were discussed:

a) What is Ladyfest?
b) Why is there a need for Ladyfest?
c) What would you like to see at you ladyfest?

The first question was designed to get organisers thinking about Ladyfest, what it meant to them and also as a way to encourage people new to the movement to join in discussions. The second question allowed organisers to reflect on the wider issues associated with contemporary music and art worlds and why Ladyfest is important. The

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18 Data source: LF10i and LF10ii
third question allowed organisers to map out what they would like from their ideal ladyfest festival and to use this as a blueprint for further event planning.

*a) What is Ladyfest?*

This was an opportunity for participants to define how they viewed Ladyfest as a movement at that time. For many it was an inherently positive thing a “celebration of women’s creativity and intelligence,” “fun,” a “feast,” a “celebration,” and “something to inspire others”. They suggested it could provide people with “a connection with [their] local community” through “volunteering” and a sense of “togetherness,” an opportunity to “get inspired, learn from other people”. The potential for friendship and collaborative opportunities was important to many organisers as they saw Ladyfest as “a great way to meet new people,” to become part of a “supportive community,” a way “to learn new skills,” an “opportunity for individual and collective empowerment” and “a platform from which to launch projects”. From the artistic perspective Ladyfest was viewed by organisers as “a challenge to usual types of events” and a reaction against “male-dominated culture,” a space for “valuing women,” and “reclaiming women’s skills”. They suggested Ladyfest can challenge established mainstream conventions by being a “platform for female artists” for “feminist music, art, culture” and a space for “empowerment and achievement” and “activism”. There was an overwhelming belief amongst the group “that anyone can get involved”.

However, as the group was mixed with previous organisers and those new to activism and creative events there was also an awareness of potential risks or pitfalls associated with the movement. Organisers recognised that Ladyfest is only as good as its organisers and the skills they have as a group but also that there may be a danger of it “lacking focus,” that it can be hard to find out about it and that it might not reach as many people as it should. They expressed their concerns that it “could be misinterpreted as too exclusive” or perceived as “man-hating” or that it might be perceived as “too political/not political enough”. There was an awareness that if it only attracted the same types of people it might appear “insular” and “cliquey” and ultimately “fail to be inclusive” with the “danger of valuing one type of feminism over others”. Some in the group questioned if with “the number of Ladyfests taking place, the DIY ethic is becoming diluted” and
noted it “could be better connected to other ladyfests”. In ways that speak to Becker’s focus on the importance of conventions for art worlds, the organisers discussed how even though Ladyfest can challenge mainstream conventions, the conventions it reproduces as its own art and music world mean it can sometimes be “pigeon-holed in terms of activities/music provided” or that there is the danger of it being “not diverse enough — too young, too white”. This is an important point to note as organisers are aware of the potential pitfalls of Ladyfest as a movement but they also recognise they are constrained by their access to resources which can have an impact on how much they can actively address some of these issues. This last point about diversity is addressed later in the chapter when review the demographic data from the surveys.

However, the two groups did attempt to address some of the potential risks associated with organising a feminist festival and provided some solutions. Organisers suggested that it would be necessary to “reach out to other ladyfests, do some groundwork” in order to “create a network” and to “be open to other groups/people doing things”. They suggested it was important to embrace collaborative working by developing the “brand” and reaching out to other groups as a way of trying to “open up access to different groups of women within the community” and to actively “show that [they] are inclusive”. Organisers believed that if they were open to collaboration and consultation it would “encourage dialogue” and that they should “value criticism” which would lead them to “be more expansive and open-minded”. In this way they felt they could maximise their skills and collectively establish a concrete direction for the festival. However, one respondent’s comment in their survey response after the festival highlighted the difficulty matching expectation with reality:

While it was enjoyable, communication did break down and essentially became only a few people making the decisions which ultimately meant that we took on far too much for us to handle, especially in terms of cost and expectation that we could fill all the venues over so many days (Survey respondent 1, 2011: LFxxiii).

It was also suggested that they should not rely too much on internet communication as this might exclude some people. This is one of the reasons for the frequency of physical
general meetings and later in the planning process sub-group meetings, although online planning tools became more important as the organisational structure developed.

b) Why is there a need for Ladyfest?

As a way of ensuring all those in attendance had a chance to reflect on what Ladyfest as a movement meant to them and more broadly what is might mean for the advocacy of equality across the cultural and creative industries, both groups were encouraged to discuss why there still is a need for Ladyfest, ten years after the movement began. This conversation also allowed those unfamiliar with the movement prior to attending a planning meeting to get involved with discussions and explore what it meant to them. Organisers felt it was important “to acknowledge and pay tribute to people who have afforded us these opportunities” by which they meant other feminists, activists, those involved with Riot Grrrl and other Ladyfest activists that have gone before, like Kathleen Hanna and Alison Wolfe. They felt it was important to “continue something that has been going for ten years” so paying tribute to the legacy of other activists and contributing to the Ladyfest Ten legacy.

Organisers highlighted how Ladyfest could help “tell people about feminism and challenge their preconceptions” by promoting “positive ideas about feminism, not negative” and by challenging “society’s problems with sex/gender in a positive and fun way”. For most organisers they saw Ladyfest as way of calling out “sexism” in “mainstream culture” and showing “that feminism is still relevant” because in “male dominated music, art, film and culture scenes” there is “still a need to challenge how females are represented”. This theme of representation ties into the discussion in Chapter Four about the representation of women on the cover of music magazines and the importance of not only visibility but of positive representation. Ladyfest provides a way of showcasing “female talents” and “to provide a safe space for women’s creativity” with the aim of exposing them to a wider audience. The organisers saw it as an important way of building and strengthening communities, fostering collaborations “to create links between different art worlds (forms)” where “women [can] enjoying working together for an aim”. One organiser felt that “women often get shut out of organising/performing” and have their ideas discriminated against but that Ladyfest is a
message to others “to let people know they can do it” a means “to prove that women are important” and a gesture “to encourage women to keep going” and in particular a call to “young women to be pro-active”.

c) What would you like to see at your Ladyfest?

In contrast to the retrospective overview taken by the Oxford organisers and their focus on what they would do better next time, the Ladyfest Ten organisers had the opportunity to plan their ideal festival and to use this as a blueprint for future event planning. For the most part the organisers appeared to have achieved most of their aims, with a few notable exceptions such as Bikini Kill making a surprise appearance. The organisers hoped their festival would be a “a big celebration of Ladyfest” welcoming to “all generations of interested women” and “men,” that it would get people excited and provide opportunities for “making new friends”. Many saw their “ladyfest as a starting point for people to get involved in other creative/political/activist things” and to start dialogues and networking for future projects. This is something that was an important by product of several organisers’ involvement with Ladyfest Ten and is discussed further in Chapter Six.

Thinking about Becker’s “editorial moment” and the decisions members of an art world need to make in order for that art world to succeed, the organisers of Ladyfest Ten were ambitious and needed to negotiate several different important decisions about programming, funding, resources, venues and so on. Some groups may have felt that their art form was neglected in favour of music, and perhaps this is a fair assessment after the event. However, at the early planning stages the practicalities of curation in creative settings did not impact the idealism associated with the expectations of the organisers for their festival. They wanted to see “new talent,” “as many different types of art as possible” including “film,” “bands that you wouldn’t expect to see at Ladyfest” thereby subverting the conventions of Ladyfest. Organisers hoped for “performing arts, comedy, dance, spoken word”. They succeed in these areas as well as providing some desired “high profile feminist bands” such as MEN featuring JD Sampson and Johanna Fateman formerly of Le Tigre, an electroclash feminist band of which Kathleen Hanna was a founding member.
Audience participation was an important feature of their festival aspirations where they imagined “lots of doing things,” a “diverse range of workshops and participatory events” and “workshops where women and girls can learn new skills” in “spaces in which people can be confident and comfortable”. Organisers wanted to provide a platform for women-centred creativity and to have discussions on pop culture and feminism which would “make people think”. Overall organisers hoped to inspire others to “come away thinking they can do the same and more”. A number of organisers from this festival, including those that perceived themselves to be marginal to the organisational process, went on to facilitate another London based festival in 2012, and other organisers went on to create numerous cultural events through the friendships, connections and skills they acquired during their time as ladyfest organisers.

5.3. Organisers and participants

The following section reports the demographic data generated from the surveys and helps to build a picture of who participates as a Ladyfest organiser and festival goer.

5.3.1. The data

Surveys were administered to the three case-study sites by two modes, email or online, using Survey Gizmo: Ladyfest Oxford 2010 (email); Ladyfest Manchester (online), and Ladyfest Ten (online). Each survey contained demographic questions, the majority of which were asked across all three surveys. Oxford and Manchester information was sought for one time period only. Descriptive statistics are reported rounded to the nearest percentage. The survey response rates were as follows: Ladyfest Ten organisers, 60 per cent (once inactive mailing list members were discounted); Ladyfest Manchester, 40 per cent return generated from a ticket sales list (the festival sold out in advance); and Ladyfest Oxford returned six out of a possible eight surveys from the organising group. Respondents were encouraged to self-identify in a number of key areas. The open-ended categories included gender, sexuality, age and the place they grew up. The demographic data generated from the surveys builds a picture of who participates in Ladyfest
activities in the UK and gives an indication of how homogenous a group Ladyfest participants might be and how this might affect homophily measures when examining the networks.

5.3.2. Gender

Whilst men do participate in Ladyfest as both festival goers and organisers, there is a tendency towards gender homophily biased in favour of women. Gender homophily is unsurprisingly strongest for organisers, given the remit of the festival, with Ladyfest Ten being completely homophilous on gender. This is true for the most active core network and the peripheral network. Approximately 84 per cent of respondents across the three case-study sites identified as female and 14 per cent as male, only one study participant declined to nominate a gender and another chose to answer ‘other’ despite having the opportunity to self-identify in a free text box. Approximately 84 per cent of respondents identified as female and 14 per cent as male, only one respondent declined to say.

5.3.3. Age

The majority of respondents (60%) fell into 25-34 age group with almost 21 per cent aged 18-24. A small number of respondents were aged 45-55 (6%) and a further 13 per cent were aged 34-44. The results from this study indicate that the age bands of participants attending and organising Ladyfest festivals reflect participation levels in other associated modes of participation such as on Facebook.

5.3.4. Education and employment

There were three questions on educational attainment levels, that of the participant and that of each of their parents or guardians. There were a number of one parent families in the sample or respondents did not know the answer, there is approximately ten per cent missing data for this question. The education categories were taken from UK census data classifications. Unsurprisingly, participants were highly educated with almost 90 per cent of respondents educated to Degree level or above with a significant proportion holding Higher Degrees/Masters (31%) and three respondents held Doctorates. If taking the Level 4-5 qualifications into account (these include Higher Diplomas) then this rises
to 92 per cent. The educational level for the parents of respondents was also high but not quite as high. Mothers were better educated than fathers with 51 per cent holding qualifications at Level 4 or above whilst 45 per cent of fathers held qualifications at this level. The results for all three education categories are much higher than the national average. According to the latest release of census 2011 data, overall, 27 per cent of the population aged 16 and over achieved a qualification at Level 4 or above (ONS, 2013).

Respondents were asked their current situation to reflect what they were doing at the time of the survey. The majority of respondents were in full-time employment (51%) and a further 18 per cent in full-time education. There was greater variation amongst the other categories including 4 per cent unemployed and another 4 per cent long-term sick or disabled. However, the relative numbers in each of these categories was small.

5.3.5. Social Class

Due to the sensitivity with regards asking a question about social class, a proxy for class was generated by encouraging respondents to nominate what both their parents or guardians did for jobs when they were aged 17. The results from this were re-coded using the operational categories of the National Statistics Socio-Economic Classification (NS-SEC), the parental education level and choosing the parent with the highest job and educational classification.

Table 5.1 Social Class proxy

<table>
<thead>
<tr>
<th>Social Class proxy</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>I + II</td>
<td>44</td>
<td>57.1</td>
<td>62.0</td>
</tr>
<tr>
<td></td>
<td>III + IV</td>
<td>8</td>
<td>10.4</td>
<td>73.2</td>
</tr>
<tr>
<td></td>
<td>V + VI + VII</td>
<td>17</td>
<td>22.1</td>
<td>97.2</td>
</tr>
<tr>
<td>Missing</td>
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<td>2.6</td>
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<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>71</td>
<td>92.2</td>
<td>100.0</td>
<td></td>
</tr>
<tr>
<td>Missing System</td>
<td>6</td>
<td>7.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>77</td>
<td>100.0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(Source: LF10xxiii and LFM1)
The classifications shown in Table 5.1 represent higher occupations (I+II), intermediate occupations (III+IV) and lower occupations (V+VI+VII) which are approximately related to the traditional classifications of upper middle/middle class, lower middle class, and skilled working class/working class (ONS, 2012). There are six ‘system’ missing items for this question as Ladyfest Oxford was not included due to having not asked the question about the parental job at the pilot stage. When this is taken into account, then a high 62 per cent of participants fall into the upper middle/middle class category. Again, feminism, and in particular the riot grrrl cultural movement (and Ladyfest by association) have been criticised as predominantly the preserve White middle class women (Nguyen, 2012). However, it would appear that there is a strong participation rate from those in the skilled working class or working class category (24%) and a further 11 per cent in the lower middle class or intermediate occupations. Class is an issue within the movement for participants in this study too.

5.3.6. Ethnicity

Based on the UK Census ethnicity categories, the majority of respondents, 14 per cent in total, described themselves as belonging to one of three white categories (White British, White Irish and White Other). This figure is in keeping with the most recent UK Census data from 2011. According to a census briefing report by the Centre on Dynamics of Ethnicity (CoDE), while the number of people defining themselves ethnically as non-White has more than doubled in size from three million in 1991 to seven million in 2011, this non-White group remains a minority of the total population at 14 per cent (Jivraj 2012). Undoubtedly, there are problems within predominantly White feminist movements and real issues about equality of access to these movements for women from Black and Minority Ethnic groups (BME). However, it would appear from these case studies that women are participating in Ladyfest at rates that reflect the BME population in the UK. This goes some way to refute claims that Ladyfest is colour-blind, at least in a UK context. These figures may not represent the experience in the USA. However, it is important not to over-simplify this finding as, while some minorities may appear to be adequately represented in the Ladyfest movement, some voices and faces tend to
represent feminist movements more than others and it is these often unintentional hierarchical roles that need addressing.

Using the UK Census ethnicity categories the majority of respondents, 86 per cent in total, described themselves as belonging to one of three white categories (White British, White Irish and White Other). This figure is in keeping with the most recent UK Census data from 2011. According to a census briefing report by the Centre on Dynamics of Ethnicity (CoDE), while the number of people defining ethnically as non-White has more than doubled in size from 3 million in 1991 to 7 million in 2011, this non-White group remains a minority of the total population at 14 per cent (Jivraj, 2012). While there are undoubtedly problems within predominantly White feminist movements and there are real issues about equality of access to these movements for women from Black and Minority Ethnic groups (BME), it would appear that women are participating in Ladyfest at levels reflected in the numbers of BME population in the UK. This goes some way to refute claims that Ladyfest is colour and class blind, at least in the case studies used in this research and in a UK context. These figures may not represent the experience in the USA where much of the literature originates from as do the movements, taking into account Riot Grrrl as a precursor to Ladyfest. Table 5.2 highlights the breakdown by ethnicity across all three case study sites broken down into BME and all White ethnicities.

**Table 5.2** All White and BME ethnicities

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>All White Ethnicities</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Valid</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>White Ethnicities</td>
<td>66</td>
<td>85.7</td>
<td>85.7</td>
<td>85.7</td>
</tr>
<tr>
<td>Other BME Ethnicities</td>
<td>11</td>
<td>14.3</td>
<td>14.3</td>
<td>100.0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>77</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

(Source: LF10xxiii, LFM11 and LFO10iv)

The following chart, Figure 5.1, shows the representation of ethnicity as broken down across all three sites. However, it is important not to over-simplify this finding. It is not
possible to generalise to all Ladyfest participation due to the non-random case study sample.

![Figure 5.1 All White and BME ethnicities](image)

Table 5.3 shows the breakdown of participants against the White British majority.

<table>
<thead>
<tr>
<th>White British</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>White British</td>
<td>48</td>
<td>62.3</td>
<td>62.3</td>
<td>62.3</td>
</tr>
<tr>
<td>All other Ethnicities</td>
<td>29</td>
<td>37.7</td>
<td>37.7</td>
<td>100.0</td>
</tr>
<tr>
<td>Total</td>
<td>77</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

(Source: LF10xxiii, LFM11 and LFO10iv)

Whilst we might expect London to skew the results somewhat, we can see from Figure 5.2 that there is a reasonable dispersion of diversity across all three cities with Oxford having the greatest ethnic diversity. However, the numbers are small and should be cautiously interpreted.
Additionally, a significant number of ladyfest festival attendees chose not to complete the survey, and a small number of key informants were missing from the Ladyfest Ten survey return rendering this picture incomplete.

![Ladyfest by All White Identities](image)

**Figure 5.2** White British and Other ethnicities

Table 3.4, in Chapter Three, gives a complete breakdown of survey responses. Ethnicity is further discussed in Chapter Six as it has implications for discussions around group homophily and friendships.

### 5.3.7. Sexuality

The question that had the greatest variation in discrete response categories was that of sexuality. There were sixteen different free text responses, showing the variety along the sexuality spectrum and the importance of self-definition for those engaged in countercultural feminist activism. This will be covered in greater detail in Chapter Six as sexuality plays an important role when investigating the role of homophily in friendship and networks. However, when looking at the number of respondents that identify as ‘non-heterosexual’ and ‘heterosexual’ around 75 per cent of respondents fell into the ‘non-heterosexual’ category.
5.3.8. Festival area

Only seventeen per cent of respondents, those that either organised a Ladyfest festival or attended one, were from the area in which the festival was taking place. The majority (57%) of participants were from somewhere else in the rest of the UK but a significant number were either from the rest of Europe (16%) or outside Europe (10%). This finding will be discussed further in the following chapter in relation to the translocal thesis and the importance of mobility for feminist movements.

5.4. Experiences of participation

Participation with Ladyfest, as an organiser or festival attendee, and participation in feminist activist circles can have mixed outcomes. Not all experience participation in equally positive ways, either from a group or individual perspective. However, participation in Ladyfest activities can have a lasting impact on those involved and even if the initial experience could have been better people tend to learn from their experiences and their subsequent experiences of participation improve as a result. The following section looks briefly at a) the pathways to participation, b) feminist identification and c) the experiences of participation of the Ladyfest participants in this study and other more widely known Ladyfest and Riot Grrrl activists.

For many women (and sometimes men) Ladyfest may act as a first point of contact with feminism and an opportunity to make friends and meet like minded people whilst expressing multiple identities through alternative music and cultural collective experiences. It is important to understand how participation in Ladyfest may be a catalyst for the development of other creative networks, collaborative ties and friendships for organisers, performers/musicians and participants. The first Ladyfest in Olympia in 2000 had a focus on music and running skills sharing workshops. That is still the focus of most festivals and the trend is to include and celebrate the varied aspects of women’s creativity outside of music; in art, theatre, literature, poetry, dance
and even sport. Some, although rarely, have a policy of being exclusively organised by women, with women only performers, for women only audiences. An example of this is Ladyfest Bilbao. This may make an important political statement in Northern Spain where perhaps women only spaces such as Ladyfest are deemed necessary for culturally specific reasons elaborated on by the group themselves. However, it does not mean that men cannot or do not play important roles in the Ladyfest movement in other contexts. For example Ladyfest Manchester 2008 had a policy of including men in the organising committee and ensuring they felt welcome at the festival itself.

a) Pathways to participation
There is little variation in how respondents heard about Ladyfest for the first time and how they found out about the festival they attended or helped to organise. Friends played a significant role in introducing people to Ladyfest with 44 per cent of respondents identifying this as their primary route to participation. This mode of engagement with the movement is followed by almost twelve per cent being introduced to Ladyfest through their involvement with feminist or women’s groups and a further ten per cent through their involvement with art and music collectives. Two of the members of Ladyfest Ten identified themselves as organisers for the previous festival in 2008, and that they decided to set up the initial planning meeting for the 2010 festival. Respondents were asked if they had ever been involved with Ladyfest before and the majority of them had participated in some way previously. Missing response data was high for this question requiring the results to be interpreted with caution as it is possible that those who are more involved with the movement are more likely to provide an answer. Also this question was not applicable to most of the respondents from the Manchester 2011 survey. However, there is an indication of continuity in individual participation across and between Ladyfest festivals that is worth noting.

b) Relationship with feminism
Respondents were asked about their identification with feminism. They were give a list of answers to choose from that best described their relationship with feminism. The majority of respondents (50%) answered “I am happy to always call myself a feminist”. Whilst it might have been expected that those participating in a feminist organisation
would clearly identify with this answer it is a little surprising that more did not. Almost 17 per cent did not answer this question and one respondent said they did not know how to answer it. Almost eight per cent said they were happy to call themselves a feminist most of the time, a respondent claimed they only identified as a feminist around other feminists and another claimed they found the term feminist problematic and tended not to call themselves one. Just under three per cent of respondents said respectively that they never call themselves a feminist but they are sympathetic to it or that they don’t think about it much and never identify as one. Finally, a sizeable number (just under 12%) chose the following response “I find the term feminist problematic, but still call myself a feminist”. These responses show that even when engaging in feminist activities there are different approaches to and experiences associated with movement reflecting different experiences of participation in general.

c) Experiences of participation

For the Ladyfest Ten launch event some of the original Ladyfest Olympia 2000 organisers were asked a series of questions, one of which included a question about their experiences of organising Ladyfest, and in particular if they felt there were any negative aspects to being involved. Allison Wolfe said she “thought about this ladyfest...what about having something in 2000 in Olympia, there's lots of awesome strong women here who own businesses, who run things, we could really make it happen” (2010: Video interview, LF10xix). Wolfe spoke about drawing on the resources that already existed in Olympia to make the first ladyfest happen, she elaborated her reasons behind initiating the first festival:

It just seemed like more and more by the late 90s the music scene was just getting so blown out in this corporate way, really sexist, really mediocre. Really a backlash against politics, really depoliticised. And I thought, Hey! Instead of complaining about this we need to do something about it. We need to be involved in our own entertainment, we need to participate in our own cultural activities and in our own cultural communities and be active creators of that. We can shape it in the way we want, and that suits our community’s needs (Allison Wolfe, 2010: Video interview, LF10xix).

This extract was from a video interview conducted for Ladyfest Ten to help celebrate a decade of women creating music and culture through DIY Ladyfest events. Wolfe was
referring to being the instigator of the first ever Ladyfest in Olympia, Washington in 2000. This event sprang up out of a desire to create a space more open to the creative activities of women and was rooted in an already tightly knit creative community and music scene, as witnessed though the proliferation of Riot Grrrl associated music and activities a decade earlier and discussed in detail in Chapter Four.

Sarah Dougher also contributed a video interview to the launch event and she described a slightly different experience of organisation to Wolfe. Perhaps this was due in part to the fact that Wolfe was only able to be involved right at the beginning as she had to return home to care for her ill mother, so missed out on a lot of day to day experiences of organisation.

I feel like that what I describe as a negative experience (which was just that it was chaotic) again it's not really as much of a negative experience as it was a sort of inexperience. Part of what Ladyfest, I think, does for communities of people is that it helps women engage with, to take on leadership roles, and to create festivals that make sense to them. So not everyone is gonna to be the same and they’re gonna be run in all different ways. I think there's, y'know, a fallacy that consensus organisations can do better work than hierarchical organisations. I mean it certainly seems like hierarchical organisations get more stuff done better (Sarah Dougher, 2010: video interview, LF10xxiii).

Wolfe recognised that experiences can differ and she spoke about how organising a Ladyfest can be difficult due to the inexperience of those involved and the difficulties associated with trying to get several strong women to agree.

Ladyfest has had its detractors, often in the form of men. You hear people sometimes talking about the in-fighting and of course it exists. We've all experienced that if we've organised a ladyfest. I mean it's hard when you get this many strong opinionated feminists in the same room. Many of us have never organised an event of this size before, we're all learning as we go. But also a lot of us feel like this is our one chance to really make a difference and do something and we've often been pitted against each other in every field in every way and there's a lot of tension. And a lot of us have to work pretty hard to overcome that (Allison Wolfe, 2010: Video interview, LF10xix).
Dougher and Wolfe’s comments about their experiences of organising the first ladyfest resonate with some of the experiences of organisers ten years later. One respondent highlighted the need to learn from other’s experiences:

More work needs to be done on pooling archival resources, knowledge, experiences, materials and opinions from past Ladyfests. There should be one collective space where people can go to learn from others who have done it before, so that we don't need to reinvent the wheel every time (but can if we choose to). No one knows how to run a Ladyfest until after you've run a Ladyfest! This knowledge is invaluable and needs to be shared (Respondent 2, 2011: LF10xxiii).

5.5. Challenges and rewards of collaboration

There are both challenges and rewards associated with collaboration and working in volunteer-led organisations. This is something that can occur across a range of organisations attempting to work in non-hierarchical ways. Leaders, reluctant or otherwise, tend to emerge in order to ensure tasks are nominated and completed otherwise events will not happen.

Organising a ladyfest through a non-hierarchical structure is intensely difficult and requires a great deal of determination and stamina. Ironically, although the structure encourages beginners to join in and take responsibility, it is incredibly tricky to work with unless you have experience in working in such a setting, particularly regarding the reliability of others (Respondent 1, 2011: LF10xxiii).

Becker (2008) refers to the importance of “support personnel” in art worlds. The volunteers that help out with ladyfest can be thought of in a similar way as well as the ladyfest organisers that lend their support to a wider Ladyfest movement. The challenges that are faced by Ladyfest “support personnel” tie closely with decision making processes, or “editorial moments” as referred to earlier in the chapter.
Some of the Oxford respondents in their debrief facilitation session spoke about some of those challenges. They felt they “could have helped each other more at difficult at times” and that better effort could have been made to “respect each other”. Challenges were confounded by poor communication, for example “people not always responding to email” as well as “tiredness” and the thought that they “must do better” especially as some people “had to attend all events”.

Becker says of support personnel that they are “not unique; they are interchangeable” (Becker, 2008: 86). There may be an element of this in the planning run up to a ladyfest festival as evidenced by the fluctuation of activity and participation. When an organising member drops out another strops in to fill their place. However, during the festival weekend itself this is a very different matter. If an organiser or volunteer is missing, for whatever reason, then it becomes more difficult on the remaining support personnel to carry the burden. This idea of interchangeable support personnel may appear harsh but it could be a contributing factor as to why ladyfest festivals have persisted and continue to proliferate. They do not rely on a centralised hub orchestrating events and each ladyfest is locally specific yet transnational (translocal) and connections to the pool of ‘personnel’ or potential organisers is constrained only by how information about Ladyfest is spread (can people find out about it) and the willingness of others to become organisers for the first time or again.

As each ladyfest event has a specific timeframe there will always be enough people with good enough skills to step in and make it happen. Even in cities where there is a history of several festivals taking place there will at times be individuals or small groups of people common to the activities in the different time periods with varying degrees of involvement at each time point. By its longevity it would appear there will always be a fresh intake of organisers, volunteers and performers in different locations within cities, towns and countries. No one person has a role so specialised that if they were to disappear from the network the network would collapse. It may need to restructure slightly and to find one or more people to carry out the tasks of the person but it is unlikely to collapse completely and in the unlikely event a collapse does happen there are no barriers (other than motivation) to the same group of organisers trying again.
Ultimately it is the willingness of individuals to collaborate for a feminist ideal that helps sustain the movement.

However, not all collaborations run smooth.

The worst thing was probably the degree of weird power struggles and difficulty within the organising body. At the end when ladyfest was actually going on sometimes it was really, really chaotic and so I think, you know, the experience of it was sort of terrible when we were all there. And there were all of these loose ends that so-and-so hadn't thought of this or whatever. And it was kind of chaotic, but I mean that's not that bad, it was just it was chaos (Sarah Dougher, 2010: video interview, LF10xxiii).

Beth Stinson was on the performance committee, website committee, facilities committee (no-one wanted to be on the facilities committee) for Ladyfest Olympia 2000.

And having to be the bitch, come on move that, get that over here...blah blah blah tough being a bitch. Well, the only negative experience I had was with a sound guy that I had hired for the Capitol Theatre, which was the main venue, and he was subtly misogynist and was kind of invasive and rude when he would do the sound checks on the first day. And after that I just fired him [...]. Sometimes there were little arguments in the meetings or questions of why certain things weren't being represented, but I think we worked them out fairly well. We have a background of consensus building training, a lot of the organisations in Olympia are based on that actually. So I think a lot of people were used to being in a group talking about things (Beth Stinson, 2010: video interview, LF10xxii).

Stinson provided clips she had taken on her camera phone at one of the original planning meetings and stills from video footage from the documentation committee.

The documentation committee videotaped the whole thing and this is all we have access to, these screenshots, because one of the organisers who was on the documentation committee is holding the footage hostage because she claims that the footage belongs to her. Even though at least three other people shot the footage and not only did we buy the tapes and fund the documentation of the festival but we also have a signed document saying that the tapes belong to Ladyfest 2000. Of course we can't afford to take
legal action but she set out to make a documentary ten years ago and is hoping to make a profit from it someday. A group of us are trying to get the video tapes archived in the Riot Grrrl collection that's currently being developed at the New York University, Falles archives. But she refuses to release a copy of the tapes to the archive (Beth Stinson, 2010: video interview, LF10xxii).

Although Stinson, Wolfe and Dougher all mention difficulties of collaboration they do not focus on these difficulties but rather the more rewarding aspects and even negative experiences can be turned into positive learning experiences.

I guess it was an interesting experience because it made me a better organiser. I guess a better grassroots organiser, and I guess in terms of understanding the longevity of ideas associated with Riot Grrrl. It's been helpful for me to have been associated with that since I was not really involved with Riot Grrrl in its real nascence in Olympia. So as an educator, it’s good to have that experience too (Sarah Dougher, 2010: video interview, LF10xxiii).

Some of the tensions of organisation can be felt ten years on across the Manchester, Oxford and London case study sites and some survey respondents felt that original agendas were not met. One respondent suggested “a more explicit political agenda is needed” with a “need to learn from our experiences and share Ladyfest knowledge so as to stop reinventing the wheel” and another that it “works best as pockets of small festivals—we aimed too big with Ladyfest Ten, and that's why it didn't work”. On the other hand another respondent suggested “the model works very well taking into consideration that it is a low budget festival, DIY. Everyone was welcome which means it is not too political or extremely feminist”.

Even within the same organising group there are wide ranging opinions on the successes or failures of collaborating on creative projects with a feminist agenda. For some the “model can always be improved but since feminism means a whole range of things to different people it will still attract criticism from certain groups”. Ladyfest Manchester 2008 debated whether to even use the term feminism in case it conjured up these images and alienated people from joining the organising group or going to the festival. However, generally the feminist label remains attached to the movement and it is a
central part of the festival’s identity. One *Ladyfest Ten* respondent had this to say: “as long as it stays feminist and stays artistic, I like that the model can be used however anyone wants it!” However, there was much disagreement as to whether the festival was too political or not political enough “a little art collective with a couple of people coming isn’t going to do anything”. One respondent claimed that London “focuses way too much on booking expensive venues. In other cities, such as Berlin, they do it for peanuts and it is more fun and less stressful” preferring “Ladyfests that are anti-corporate and activist in nature”. This may appear to be the case but there are many more restrictions on the availability of space in London than in Berlin which has a very different art world structure and cheap rent, something next to impossible to find in London. Access to resources can also add tension to the organisational process can strain collaborations, especially where money is concerned.

I love the idea of ladyfest. However, I think that Ladyfest Ten went quite wrong. I found it a disappointing experience in many ways. It was too large and expensive for people to get involved in. I think there were people who were mainly involved because they thought it would further their careers or boost their CV in some way. It lacked politics and a DIY spirit. The turn-out was poor because it was too expensive (Respondent 2, 2011: LF10xxiii).

On reflection there was a recognition that collaboration and communication across different ladyfest sites would be extremely important for the future of the movement in order to draw on the experiences of others that have gone before and to share resources.

In my opinion, the whole idea of ladyfests is that they are a product of that particular local scene or cultural environment. I think that open approach is the best approach as it leaves it open to the volunteers that create them and the resources/networks they have at their disposal. In the future I would like to see Ladyfests talking and sharing experiences with each other. This seems to be happening more in the UK. But it would be great to create a network so Ladyfests can network across the world and create a centralised archive (Respondent 3, 2011: LF10xxiii).

Another respondent offered further suggestions how Ladyfest might be better served and the various festivals improved:
There is no "model" Ladyfest this is the festival's great strength-everyone can chip in. However this can also be its weakness the start of the festival was shaky because there was no organisation structure just one person who initially took the lead. This starting point could be improved by having a small group of people (about 5 or 6) who agree to throw a Ladyfest and take charge of different topics and who agree to work with (and/or lead) anyone else who wants to help before the first general meeting takes place. This small group could meet now and again to discuss any overlap and to distribute new tasks evenly between each group. The idea of Ladyfest definitely works but for the health of the few who take on everything and the people who feel left out; the beginning of each Ladyfest needs some clear aims that everyone can work towards. Mainly, how much we need to raise for the festival itself and for charity (Respondent 4, 2011: LF10xxiii).

Members of the Oxford organisation group also highlighted similar issues and suggested solutions, as discussed earlier in the chapter. Some Ladyfest Ten “support personnel” felt left out as a result of some of the issues mentioned above “I think the way new volunteers like me were unable to work out how to help and what meetings to go to needs addressing, a clear volunteer organiser would help,” something that Ladyfest Manchester 2008 successfully implemented. There was a perception amongst some organisers that not all sections of the festival were treated equally.

I think the all the arts need to be completely integrated. It annoyed me (during the event) that art events raised the most money and yet music took it for their budget. I didn't really understand why music and the musicians got preferential treatment over the art events and artists (Respondent 5, 2011: LF10xxiii).

However, this is not something unique to this particular festival. Ladyfest, whilst it bills itself as a music and arts festival, music is very much its focus. Some festivals do a better job than others integrating different aspects of the arts more fully, and whilst this respondent may be correct in highlighting that non-music based activities did and can raise more money, the main reason most people attend ladyfest is for the music, especially those that draw on the Riot Grrrl legacy.
5.5. Conclusion

This chapter addressed three research questions. How are the art worlds of feminist networks organised? By whom are feminist art worlds organised? What are the pathways and reasons for participation?

The first question was addressed by examining the organisational structures of *Ladyfest Manchester*, *Ladyfest Oxford* and *Ladyfest Ten* by taking Becker’s idea of the “editorial moment” and applying it to the collaborative and decision making “moments” experienced by those involved in relation to organisation and participation. How organisers negotiate these processes are important for their development both organisationally and personally and for improving their skills of collaboration, curation, programming, promotion and financial management. These skills are essential for establishing distribution networks for feminist art and music, through Ladyfest and beyond. In doing so some of the positive experiences and challenges of being a ladyfest organiser were discussed.

The second question asked by whom are feminist art worlds organised? Demographic data and descriptive statistics were explored from the survey responses across all three case study sites. This section covered who participates by looking at gender, age, education, employment, social class, ethnicity, sexuality and where participants were from. It was found that there was greater diversity in participation than might have been expected, particularly in light of some of the criticisms of the Riot Grrrl and Ladyfest movements highlighted in the literature review. This is an important finding. However, whilst it would appear that people are participating from a variety of backgrounds and ethnicities it cannot be assumed that this necessarily equates to equality of participation or that all voices are represented equally. Some of the categories had few respondents and so whilst it looks like there is a movement towards greater equality of participation in feminist art worlds in the UK context, caution is advised when interpreting results and further research in this area encouraged.
Finally, the chapter covered the experiences of participation and the challenges and rewards of collaboration in feminist art worlds. This focused on the free text responses of survey respondents and the video interviews of Stinson, Dougher and Wolfe, three of the original Ladyfest organisers. The following chapter pays closer attention so some of the topics highlighted around sexuality, mobility and other factors that influence the development of friendship and collaborative networks.
Chapter Six

Embracing difference in feminist music worlds

Research Aims
To assess the impact of Ladyfest networks on the relationships, friendships and collaborative ties of those involved with the movement.

Research Questions
Do the personal networks of Ladyfest organisers become more homophilous or heterophilous over time?

Can Ladyfest networks encourage cultural participation and facilitate sustainable feminist, music and collaborative ties?

6.1. Introduction

The networks of musicians, feminist activists, and organisers are often referred to in qualitative narrative terms in much of literature along with a willingness to discuss the importance of accepting differences. However, there is little by way of detailed analysis or quantitative evidence and feminist cultural activists can sometimes appear elusive and cliquey. This chapter aims to bring a mixed-methods approach to bear on our hitherto qualitative understanding of the networks of Ladyfest and to investigate the role of homophily in understanding why birds of a feather might flock together in feminist music worlds and to access the lasting impact of involvement with Ladyfest.

The first half of the chapter begins in section 6.2 by introducing the concepts of homophily and heterophily. Section 6.3 provides an overview of the network data used

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19 Part of this chapter appears in O’Shea, S. (2014a)
in the analysis with a particular focus on the variable sexuality. Section 6.4 examines changes in the network structure of Ladyfest Ten over time. Various social network measures are used including density, average degree density and eigenvector centrality measures. The networks are then tested to see if there is evidence of homophily on the basis of strong tie nominations and to examine the longitudinal friendship networks amongst Ladyfest Ten festival organisers.

The second half of the chapter continues to draw on findings from previous chapters. Section 6.5 reveals how the geographical and individual networks of Riot Grrrl link with the development of Ladyfest networks and beyond. Section 6.6 examines the Facebook profiles of Ladyfest Ten and Ladyfest Manchester reveal the translocal nature of feminist cultural participation and organisation and section 6.7 draws connections between a number of feminist art and music worlds. Finally, in section 6.8 the cultural baton of Ladyfest is examined by drawing on video interview data from two of the original Ladyfest organisers.

### 6.2. Social networks-homophily and heterophily

McPherson describes homophily as “the principle that a contact between similar people occurs at a higher rate than among dissimilar people” (2001: 416). In sociology the concept of homophily has been in development since the early twentieth century (Simmel and Levine, 1971). Heterophily, on the other hand is a preference for dissimilar others. In social network terms, homophily helps us predict the likelihood of a relationship existing or occurring between two people (also referred to as actors or nodes) based on a particular attribute. Homophily is closely related to social influence and social selection network theories. Social influence theory tends to look at how people influence each other’s behaviour or attitudes, whereas social selection network theory looks at how particular pairs of actors may be drawn to one another based on specific characteristics or attributes. Attributes can include a wide variety of variables such as attitudes towards feminism, music preference, gender, social class, education, occupation, ethnicity, age or sexuality. The greater the number of ties to other highly central actors (ego to alter) in a network, the greater the likelihood of increased network
centrality for that individual. If, as Ibarra (1992) hypothesises, in interaction networks in organisational settings men tend to have more high-status ties characterised by homophily, could the same be said of queer-identified women in gender homophilous feminist music networks? Before looking at the question more closely we need to assess the data and some descriptive statistics that tell us more about the network participants and hint at the tendency for homophily in the networks.

6.3. Network data

*Ladyfest Ten* had a defined network boundary and all the actors in the network were known before data collection began. A name roster (derived from a dedicated organiser’s mailing list and online planning tool called NING) was used to generate network data. This was gathered at the same time as the main survey. Respondents were asked questions on how they perceived their relationships and activities with other organisers at the time of taking the survey (approximately six months after the festival) and at two other retrospective time points. These included the weekend the festival took place and the period before individuals became involved with the group. Demographic data was provided by 32 respondents who also represented most of the core actors within the network. The analysis was conducted in UCINET 6 (Borgatti, Everett and Freeman, 2002). My knowledge of participants, their relationships and group activities, such as planning meetings and sub-group activities like fundraising, craft fairs, film nights, art exhibitions and club nights, provided a means of corroborating the nominations made by survey respondents. I am confident that the nominated relationship ties within the network to seemingly peripheral actors, are likely to be reciprocated by the non-respondents. However, most of the analysis is carried out on undirected ties avoiding issues pertaining to analyses of reciprocity. About six months into planning the festival, in order to streamline activities, those on the original ladyfest email list were asked to join the NING social networking site to help with organising activities. Participants self-selected into this group and a few new members joined. There were 79 members of the NING group at its peak and this number represents active network members. The following analysis is conducted on the 79 nodes. The reader is reminded of the detailed
demographic descriptions discussed in Chapter Five. However, sexuality is discussed in greater detail here as it plays an important role in the analysis of network homophily and mobility is discussed further in the second half of the chapter as it pertains to the translocal thesis.

6.3.1. Sexuality

The question that had the greatest variation in discrete response categories across all three case study sites was that of sexuality. There were 16 different free text responses, showing the variety along the sexuality spectrum and the importance of self-definition for those engaged in counter-cultural creative feminist activism. Additionally one respondent said they thought the question was not important and another replied ‘other’ despite having the opportunity to answer the question in their own words. The full list of responses for Manchester, Oxford and London listed below:

1. Queer | Queer – Pan-sexual | Queer-Bisexual | Queer Lezzer
2. Lesbian | Gay Woman | Gay
3. Bisexual Gay | Bisexual (strong preference for women) | Bisexual
4. Mostly straight | Open minded-heterosexual | Heterosexual | Straight
5. Homosexual
6. Undecided | Not important | Other

The question was recoded, first into five broad categories that reflect the variety of responses and are closely linked to the first five groups listed above. The results are displayed in Table 6.1.
Table 6.1. Sexuality grouped

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Per cent</th>
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<th>Cumulative per cent</th>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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<td>26.0</td>
<td>26.0</td>
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<td>24.7</td>
<td>50.6</td>
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<td>16.9</td>
<td>16.9</td>
<td>67.5</td>
</tr>
<tr>
<td>Lesbian/Gay</td>
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<td>27.3</td>
<td>27.3</td>
<td>94.8</td>
</tr>
<tr>
<td>Undecided</td>
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<td>1.3</td>
<td>1.3</td>
<td>96.1</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2.6</td>
<td>2.6</td>
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</tr>
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<td>77</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
</tbody>
</table>

(Source: LF10xxiii, LFM[1] and LFO[10iv])

This was further collapsed into a binary variable ‘non-heterosexual’ and ‘heterosexual’. The results for ‘sexuality’ were examined across each case-study site. The differences in responses between Manchester, London and Oxford were statistically non-significant at the .05 level, suggesting that perhaps there is an element of homophily at work. It would appear that similar types of people tend to be attracted to ladyfest festivals and associated feminist music worlds. The city in which the festival takes place does not appear to influence the degree of participation from sexual minority groups, although Manchester has a slightly higher percentage of respondents identifying as queer. Queer is not only used as a term for assuming a non-heterosexual sexual identity or a straight–queer rejection of heteronormativity, but also as a potent political identifier. Manchester has a long tradition of queer cultural activism and queer music which frequently sets itself in opposition to mainstream male gay culture in the city’s Village area. The Village as a space is frequently sound-tracked by loud bubble-gum techno, hen-party chatter and festival tourism, see Hughes (2006) for more on this theme. Many Manchester-based queer activists perceive the area to have lost sight of its original remit associated with Pride, to be dominated by body-conscious consumerism, hostile to alternative lifestyles and pink-pound rejectionists, where ageing bodies go unnoticed (Simpson, 2013), whilst perpetuating the invisibility of lesbian lives and female-identified queers. One only needs to listen to any of the powerful punk-pop-feminist tracks of Ste McCabe (former...
Manchester resident, ladyfest organiser and performer) to understand how charged these issues are.

Ladyfest tends to attract participants and musicians who predominantly identify as non-heterosexual. Around 75 per cent of respondents fall into this category. This was a surprisingly high finding despite the association of Ladyfest with queer politics and its frequent alignment with the LGBTQI movement for particular campaigns. However, it is a finding that may support popular public perceptions that feminism is for lesbian women only, although on closer examination we see that this is not an accurate assumption. The rest of the social network analysis will focus on Ladyfest Ten.

6.4. Network change over time

Longitudinal social networks have a tendency to follow one of four dynamic states: they can exhibit stability, shock or mutation or they evolve. In the case of Ladyfest Ten the networks underwent a period of evolution represented over three peak periods of activity. The first is at the point of network formation where network participants knew many other participants by name but did not rate a significant relationship with them. The second is around the weekend of the festival where the most intense activities and relationships are mapped. The third is a period about six months after the festival, representing a stage of settling and allows us to assess the lasting impact of involvement in organising a Ladyfest on the relationships of participants.

Respondents were asked to fill in a roster in the online survey and to nominate the type of relationship that best described their tie to the name on the list. The options included the following: know by name/to see; acquaintance; friend; close friend or family/partner. In order to conduct an analysis of attribute-based network homophily that reflects a more meaningful relationship each time-point was dichotomised using the valued relation greater than or equal to ‘acquaintance’. Analysis was then carried out on the stronger relationship ties, requiring actors to have some kind of contact with alters that is
considered more consequential than just knowing someone to see or by name. There was a small downward adjustment in tie nominations between Time 2 and Time 3. The latter period represents the enduring relationships between organisers approximately six months after their mutual reason for forming those ties is no longer a motive for them to stay in touch.

6.4.1. Density

Figures 6.1 and 6.2 not only visually show how networks change over time but how the density of ties has increased threefold between the beginning of the festival planning period and several months after the event has taken place. This is in spite of only three new actor nominations occurring at the third time point. The majority of ties in Figure 6.1 are at the level of acquaintance, whereas by Time 3 the majority of relations are based on friendship or close friendship ties. We can hypothesise from this that Ladyfest networks experience an evolutionary growth in density over time but that they also provide significant opportunities for participants to form lasting friendship ties once the network dissolves.

Figure 6.1. Strong relationships at Time 1: Ladyfest Ten
Figure 6.1 shows the *Ladyfest Ten* network with 57 nominated nodes and 107 ties at Time 1.

![Network Diagram](image)

**Figure 6.2.** Strong relationships at Time 3: Ladyfest Ten

Figure 6.2 shows the *Ladyfest Ten* network with 60 nominated nodes and 374 ties at Time 3.

Next I briefly discuss average degree measures before looking at eigenvector centrality measures. I then return to homophily in greater detail by drawing on the idea of homophily based on sexual preference as mentioned earlier.

### 6.4.2. Average degree density

Density measures are best represented in a comparative way, and help us understand how well connected a particular network is. In other words “density can be interpreted as the probability that a tie exists between any pair of randomly chosen nodes” (Borgatti, Everett and Johnson, 2013: 151). Whilst this is important to consider, we can see from Table 6.2 that although there has been an increase in density over the three time points, the increase is smaller than we might expect considering the evidence of enhanced
network activity shown in Figure 6.2. As network size increases it is likely that network density will decrease. However, the average degree tells us a lot more as it ‘represents the average number of ties that each node has’ (Borgatti, Everett and Johnson, 2013: 152).

Table 6.2. Average degree density

<table>
<thead>
<tr>
<th></th>
<th>Time 1</th>
<th>Time 2</th>
<th>Time 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Density</td>
<td>0.034</td>
<td>0.108</td>
<td>0.106</td>
</tr>
<tr>
<td>No. of ties</td>
<td>107</td>
<td>422</td>
<td>374</td>
</tr>
<tr>
<td>Average degree</td>
<td>1.877</td>
<td>6.698</td>
<td>6.233</td>
</tr>
</tbody>
</table>

Source: Ladyfest Ten survey.

By examining the average degree density, Table 6.2 reveals that, by the time of the festival weekend, Ladyfest Ten organisers had increased their friendship ties from on average fewer than two to just under seven at Time 2. The difference in this respect between Time 2 and Time 3 is negligible, with a very small drop in average degree density but still remaining at six strong ties. Again this shows that involvement with Ladyfest serves to increase sustainable relationships over time.

6.4.3. Eigenvector centrality

Whilst average degree density is a whole network density measure, another way to gauge change in the network at the actor level is to look at the change in eigenvector centrality measures over time. Eigenvector centrality is a useful way of assessing how well connected a particular actor in a network is to other well connected actors. Figures 6.3 and 6.3 are different visualizations of the same networks in Figures 6.1 and 6.2 only the nodes are set by their eigenvector centrality measures for Time 1 and Time 3 respectively. Pseudonyms are used in place of respondents names. ‘All ties’ include knowing people to see or by name as well as the stronger tie measures mentioned above.
In the network for Time 1, Katie, Elizabeth and Jasmine have the highest eigenvector centrality measures. This suggests that they are well connected to well connected others in the network. Eigenvector centrality is indicative of leadership positions. As the network represented in Figure 6.3 is at the beginning of the organisation process it would not be wise to make assumptions about leadership at this early stage but it is worth comparing the eigenvector centrality measure with Time 3 to see if there has been any shift that makes sense when taking into account the ethnographic information about the network.
An examination of eigenvector centrality measures for ‘all ties’ at Time 3 reveals a shift in who appears to be taking on leadership roles and who is withdrawing slightly from the network. Katie’s eigenvector centrality measure has decreased and this reflects on her pulling back from a number of organisational roles and a change in perception of her role from organiser to volunteer. At the beginning when she first became involved with ladyfest Katie was well connected to well connected others as she shared membership of other music and feminist collectives with key organisers. The five highest scoring nodes with an eigenvector centrality measure of over 0.243 are June, Bethany, Nicola, Jasmine and Elizabeth. Whilst the two top scoring actors for network centrality were also high scorers at Time 1 we begin to see a shift in the network centrality. Some of those that scored high at the beginning of the festival are now less central whilst others have become more central. Jasmine and Elizabeth maintain their positions whilst, Nicola who was absent, or at least less connected at T1 now occupies an important position in the network. These measures are reflected in qualitative data. In the surveys respondents were asked to nominate those they thought were most important in the network and the
same selection of names began to emerge, most of whom are reflected in the top scorers for eigenvector centrality. The qualitative data revealed individuals thought by networks members to be central actors and the quantitative SNA measures corroborates these findings.

Both Elizabeth and Jasmine maintained their relative positions within the network and a number of other organisers emerged with similar or slightly larger eigenvector scores, for example Nicole, Ann, Dorothy and June. This reflects the organisational structure of the network as well as the relative importance of the key actors with higher eigenvector centrality measures. By the time of the festival (Time 2) the general group had broken down into several key subgroups and each of those groups tended to be managed by a leader, although this was not a formal decision. This explains why by Time 3 there are several key actors sharing similar eigenvector centrality measure scores as individuals in these leadership type positions have contact with their equivalent counterparts in the wider organisational network.

So far I have examined group level and individual level density and centrality measures to assess changes in the network structure over time. Next I will examine the role of homophily.

### 6.4.4. Homophily

Homophily is not only an important sociological concept but it plays a central role in the development of social networks. Table 6.3 highlights the changes in homophily measures between the beginning of the festival planning period and after the festival, using attribute data on the whole network. The E-I index is a measure of the external and internal ties of individual members of a particular group, for example those who share the same ethnicity, to members outside that group. If the index is -1 then all ties are internal to the group and if the index is +1 then all ties are external. On the other hand Yule’s Q is a standard measure of association capable of controlling for the relative size of a category and of assessing the rate at which similar or different ties connect with one another in a whole network context. A value of 0 indicates no homophily with −1.
representing perfect heterophily and +1 perfect homophily. However, in this case as the numbers are low in many of the attribute categories and a small number have missing data, the strength of Yule’s Q cannot be attributed to an exact figure but rather interpreted as reasonably good indicator of homophilous or heterophilous tendencies in the network. An advantage of the mixed-methods approach is that ethnographic data assist with interpretation and support these findings.

Examining Table 6.3, the following E-I index attribute measures are moving in a positive direction, that is towards +1 even if still in the negative range, and are suggestive of a move from internal ties (homophily) to external ties (heterophily) between Time 1 and Time 3. These include education, ethnicity (covering all ethnicity categories), White ethnicities, White British, festival area (where people feel they are from), student, and sexuality (broken down into the six categories highlighted in Table 6.1).

Table 6.3. Whole network homophily

<table>
<thead>
<tr>
<th>Attributes</th>
<th>Time 1 E–I ind</th>
<th>Yule’s Q</th>
<th>Time 3 E–I ind</th>
<th>Yule’s Q</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td>0.2121</td>
<td>-0.1473</td>
<td>-0.1278</td>
<td>0.2896</td>
</tr>
<tr>
<td>Education</td>
<td>-0.9091</td>
<td>0.1766</td>
<td>-0.3850</td>
<td>0.4659</td>
</tr>
<tr>
<td>Ethnicity</td>
<td>0.1212</td>
<td>0.0527</td>
<td>0.2932</td>
<td>-0.0043</td>
</tr>
<tr>
<td>White ethnicities</td>
<td>-0.6859</td>
<td>-1.0000</td>
<td>-0.3985</td>
<td>0.0439</td>
</tr>
<tr>
<td>White British</td>
<td>-0.0890</td>
<td>1.0000</td>
<td>0.0301</td>
<td>-0.0191</td>
</tr>
<tr>
<td>Festival area (from)</td>
<td>0.3508</td>
<td>1.0000</td>
<td>0.4812</td>
<td>-0.0166</td>
</tr>
<tr>
<td>Doing now (all options)</td>
<td>0.5079</td>
<td>1.0000</td>
<td>0.2857</td>
<td>0.1840</td>
</tr>
<tr>
<td>Work</td>
<td>0.0157</td>
<td>1.0000</td>
<td>-0.0150</td>
<td>0.0591</td>
</tr>
<tr>
<td>Student</td>
<td>-0.7487</td>
<td>-1.0000</td>
<td>-0.6090</td>
<td>0.1219</td>
</tr>
<tr>
<td>Social class proxy</td>
<td>-0.3226</td>
<td>0.0000</td>
<td>-0.3409</td>
<td>0.0584</td>
</tr>
<tr>
<td>Sexuality (6 items)</td>
<td>0.4974</td>
<td>1.0000</td>
<td>0.5865</td>
<td>-0.0037</td>
</tr>
<tr>
<td>Non-hetero/heterosexual</td>
<td>-0.1518</td>
<td>1.0000</td>
<td>-0.3534</td>
<td>0.1861</td>
</tr>
</tbody>
</table>

Source: Ladyfest Ten Survey.
For the same attributes the Yule’s Q measure appears to suggest a similar pattern, in most cases moving from perfect homophily towards indicating heterophilous network relations. The social class proxy measure remains almost unchanged, whilst it appears people tend to form relationships more frequently with those of a similar age and education and if they identify as non-heterosexual.

These results may be tentatively interpreted as indicating that involvement with Ladyfest increases the opportunity of forming meaningful relationships with others from different geographical backgrounds and ethnicities, while sharing similar beliefs in things like feminism. Yet, involvement does not guarantee that some relationships are not hindered due to structural inequalities such as class. Caution is further advised about how these particular findings are interpreted with a proviso that they only pertain to an individual’s network ties within this specific bounded feminist music world and not their networks in other areas of their lives.

Earlier in the chapter I posed the question whether queer-identified women in gender homophilous feminist music worlds might have similar homophily influenced high-status ties as men in interaction networks in organisational settings (Ibarra, 1992). Table 6.4 highlights the density of tie strength based on sexuality. Queer has the highest density with almost 48 per cent of ties falling within the same group. The autocorrelation score is 0.445 explaining 45 per cent of the variance overall by ties based on sexuality.

### Table 6.4. Density of tie strength based on sexuality

<table>
<thead>
<tr>
<th></th>
<th>Queer</th>
<th>Heterosexual</th>
<th>Bisexual</th>
<th>Lesbian/Gay</th>
<th>Undecided</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
<td>34</td>
<td>4</td>
<td>7</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Density</td>
<td>0.472</td>
<td>0.056</td>
<td>0.350</td>
<td>0.238</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Source: Ladyfest Ten Survey.

When the dichotomous measure of sexuality is examined, 70 per cent of ties occur within the non-heterosexual category. From the SNA evidence presented in this chapter
it is clear that homophily is important in ladyfest networks and, whilst there is support for the idea that strong ties are formed around sexual preferences, how meaningful that is and how important the conceptualisation of queer relationships are in this context is open to debate and in need of further investigation.

6.5. Mobilising networks

Ladyfest is constantly evolving and changing yet still pays attention to its roots. It is very much a translocal festival network. As discussed in Chapter Four, translocality as a concept fits well with Riot Grrrl and Ladyfest networks that are neither truly transnational or international, nor parochial. They have a very real local feel and work within local contexts, yet draw and trade on cross-national and cross-city spaces and resources. Other networks are mobilised as a result of being associated with Riot Grrrl or Ladyfest activities and contemporary cultural and activist groups continue to be influenced by both movements. The latter half of the chapter looks at some of those examples. I begin by discussing the idea of Ladyfest participation and geographic mobility and how participation in physical collectives are reflected in online participation modes such as Facebook. I look at the crossover between feminist art and music worlds with examples such as Pussy Riot and the Guerrilla Girls and Riot Grrrl Berlin to show the influence they have and how such movements and events can draw inspiration, support and strength from one another through translocal connections. Finally, I end the chapter by looking at the legacy of Ladyfest.

6.5.1. Ladyfest participation and geographic mobility

Manchester, Oxford and London survey respondents were asked where they grew up as an open-ended question. This was used as an indicator of geographic mobility linking with the translocal thesis. There was an attempt to understand if people getting involved with ladyfest did so for the purpose of meeting people or making friends and if people from outside the festival area would be more likely to get involved than those from
within the area. As was evidenced with the Riot Grrrl network there was a degree of mobility between cities that lead to the sharing of resources in a way that fostered the notion of a translocal art world. I was interested to know if this might be the case with Ladyfest.

Table 6.5 shows the recoded answers broken down into four geographic locations. Overall, only seventeen per cent of respondents, those that either organised a ladyfest festival or attended one, were from the area in which the festival was taking place.

Table 6.5. From festival area

<table>
<thead>
<tr>
<th>From Festival Area</th>
<th>Frequency</th>
<th>Percent</th>
<th>Valid Percent</th>
<th>Cumulative Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>77</td>
<td>100.0</td>
<td>100.0</td>
<td></td>
</tr>
<tr>
<td>Metropolitan Area</td>
<td>13</td>
<td>16.9</td>
<td>16.9</td>
<td>16.9</td>
</tr>
<tr>
<td>of Festival</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rest of UK</td>
<td>44</td>
<td>57.1</td>
<td>57.1</td>
<td>74.0</td>
</tr>
<tr>
<td>Europe</td>
<td>12</td>
<td>15.6</td>
<td>15.6</td>
<td>89.6</td>
</tr>
<tr>
<td>Rest of World</td>
<td>8</td>
<td>10.4</td>
<td>10.4</td>
<td>100.0</td>
</tr>
</tbody>
</table>

(Source: LF10xxiii, LF11 and LFO10iv)

The majority (57%) of participants were from somewhere else in the rest of the UK but a significant number were either from the rest of Europe (16%) or outside Europe (10%). This amounted to ten per cent of Ladyfest Ten organisers being from the London area, five per cent of those involved with Ladyfest Manchester 2011 from the Manchester area (respondents include festival goers and organisers) and only one percent of Ladyfest Oxford organisers from Oxford, although it should be remembered that the numbers for Oxford are very small. Overall there is a high degree of geographic mobility amongst those involved with ladyfest and it would appear to support the idea that being involved with ladyfest is a means of getting to know the cultural and music environment of the city, but also as a way to make friends.
6.6. Online networks

Even local groups that hold physical meetings rely heavily on social media tools to communicate with one another, to plan and promote events, to request information and advice from others. *Ladyfest Ten*, used NING (social media community tool) to communicate between committee sub-groups, to store information, to share photos, images and promotional material such as posters and press releases, to document minutes from general meetings and to stay involved with the research process by using the research storage folder. Online social media is an essential part of the distribution process for feminist art and music worlds. The following Facebook examples show how connected groups like ladyfest are to a wider Ladyfest support network and how their translocal connections can be seen in countries and cities supportive of other feminist art and music movements. Most ladyfest groups are very well connected online to other ladyfest groups worldwide. Due to the size of the *Ladyfest Ten* Facebook network and restrictions on access to group to group data it was not possible to draw network connections between various ladyfest groups worldwide. However, by examining the demographic data available it is possible to begin to access the geographical reach of not only Ladyfest as a movement, but also how far local groups can spread their message.

6.6.1. Facebook- Ladyfest Ten

Facebook analytics are only available to 19 July, 2011. Therefore it is not possible to analyse the activity of page users at the time of the festival and when surveys were issued. However, the additional information gleaned from Facebook increases our understanding of ladyfest activity by ‘fans’ or participants and of the ladyfest organisers themselves.
‘Likes’ are the number of unique people that like a page and ‘friends of fans’ are the number of unique people who were friends with someone that liked the page. As of June 2013 the Ladyfest Ten Facebook page had 7,563 ‘likes’ and a reach of 3,563,021 through ‘friends of fans’. Figure 6.3 below shows the breakdown of Ladyfest Ten supporter by age and gender. Unsurprisingly, Ladyfest Ten’s Facebook fan profile is predominantly female. However, there are a significant proportion of male fans, numbering almost twenty percent.

![Fig. 6.3. Ladyfest Ten gender and age profile of fans: Facebook, 2013](image)

The majority of fans are aged 25-44 with almost ten percent falling into the 55-64 age group with fewer than five percent in the 18-24 age group. This appears to be an unexpected finding, to have such a low number of fans in the youth age group, as Ladyfest could be perceived as a youth based counter-cultural movement. However, similar distributions can be seen from the Ladyfest Manchester Facebook data and it is also consistent with findings from the survey data. It could be speculated that involvement at the mid to higher end of the age group could be as a result of prior involvement.

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20Facebook statistics were last accessed 21 June 2013. The absolute figures are in constant flux as individuals ‘like’ and ‘unlike’ the page. However, the overall number of ‘fans’ remained relatively constant once the majority of ‘likes’ appeared by the time of the festival weekend in November 2010.
knowledge of Riot Grrrl and for some involvement in that movement in some way, even if just consuming the music and attending gigs and club nights. Many survey respondents did cite music as a pathway to Ladyfest activism and nominated key Riot Grrrl activists such as Kathleen Hanna as inspirations. This age group is also more likely to have more disposable income and time. However, some ladyfest respondents speculated on the age profile of the movement, as we saw in Chapter Five, where one thought is was “not diverse enough-too young, too White” and another felt Ladyfest should encourage “young women to be pro-active”. There may be many reasons for the apparent lack of youth engagement in the movement. Some, by no means exhaustive, possibilities might include: post-feminist attitudes and perceptions that the movement is not needed because women appear to have equality and are well represented in music with the likes of Rhianna, Beyoncé, Lady Gaga and Adel dominating the charts or that Ladyfest appears to lack diversity along class, ethnicity and disability lines, despite evidence to the contrary.

Table 6.6 below highlights the Ladyfest Ten fan profile by country, city and language spoken. Language was included here as again it shows mobility as people move from their country of origin taking ideas and knowledge with them. The majority of Ladyfest Ten fans were, unsurprisingly, located in the UK and more specifically in London. This is followed closely by the USA, then Germany and Austria. The key cities highlighted below are also represented, to some degree, in the Facebook data of Ladyfest Manchester supporters.
Table 6.6. Ladyfest Ten fans by country, city and language: Facebook, 2013

<table>
<thead>
<tr>
<th>Country</th>
<th>Count</th>
<th>City/Town</th>
<th>Count</th>
<th>Language</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>UK</td>
<td>2,965</td>
<td>London</td>
<td>1,804</td>
<td>English (US)</td>
<td>3,923</td>
</tr>
<tr>
<td>USA</td>
<td>2,404</td>
<td>Vienna</td>
<td>316</td>
<td>English (UK)</td>
<td>2,563</td>
</tr>
<tr>
<td>Germany</td>
<td>471</td>
<td>Berlin</td>
<td>299</td>
<td>German</td>
<td>547</td>
</tr>
<tr>
<td>Austria</td>
<td>356</td>
<td>San Francisco</td>
<td>256</td>
<td>French (France)</td>
<td>146</td>
</tr>
<tr>
<td>Australia</td>
<td>279</td>
<td>Los Angeles</td>
<td>235</td>
<td>Spanish</td>
<td>74</td>
</tr>
<tr>
<td>Canada</td>
<td>151</td>
<td>New York</td>
<td>211</td>
<td>Italian</td>
<td>66</td>
</tr>
<tr>
<td>France</td>
<td>138</td>
<td>Portland</td>
<td>180</td>
<td>Swedish</td>
<td>33</td>
</tr>
<tr>
<td>Italy</td>
<td>78</td>
<td>Brighton</td>
<td>161</td>
<td>Dutch</td>
<td>33</td>
</tr>
<tr>
<td>Netherlands</td>
<td>66</td>
<td>Oakland</td>
<td>145</td>
<td>Spanish (Spain)</td>
<td>29</td>
</tr>
<tr>
<td>Sweden</td>
<td>63</td>
<td>Manchester</td>
<td>140</td>
<td>Portuguese (Brazil)</td>
<td>26</td>
</tr>
<tr>
<td>Spain</td>
<td>59</td>
<td>Brooklyn</td>
<td>139</td>
<td>Danish</td>
<td>12</td>
</tr>
<tr>
<td>Ireland</td>
<td>53</td>
<td>Melbourne</td>
<td>96</td>
<td>Japanese</td>
<td>11</td>
</tr>
<tr>
<td>Brazil</td>
<td>30</td>
<td>Olympia</td>
<td>96</td>
<td>Polish</td>
<td>11</td>
</tr>
<tr>
<td>Denmark</td>
<td>24</td>
<td>Sydney</td>
<td>86</td>
<td>Portuguese (Portugal)</td>
<td>9</td>
</tr>
<tr>
<td>Argentina</td>
<td>22</td>
<td>Bristol</td>
<td>86</td>
<td>Russian</td>
<td>9</td>
</tr>
<tr>
<td>Mexico</td>
<td>21</td>
<td>Leeds</td>
<td>78</td>
<td>Turkish</td>
<td>7</td>
</tr>
<tr>
<td>India</td>
<td>20</td>
<td>Paris</td>
<td>69</td>
<td>Romanian</td>
<td>5</td>
</tr>
<tr>
<td>Switzerland</td>
<td>19</td>
<td>Chicago</td>
<td>62</td>
<td>Catalan</td>
<td>5</td>
</tr>
<tr>
<td>Colombia</td>
<td>16</td>
<td>Seattle</td>
<td>61</td>
<td>Indonesian</td>
<td>5</td>
</tr>
<tr>
<td>Israel</td>
<td>16</td>
<td>Glasgow</td>
<td>54</td>
<td>English (Pirate)</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>7,251</strong></td>
<td><strong>Total</strong></td>
<td><strong>4,574</strong></td>
<td><strong>Total</strong></td>
<td><strong>7518</strong></td>
</tr>
</tbody>
</table>

6.6.2. Facebook - Ladyfest Manchester

As of June 2013, Ladyfest Manchester had 183 ‘likes’ and a reach of 101,304 through ‘friends of fans’. However, as Manchester is connected to London and many other ladyfest groups, that reach is much further than their direct contact with fans and friends of fans through their Facebook page. Figure 6.4 below shows the gender and age distribution of fans of the page.
The gender and age pattern is very similar to that of London with one notable exception. There are more younger women following the page than the London group, however this number is still under 15 per cent. The age group with the highest rate of participation is the 25-34 age category. Figure 6.5 highlights the countries and cities where most fans are located. Unlike London, a capital city with many media savvy ladyfest organisers in the group, Manchester is not as well represented transnationally and appears to be more locally focused. However, the UK and the USA are most represented as geographical locations populated by fans of ladyfest and cities like London, Graz and Berlin also feature.
As of June 2013, the *Grassroots Feminism* website had 340 entries for Ladyfest. Not all entries are directly linked to a festival, although most are, some of the entries are articles, interviews or other sources that mention Ladyfest in some way. This is a best estimate for the number of ladyfest festivals that have taken place globally.

The Facebook fan data provides a snapshot of the types of people that tend to support ladyfest events and where they are located. Recalling the links drawn between Riot Grrrl, Ladyfest and Girls Rock in Chapter Four, and in particular the collaboration networks between Riot Grrrl bands and cities (Figure 4.2), the evidence of support for ladyfest via Facebook helps us draw translocal connections we might otherwise find difficult to see.
Table 6.8 attempts to make explicit those connections by highlight key cities that appeared in Figures 6.3, 6.4 and 4.2 to show the co-occurrence of feminist cultural events in those locations.

Table 6.8 highlights the importance of particular cites for the development of feminist music and art worlds. Most of the cities that appear in the Riot Grrrl column were part of the Riot Grrrl band network (Figure 4.2) or they have documented Riot Grrrl chapters. Most Riot Grrrl Chapters went undocumented and as a result this list is likely incomplete. Those shaded in the same column are in the dataset as they have ladyfest fans on Facebook and/or have hosted at least one Girls Rock camp, Ladies Rock camp or a Ladyfest but are not part of the Riot Grrrl band network.
Table 6.8. Translocal connections: Riot Grrrl, Girls Rock, Ladies Camp and Ladyfest

<table>
<thead>
<tr>
<th>Riot Grrrl Networks</th>
<th>Girls Camp</th>
<th>Ladies Camp</th>
<th>Ladyfest</th>
<th>Riot Grrrl Networks</th>
<th>Girls Camp</th>
<th>Ladies Camp</th>
<th>Ladyfest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
<td>Maidenhead</td>
<td>✓</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>Austin</td>
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<td>✓</td>
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Why might these cities be important sites for feminist music worlds? Bader and Scharenberg (2010) suggest that creative production by artists is dependent on living conditions. Allison Wolfe and Beth Stinson in their video interviews mentioned the nurturing creative environment of Olympia, a small city with a large number of creative hubs and outlets. In the case of Berlin, Bader and Scharenberg suggest “a large segment of the creative economy is based on precariousness — their industries are pioneers for unregulated working conditions. Because of their mostly low income, cheap rent prices are an important ‘location factor’ for the creative scene in Berlin” (2010: 78). This could be argued in several of the city locations that appear in the Riot Grrrl collaboration network in Fig. 4.2. Cities require the right conditions to promote creative endeavours and once precedent has been set for a particular type of activity, for example ladyfest, then the likelihood of it occurring there again increases. In a similar way Becker suggests that:

[…] artists use material resources and personnel. They choose these out of the poll of what is available to them in the art world they work in. Worlds differ in what they make available and in the form in which they make it available. The patterns of economic activity characteristic of society shape what artists can get to work with and who they can get to work with them […] Available resources make some things possible, some easy, and others harder; every pattern of availability reflects the working of some kind of social organization and becomes part of the pattern of constraints and possibilities that shapes the art produced (Becker, 2008: 92).

It is worth mentioning that depending on the geographical location and the political climate at the time, when people are organising a ladyfest, their attachment and position to political issues can be more pressing. For example this exchange took place on the Ladyfest TLV (Tel Aviv) Facebook page:

10 April 2012

Louisa Rachel Solomon: What is Ladyfest-TLV’s position on the occupation?
Ladyfest – TLV: it's absolutely and 100% opposed to it, Louisa. Our understanding of feminism is one that opposes any form of oppression. During last year's Ladyfest we also had Palestinian artists, as well as workshops that broach the issue of the Occupation from a feminist point of view.

Louisa Rachel Solomon: thanks! since i observe the cultural boycott of israel, i won't be able to attend the festival, but i'm really heartened to know that opposing colonialism is part of the feminism you embrace! Xoxo

15 April 2012
Ladyfest – TLV: and we are heartened that you support the boycott. love n rage to you and your great band!

Solomon is a member of the New York band The Shondes. The band is heavily influenced by their Jewish roots and affiliate themselves with Riot Grrrl and Queercore music scenes whilst conveying powerful political messages in their lyrics and being vocal campaigners against the occupation of Palestine. The Shondes also appear in the Riot Grrrl network associated with New York (see Figure 4.2). They list the band interests on their Facebook page as “justice, feminism, anti-racism, punk rock, rock n roll, klezmer, pop, coney island, matzoh ball soup, seitan, davening”. The Shondes tour frequently and have played several Ladyfests.

6.7. Crossover between feminist art and music worlds

There is a renewed interest in Riot Grrrl as a contemporary feminist music world with a series of books, oral histories, music compilations and films being released frequently. Much of this material is available free. One of the most exciting contemporary projects is hosted by Riot Grrrl Berlin (currently on hiatus). On Monday, December 19, they released their first music compilation called Riot Grrrl is Not Dead (Riot Grrrl Berlin,
They received 53 music submissions from bands in countries all around the world resulting in over 2.5 hours worth of new Riot Grrrl associated sounds free to download. This was the first of several download projects as they were inundated with requests by bands to be part of the projects.

*Pussy Riot*’s political-oppositional performance piece, led to the sentencing of three of their members on August 17, 2012. Since released, Maria Alyokhina (Masha), Nadezhda Tolokonnikova (Nadya) and Yekaterina Samutsevich (Katya) were convicted of felony hooliganism and sentenced to two years in a penal colony for performing a forty second ‘Punk Prayer’ song in a priests-only section of a church. They were calling on the Virgin Mary to become a feminist and condemning President Putin’s regime. Their art is confrontational and highly politicised. *Pussy Riot* members openly draw heavily on Riot Grrrl and punk ideology and perceive the group as a symbol of collaborative feminist strategies of protest greater than the sum of its constituent members, where the personal truly is political. The group is outward looking and seeks to foster connections with other feminist groups around the world. Their trial was a very public affair which re-awakened the feminist imagination provoking much debate about the position of women not only in Russia but in other countries too, about the right to protest, the intersection of state and religious institutions and the use of art and music as potent tools of protest. They fight for feminism, freedom of speech, LGBTQ rights and the environment.

Many current and former Ladyfest and Riot Grrrl activists openly support *Pussy Riot*’s cause and have participated in fundraising and consciousness raising events in solidarity. Additionally, many well respected contemporary female musicians and artists, such as Viv Albertine (The Slits), Siouxsie Sioux and Patti Smith, are keen to support feminist creative activism. Yoko Ono’s *Meltdown* Festival which took place in London, June 2013, highlighted the importance of women’s equal participation in cultural production. The festival featured performances by the former mentioned musicians, amongst others, along with an activism weekend that included an art and activism panel chaired by Shami Chakrabarti, Director of human rights organisation Liberty; workshops with two members of the *Guerrilla Girls* and the launch of the new book *Let’s Start a Pussy Riot*. Profits from the book went directly to the *Pussy Riot* support fund. The *Guerrilla Girls*
are an art based protest collective, not too dissimilar to Pussy Riot and no doubt influential, with long-standing and rotational members. They keep their identities hidden. The Guerrilla Girls began protesting the androcentric visual art world in 1985 in New York, highlighting gender inequalities and making those issues visible through the use of stark statistics and impromptu artistic performances.

Riot Grrrl Berlin, Pussy Riot, Meltdown, Guerrilla Girls are just a few examples of how feminist music and art worlds are influenced by one another and draw support and strength from each other and movements like Riot Grrrl, Girls Rock and Ladyfest have important roles to play. I suggest that there is a strong and growing network of activists and organisations willing to take action and can be thought as contributing to a feminist art world perspective where access to the means of creative production, distribution networks and reception practices are crucial.

6.8. Passing the Ladyfest cultural baton

This thesis has highlighted the ways in which being involved with Ladyfest can have a personal and organisational impact on participants lives, from forming lasting friendships to forging strong creative collaborative ties. The complexity of Ladyfest is further understood by appreciating the role of social networks in voluntary event organisation in the run up to, during and beyond the festival. This research has shown how Ladyfest may be a catalyst for the development of other creative networks, collaborative ties and friendships for organisers, performers/musicians and participants. Sarah Dougher and Allison Wolfe (Ladyfest Olympia 2000) were asked what they thought the legacy of Ladyfest might be over a decade since the initial festival was staged. Their responses reveal interesting personal and feminist opinions.

Dougher remarked:

As an organiser, probably just learning how to do all that stuff and gaining the confidence to do it. Now if somebody said: 'let's plan a festival and raise $30,000 for a battered women shelter’ I would be like well okay? It wouldn't
be like oh I can't do that it would be more like do I chose to do this? Instead of wondering whether or not I could (Sarah Dougher, 2010: video interview, LF10xxiii)

The ‘can do’ attitude that many ladyfest organisers develop as a result of their experiences of planning and programming a festival is evident here. Dougher also suggests that Ladyfest has given:

[A] lot of young women permission and a model to do cultural organising, sometimes for the first time. So that's where I believe its greatest strength lies and still lies now. In terms of what the next ten years could look like I'm just really excited to see, I have no idea what it's gonna be like, and I guess, I hope there is an easier way to access information about different Ladyfests that are happening all over the world but I don't know if that centralisation would put a dampener on it (Sarah Dougher, 2010: video interview, LF10xxiii).

Dougher draws on the themes that ladyfest participants in this study also alluded to, the idea of being able to connect with other organisations and to share information and skills.

Wolfe recalls:

In Washington DC there was an all women's DJ collective that came out of Ladyfest also we had a women's visual art collective that came out of that... In Bristol England, I went to that Ladyfest, I mean those people they turned over the town they started an art gallery, they started another shop upstairs that sold crafts and on top of it they started a DIY booking and record company and touring collective. They also started vegan cafe. So that was pretty awesome (Allison Wolfe, 2010: Video interview, LF10xix).

The legacy of Ladyfest lies in the creative collaborations and friendships that are perhaps not always attributable to Ladyfest itself.

I see all of these connections that were made and whether the activities that people continue to work on together are called Ladyfest or not I think that they've made awesome, progressive movements of their own (Allison Wolfe, 2010: Video interview, LF10xix).
Waitt and Gibson, in relation to their research on a small rural art collective in Australia, spoke of how it was “the social networks generated by the collective that cuts across local, national and international geographical scales” and that “The Spiral Gallery generated a sense of belonging” which “participants expressed as being empowered, and not condemned to a life in the margins by either neoliberalism or heteropatriarchy” (Waitt and Gibson, 2013: 84). Ladyfest as a movement, but also ladyfest as a group of festival organisers can be seen to carry out a similar function. Wolfe summed up this idea very well:

A big part of the legacy is really the unions and connections and networking, the connections and communities that are formed as part of organising Ladyfest. And a lot of these people have gone on to do amazing things and to continue with new projects that spun off of Ladyfest. When I look at the legacy of Ladyfest I see all of these connections that were made and whether the activities that people continue to work on together are called Ladyfest or not, I think that they’ve made awesome progressive movements of their own (Allison Wolfe, 2010: Video interview, LF10xix).

6.9. Conclusion

The chapter dealt with two main research questions. The first half of the chapter used social network analysis methods to discuss the organisational structure and evolution of Ladyfest Ten and to assess if the personal networks of Ladyfest organisers became more homophilous or heterophilous over time. The second half of the chapter turned its attention to the collaborative and translocal nature of feminist music art worlds and sought to draw connections between various movements to assess if Ladyfest networks encourage cultural participation and facilitate sustainable feminist, music and collaborative ties.

The chapter began by introducing the concepts of homophily and heterophily and provided an overview of the network data used in the analysis. A longitudinal overview of strong ties revealed not only that organisational networks change over time but that the density of ties increased significantly between the beginning of the festival planning
period and several months after the event had taken place. This manifested as an increase in the average degree for participants’ ego–alter ties, by four to over six, six months after the festival, showing how sustainable relationships are created and maintained as a result of involvement with Ladyfest. Whole network homophily measures suggested that involvement with Ladyfest increases the opportunity of forming meaningful relationships with others from different ethnic groups and places, and that there is a general tendency towards heterophily based on attribute ties as the network evolves. However, age, education, class and a non-heterosexual identity have a slight tendency to encourage more homophilous ties. This requires further investigation.

It would appear that feminist music worlds not only aspire to embrace difference but do in fact embrace difference as revealed by the study of Ladyfest networks. Feminist activists may outwardly appear to be a homogenous group with particular traits, but those traits are more complex and subtle than they first appear. Both homophily and heterophily have their role to play in network evolution, personal tie formation and friendship development over time. However, in these feminist music worlds we can say that whilst birds of a feather may not always flock together, they do rock together.

Evidence presented in the second half of the chapter suggests that Ladyfest networks encourage cultural participation and facilitate sustainable feminist, music and collaborative ties. An examination of the Facebook profiles of Ladyfest Ten and Ladyfest Manchester reveal the translocal nature of feminist cultural participation and organisation, how social media are important distribution roots and it helped to draw connections between related movements such as Riot Grrrl and Girls Rock. Finally the chapter revealed how the cultural baton of Ladyfest is passed from place to place and person to person revealing a legacy of cultural activism that long outstrips involvement with any one particular ladyfest festival.
Chapter Seven

Conclusion

Set against a wider background of gender inequality in music and the creative industries, I have shown how two music movements, Ladyfest and Riot Grrrl, attempt to challenge these disparities. The focus has been on the collaborative and friendship networks of Ladyfest organisers, using primary data and on Riot Grrrl bands, using archival data sources.

Contribution to knowledge

This thesis has made an original contribution to knowledge by enhancing our understanding of feminist cultural production in music worlds in the following three ways, methodologically, theoretically and substantively.

a) Methodologically

I used innovative mixed-methods techniques within a participatory action research (PAR) framework to gather ethnographic data and social network data. Some aspects of the research was co-produced, with participants helping to design research questions and pilot data collection tools. By working with participants in my capacity as an activist-researcher whereby my dual role afforded me opportunities to work to further not only the research aims but simultaneously the aims of the Ladyfest movement through active participation in festival organisation tasks. Finally, the research was enhanced methodologically by embedding knowledge transfer activities within the research process at various stages of the project. In this way I was able to disseminate early findings to interested parties, namely other feminist or ladyfest groups and receive feedback as well as working with ladyfest organisers to further the aims of their specific festival.
b) Theoretically

The application Howard Becker’s theory of Art Worlds is an innovative approach for investigating feminist music worlds to assess the production, distribution and reception practices within these worlds. Little has been written on Ladyfest and Riot Grrrl, although more on the latter, and what writings are available are qualitative and narrative accounts of the movements. The combination of the Worlds approach with social network analysis contributes to a growing area of investigation. However, the focus on the distribution aspect of art and music worlds, where the ladyfest festival acts as a distribution network, is an area that has hitherto been lacking in exploration. This work is a departure from that of Marion Leonard’s (2007), one of the few academic studies of Ladyfest. Leonard takes a narrative descriptive approach and conducts a limited number of interviews with Ladyfest informants. My work developed a mix-methods approach that combined quantitative and qualitative social network analysis to ensure an empirical investigation of a wider movement through the study of three distinct case study sites.

c) Substantively

I have made a substantive contribution to the knowledge of feminist music and art worlds and our understanding who participates and why. By drawing on the links with Riot Grrrl networks the research investigated the underlying structures of Ladyfest networks in the UK with an in-depth examination of their organisational structures including the birth, development and dissolution of the networks. It is difficult to conduct social network analysis in social movement setting due to their dynamic nature, this work has made a contribution to this area by helping to understand their longitudinal development. Furthermore, I have also made a contribution to the sociology of art by examining the production, distribution and reception practices of punk-inspired feminist cultural networks.

I began, in Chapter One, by highlighting empirical evidence showing how women occupy disadvantaged positions in the music professions and the creative industries. This
was followed by a brief biographical note that aimed to help the reader understand how the personal and the political are interwoven in feminist music worlds and foregrounding my dual role as researcher and participant-activist.

A narrative literature review was presented in Chapter Two. It examined a diverse range of literature covering different disciplinary areas but united by themes. I began by introducing different art worlds approaches from DiMaggio, Dante and Bourdieu before settling on Becker’s approach to art worlds as most suitable for a study on Ladyfest and related movements such as Riot Grrrl. The literature on Ladyfest proved sparse and Riot Grrrl was discussed as an influential precursor movement. The review also assessed the role of political economy and cultural production from a feminist perspective. The theoretical and methodological literature were brought together by examining themes on translocalism, culture, social movements, social network analysis and the novelty of a festival as a site of investigation.

Chapter Three provided a detailed overview of the innovative methodological approaches used in this research. I introduced the aims of the study, research questions and detailed the research philosophy, data collection methods and key analysis techniques that were used. Particular attention was paid to the duality of the researchers role in this chapter and my approach to ethics and feminist praxis within the context of a PAR based SNA study. It was noted that in keeping with a PAR agenda, ideally participants should be involved at the point of data analysis, to some degree. Attempts were made to include people as they were invited to make contributions and when completing the survey to say if they wished to be notified of the results. Whilst participants were not directly involved in reviewing and contributing to analysis a small number were able to see early stage analysis as participant members of other ladyfest festivals where I ran workshops. This was a valuable way of getting feedback on how individuals viewed their positions within the networks. However, had more participants opted to engage with the project at the analysis stage it may have had some bearing on the interpretation of results. Future research with dynamic activist groups using PAR and SNA methods would benefit from a more structured approach to eliciting participant
involvement at the analysis stage. This chapter also provided some descriptive statistics on the case study sites and background information of the ladyfest groups being studied.

Following this, in Chapter Four, I identified a number of ways in which feminist art worlds challenge the gendered political economy of cultural production. It highlighted the development of feminist music worlds and focused on the historical background from which the Ladyfest movement emerged. The theme of the representation of women in conventional music worlds was broached with examples from the contemporary music press. A Riot Grrrl band network was explored to show patterns of collaboration that traverse boundaries of time and space. The discussion on the Riot Grrrl band networks helped to provide an understanding of how, within music worlds, individuals as well as bands inspire and connect with other like-minded individuals across different spaces and places. Even a simple measure like playing in a band together can quickly reveal the complex and often dense networks behind seemingly unconnected feminist activists.

Focus then turned, in Chapter Five, to exploring Ladyfest group homogeneity by examining a variety of demographic measures. This was supplemented by qualitative data from the ladyfest surveys. The chapter sought to describe what ladyfest networks look like and how, as alternative art and music distribution networks, they provide pathways to participation. This chapter asked the questions: how are the art worlds of feminist networks organised and by whom. It was revealed that there was greater diversity in participation across a number of variables than is more frequently thought, in particular around class and ethnicity. These results can be cautiously welcomed.

Finally, Chapter Six examined the impact of ladyfest networks on the relationships, friendships and collaborative ties of those involved with the movement. It asked if ladyfest networks impact on the personal networks of their members; what role does homophily play in network development and can ladyfest networks encourage cultural participation and facilitate sustainable feminist, music and collaborative ties.

**Commentary**
As long as women are marginalised in mainstream culture and packaged to fit an unrealistic ideal then there will always be a need for Ladyfest to provide that space to be challenging, to embrace the political, to fight back with a woman-centred counter-culture that is celebratory at heart.

However, where the networks fail to make a dent on the global stage they make up for it through the collaborative translocal strategies by re-making artistic conventions that help provide alternative distribution channels for challenging and politically orientated art in response to a changing landscape of, not only cultural production but, of feminist cultural activism. This is evidenced by the growing number of ladyfest festivals that happen each year, with no sign of slowing down, and the resurgence of interest in Riot Grrrl activities and collaborative ‘Grrrl’ focused creative production. The number of recent publications, memories, archives and films about Riot Grrrl pays testament to this. However, in most cases there is a concerted effort to develop the Riot Grrrl ideology, rather than to relay on a nostalgia for the underground punk days and to redress some of the perceived shortfalls of the time in relation to disability and ethnicity.

The art of organising a Ladyfest involves careful planning, drafting of ideas, editing schedules and making difficult choices about who and what is included and excluded. Despite in many cases holding fast the ideals of non-hierarchical decision-making and wishing to counter the inequalities of mainstream music festivals and creative events evaluative judgements still must be made on criteria that fit with what is perceived to be a Ladyfest ethos but that will be specific to the particular city at that particular moment with that specific network of organisers. Perhaps a valuable lesson that organisers learn is that the distribution of art is a messy business of balancing budgets, manifesto ideals, artistic merit, counter-cultural ideology, personalities, experience and inexperience, ambitions, global goals, local obstructions, dissonant feminisms, politics, self-interest, love and friendship.

From the examples of the punk inspired feminist art worlds covered in this thesis, it would appear that the personal impact of involvement greatly outweighs any difficulty
participation may involve. There is a growing translocal network of creative activists and musicians whom I suggest are contributing to a unique feminist history.

Challenging the gendered political economy of cultural production, particularly in relation to music, is a key issue for activist groups in this area and that supportive and collaborative social networks are crucial for this. Access to resources and money, not just personal but institutional, is something that many women cite as essential to a successful music career, as is challenging male dominated conventional music worlds.

Critical to understanding the success or failures of each of these movements as feminist music worlds is how they have been represented within mainstream media and music press. For example, it is well documented that the Riot Grrrl movement imposed a self-inflicted media led to a perceived premature demise although it was not in fact the case. There was much myth-making around Riot Grrrl musicians as incapable of playing their instruments and their supposed man-hating version of feminism. On the other hand Ladyfest has lasted over a decade without any indication of its popularity or influence fading and through the use of multi-media technologies such as mailing lists, Facebook and Twitter, has spread its reach to in excess of 200 different cities world-wide.

However, Ladyfest communities are often subject to internal and generational conflicts, like many other feminist movements, and these tensions require careful negotiation. Ladyfest activities may positively influence women’s musical collaboration and participation by creating and renewing network ties between performers and making use of the personal and social networks of the organisers. However, the converse could also be true where negative experiences alienate individuals and detract from commonly understood feminist aims, one of the most frequent causes of tension between organisers and musicians lies in the payment of participating bands and artists. This is tricky in the context of a not-for-profit event while at the same time not wanting to further ghettoise women's bands and creativity by not recognising their legitimacy through payment. Riot Grrrl and Ladyfest have been subject to attempted corporate co-option and criticised from those within and outside the movements of being class- and race-blind, perhaps unfairly so, perhaps not, but these are issues that need addressing. On the other hand
perhaps Girls Rock is managing to challenge the status quo from a very early stage by getting young girls involved in positive creative activities and helping to build confidence and self-worth.

Understanding the social networks of feminist music worlds can help minimise stress and improve the collaborative activist experience benefitting the local participants and a wider transnational audience by sharing lessons learned by organisers, participants and performers within a wider music based community.

**Impact example and future research**

A PhD related impact example includes the co-produced visual and statistical representation of the distribution of gender on the cover of the New Music Express (NME) magazine 1987-2011. This was picked up by a former NME editor and sparked debate on a band blog, the graph was re-blogged and re-tweeted numerous times and promoted on Facebook. The debate inspired the Facebook Page: How many weeks since the NME had a female cover star? This image is currently in circulation and is being picked up by a number of music education organisations, music blogs and journalists.

The ideas in this thesis open up avenues for further research in the area of inequalities and cultural participation and specifically in the area of music. The innovative methods used, that combined participatory action research methods and social network analysis, can be applied to educational contexts to help investigate barriers to participation in the creative industries by young women in non-traditional routes and to assess the impacts of social networks on their access to opportunities, resources and support.

I would also suggest a replication of this study with different ladyfest organising groups in the UK to see if findings would be similar and a comparative approach in non-UK cities would also help develop the translocal thesis further.
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cms/
and, box-office success in the feature film industry'. *Industrial and Corporate Change*
APPENDIX 1: ESRC research integrity checklist

### Recommended checklist for researchers

The Checklist lists the key points of good practice in research for a research project and is applicable to all subject areas. More detailed guidance can be found in section 3. A PDF version is available from www.ukrio.org.

<table>
<thead>
<tr>
<th>Before conducting your research, and bearing in mind that, subject to legal and ethical requirements, roles and contributions may change during the time span of the research:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Does the proposed research address pertinent question(s) and is it designed either to add to existing knowledge about the subject in question or to develop methods for research into it?</td>
</tr>
<tr>
<td>2. Is your research design appropriate for the question(s) being asked?</td>
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<tr>
<td>3. Will you have access to all necessary skills and resources to conduct the research?</td>
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<tr>
<td>4. Have you conducted a risk assessment to determine:</td>
</tr>
<tr>
<td>a. whether there are any ethical issues and whether ethics review is required;</td>
</tr>
<tr>
<td>b. the potential for risks to the organisation, the research, or the health, safety and well-being of researchers and research participants; and</td>
</tr>
<tr>
<td>c. what legal requirements govern the research?</td>
</tr>
<tr>
<td>5. Will your research comply with all legal and ethical requirements and other applicable guidelines, including those from other organisations and/or countries if relevant?</td>
</tr>
<tr>
<td>6. Will your research comply with all requirements of legislation and good practice relating to health and safety?</td>
</tr>
<tr>
<td>7. Has your research undergone any necessary ethics review (see 4(a) above), especially if it involves animals, human participants, human material or personal data?</td>
</tr>
<tr>
<td>8. Will your research comply with any monitoring and audit requirements?</td>
</tr>
<tr>
<td>9. Are you in compliance with any contracts and financial guidelines relating to the project?</td>
</tr>
<tr>
<td>10. Have you reached an agreement relating to intellectual property, publication and authorship?</td>
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<tr>
<td>11. Have you reached an agreement relating to collaborative working, if applicable?</td>
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<tr>
<td>12. Have you agreed the roles of researchers and responsibilities for management and supervision?</td>
</tr>
<tr>
<td>13. Have all conflicts of interest relating to your research been identified, declared and addressed?</td>
</tr>
<tr>
<td>14. Are you aware of the guidance from all applicable organisations on misconduct in research?</td>
</tr>
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</table>

### When conducting your research:

| Are you following the agreed research design for the project? |
| Have any changes to the agreed research design been reviewed and approved if applicable? |
| Are you following best practice for the collection, storage and management of data? |
| Are agreed roles and responsibilities for management and supervision being fulfilled? |
| Is your research complying with any monitoring and audit requirements? |

### When finishing your research:

| Will your research and its findings be reported accurately, honestly and within a reasonable time frame? |
| Will all contributions to the research be acknowledged? |
| Are agreements relating to intellectual property, publication and authorship being complied with? |
| Will research data be retained in a secure and accessible form and for the required duration? |
| Will your research comply with all legal, ethical and contractual requirements? |
APPENDIX 2: Participant information sheet

Participant Information Sheet

The University of Manchester, Oxford Road,
Manchester, M13 9PL

Ethics Ref: 09271

PROJECT TITLE

A social network analysis of Ladyfest as a transnational feminist social movement

PARTICIPANT INFORMATION SHEET

You are being invited to take part this student research study which will contribute to the award of PhD in Social Statistics. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully and discuss it with others if you wish. Please ask if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part. Thank you for reading this.

Who will conduct the research?

Researcher: Susan O’Shea
Department: CCSR, Social Statistics, Humanities Building, Bridgeford St., University of Manchester, Manchester, M13 9PL, UK

Title of the Research

A social network analysis of Ladyfest as a transnational feminist social movement

What is the aim of the research?

I am involved with Ladyfest and interested in analysing the ways in which individuals come together to form a Ladyfest network and how these networks develop over time to create a festival. Ladyfest is a not-for-profit music and cultural feminist social movement. Networks have developed spontaneously and grown at an exponential rate since the first Ladyfest in Olympia, USA in 2000. To date there have been over 130 Ladyfest networks in countries as diverse as Canada, Mexico, Spain, the UK, Romania, Poland and Brazil. Ladyfest is an important international feminist social movement and this research specifically focuses on these movements within the UK.

Why have I been chosen?

You have been approached because you are in some way connected with a Ladyfest organising group.

What would I be asked to do if I took part?

• You will be asked to sign the attached consent form indicating that you have read this information sheet and that you are willing to participate in the study.
• If you are a Ladyfest organiser and I have made contact with you through your group you will be asked to take part in some group activities. This will take place on approximately 3 occasions, at the beginning, middle and end of the research process. The group activities will be facilitated by me but you will have the opportunity to discuss key issues of importance to you and to set your own agenda as this study follows an action research framework.
• You will be asked to complete several short online surveys throughout the study at regular intervals. To ensure confidentiality you will be issued with a unique code with which you can access the online survey.
• Some research participants may have the opportunity to participate in a one-to-one interview if they wish and you will be invited to do so at an appropriate stage in the research process, or at your own request.

What happens to the data collected?

The collected data will be securely stored to maintain participants’ confidentiality and used for the purposes of this study. Some publicly available data and data without disclosing participants’
identities will be shared with other researchers archiving Ladyfest activities and used to document the movement for the benefit of the wider Ladyfest community.

**How is confidentiality maintained?**

- Electronic data will be made anonymous and securely stored on a secure server and my own laptop to which no one else has access so your identity will be protected at all times.
- Audio recordings of group activities and interviews will be transcribed and pseudonyms used. All recordings will be stored digitally and treated in the same way as other electronic data. Recordings will then be destroyed on completion of the study.
- Photographic data will be used to record group work activities and will not include pictures of participants at these sessions so confidentiality will be maintained.
- Permission to photograph / record public Ladyfest events will be sought from the group and used in accordance with the groups’ wishes.

**What happens if I do not want to take part or if I change my mind?**

It is up to you to decide whether or not to take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign a consent form. If you decide to take part you are still free to withdraw at any time without giving a reason and without detriment to your participation with Ladyfest.

**Will I be paid for participating in the research?**

Participants will not be reimbursed financially for participating in the research. However, I am happy to provide my time in a volunteer capacity to assist in anyway during the festival period.

**What is the duration of the research?**

*Group Work:* As a participant you will be asked to take part in three group sessions at the beginning, middle and end of the research process. This will be carried out during the normal Ladyfest meeting times and will not require you to attend any additional meetings. The agenda will be primarily lead by the group and facilitated by me.

*Questionnaires:* As my research uses social network analysis and one of the key aims is to see how Ladyfest networks develop over time, you will be asked to fill out several questionnaires at monthly intervals during the course of the research. The first questionnaire will require the most time, approximately 30-40mins, as it will include some questions on your background and some general questions about your involvement with the movement. The following monthly questionnaires should not take more than 15-20mins each to complete.

*Interviews:* Some participants may be asked or may wish to give an individual interview, if this is the case you will be informed of the interview schedule at an appropriate date.

**Where will the research be conducted?**

Research will be conducted at Ladyfest meeting sites as chosen by the group and at the group’s convenience. All other research will be conducted online.

**Will the outcomes of the research be published?**

During the research process, and where appropriate, data will be fed back to the Ladyfest group to ensure the group is continually informed of developments and has access to the outcomes of group work for planning purposes. The research outcomes will be submitted to the University of Manchester as a PhD thesis. Some outcomes will be presented at conferences and may be published in scholarly journals.

**Contact for further information:** Susan O’Shea | Email: (General queries and communication) xxxx Email: (Official)xxxxx | Mobile: xxxxxx

**What if something goes wrong?**

If there are any issues regarding this research that you would prefer not to discuss with myself, please contact the Research Practice and Governance Coordinator by either writing to ‘The Research Practice and Governance Coordinator, Research Office, Christie Building, The University of Manchester, Oxford Road, Manchester M13 9PL’, by emailing: Research-Governance@manchester.ac.uk, or by telephoning 0161 275 7583 or 275 8093
APPENDIX 3: Consent form

Consent Form

The University of Manchester, Oxford Road, Manchester, M13 9PL

Ethics Ref: 09271

PROJECT TITLE
A social network analysis of Ladyfest as a transnational feminist social movement

CONSENT FORM
If you are happy to participate please complete and sign the consent form below.

Name of participant | Date | Signature
Name of person taking consent | Date | Signature

Researcher Contact Details:
Susan O'Shea / Email: (General queries and communication) susan.oshea@yahoo.co.uk / Email: (Official) susan.o'shea@manchester.ac.uk / Mobile: 07935965253

1. I confirm that I have read the attached information sheet on the above project and have had the opportunity to consider the information and ask questions and had these answered satisfactorily.

2. I understand that my participation in the study is voluntary and that I am free to withdraw at any time without giving a reason and without detriment to my involvement with Ladyfest.

3. I understand that I will be asked to take part in group activities and several short online surveys throughout the research period and may be asked to give an individual interview.

4. I understand that interviews and group facilitation sessions will be audio-recorded.

5. I understand that photography maybe used to record group work.

6. I agree to the use of anonymous quotes.

7. I agree that any anonymous data collected may be shared with other researchers or used in dissemination of the project.

I agree to take part in the above project
Name of participant | Date | Signature
Name of person taking consent | Date | Signature

Researcher Contact Details: Susan O’Shea / Email: (General queries and communication) susan.oshea@yahoo.co.uk / Email: (Official) susan.o’shea@manchester.ac.uk / Mobile: 07935965253
APPENDIX 4: Public Engagement event with Sara Marcus

"Riot, Grrrl!!" and Other Ecstatic Imperatives
A workshop with Sara Marcus

Date: Wednesday 14 March 2012, 2-5pm
Location: Room 1.009, Roscoe, Brunswick St. (Oxford Rd., Manchester)

This workshop is open to all
Students wishing to explore research/dissertation ideas on related topics are especially encouraged to participate. Share your ideas in a supportive and informal environment.

Workshop summary
Sara Marcus is author of the acclaimed book *Girls to the Front – the True Story of the Riot Grrrl Revolution*. Marcus uses the history and aesthetics of Riot Grrrl - the 1990s punk rock radical feminist movement - as a jumping-off point for discussing a range of grassroots cultural-political initiatives including girls’ rock camps, Occupy Wall Street, the Arab Spring. Examining and critiquing the political valences of social practice within art, tracing shifts in media ecology from the indie distribution networks of the 1990s to the digitized communications of today, Marcus considers the cultural work of female adolescence, and explores the successes and challenges of contemporary feminist action and culture. Expect an energetic presentation and lively group discussion.

Speaker Biography
Sara Marcus is a writer, independent scholar, and musician living in New York. Sara’s critical and creative practice addresses questions around youth cultures, social movements, gender, and the intersections of these with music, visual art, and literature.

REGISTRATION
This workshop is free, please register by emailing susan.o’shea@manchester.ac.uk:
• Please include ‘Sara Marcus’ in the subject title
• Please include your discipline area and a brief summary of research ideas you might wish to discuss during the workshop
Places are limited due to space and will be allocated on a first come, first serve basis.

‘Grrrl Riot’ a special after-party
Presented by Riot Collective

ALL WELCOME
• FILM @ 7pm (2 films)
  The Delian Mode about a pioneer of electronic music Dalix Darbyshire
  COMEDY with Helen Patt
• MUSIC with Rachael Whatever, Jan a Ballanza
• SPOKEN WORD with Helen Thomas
• OPEN MIC SLOTS for poetry
• SARA MARCUS will also read from her book.

Kro Bar Oxford Rd. from 6pm
Entry £1/£2 other donations welcome
This event is not-for-profit
Facebook rsvp: on fb/me/43eYXi

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APPENDIX 5: Programme Ladyfest Manchester 2008

7:45pm Your Orange Coat
Your orange coat is a performance of songs, poems, storytelling and visuals inspired by love, heartbreak and squirrels.

8:30pm Violet Va Voam Burlesque then Pianofingers
Violet va Voam is a sassy, spunky, firecracker of a lady - what she lacks in height she makes up for in sauciness! Pianofingers performs beautiful, haunting and atmospheric piano pieces and is quite unlike anything else Manchester has to offer.

9:30pm Barbie Shop
Barbieshop are an a cappella trio who formed in 2006. They perform songs across many different genres from medieval to Duke Ellington, from folk to the Ronettes.

10pm Leni Ward
Leni Ward melds electronic and traditional instruments, pushing beyond stylistic boundaries to present highly personal autobiographical songs.

7:45pm Poppy M Cherry Burlesque
Poppy M Cherry puts a modern spin on the classic striptease with her routine to the Dresden Dolls-Coin Operated Boy.

9:15pm Cherry Noir Burlesque
Cherry Noir likes to have a laugh as much as she likes to titillate and tantalize, aiming to put a twist in her act and a spring in the audience’s step.

8pm Ultra Violet Violence
Ultra Violet Violence perform high energy surrealistic nonsense. Dada meets Go-Go meets Cabaret meets Voodoo! They fuse elements of gore make up, ritual, mime, physical theatre, street, classical, drum ‘n’ bass, tribal fusion and belly dance.

7pm Sophie’s Pigeons
Armed with glockenspiel, melodica, harmonium and various children’s toys, Manchester’s Sophie’s Pigeons put on an unforgettable show. They play flamboyant folk with a punk edge.

7:45pm Geek Girl
Geek Girl are one of Manchester’s best loved bands. They’ve been likened to everything from Manis Morrisette wrestling with the White Stripes to Kate Bush riding a rock ‘n’ roll bucking horse. Make up your own mind!

8:30pm Awesome Wells
Awesome Wells are an all-girl trio from Liverpool who play twee pop punk in the vein of Dressy Bessy and Helen Love. They like Jack Daniels, sticking their feet out of taxis and Damon Minogue.

9:15pm Hotpants Romance
Although they hail from rainy Manchester, you couldn’t accuse Hotpants Romance of being anything less than sunny. From the hotpants they wear at every gig to their blaring hot pop songs, this band oozes emblematic summertime fun.

7pm Lou Watling
Lou Whattling is a melody maker, singer and classical guitarist. She draws on personal experience and urban decay to create her own moody mixture of folk, rock and roll.

8:45pm Friday Bands
Friday Bands are a Manchester-based indie band who play a mix of alternative rock and pop. They have been described as a cross between The Strokes and The White Stripes.

9pm Friday Cabaret
Compered by Rosi Lugosi
10:50pm Zombina and the Skeletones

Zombina and the Skeletones have been wrenching rock 'n' roll genius from the very pits of their tortured, vampiric souls since 1958. As a live band they're the bloodiest and most funniest cult experience you can have short of sacrificing yourself to some goat headed deity in the woods on St. Swithin's Night. Don't miss it!

Saturday Workshops

10am Tai Chi Self Defence
(in the dance space, women only)

11am Bisexuality
(in the meeting space)

Long-standing UK bi activist and editor of Bi Community News magazine, Jen will be leading this discussion about the politics and pleasures of bisexuality.

11am Men and Feminism (in the camarata room)
(only)

Join this vital discussion of men's role in feminist activism led by the White Ribbon Campaign. The White Ribbon Campaign is the largest effort in the world of men working to end all violence against women. Find your feminist voice boys/tois/men and USE IT!

12pm Dance and Movement
(in the dance space)

Whether you're a foot tapper or a full on dancing Queen the psychological and physical benefits of a damn good stomp cannot be paralleled. Participants are encouraged to work together to blend multiple dance techniques and choreograph a performance piece in a relaxed and fun environment.

1pm Poetry
(in the meeting space)

Led by Jackie Hagan. Writing should be fun, non-competitive and help you to thrive as a person as well as a writer, so come and explore and express yourself with no pressure (it'll be nont like school).

4pm Sex Toys
(in the music space, 18 + only)

Naia is a woman owned and operated sex shop committed to subverting the traditional 'dirty book store' image of sex toy shopping, presenting a sophisticated, high quality, affordable and accessible range of lifestyle products. Products will be available for purchase.

2pm Feminism and Counter Culture
(in the theatre)

Join us for this epic debate about contemporary feminism in counter, popular, and mainstream culture. Ladyfist is very proud to present some of the finest scholars and commentators on feminism, such as Dr. Marian Leonard, Prof. Sheila Rowbotham, and Amelia Fletcher. BBC 4 will be filming the debate for a forthcoming documentary entitled WOMEN, about feminism and its impact on contemporary women's lives.

5pm Sexual Health for Teens
(in the meeting space)

Annie Emery from the LGF and colleagues from the Brooks Clinic give an informative & interactive workshop about sexuality, sexual health, STI prevention & birth control.
1pm Ladies and Gentlemen, the Fabulous Stains (90 mins)
The Fabulous Stains has frequently been cited as an influence on 90s riot grrrl. It's not hard to see why. Diane Lane stars as a feisty teenage tearaway, who forms an all-girl punk band. The Fabulous Stains. Not to be missed!

4pm Hell on Wheels (120 mins)
Hell on Wheels takes a from-the-trenches look at the cut-throat, theatrical, sex and revolutionary sport of all-female roller derby. Incorporating the dramatic elements of wrestling, the violent intrigue of boxing and the neo-feminist stance of embracing sexual appeal, a group of pioneering Texas women give rise to a highly successful and internationally recognised sport.

6pm Penny Broadhurst & the Maffickers
Penny Broadhurst believes in hooks, harmonies and all-out pop music, and hates it when all the songs sound the same.

6:15pm Jacky Hagan
Jacky Hagan is a gobby scooter who dreams in technicoloured cabarets of multicoloured shopping trolleys. Her second book of poetry “The moon on a stick and other things you can have” is out next year.

6:45pm Va Va Voom Burlesque
(see Friday's cabaret listings)

7pm The Muffians
The Muffians have confronted passengers on the tube with guerrilla performance art. Prepare to be shocked and amused.

8pm Cars Snatch B Lisa B
Super-charged with other-worldly atmospherics... drifting through the time and space. With Lisa B speaking healing truth out loud, delivered through a crisp sound system.

9pm Gnu & the Shrew
Gnu and the Shrew are a combination of all things opposite, when plates and cutlery collide Gnu and the Shrew will sure to be at your side.

9:30pm Madam Laycock & her Dabenoi Pleasures
Roll up our pretties! All the fun of the floats is to be laid before you. Munchkins with white fluffy hair, songs that make you strip and dance in a public place at a public time!

7:30pm Miss the Occupier
Miss the Occupier hail from Glasgow, where their fuzzy guitars and distinctive vocals have made them a big hit on the local scene. Now, this trio plan to seduce the North West, too!

8:45pm The Duloks
The Duloks played their first show at a fancy dress party, their costumes stuck and the trio have been wearing shorts and knee socks ever since!

9:15pm Shrag
Shrag sing songs about teenage pregnancy and unsuitable cummingsalysts. They're all masters of their craft and believe they can outdrink any musician, even Mark E Smith, who they baited in a surreal dream sequence on their first single.
10pm Manda Rin
This is the first solo Manchester gig for legendary Białowieska band, Manda Rin. She'll be playing songs from her stunning debut album 'My DNA' and perhaps even a few old Bis classics.

11am DIY music networking
(in the cabaret room)
An informal chat about how feminist DIY gig promotion, record labels and distros offer an alternative for those who don't fit into the prescribe, capitalist, often male dominated and heterosexist corporate music world. With advice for those wanting to get involved in DIY music networking.

12pm Trans Narratives
(in the meeting space)
A space to explore the ways in which gender is multiple and diverse and a chance to discuss how 'women's issues' and 'trans issues' affect more of us than these categories might first suggest. All levels of knowledge and genders welcome.

12pm TeenZines
(in the art room)
Riot Grrrl DIY culture is all about the 'zines. You will learn the basics and how to's of putting together a 'zine. 'Zines are an excellent vehicle to express your emotions, intelligence and wit in a creative and radical way! Your 'zine, your rules!

1pm DIY radio
(in the radio booth)
Come along and have a go at recording and editing your own radio show. We'll also be discussing the practical and legal issues of getting your show out there on the intern

Girls on Film are a network of female artists of all kinds from the UK and beyond. Since 2005 they've showcased an eclectic mix of short film, art, performance and music in a variety of Manchester venues. They've enjoyed partnerships with Salford Film Festival and more recently Birds Eye View. The Girls are pleased to be working with Ladyfest for the first time, to bring you a selection of the best in short film. Feast your eyes on comedy, drama, animation and experimental delights all directed by women.

(more details available at event)

12pm Don't Need You (40 mins)
Don't Need You documents the history of riot grrrl throughout the 90s featuring such luminaries as Allison Wolfe, Kathleen Hanna and Corin Tucker, and archival footage of Bikini Kill, Heavens To Betsy and Breitmobile.
1pm IndieMedia for Beginners
(in the cabaret room)
Melanie Molison (editor and author of zines such as Reassessment Your Weapons and Colouring Outside the Lines) and Gill Court (editor of Subtext magazine) talk about the inspiration and perspiration behind their forays into the world of DIY publishing. Learn how to put a zine together and how to print and distribute your own publication.

2pm The future of the zine scene
(in the cabaret room)
Melanie & Gill lead an open discussion about the future of the feminist independent print media. How might it grow to inclusively represent women involved in all types of activism and as catalyst for activism in the future?

3pm Organising a Ladyfest
(in the cabaret room)
So you want to know how the hell to do it? Come to this workshop and let the organizers give you a break down of what you will need to do when planning your very own Ladyfest! Keep this feminism alive. It’s you feminism, express it and use it!

5pm Female sexuality, feminism & porn
(in the cabaret room, 18 + only)
A look into the pornography industry and feminist community to see how they intertwine within the politics and poetics of female sexuality.

2pm The Slits

6:45pm The Lovely Eggs
The Lovely Eggs are David and Holly (Ex-Angelica). They like to play jangly, shourt pop together and share a drink.

8:15pm Hooker
Hooker need no introduction; they have been playing throughout Manchester for a decade. A great live act, they have a raw, distinctive sound that’s charged with feisty riot grrrl attitude and punk energy.

9pm Vile Vile Creatures
Manchester’s Vile Vile Creatures have spread their feminist-inspired dance-noise-resistance as far as Dublin and Berlin. They have also played a session for Marc Riley’s Brain Surgery and count DJ Huw Steevens as a fan.

9:45pm The Slits

7:30pm The Bobby McGees
The Bobby McGees have been wowing audiences with their wildly original live shows, packed with songs about Star Wars, jeans, Paris, bands from Brighton, falling in love, falling out of love, falling back in love again, and everything in between.
APPENDIX 6: Programme for Ladyfest Manchester 2011

Ladyfest Manchester -
International Women's Day
2011: Programme of Events
13th March 2011

With thanks to

Manchester City Council

Upstairs Schedule

(hooker)
Viv Albertine
Severin
Blindness
Help Stamp Out Loneliness
Awesome Wells
Town Bike
Drag
Amazon Molly
Compare – Fiona Ledgard

Downstairs Schedule

12:00 – 14:00 MOFO Presents: Acoustic and vocal sets from - Suzanne Jones, Allish Breen, Jennifer June Choon, Rachele Whatever, Evelins Babette, She Womens Chior

14:00 – 15:00 In Conversation: Zoe Howe reads from her book Typical Girls and chats with Viv Albertine and Debbie Smith about The Slits, Ari Up and their personal careers and inspirations plus Fiona Ledgard, Ladyfest Compare, tells us how Ari Up has inspired her and others.

15:00 – 17:00 Ladyfest Quiz: Rachael 'Cherryade' Neiman turns form quiz star to quiz-mistress! £2 donation per participant, winning team gets the pot.

17:00 – 19:00 Comedy Presented by Fallopian Tunes: Compared by Hayley Ellis the comedy stylings of Kiri Pritchard-Maclean Bethany Black & Jane Hill

19:00 – 21:00 MOFO Presents: Taking us into the late evening – Blue Hand, Emma Eliza, Hat n Elle, Sobi Thurairatnam and more...

21:00 – CLOSE: DJs from Underachievers Please Try Harder and Chew Disco

Ladyfest is a not-for-profit, volunteer-led arts and music festival which aims to create a space for female artists and musicians to be seen and heard in an environment which is inclusive, individual and fun.

Ladyfest as a concept is unique amongst festivals but Ladyfests have in fact been happening all over the world and 2010 celebrated a decade of this transnational phenomenon marked by celebrations in London at Ladyfest Ten. This year Ladyfest Manchester 2011 are celebrating 100 years of International Woman's Day with a tribute to the life of Ari Up and the legacy of The Slits.

What is unique about Ladyfests are their DIY spirit: they are not affiliated with one another which means that anyone can appropriate the name and make it their own.

Mission Statement:

* We aim to be inclusive. We stand against sexism, racism, homophobia, transphobia, ableism and other forms of discrimination.

* We aim to create a platform for feminist dialogue. Feminism we define as the social and political movement towards equality between the sexes and an end to sexism.

* We aim to create a space for female artists to be seen and heard; we do this to counteract the marginalisation and discrimination women still face in the creative industries, not with the view of further ghettoising female talent but with the hope that one day events like Ladyfest will no longer be necessary.

* We aim to work in non-hierarchical, collective, inclusive and consensus-based ways.

* We want Ladyfest Manchester to be open to the appreciation of all regardless of age, sex, gender, race or class; we aim to promote the festival to the whole of society.

* We want to showcase as many aspects of female artistic endeavours as possible.
APPENDIX 7: Programme for Ladyfest Oxford 2010

Friday 14th May

Gig at the Jericho Tavern
*Featuring:* Madam, Baby Gravy, Avanti Maria, Martha Rose. Tickets £5 on the door.
*Venue:* Jericho Tavern, 56 Walton St, Oxford, OX2 6AE. | *Time:* 20:00-Late

48-hour Film Challenge
First Meeting 18:00-21:00.
*Venue:* Oriel College, Oriel Square, Oxford, OX1 4EW.

Saturday 15th May

Crafternoon
Zines, knitting, banner making and cake…
*Venue:* The Star, 21 Rectory Rd, Oxford, OX4 1BU. | *Time:* 14:00-17:00

Talks
*Deborah Cameron & Hester Tingey:* Deborah Cameron speaking on women’s language (14:00) and Hester Tingey on self-publishing her book “A Breast of the Times” (15:00).
*Venue:* Exeter College, Turl St, Oxford, OX1 3DP. | *Time:* 14:00-16:00

Young Women’s Music Project Workshop
The aim of the project is to provide a safe and encouraging environment for young women to develop musical skills. For more information see Y. W. M. P. on Facebook.
*Venue:* Ark T Centre, Crowell Rd, Oxford, OX4 3LN. | *Time:* 17:00-19:00

FREE! Disco Benefit
London’s *Girl Germs* and other female DJs playing indie-pop, riot grrrl, 60s girl groups…
*Venue:* Baby Simple, 213 Cowley Rd, Oxford, OX4 1XF. | *Time:* 20:00-Late

Sunday 16th May

Feminist Films Plus 48-hour Film Screening
*Come and see:* Times Square (13:00), Daisies (15:30), Wasp (17:15) and the results of the 48-hour Film Challenge (18:00).
*Venue:* Ruskin College, Walton Street, Oxford, OX1 2HE. | *Time:* 13:00

Sunday Roast Ladyfest Special
More zines, cakes and bands, plus charity raffle draw.
*Venue:* The Cellar, Frewin Court (behind Lush), Oxford, OX1 3HZ. | *Time:* 20:30 (Doors Open)
APPENDIX 8: Programme for Ladyfest Ten

LADYFEST TEN
CELEBRATING A DECADE OF DIY FEMINIST ARTS AND ACTIVISM
12, 13 & 14 Nov 2010

BY DAY ||
FRIDAY || SATURDAY || SUNDAY

BY LINE-UP ||
Music | Literature | Performance and Theatre | Dance | Film | Art | Comedy | Workshops |
The Lady Garden | Red Letter Events | The Market Place

VENUES ||

THE RELENTLESS GARAGE ||
20-22 Highbury Corner, Islington, London N5 1RD (Map) | Tel: 020 7619 6721 | Nearest tube: Highbury & Islington (Victoria Line) | Disabled Access

The Relentless Garage will play host to Ladyfest Ten’s musical offerings on Fri 12th, Sat 13th and Sun 14th November. With a 600 strong capacity, many a talented band has graced the stage including Yeah Yeah Yeahs, Peggy Sue and Blood Red Shoes. Armed with a generous stage, moody décor and long bar, this cavernous venue offers an exciting space for both bands and audience alike.

STUDIO LA DANZA ||
89 Holloway Road, London N7 8LT (Map) | Tel: 020 7700 3770 | Nearest tube: Highbury & Islington (Victoria Line) | Disabled Access: ground floor. Contact venue for more info

Nestled amongst an unassuming parade of shops, Studio La Danza blossoms the moment you step through the door. Two beautiful studios contain sprung floors, mirrors and beautiful glass vaulted ceilings. On Sat 13th, La Danza will play host to an array of dance and theatre workshops, whilst also offering a separate coffee and lounge zone, providing a holistic, relaxing, social experience. Grab a coffee, watch the performances or simply chill out at Ladyfest Ten.

THE RESOURCE CENTRE ||
356 Holloway Road, London N7 6PA (Map) Tel: 020 7700 0100 | Nearest tube: Holloway Road (Piccadilly Line)

Located just a stone’s throw from Holloway Road tube, the Resource Centre will be transformed into the festival’s creative and participation hub for Saturday and Sunday, hosting the Lady Garden installation, workshops, talks and stalls. Be sure to venture there during the day to feed your imagination, get crafty, play with words, engage in creative activism and connect with Ladyfest friends old and new.

THE HORATIA ||
98-102 Holloway Road, Islington, London N7 8JE (Map) | Tel: 020 7609 6220 | Nearest tube: Highbury & Islington (Victoria Line)

The festival’s home from home, The Horatia is a traditional London boozer: by day, the perfect place to cosy up on a sofa; by night a den of drinking, dancing and rollicking good times. Named after the love child of Lady Hamilton and Vice Admiral Nelson, The Horatia is the place to head for a touch of vintage glamour and decadent debauchery throughout the festival, playing host to boundary-pushing performances and after parties.
The Horatia is the perfect place to indulge your appetites throughout the festival, whether a Friday night cocktail at the cabaret or a Sunday Virgin Mary and roast dinner to ease the pain of the pints you enjoyed at Saturday night’s celebrations.

GROUND FLOOR LEFT ||
G1 Enterprise House, Tudor Grove, Hackney, London E9 7QL (Map) | tel: +44(0)208 986 8906
nearest tube: Bethnal Green (Central Line)

Host space to the Ladyfest Ten Exhibition - Ground Floor Left is run by an artist collective. A warm and welcoming exhibition space in the heart of East London, with a thoroughly DIY ethos.

FRIDAY

MUSIC || BEATS WORKIN’ @ THE HORATIA FEAT
- MC ENVY
- LADY LESHURR
- PATRICIA PANTHER
- GRACIOUS B - LYKEZ
(**This event is covered by a Fri Rest of the Fest Pass and a Weekend Music Pass**)

WORKSHOPS & DEBATES || LAUNCH DEBATE FEAT.
- VIV ALBERTINE
- KAT BANYARD
- BRIDGET CONOR
- LEE BEATTIE
- SUSAN O’SHEA

RED LETTER EVENTS || MISS LADYFEST X TWISTED CABARET INCL.
- STE MCCABE
- LAMBCHOP MAGOO
- SHIRLEY WINDMILL
- MISS APPLE TART
- AUDACITY CHUTZPAH

LITERATURE ||
- JAYNE JOSO & CATHI UNSWORTH
- THE TRAVELLING SUITCASE LIBRARY

PERFORMANCE & THEATRE ||
- PANIC LAB PRESENTS: THREE LADIES, THREE WHORES… AND AN UNINVITED GUEST
- ANTIQUE WOMEN PRESENTS MU*LI*EB*RI*TY

>FILM |
- ‘DIVORCE IRANIAN STYLE’ WITH KIM LONGINOTTO
- LADYFEST TEN SHORTS
- ‘TEN YEARS OF GRRRLS CREATING CULTURE’ ARCHIVE

ART || LADYFEST TEN ART EXHIBITION

TICKETS ||
Weekend Music Pass: £25 advance / £35 on the door
Weekend Rest of the Fest Pass: £30 advance / £40 on the door
Friday Rest of the Fest Pass: £12.50 advance / £15 on the door
SATURDAY

MUSIC ||
- MEN (JD SAMSON) - VILE VILE CREATURES
- NICKY CLICK - FEMMEPOP
- BATTANT - SEVERIN
- VERONICA FALLS - SHE MAKES WAR
- THE HYSTERICAL INJURY

WORKSHOPS & DEBATES ||
- INCREASING PARTICIPATION - ENVIRONMENTAL NETWORK
- FEMINIST SELF-DEFENCE - WOMEN’S EROTICA WORKSHOP
- CREATIVE REHABILITATION - SCREENWRITING
- WOMEN IN THE MEDIA - DANCE
- SOUND & SILENCE WITH KATY PRICE - YOGA
- LADYFEST TEN LIFE DRAWING - THE LADY GARDEN FEATURING
  SALON CREATIVE CRAFTING WORKSHOPS
- FRUITY BEAUTY + URBAN FOOD
- GROWING WITH WOMEN’S

RED LETTER EVENTS ||
- LADYFEST TEN BIRTHDAY PARTY WITH UNSKINNY BOP & DANCE MAGIC DANCE!

COMEDY || LADYFUN FEAT
- SHAZIA MIRZA - MAUREEN YOUNGER
- HELEN KEEN - IONA DUDLEY-WARD
- KATE SMURTHWAITE - JESSICA FOSTEKEW
- RACHEL PARRIS - VIV GROSKOP
- GEMMA BEAGLEY
- HANNAH BALLOU

LITERATURE ||
- READ DIRTY TO ME WITH DANIELLE MALONE - ORGANIC POEMS & TALL TALES
- SCARLETT THOMAS - THE TRAVELLING SUITCASE
- THE POEM SHOPPE - LIBRARY

FILM ||
- JD SAMSON INTRODUCES ‘LE TIGRE ON TOUR’ - UNDERWIRE SHORTS EXCLUSIVE PREVIEW
- TINA GHARA VI DISCUSSES ‘MOTHER/COUNTRY’ - SCREENWRITING WORKSHOP

ART || LADYFEST TEN ART EXHIBITION

TICKETS ||
Weekend Music Pass: £25 advance / £35 on the door
Saturday Music Pass: £15 advance / £17.50 on the door
Weekend Rest of the Fest Pass: £30 advance / £40 on the door
Saturday Rest of the Fest Pass: £12.50 advance / £15 on the door
SUNDAY

MUSIC ||
- TRASH KIT
- VIV ALBERTINE
- WET DOG
- TENDER TRAP
- LA LA VASQUEZ
- PEEPHOLES
- MADAM
- JANE WEAVER
- CATHERINE AD
- MARIANNE LEE
- MARY EPWORTH

WORKSHOPS & DEBATES ||
- LONDON ROLLERGIRLS PRESENT ‘GRILL A ROLLER GIRL’
- HOW TO RUN A LADYFEST
- BICYCLE MAINTENANCE
- FUNNY WOMEN PRESENT STAND UP TO STAND OUT COMEDY WORKSHOP
- THE IMAGINATION EMPORIUM
- RETURN TO OZ WRITING WORKSHOP
- THE LADY GARDEN FEATURING CREATIVE CRAFTING WORKSHOPS
- DRUMMING
- BEATBOXING
- UKE JAM
- FOOTBALL WITH FEMINIST FIGHTBACK FC

COMEDY || LADYFUN FEAT.
- SARAH PASCOE
- NAT LUURTSEMA
- JEN BRISTER
- ZOE GRISEDALE
- SHELAGH MARTIN
- KATERINA VRANA
- MICHELLE STRUT

LITERATURE ||
- SO SHE SAID: EAT MY WORDS SUNDAY LUNCH SPECIAL & FOR BOOKS’ SAKE POETRY SHOWCASE
- JANINE BULMAN & ZOE HOWE
- THE TRAVELLING SUITCASE LIBRARY

FILM ||
- MENAGE A TROIS SHORTS PROGRAMME & ‘TOO MUCH PUSSY’
- WORKSHOP: DEVELOPING AS A FILMMAKER WITH KANCHI WICHMANN INCLUDING CLIPS FROMS ‘BREAK MY FALL’.
- WORKSHOP: LESS THAN ZERO FILMMAKING: WITH EVA MONKEY USING ALTERNATIVE TECHNOLOGIES AND OPEN SOURCE SOFTWARE TO CREATE YOUR OWN FILMS.

ART || LADYFEST TEN ART EXHIBITION

TICKETS ||
Weekend Music Pass: £25 advance / £35 on the door
Sunday Music Pass: £15 advance / £17.50 on the door
Weekend Rest of the Fest Pass: £30 advance / £40 on the door
Sunday Rest of the Fest Pass: £12.50 advance / £15 on the door
APPENDIX 9: Sample focus group schedule

Pilot focus group: Ladyfest Manchester 2008 at The Castle Hotel, Oldham Street, Manchester, 6.30pm. 22 February, 2010.

In attendance: .................................................................

Schedule:
  a) Welcome and explain purpose of focus group, hand out information and consent sheets.
     Give people time to ask questions then give schedule.
  b) Question 1, 2, 3, 4, 5, 6

1. What do you think would be interesting to find out about Ladyfest?

KETSO

2. What is a lady? Positive (Green) / Negative (Grey) – What can be done to help change negative attitudes? (Yellow)
3. (Generally) What is ladyfest? And what’s positive about it / What is not so positive about Ladyfest? – How can this be improved?
4. Why is there a need for Ladyfest? List as many reasons as you can think of.
5. (Specific) Thinking of your own experiences of Ladyfest first as an organiser, what are the best things about being involved with Ladyfest? (Green) / What are the worst things? (Grey) – What could be done to minimise negative experiences (Yellow)
6. (Specific) Now thinking of you experiences as some that has attended and then a festival what were the best things about it? (Green) What were the worst things about it? (Grey) – How could this be improved? [Even if you never went to another Ladyfest event, what do you imagine might be the best and worst aspects?]

BREAK

Show and tell – representations of Ladyfest/feminism and discuss

c) Question 7, 8, 9,

7. (Music) Would it be fair to say that while Ladyfest aims to be a festival that covers many creative art forms such as the visual arts, spoken word and comedy to name a few, music still appears to play a central role in the festival?
   - Why do you think this is?
   - Prompt – influence of Riot Grrrl movement?
   - Can the type of music at Ladyfest exclude a wider audience from participating, or is the music key to inclusion?
8. Many Ladyfest groups don’t have men on the organising committee, but Ladyfest Manchester 2008 did? What role to do think men have or should have within the Ladyfest movement and feminism in general?
9. (Politics) Thinking about Ladyfest and politics, is there such a thing as Ladyfest politics? If so what might this be?
   - Prompt – does political activism go far enough?
10. Some people equate Ladyfest and new feminist cultural movements with young women. What are your feelings about this?
11. Do you think it’s important to think of Ladyfest as a transnational network crossing borders, boundaries and cultures or is it really just a local event addressing local needs?
12. What is the legacy of ten years of the Ladyfest movement?
13. What has Ladyfest taught you?
APPENDIX 10: Pilot survey with Ladyfest Oxford

Name of group and code: Name:

Your name will be removed once the survey has been processed

Please answer each question as accurately as you can. Most questions require you to place a '0, 1 or 2' in a box on the left-hand side of the page to say you agree with the statement. Other questions allow you to fill in free text or to place a '1' in a relevant box. Where this is different instructions will follow the question helping you to answer. Some questions also have notes explaining terms used in this survey.

Question 1: Please select one statement that best represents your opinion
1 I am happy to always call myself a feminist
2 I am happy to call myself a feminist most of the time but it depends on the situation.
3 I only identify as a feminist when I am with like minded people
4 I find the term feminist problematic but still call myself a feminist
5 I find the term feminist problematic and tend not to call myself a feminist because of this
6 I never call myself a feminist

Question 2: When did you first become involved as an organiser for this Ladyfest? Open text box

Question 3: Have you helped organise a Ladyfest other than this one? If so please tell me where and when?
1 This is the first time I have helped to organise a Ladyfest festival

Question 4: How did you first hear about Ladyfest? Please select all that apply | 1 = Yes; 0 = No
1 I came across a call for participation for people to help organise Ladyfest on a poster
2 Through friends
3 Family
4 Through involvement with other feminist/women's groups - Please name
5 Through involvement with art/music collectives - Please name
6 By email
7 Facebook
8 MySpace
9 Twitter
10 A musical artist first introduced me to Ladyfest - Please name
11 Print media
12 Blog - Please name:
13 Other social networking site or website - Please name
14 Other - Please name

Question 5: How did you first hear about this Ladyfest? Please select all that apply | 1 = Yes; 0 = No
1 I (and others) put out a call for participation for people to help organise this Ladyfest
2 Through friends
3 Family
4 Through involvement with other feminist/women's group - Please name:
5 Through involvement with art/music collectives - Please name:
6 By email
7 Facebook
8 MySpace
9 Twitter
10 A musical artist first introduced me to Ladyfest - Please name
11 Print media
12 Blog - Please name:
13 Other social networking site or website - Please name
14 Other - Please name

**Question 6: What were your main reasons for getting involved as a Ladyfest organiser?**
*Please only list up to 5 in order of importance.*

"Where 1 is the most important and 5 is still important but less so."

1 To make friends
2 To meet like-minded people
3 To feel part of a feminist community
4 To learn new skills
5 To be part of a creative community
6 To be part of a global/transnational network
7 To be part of a feminist creative movement
8 To help women feel empowered though music, art and culture
9 To engage in feminist activism
10 As a way to value women's creative contributions, participation and achievements that would otherwise be marginalised
11 To build my own confidence
12 To do something I can be proud of
13 To be part of a DIY collective
14 To have fun
15 To share my skills and experiences
16 To be inspired by other women
17 To be part of a counter-cultural social movement
18 To promote positive ideas about feminism and show it is still relevant today
19 I thought it would be good for my CV
20 Other: ___________________________________________

**Question 7: What subgroups are you a member of?**
*If your group does not have a named subgroup then please tick 'Not applicable' (88) for that option.*
*If your group does not have any subgroups, then please answer option 1. If you were a member but no longer are please indicate on the right hand column.*

Please select all that apply | 1 = Yes; 0 = No; 2 = Don't know about it; 88 = Not applicable

| 1 | Do not have subgroups as the group is too small |
| 2 | Meetings / announcements |
| 3 | Film |
| 4 | Performance Art |
| 5 | Art |
| 6 | Craft |
| 7 | Music |
| 8 | Literature |
| 9 | Finance |
| 10 | Fundraising |
| 11 | Viral |
| 12 | Press and PR |
| 13 | Merchandise |
| 14 | Other |
| 15 | Please tell me why you are no longer a member of the subgroup(s) above |

**Question 8: I am interested in finding out if you knew members of this Ladyfest group before getting involved as an organiser.**
*Please indicate for Q8 (h) if you think this person is likely to give the same answer as you.*

**Close friend** - someone that knows a lot about you, someone you socialise with and can confide in or receive emotional support from them, even if you don't see them very regularly
**Friend** - someone you know quite well, socialise with from time to time but would not consider yourself close

**Acquaintance** - someone you know to talk to, they might be a friend of a friend, neighbour, someone in the same organisation, but you would not consider a friend

1 = Yes; 0 = No; 2 = Don't know

a) Close friends before becoming Ladyfest organisers
b) Friends - involved in same groups and / or sometimes socialised with friends in common
c) Acquaintance - friend of a friend /neighbour /colleague etc.
d) Knew them to see as we attended some of the same events
e) I had heard about them but never had any contact with them before Ladyfest
f) I came across them for the first time though Ladyfest
g) I do not know this person at all
h) This person will agree with my opinion

Please give name including the researcher......

| List of names here |

Please add names if you think that someone else is helping to organise Ladyfest but is missing from the list, please answer the questions above for these people as well

**Question 9:** Since becoming involved with this Ladyfest tell me how your relationship with the other people in the group has developed?

Please include any additional people you may have mentioned in Q8. Yes/No

Name   | Close friend | Friend | Acquaintance | Don't know them | Only see them at general or subgroup meetings | Only have online relationship

| Names listed here |

**Question 10:** I am interested in finding out how you see your role as a Ladyfest organiser and how you think others might see you.

On the left please indicate your agreement with each of the following statements on a scale of 1 to 7, where 1 is strongly disagree and 7 strongly agree. After each statement you are asked if you think most people will agree with your opinion, please answer, 'no', 'yes', or 'not known well enough by others'. There is no right or wrong answer just your own opinion.

1 2 3 4 5 6 7

**Strongly disagree**

Choose a number on the above scale from 1-7

Most people would agree with my opinion 1 = Yes; 0 = No; 2 = not known well enough by others

1 I believe that my involvement with Ladyfest will help make it a better festival
2 I have creative ideas and skills that will help make Ladyfest a better festival
3 I have contacts in the music business that will be useful when trying to book acts
4 I have important local knowledge that will help to get venues / sponsorship / fundraiser
5 I am not very central to the organisation
6 I have good media contacts that will help raise the profile of the event
7 I am a good organiser and get things done
8 My opinions are seldom taken on board so I feel like my voice goes unheard
9 I have important technical skills e.g. web skills, sound engineering, photography etc.
10 I am trustworthy and dependable
11 I am a good communicator and a positive influence in group situations
12 I have contacts with local community groups that will help widen participation
13 My background is different to most of the organisers and this will help increase diversity
14 I have strong feminist beliefs that will help keep the festival female focused
15 If I was no longer involved with this Ladyfest the other organisers would miss my input

Question 11: Thinking of the last 4 weeks: Some people appear to be more central than others to the efficient running of groups. In your opinion who have been the most central people to this group of Ladyfest organisers in the last 4 weeks.

Please name between 1 and 5 people and you can include yourself in this list.
1........ 2........ 3........ 4........ 5........

Question 12: Thinking of the last 4 weeks: Please indicate how you have been communicating and staying in touch with Ladyfest organisers.

Communicating means direct contact by speaking with in person or online where you have either directly contacted someone via email or other online methods or been contacted by them. Please record the frequency of contacts as follows e.g. 2d = twice a day; 3w = 3 times a week; 2m = twice a month. Example: Mary was at 2 of the subgroup meetings you attended in the last 4 weeks and you spoke to each other so choose 2m for (b)

Note code for (f): FB = Facebook; GG = Google groups; Ni = Ning; B = Blog; MS = MySpace; T = Twitter; O = Other. Example: 2dNi, means communicated twice a day on Ning

a) Spoke to at general meetings
b) Spoke to at subgroup meetings
c) We spoke to at fundraisers
d) We chose to go non-ladyfest events together (e.g. gig, spoken word...)
e) We communicated directly by email
f) Spoke via social networking tool - FB; GG; Ni; B; MS; T; O
g) Spoke with via instant message or phone text
h) I had no contact with this person in the last 4 weeks

Names listed here

Question 13: Apart from Ladyfest please list all the groups / collectives you are involved with at any level of activity.
Give the full name and web address where possible. Please indicate the type e.g. music, craft, art, poetry, feminist etc. Please include DIY and mainstream membership groups such as charity organisations and political parties.

- Are you aware if other Ladyfest members are in this group too?

Question 14: Thinking about the groups you named in Q13 and including your place of employment (if working) or study (if student) and at home, can you access the following material resources which may be useful for Ladyfest activities?
Please comment if there is any additional personal financial cost to accessing these resources. It is possible to choose more than one option. Remember all information will be anonymous and kept confidential.
(Please mark all that apply | 1 = Yes; 0 = No; 2 = Don't Know; Other - specify)

<table>
<thead>
<tr>
<th>Resources</th>
<th>Group</th>
<th>Place of work</th>
<th>Place of study</th>
<th>At home</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Access to the internet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Able to print flyers/posters etc. in large quantities</td>
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<tr>
<td>3</td>
<td>Use a landline</td>
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<td>4</td>
<td>Use a mobile phone</td>
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<tr>
<td>5</td>
<td>Access stationery</td>
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<tr>
<td>6</td>
<td>A place to host meetings / events</td>
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<td>7</td>
<td>Access a library</td>
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<tr>
<td>8</td>
<td>Technical equipment</td>
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<tr>
<td>9</td>
<td>Post facilities, e.g. franking, PO Box, stamps</td>
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<tr>
<td>10</td>
<td>Other</td>
<td></td>
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</tbody>
</table>
Question 15: In the last 4 weeks, please list any activates/roles you have had in relation to Ladyfest. For example have you been responsible for updating Twitter, MySpace, Facebook etc. Or perhaps you have spoken with venues? Please list as many as you can remember.

Question 16: What other sorts of feminist activities are you involved with?

<table>
<thead>
<tr>
<th>Aune &amp; Redfern Survey (2010)</th>
<th>1 = Yes ; 0 = No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities</td>
<td>Past</td>
</tr>
<tr>
<td>Blogging or internet activism</td>
<td></td>
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<tr>
<td>Marching</td>
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<tr>
<td>Discussion group, book group or consciousness raising group</td>
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<tr>
<td>Mentoring</td>
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<tr>
<td>Volunteering</td>
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<tr>
<td>Member of local feminist organisation(s) or group(s)</td>
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<tr>
<td>Member of national feminist organisation(s) or group(s)</td>
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<tr>
<td>Donate to feminist causes</td>
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<tr>
<td>Attend festivals</td>
<td></td>
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<tr>
<td>Produce or read zines</td>
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<tr>
<td>Organise festivals or conferences</td>
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<tr>
<td>Boycotts</td>
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<td>Stickering or defacing advertisements</td>
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<tr>
<td>Writing to complain about issues</td>
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<tr>
<td>Write to or lobby my MP</td>
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<tr>
<td>Speak or write to the media/press</td>
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<tr>
<td>Attend feminist performances (e.g. plays, comedy, art, music)</td>
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<tr>
<td>Challenge anti-feminist views I hear expressed</td>
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<tr>
<td>Make changes to my own lifestyle (e.g. Reject certain beauty practices, clothing, behaviour)</td>
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<tr>
<td>Support pro-women businesses / ethical products</td>
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<tr>
<td>Speak to groups on feminist issues</td>
<td></td>
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<tr>
<td>Seeking out and promoting feminist culture (books, magazines, music etc.)</td>
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<tr>
<td>Writing and publishing about feminist issues</td>
<td></td>
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<tr>
<td>Teaching about feminist issues</td>
<td></td>
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<tr>
<td>Other:</td>
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</tbody>
</table>

Questions from Cultural Capital and Social Exclusion Survey 2003/2004

MUSIC

Question 17: "Following is a list of different types of music. Please tell me how much you like it by answering between 1 and 7, where 1 means you like it very much and 7 means you don’t like it at all, 8 means that you have not heard of it. Use the scale below to help you choose."

(CC 2004)

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Like it a very much indeed</td>
<td>Don't like it at all</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Rock, including Indie</td>
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<td>Modern Jazz</td>
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<td>World Music, including Reggae and Bhangra</td>
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<td>Classical music, including Opera</td>
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<td>Country and Western</td>
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<td>Electronic Dance Music, including Techno and House</td>
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<tr>
<td>Heavy Metal</td>
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<td>Urban, including Hip Hop and R and B</td>
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Question 18: "Musical works. From the list below please say for each one whether you have listened to it and liked it, have listened to it and not liked it, or whether you have not listened to it." (CC 2004)

1 Have listened to and liked it
2 Have listened to and did not like it
3 Have not listened to (but have heard of)
4 Have not heard of

1 Wonderwall by Oasis
2 Stan by Eminem
3 Four Seasons by Vivaldi
4 Einstein on the Beach by Philip Glass
5 Symphony No 5 by Mahler
6 Kind of blue by Miles Davis
7 Oops I did it again by Britney Spears
8 Chicago by Frank Sinatra

Question 19: In the last 4 weeks have you gone to any live music events, if yes please list what, where and when - if you attended a festival then please give the name of the festival and mention a few of the main acts you went to see - please give the names of anyone from Ladyfest that went with you to any of these events.

Question 20: Thinking about the last 4 weeks can you say what songs / music you have been listening to most.
Please list up to 10 pieces with artist, title, album (if known), and genre of music. The genre classification is your opinion there is no wrong or right answer. To help with this question think about what you currently have on your iPod or mp3 player or listen to most on radio.

Question 21A: For this question I'd like you to a) please list the top 5 musical artists you associate with Ladyfest and b) your top 5 favourite musical artists of all time.
You can have overlapping choices or they can be completely different.

Q 21B Top 5 favourite musical artists of all time

VISUAL ART

Question 22: "Following is a list of different types of art. Which, if any, of these do you like the most and the least?" (CC 2004) Please only choose one type of art for each option - 2 in total

Art Like the most Like the least

1 Performance art
2 Landscapes
3 Renaissance art
4 Still life
5 Portraits
6 Modern art
7 Impressionism
8 (None of these)

Question 23: "Following is a list of Artists, please say for each one whether you have seen any of their works, either in the original or reproductions and liked them, seen any of their works and not liked them, or whether you have not seen any of their works. If you don't know or have not heard of them, please just say so." (CC 2004)

Choices
1 Have seen works by him/her and liked
2 Have seen works by him/her and did not like
3 Have not seen works by him/her (but have heard of him/her)
4 Have not heard of
1 Vincent Van Gogh
2 Pablo Picasso
3 Frida Kahlo
4 JMW Turner
5 Tracy Emin
6 Andy Warhol
7 LS Lowry

Question 24A: For this question I'd like you to a) please list the top 5 visual artists you associate with Ladyfest or feminism and b) your top 5 favourite visual artists of all time. You can have overlapping choices or they can be completely different.

Question 24B: Top 5 favourite visual artists

Question 25A: For this question I'd like you to a) please list the top 5 performance artists you associate with Ladyfest or feminism and b) your top 5 favourite performance artists of all time. You can have overlapping choices or they can be completely different. Performance art can include multimedia installations, spoken word/poetry, comedy etc.

Question 25B: Top 5 favourite performance artists

FILMS

Question 26: “Thinking now of films, whether shown in the cinema or on television, from the list below please indicate which types you like most, second best and least. Please choose only 3 types in total.”

Indicate preference: 1. Most / 2. Second Best / 3. Least

Types of Film
- Action/Adventure/Thriller
- Alternative/art cinema
- Bollywood
- Cartoon
- Comedy
- Costume drama/Literary adaptations
- Crime
- Documentary
- Fantasy
- Film noir
- Horror
- Musical
- Romance
- Science fiction
- War
- Westerns
- Other (WRITE IN)
- None of these

Question 27: "Film directors: Please say for each one whether you would make a point of watching a film directed by them, might watch it, or would probably not watch it. If you don't know or have not heard of any of them please just say so."

1 Would make a point of watching
2 Might watch
3 Would probably not watch
4 Haven't heard of

- Alfred Hitchcock
- Pedro Almodovar
- Ingmar Bergman
- Jane Campion
- Mani Rathnam
Question 28: For this question I’d like you to A) please list the top 5 films you associate with Ladyfest or feminism and B) your top 5 films of all time. You can have overlapping choices or they can be completely different.

Question 28A  Question 28B

Question 29: "What radio stations do you listen to daily, at least once a week and at least monthly?"

Question 30: "Which, if any, daily Newspaper do you read most often - including on-line?" (CC 2004)

IF MORE THAN ONE: Which one do you spend most time reading? Adapted
Please choose only one

Question 31: "Types of books. For each type of book please tell me how much you like them by giving them a ranking of 1 to 7, where 1 means that you like them very much indeed, and 7 means that you don't like them at all. If you don't know or haven't heard of them, please just say so."
(CC 2004)

1 2 3 4 5 6 7 8
Like it a very much indeed Don't like it at all

1 Thrillers, who-dunnits and detective stories
2 Sci-fi, fantasy and horror
3 Romances
4 Biographies and autobiographies
5 Modern literature
6 Religious books
7 Self-help books

Question 32: "Books: please say whether you have read it, are thinking of reading it, or are not likely to read it."
(CC 2004)

"If you don't know or have not heard of the book, please just say so"

1 Have read 3 Have heard of but not likely to read
2 Thinking of reading 4 Have not heard of the book

1 'Harry Potter and the Chamber of Secrets' by JK Rowling
2 'Pride and Prejudice' by Jane Austen
3 'The Solace of Sin' by Catherine Cookson
4 'I Know Why the Caged Bird Sings' by Maya Angelou
5 'The Firm' by John Grisham
6 'Madame Bovary' by Gustave Flaubert

Question 33: "How many books, if any, have you read in the last year for your own pleasure or interest?"
(CC 2004)

Question 34: "Which, if any, magazine do you read most often?"
(CC 2004)

Question 35: "Which, if any, blog do you read most often?"
(CC 2004)
Question 36: "What other literary activities, if any, do you engage in?"

(CC 2004)
Question 37A: For this question I'd like you to A) please list the top 5 books you associate with Ladyfest or feminism and B) your top 5 books of all time. You can have overlapping choices or they can be completely different.

Question 37B: All time favourite

GENERAL RECREATION AND LEISURE

Question 38: Which best describes what you like to do in your spare time or leisure? Please choose all that apply

(CC 2004)
- Having a laugh/larking around
- Intellectual stimulation
- Relaxation
- Developing new interests
- Doing something useful
- Entertainment
- Doing something creative
- (None of these)

Question 39: Thinking about the last 4 weeks please say how often you have gone to the following places and if you went with anyone from Ladyfest. Please tick all that apply.

(CC 2004) Adapted

1. Two or more times a week
2. Once a week
3. Once a fortnight
4. At least once a month
5. Never

Visited Went with X from Ladyfest
- The cinema
- Museums
- Pubs
- Rock concerts/gigs
- Opera
- Bingo
- Orchestral or choral concerts
- Stately homes or historic sites
- Musicals
- Theatre
- Art galleries
- Night clubs
- Somewhere to eat out

Question 40: "If you have not done any of the activities listed in Q37 in the last 4 weeks, or not done them as often as you would have liked can you please tell me why that is? Please tick all that apply"

(CC 2004) Adapted

- I can't easily get to it
- My health is not good enough
- I can't afford it
- I'm too busy
- I can't get away from my caring commitments
- I have no one to go with
- I'm not interested/I don't like it
- I don't know anything about it
- I would feel out of place there
- It is against my beliefs
- It has never occurred to me/ I don't think about it
- I don't want to go there any more often
- Other (WRITE IN)
- (None of these)
Q41 In the last 4 weeks, and apart from Ladyfest related activities, have you organised or helped to organise any of the activities or trips to cultural sites listed in Q37?

**LEARNING, SKILLS AND ACCOMPLISHMENTS**

**Question 42:** “Have you ever had lessons in any of the following other than at school?”
(CC 2004)

*Please tick all that apply*

1. Music, singing etc
2. Drama or dance
3. Creative writing
4. Photography or film making
5. Painting, drawing or other visual art
6. Crafts (e.g. pottery, weaving)
7. Other art activity (WRITE IN) ____________________
8. None of these

**Question 43:** "Do you currently belong to any groups or clubs for any of these activities? If so, please say which activities"
(CC 2004)

*Please tick all that apply*

1. Music, singing etc
2. Drama or dance
3. Creative writing
4. Photography or film making
5. Painting, drawing or other visual art
6. Crafts (e.g. pottery, weaving)
7. Other art activity (WRITE IN) ____________________
8. None of these

**Question 44:** Do you ever use the internet for any of the following activities?
(CC 2004)

*Please tick all that apply*

1. Shopping/Booking tickets
2. Listening to or downloading music
3. News and sport
4. Health issues
5. Watching film clips
6. Looking at art
7. None of these/Don't use the internet

**Question 45:** Do you have personal account for the following? This will be kept confidential and all data made anonymous.
(CC 2004)

- Facebook
- Twitter
- MySpace
- Ning
- Blog personal
- Other
PERSONAL DETAILS

Question 46: Your gender (please self-identify)

If your biological sex is different from your gender identity please state........

Question 47: Your sexuality (please self-identify)

Question 48: Your age (in years)

Question 49: Your ethnicity (please describe)

Question 50a: Please say where you were born

Question 50b: If you are not from this city please say how long you have been living here to the nearest month

Question 50c: If applicable, please say why you moved to this city

Question 51a: Your current situation (please choose from the list the one that best describes your current situation)
1. In paid work (full time, i.e 30 hours or more each week)
2. In paid work (part time, i.e. less than 30 hours each week)
3. Unemployed
4. Retired from paid work altogether
5. On maternity leave
6. Looking after family or home
7. Full-time student/at school
8. Long term sick or disabled
9. On a government training scheme
10. Voluntary work
11. Doing something else (WRITE IN)

Question 51b: If you are working please describe your job giving the full title and a description of your activities - If you have more than one job please describe this also.

Main job: Other job(s):

Question 51c: If you are a student please say what qualification you are studying for and describe your main subjects

Qualification: Subjects:

Question 51: Any other comments.....................
APPENDIX 11: Survey Ladyfest Ten, London 2010

Adapted for print from a web survey
You have been asked to take part in this survey because you were a Ladyfest Ten organiser. You are included if you signed up to the Ladyfest Ten organisers Googlegroup or joined the NING Network. I am interested in what you think about Ladyfest even if you didn't get very involved.

BACKGROUND INFORMATION: My name is Susan and hopefully I have met most of you at some stage. If not, then let me say Hello! I am doing research on Ladyfest for my PhD at the University of Manchester and this survey will contribute to my PhD.

AIM OF THE RESEARCH: I am interested in understanding how social networks matter to people involved with music, culture and feminist activism and to understand how people volunteer and work together to achieve shared goals and put on Ladyfest festivals. To do this I am asking organisers, performers/musicians and Ladyfest festival participants to share their experiences of Ladyfest.

WHO BENEFITS? Your participation in the survey will help us better understand Ladyfest networks. The research will benefit you and others involved with Ladyfest both in the UK and internationally by sharing experiences and learning from one another. For those interested, a copy of the survey results will be made available when the project has been completed.

CONFIDENTIALITY: Your responses will be made anonymous and securely stored according to the high standards required of all Social Scientists in public universities. Your identity will be protected at all times.

INFORMED CONSENT: This details your rights as a participant, please read it carefully: * I understand that my participation in this project will involve completing a survey on my experience of Ladyfest and my opinions on feminism, music and cultural participation. * I understand that the survey should take less than 30 minutes of my time. * I understand that my participation in the study is voluntary and that I am free to withdraw at any time without giving a reason. * I understand that I am free to contact the investigator to ask any questions about the study (contact details are available on the final page). * I understand that the information provided by me will be held anonymously, so that it is impossible to trace this information back to me individually. I understand that this information may be retained indefinitely, as is common with research involving anonymous data. * I also understand that at the end of the study I will be provided with additional information and feedback about the purpose of the study, if I request it.

Approved by the University of Manchester Ethics Committee - Ethics Reference - 09271

Name Please
By clicking on the "I agree" button below, I certify that: - I have read the above information - I consent to participate in this study
I agree

Page One - Personal Details

Some background information about you. This information will be kept separate from the rest of your answers.

1.) Gender (please self-identify)
2.) Sexuality (please self-identify)
3.) Age in years
4.) What is your ethnic group?
- White English / Welsh / Scottish / Northern Irish / British
- White Irish
- White Gypsy or Irish Traveller
- Any other White background, write in below
- White and Black Caribbean
- White and Black African
- White and Asian
- Any other Mixed / multiple ethnic background, write in below
- Indian
- Pakistani
- Bangladeshi
- Chinese
- Any other Asian background, write in below
- African
- Caribbean
- Any other Black / African / Caribbean background, write in below
- Arab
- Any other ethnic group, write in below
- Other ethnic group

5.) Where did you grow up (city/town/country)?

6.) What is your highest level of education?
- PhD - Doctorate
- Higher Degree (MSc., MA, MPhil, PGCE etc.)
- Higher Diploma / Certificate
- Professional qualifications (for example teaching, nursing, accountancy)
- Degree (for example BA, BSc)
- NVQ Level 4 - 5, HNC, HND, RSA
- Higher Diploma, BTEC Higher Level
- A/AS levels, Leaving Cert (R.O.I.), Baccalaureate, other international equivalent
- NVQ Level 3, Advanced GNVQ, City and Guilds Advanced Craft etc.
- NVQ Level 2, Intermediate GNVQ, City and Guilds Craft etc.
- GCSEs / O levels (ROI, Inter Cert./Junior Cert.), Other international equivalent
- NVQ Level 1, Foundation GNVQ, Basic Skills
- Apprenticeship
- Other vocational / work-related qualifications
- Foreign qualifications
- No qualifications

7.) What is your Mother's (or guardian) highest level of education?
   Same categories at Q6

8.) What is your Father's (or guardian) highest level of education?
   Same categories at Q6

9.) When you were 17, what were your parents’ or guardians’ main jobs? Free Text

10.) Describe your current situation
- In full-time paid work (more than 30 hours each week)
- In part-time paid work (less than 30 hours each week)
- Unemployed
- Retired from paid work
- On maternity leave
- Looking after family or home
- Full-time student/school
- Full-time student/school and part-time working
- Part-time student
- Long term sick/disabled
- On a government training scheme
- Voluntary work
- Doing something else, please write in below
- Something else?

11.) First 3 characters of your postcode while you were helping out with Ladyfest

12.) What are the first 3 characters of your postcode now?
13.) How did you first hear about Ladyfest as a music festival and/or feminist movement?

*Please choose an answer that best describes your experience*

- I saw a call for participation
- Friends
- Family
- Work Colleague
- Through other feminist/women's groups
- Through art/music collectives
- By email
- Answers
- Facebook
- MySpace
- Twitter
- Through listening to a particular band
- Print media
- Blog
- Another social networking site
- Other

14.) How did you hear about Ladyfest Ten?

Same categories as in Q13

15.) You signed up on NING or Googlegroups to be an organiser. Please choose from the drop down menu and option that best describes your actual involvement with Ladyfest Ten

- One of the main organisers
- Only wanted to be kept informed
- Provided a service/contacts/help with promotion etc. but did not get involved with planning
- Wanted to be more active, but didn't have time (things got in the way)
- Joined out of curiosity but realised it wasn't for me
- Wanted to be more active, but didn't feel comfortable or welcome
- Other

16.) Were you able to be at the festival in November 2010?

Yes | No | Why? OPEN TEXT

How many stars would you give for your own experience of Ladyfest?
1 Star = Very Poor | 7 Stars = Very Good

- Your own festival weekend
- Festival goer's experiences
- Musician's experiences
- Speakers/Performers/Workshop hosts
- Volunteer's experiences
- Other Organisers

In your opinion, how do you think others might rate their experiences?

17.) Any further comments on the festival weekend?

Page Three - Ladyfest Ten Organisers

This is a very important part of the survey so please fill it out as best you can. To understand the social networks of people that are involved with Ladyfest activities we need to find out the different ways people are connected and how relationships change over time. This list includes the names of everyone that signed up to NING.

18.) How are you connected to people associated with Ladyfest Ten?

Please tick if you know the person, even if you only know their name.

Move across the row and answer the other questions on your relationship, what types of activities you do together and if you know them on-line. Leave blank if you do not know the person or have not heard of their name.

You are asked if you knew them BEFORE you got involved with Ladyfest, DURING the organisation of Ladyfest and if you know them TODAY - since the festival took place.

Roster of Names given to respondents: XXXX
**Time Period:** Before/During/After Ladyfest  
**Relationship:** By Name/Family or Partner/Close Friend/Friend/Acquaintance  

**Types of Shared Activities:** Music | Music+Feminist | Music+Cultural | Music+Feminist+Cultural.  
*(Note: respondent selects one option)*  

**Shared Events & Activities:** On-line | Feminist | Cultural | Feminist+Cultural | General Political | Other Activities.  
*(Note: respondent selects one option)*  

19.) Anyone important missing?  

   **Page Four - Ladyfest Ten Organisers**  
   *Thanks for sticking with this! Remember if you need a break click 'SAVE' at the top of the page now. You will be sent a link so you can rejoin the survey at the same spot. This list includes the names of everyone that signed up to Googlegroups but not NING.*  

20.) How are you connected to people associated with Ladyfest Ten?  
*Please tick if you know the person, even if you only know their name. Move across the row and answer the other questions on your relationship, what types of activities you do together and if you know them on-line. Leave blank if you do not know the person or have not heard of their name. You are asked if you knew them BEFORE you got involved with Ladyfest, DURING the organisation of Ladyfest and if you know them TODAY since the festival took place.*  
*(Note: Second roster of names presented to respondents with the same options as in Q18)*  

21.) Anyone important missing?  

   **Page Five - Ladyfest Ten Organisers**  
   *You are more than half way through - hang in there!*  

22.) How do you see your role as an organiser, and how do you think others see you?  
*(Note: for each question respondents were asked to rank their level of agreement and if they thought others would agree with their opinion)*  
*On a scale of 1 to 7 where 1 = Strongly Disagree AND 7 = Strongly Agree*  

   **Would other organisers agree with your opinion? Yes/no/maybe/don’t know**  
   - I believe that my involvement with Ladyfest helped make it a better festival  
   - I have creative ideas and skills that helped make Ladyfest a better festival  
   - I have contacts in the music business that were useful when trying to book acts  
   - I have important local knowledge that helped inform discussion about venues / sponsorship / fund-raise  
   - I don't think I was very central to the organisation  
   - I have good media contacts that helped raise the profile of the event  
   - I am a good organiser and get things done  
   - My opinions were seldom taken on board so I felt like my voice went unheard  
   - I have important technical skills that were useful (e.g. web skills, sound engineering, photography)  
   - I am trustworthy and dependable  
   - I am a good communicator and a positive influence in group situations  
   - I have contacts with local community groups that helped widen participation  
   - My background is different to most of the organisers and this helped increase diversity  
   - I have strong feminist beliefs that helped keep the festival female focused  
   - If I did not stay involved with this Ladyfest the other organisers would have missed my input  
   - I sometimes take on too many things at once  

23.) What were the main things you did to help organise Ladyfest Ten?
24.) Name the people you think were most important in helping make Ladyfest Ten happen. There is no wrong or right answer, just your opinion.

25.) Apart from Ladyfest Ten, do you belong to, or have you belonged to, any groups/organisations/collectives? These can be formal or informal.
   Yes/No
   If ‘Yes’ What groups/organisations/collectives do/did you belong to?

NAME of Group... | (Co)Founder: Yes / No
Focus of group
- Music + Feminist
- Music + Cultural
- Music + Feminist + Cultural
- Music
- Feminist
- Cultural
- Feminist + Cultural
- General Political
- Other Activities

Web Address Link............
Names of important group members............... 
Your level of activity today
- Very active
- Moderately active
- Not very active
- No longer active

Became a member
- Before Ladyfest
- During Ladyfest
- After Ladyfest

Page Six - Ladyfest Ten Organisers

26.) Organising voluntary events often requires access to resources from different sources. Did you personally do any of the following on behalf of Ladyfest?
   Please tick all that apply

Did you do any of the following? Yes/No
- Use the internet
- Print flyers/posters etc. in large quantities
- Use a land-line
- Use a mobile phone
- Use stationery or craft items
- Host meetings / events
- Use a library
- Use technical equipment
- Post items
- Other

If YES - Where did you do this?
- At Work
- At Place of study
- At Home
- Another Organisation
- Other

If YES - Did you ever have to directly or indirectly cover this cost?
- No - never had to cover any costs
- Yes - Cost was small so didn't reclaim
- Yes - Still waiting to be paid back
- Yes - was fully reimbursed

27.) Would you like to work with some people you met through Ladyfest Ten?
   Perhaps you already have made plans. Yes/No
   Name all the people you would like to work with. Include people involved with Ladyfest Ten in any way and any new contacts you made.
   With whom............... | Doing what............... 

Type of event/activity
- Music
- Music + Feminist
- Music + Cultural
- Music + Feminist + Cultural
- Feminist
- Cultural

**Ladyfest involvement**
- Festival goer
- Musician
- Speaker/Performer
- Organiser

**New Contact**  Yes / No

Any other comments: FREE TEXT

**Page Six - General opinions about Ladyfest**

Almost there! This is the second last page - some nice questions on music and feminism coming up soon.

28.) Apart from Ladyfest Ten, have you ever been involved with Ladyfest in any way?
Yes/No  | What Ladyfest events were you involved with -

**Where & When?** FREE TEXT

**What did you do?**
- Festival goer
- Musician
- Speaker/Performer
- Organiser

**Comments:** FREE TEXT

29.) Would you go to another Ladyfest in the future? No/Yes  | If No  - Why not? FREE TEXT

Do you know what Ladyfest events you would like to attend? FREE TEXT

30.) In the future, would you consider doing any of the following to support Ladyfest?

- Please tick all that apply.
- Play music
- Speak/Perform
- Run a workshop
- Fundraise
- Organise
- Volunteer
- Something else
- What would be the something else you would like to do?

31.) Please rank the following statements about Ladyfest in order of importance.

Even if you never thought about this before consider why you think others might like to be involved with Ladyfest.

- To make friends
- To meet like-minded people
- To build self-confidence
- To have fun
- To learn something new
- To do something to be proud of
- To help build skills & experience for a CV
- To be inspired by other women
- To enjoy good music
- To enjoy creative activities
- To be part of a creative community
- To be part of a global/transnational network
- To be part of a feminist creative movement
- To feel part of a feminist community
- To help women feel empowered through music, art & culture
- To engage in feminist activism
- To value women's creative contributions, participation & achievements
- To share skills & experiences
- To be part of a counter-culture social movement
32.) Please rank the following statements about Ladyfest in order of importance. Again, even if you never thought about this before consider why you think others might like to be involved with Ladyfest.

- To promote positive ideas about feminism & show it is still relevant today
- To be part of a feminist community
- To be part of a creative community
- To be part of a global/transnational network
- To be part of a feminist creative movement
- To help women feel empowered through music, art & culture
- To share skills & experiences
- To be part of a counter-culture social movement
- To value women's creative contributions, participation & achievements
- To engage in feminist activism
- To be part of a DIY collective

33.) Who do you think are the most important people in the Ladyfest movement? For example, is there a volunteer that inspired you, an organiser, a musician?

34.) Please feel free to leave additional comments on Ladyfest here. For example, do you think the idea works? Does it need to be more political, less political? Can the model be improved?

Page Seven- a bit about music and feminism

You've made it to the last page of questions. Phew!

35.) What music do you associate most with Ladyfest?

36.) What music do you associate most with Riot Grrrl? Please name as many bands/musicians as you like. This can include the original Riot Grrrl period and bands playing today that you think fit with the Riot Grrrl ethos.

37.) Who are your all time favourite musical artists?

FEMINISM

38.) How would you describe your relationship with feminism? Please choose an answer that best describes your experience

- I am happy to always call myself a feminist
- I am happy to call myself a feminist most of the time but it depends on the situation.
- I only identify as a feminist when I am with like minded people.
- I find the term feminist problematic but still call myself a feminist.
- I never call myself a feminist but I am sympathetic to feminist aims.
- I never call myself a feminist as I don't think about it much.
- I do not agree with feminism.
- Don't know.

39.) What feminists inspire you most? They can be people personal to you, historical figures, or feminist activists working today etc.

Thank You!

Thank you for taking part in this survey. If you have any queries about the survey or would like to be informed of the results then please contact me on: xxxxxxxxxx
APPENDIX 12: Ladyfest Manchester 2011 festival survey

You have been asked to take part in this survey because you or a friend bought advance tickets for Ladyfest Manchester 2011.
Background information and consent provided here……

Page One - Personal Details

Some background information about you - This information will be kept separate from the rest of your answers.

1.) Gender (please self-identify)

2.) Sexuality (please self-identify)

3.) Age in years

4.) What is your ethnic group?

- White English / Welsh / Scottish / Northern Irish / British
- White Irish
- White Gypsy or Irish Traveller
- Any other White background, write in below
- White and Black Caribbean
- White and Black African
- White and Asian
- Any other Mixed / multiple ethnic background, write in below
- Indian
- Pakistani
- Bangladeshi
- Chinese
- Any other Asian background, write in below
- African
- Caribbean
- Any other Black / African / Caribbean background, write in below
- Arab
- Any other ethnic group, write in below
- Other ethnic group

5.) Where did you grow up (city/town/country)?

6.) What is your highest level of education?

- PhD - Doctorate
- Higher Degree (MSc., MA, MPhil, PGCE etc.)
- Higher Diploma / Certificate
- Professional qualifications (for example teaching, nursing, accountancy)
- Degree (for example BA, BSc)
- NVQ Level 4 - 5, HNC, HND, RSA
- Higher Diploma, BTEC Higher Level
- A/AS levels, Leaving Cert (R.O.I.), Baccalaureate, other international equivalent.
- NVQ Level 3, Advanced GNVQ, City and Guilds Advanced Craft etc.
- NVQ Level 2, Intermediate GNVQ, City and Guilds Craft etc.
- GCSEs / O levels (ROI, Inter Cert./Junior Cert.), Other international equivalent
- NVQ Level 1, Foundation GNVQ, Basic Skills
- Apprenticeship
- Other vocational / work-related qualifications
- Foreign qualifications
- No qualifications

7.) What is your Mother's (or guardian) highest level of education?

Same categories at Q6

8.) What is your Father's (or guardian) highest level of education?

Same categories at Q6

9.) When you were 17, what were your parents’ or guardians’ main jobs? Free Text
10.) Describe your current situation
- In full-time paid work (more than 30 hours each week)
- In part-time paid work (less than 30 hours each week)
- Unemployed
- Retired from paid work
- On maternity leave
- Looking after family or home
- Full-time student/school
- Full-time student/school and part-time working
- Part-time student
- Long term sick/disabled
- On a government training scheme
- Voluntary work
- Doing something else, please write in below
- Something else?

11.) Do you currently live in Manchester?
Comment: How long have you been living in Manchester and (if applicable) why did you move here?

Page Two: Q12 to Q14 - Ladyfest Manchester

12.) You bought an advance ticket for Ladyfest Manchester 2011. Did you attend the event?
Yes / No
Comment: If you did not attend the festival - why?

13.) Did you buy tickets for other people?
No / Yes - Comment below
Comment: Please name each person for whom you bought a ticket and how you know them in row a, b, c or d.

a) Close Friend
d) Family/Partner
b) Friend
c) Acquaintance

14.) What are the first 3 characters of your postcode?

Page Three: Q15 - Ladyfest Manchester
This is a very important part of the survey so please fill it out as best you can. To understand the social networks of people that are involved with Ladyfest activities we need to find out the different ways people are connected. This list includes the names of everyone that bought an advance festival ticket. All answers will be kept strictly confidential.

15.) Thinking about the time just before Ladyfest Manchester 2011 - Please tick all they ways you knew the following people. For example: Mary Byrne is a 'close friend' and I know her 'on-line' and we 'share music activities' as we go to the same gigs. This would mean I tick 3 boxes.
Names listed here (Note: respondents asked to tick relationship)

- Don't know
- Know the Name
- On-line
- Family/ Partner
- Close friend
- Friend
- Acquaintance
- Share feminist activities
- Share music activities
- Share cultural activities

Page Four: Q16 to Q20 - Ladyfest Manchester
You are more than half way through - hang in there!

16.) Did you go to Ladyfest Manchester on your own? Yes/No
17.) Who did you go with to Ladyfest Manchester? These may be the same people you bought tickets for or different people. Write the name of the person next to your relationship.
18.) Name everyone else you remember seeing at Ladyfest Manchester - include performers, organisers and volunteers.
Fill in the name of the person and put 'Y' in each box under the name to describe your relationship. In this example I would fill in Anne's name put 'Y' in 3 boxes. For example: I saw Anne Brown at Ladyfest so I know her name and I consider us friends. We are friends on-line on Facebook and we share music activities as we have been at the same gigs.
(Note: respondents asked to list the people and relationship and shared activities)
- Name
- On-line
- Close friend
- Friend
- Acquaintance

- Family/Partner
- Share feminist activities
- Share music activities
- Share cultural activities

19.) Has attending Ladyfest in March made a difference to who you hang out with and do things with?
For example: I met Mary Byrne at Ladyfest so I know her name and I consider us friends because we've met up a few times, and we have shared political activities by going to demonstrations together. In this example I would fill Mary's name put 'Y' in 2 boxes.
Same options as Q18 with extra option below
- Plan on doing music/cultural/political activities together

20.) Overall were you happy with your experience of Ladyfest Manchester 2011. For example, did you enjoy the festival, was something missing, could something have been done better?

Page Five: Q21 to Q29 - Opinions about Ladyfest
Almost there! This is the second last page - thanks for sticking with it.

21.) How did you first hear about Ladyfest as a music festival and/or feminist movement?
Please choose an answer that best describes your experience
- I saw a call for participation
- Friends
- Family
- Work Colleague
- Through other feminist/women's groups
- Through art/music collectives
- By email
- Answers
- Facebook
- Never heard about Ladyfest before Manchester 2011
- MySpace
- Twitter
- Through listening to a particular band
- Print media
- Blog
- Another social networking site
- Other

23.) Have you attended other Ladyfest events in the past as a festival goer?
Please include any related fundraising or awareness events
No/Yes | Comment: WHERE and WHEN did you attend other Ladyfest events? FREE TEXT

24.) Have you ever performed, in any capacity, at a Ladyfest event?
When answering, please include any related fundraising or awareness events as well as Ladyfest Manchester 2011.
No/Yes | Comment: WHERE, WHEN and WHAT did you do? FREE TEXT

25.) Have you ever helped to ORGANISE a Ladyfest event or VOLUNTEER at one?
Please include any fundraising or awareness events as well as anything you may have done with Ladyfest Manchester 2011.
No/Yes | **Comment:** WHERE and WHEN did you ORGANISE or VOLUNTEER? FREE TEXT

26.) **Please rank the following statements about Ladyfest in order of importance.**  
*Why you think others might like to be involved with Ladyfest.*  
  - To make friends  
  - To meet like-minded people  
  - To build self-confidence  
  - To have fun  
  - To learn something new  
  - To do something to be proud of  
  - To help build skills & experience for a CV  
  - To be inspired by other women  
  - To enjoy good music  
  - To enjoy creative activities  
  - To be part of a creative community  
  - To be part of a global/transnational network  
  - To be part of a feminist creative movement  
  - To feel part of a feminist community  
  - To help women feel empowered though music, art & culture  
  - To engage in feminist activism  
  - To value women's creative contributions, participation & achievements  
  - To share skills & experiences  
  - To be part of a counter-culture social movement  
  - To promote positive ideas about feminism & show it is still relevant today

27.) **Please rank the following statements about Ladyfest in order of importance.**  
*Again, even if you never thought about this before consider why you think others might like to be involved with Ladyfest.*  
  - To be part of a feminist community  
  - To be part of a creative community  
  - To be part of a global/transnational network  
  - To be part of a feminist creative movement  
  - To help women feel empowered though music, art & culture  
  - To share skills & experiences  
  - To be part of a counter-culture social movement  
  - To promote positive ideas about feminism & show it is still relevant today

28.) **Who do you think are the most important people in the Ladyfest movement?** *For example, is there a volunteer that inspired you, an organiser, a musician?*

29.) **Please feel free to leave additional comments on Ladyfest here.** *For example, do you think the idea works? Does it need to be more political, less political? Can the model be improved?*

---

**Page Six: Q30 to Q35 - a bit about music and feminism**

30.) **List all the groups/collectives/organisations you are involved with, their on-line address, what kind of group it is and how active you are in it.**  
*Write the group name in the 'Name' row and fill in each other box with y=yes or n=no*  
**Name:** Group/Collective/Organisation  
  - Involved with before Ladyfest  
  - Involved with since Ladyfest  
  - Facebook address  
  - Website/Blog  
  - Twitter  
  - Founder/Co-Founder  
  - Very Active  
  - Moderately Active  
  - Not very Active  
  - Focus is feminism  
  - Focus is music  
  - Focus is cultural  
  - Focus is broadly politics

**Any other comments:** Please add any additional activities here. For example, did you set up one of the groups? Do you have plans to set up a group? etc.
**Music**
*What music is important to you and who do you associate most with Ladyfest? This can include bands and individual musicians that may not have played Ladyfest but may fit with the Ladyfest ethos.*

31.) **What music do you associate most with Ladyfest?** Please name as many bands/musicians as you like.

32.) **What music do you associate most with Riot Grrrl?** Please name as many bands/musicians as you like. This can include the original Riot Grrrl period and bands playing today that you think fit with the Riot Grrrl ethos.

33.) **Who are your all time favourite musical artists?** Please name up to 5, they can be the same or different from your answer above.

**Feminism**

34.) **How would you describe your relationship with feminism?**

   Please choose an answer that best describes your experience

   - I am happy to always call myself a feminist
   - I am happy to call myself a feminist most of the time but it depends on the situation.
   - I only identify as a feminist when I am with like minded people.
   - I find the term feminist problematic but still call myself a feminist.
   - I never call myself a feminist but I am sympathetic to feminist aims.
   - I never call myself a feminist as I don't think about it much.
   - I do not agree with feminism.
   - Don't know.

35.) **Which feminists inspire you?** They can be people personal to you, historical figures, or feminist activists working today etc.

   **Thank You!**

Thank you for taking part in this survey. If you have any queries about the survey or would like to be informed of the results then please contact me on: xxxxxxx
APPENDIX 13: Public engagement: Ladyfest workshop

Workshop Information Pack
What is Ladyfest?

Learning to organise a DIY feminist music and arts festival

Women’s Week: Tuesday 12th October, 2010
Facilitated by Susan O’Shea
CCSR/Social Statistics, University of Manchester
Email: xxxxxxxxxxx
Supported by
The Riveters - The UMSU Women's Rights Collective

This information pack was developed in conjunction with Ladyfest Ten representatives, Verity Flecknell and Annette Barlow for a jointly facilitated workshop given at the UK Feminista summer school in July, 2010.

Workshop: What is Ladyfest? Learning to organise a DIY feminist and music and arts festival

Thank you for attending this workshop! We hope you find it interesting, engaging and thought-provoking. As was discussed, there is no right or wrong way to host a Ladyfest. They can be big or small, twee or punk, expansive or boutique: this is the beauty of the movement.

Your Ladyfest can be whatever you want it to be.
Bearing this in mind, we have put together this information pack for you to take away and use as a resource. This is by no means a definitive 'how to' but rather a few points outlining interesting issues and questions surrounding Ladyfests, points you may need to consider, and some guidelines based on our own personal experiences.

For further details go to:
• Ladyfest Ten, London, November 12-14, 2010: www.ladyfestten.com
• Grassroots Feminism is collecting archive material for Ladyfest groups across the world: http://www.grassrootsfeminism.net/cms/taxonomy/term/120
• Goldsmiths Student’s Union Ladyfest: http://www.facebook.com/group.php?gid=5547609316

Ladyfest Manifesto examples

Ladyfest Ten ||

Ladyfest Ten is a non-profit, independent arts festival, hosted by an open collective of volunteers and enthusiasts. 2010 is the tenth birthday of the Ladyfest movement. In the spirit of previous Ladyfests, we aim to celebrate ten years of international diversity, support and discourse amongst feminist communities, comprised of artists, musicians, creatives and activists.
In hosting this festival, we aim to:

10. Provide an original platform for iconic, established and emerging artists, comedians, musicians, filmmakers, thinkers, performers, crafters, writers, poets, dancers and more.
9. Highlight the continuing social, political and artistic impact and influence of DIY culture.
8. Continue to identify and engage with global feminisms.
7. Establish and strengthen connectivity across international Ladyfest movements.
6. Acknowledge our roots in diverse and inclusive counter-cultures.
5. Be a resource and point of inspiration, advocating the need for alternative role models.
4. Promote and develop participation and voluntary action as tools to empower individuals and communities.
3. Challenge established ideals, perceptions and boundaries through championing transgressive activism.
2. Encourage and support future evolutions/revolutions by building a positive legacy.
1. Celebrate the tenth birthday of Ladyfest in style:

"If I can't dance, it's not my revolution"

Ladyfest Ottawa - Ongoing ||

Ladyfest Ottawa (LFO) is a non-profit, primarily women-organised music and arts festival that is open to everyone. Founded in 2002, Ladyfest Ottawa remains a volunteer-driven organisation that both showcases women's artistic expression and shares ideas through music, performance, film and video, exhibitions, panels and workshops. Ladyfest Ottawa is part of a tradition of grassroots-organised festivals showcasing the talents of women artists. The first Ladyfest took place in Olympia, WA in 2000. This event inspired women around the world, from New York City to Berlin to Indonesia, to organise their own festivals. Other Canadian Ladyfests have taken place in Toronto, Guelph and Halifax.

Ladyfest Ottawa is an inclusive, feminist organisation. We feel that providing a venue for women artists counters the obstacles and discrimination that women often face, including sexism, homophobia and racism. We also try to address these issues in our workshops, along with encouraging a D.I.Y. (do-it-yourself), hands-on approach to skill sharing. We believe that political action can be fun and creative!

We are also committed to building communities, collaborations and conversations among women in the Ottawa-Gatineau region. We are proud to showcase local artists. Ultimately, we hope Ladyfest Ottawa inspires women everywhere to organise themselves and create similar spaces that allow women’s creative works to be seen and heard.

Ladyfest Brighton 2005 ||

• To showcase the artistic, political and organisational talents of women across a range of cultural forms.
• To raise money for three women's charities on a local, national, and international level.
• To rejuvenate discussions about feminism and it's relevance in society today.
• To address the racism, sexism, homophobia and violence that women across different backgrounds can experience and to make Ladyfest Brighton accessible to all.
• To work in partnership with Brighton's LGBT community, women's groups, and voluntary associations.
• To ensure Ladyfest Brighton is a Fair-Trade, environmentally aware festival.

Ladyfest Romania 2005 ||

MANIFESTO
-We advocate feminism and we embrace the diversity that has evolved within the feminist identity
-We are not for profit
-We are anti-corporate and anti-exploitation
We are not into competitive, patriarchal, misogynist, hierarchical bullshit
We will not apologise but be proud and honest about how we feel
We do not discriminate based on gender and sexual identity

WE EXIST FOR THESE REASONS:
- To encourage communication between women and to provide a creative space to inspire and empower women of all ages and backgrounds
- To promote self-expression in a non-threatening and non-judgemental environment
- To discuss feminism in the context of music, film, the arts, and performance as well as in how it affects our everyday lives
- To breakdown stereotypes, prejudice and cultural laws that are imposed on us
- To celebrate and promote the wealth and diversity of women's talent in the arts
- To combat sexism within the arts
- To value and promote women artists based on the merit of their work. We want to end the ghettoisation of women's art and its present status as a novelty
LADYFEST TIMISOARA is a positive outlet for our anger in response to cowardly and insidious sexism that exists in our everyday life! This manifesto is a work in progress and will always be a work in progress!

Inspired by the text written by the LADYFEST Bristol organising committee on the 15th December 2002

Ladyfest Torun 2009 ||

What is Ladyfest about?
Ladyfest is a project aiming at creating a space for presenting women's creativity and activity; that is free from prejudices and discrimination. We would like to promote the places in Torun, that are friendly towards the independent women's cultural activity, that are a platform for women to meet together, exchange experiences, strengthen their interest in civil society, and promote various kinds of art made by women. The project aims at preventing exclusion of women from culture, and in a broader sense, from the public life.

Ladyfest history... Ladyfest is an event that takes place regularly in various cities across Europe and US. The concept comes from the Riot Grrrl movement, and was designed to launch a space for alternative creativity in arts, and enhancing her-space. It runs on non-profit basis. First Ladyfest took place in the year 2000 in Olympia (Washington, USA).

What will happen in Torun?
Torun Ladyfest will be the first event on such a large scale, promoting feminist ideals in our region. For the six days, we would like to turn Torun into a city of women -city full of colour, diversity, dynamics... into a place, where women of all backgrounds and affiliations will be able to present their talents and achievements. We also hope that thanks to this event, the media will start to perceive feminism as an interesting and truly positive social movement. Therefore an emphasis will be put on art and 'the unconventional' activity that attract public and media attention. Ladyfest is going to be a cheerful carnival, celebrating women; full of joy and positive energy; polyphonic voice of freedom, on the base of feminism, queer culture and DIY. The voice of women -our objection to aggression, domination, homophobia, sexism, fascism, racism and consumptionism will be heard at last.

Ladyfest Trier 2004 ||
Ladyfest is a big fuck you to the culture that wants to keep us bare breasted and quiet. We have our shirts on. We have mouths. We have things to say.
Examples of Logos
Event Checklist

It is useful to consider the following list in the early stages of planning, before continuing to refer back to it as plans for the actual festival progress. In our experience, the festival will continue to be in flux until the very second it ends! Your plans will change, and the festival will organically expand or retract depending on your particular circumstances. Devising timelines and checklists are important but try to stay flexible and welcome change as much as possible.

- **Decision making:** Is this done by consensus; quorum; majority rule; unanimous; only members attending meetings make decisions? Many groups fail to define decision making processes early on and this can delay planning and lead to confusion. So it’s a good idea to try and set some ground rules from the start, of course these can change as the group develops.
- **Skills audit:** your group will have many hidden talents don’t forget to find out what each other can do – you will be surprised what you find out once you ask people. Anything is possible, from cake baking and sewing to the art of persuasion when trying to convince people to donate to the cause.
- **Venue:** what is available? How much does it cost? Capacity?
- **Date:** how long have you given yourself to organise everything?
- **Manifesto:** who are you? What do you want to achieve?
- **Volunteers:** who else do you need? For the planning? For the actual festival?
- **Funding:** are you eligible for any funding?
- **Fundraising:** how much do you need to raise and how? Events, raffles, donations etc.
- **Logo:** what would you like your visual identity to be?
- **Name:** what city/town do you live in? What year is it?
- **Website/blog:** a hub for information – Wordpress & Blogger are free
- **Social networking:** Facebook, Ning, Twitter, forums etc.
- **Sponsorship:** who might be suitable to sponsor the whole festival, or in part? Or do you reject all forms of sponsorship?
- **Partnerships:** which other groups/collectives/Ladyfests could you work with?
- **Marketing/promotions:** how are you going to advertise your festival? Where do you want your audience to come from?
- **Content:** what is going to be in your festival? Art, Music, Workshops, Film etc.
- **Budget:** how much do you realistically need to fund your festival? Research!
- **Timeline:** how much time do you have? Plan well in advance.
- **PR/press:** try to get other people to talk about/promote your festival.
- **Communication:** How are you going to talk to your audience? Facebook, website, blog, email, meetings etc. How are you going to talk to other organisers – email, Facebook, other social media?
- **Overall programming:** try to implement a framework as soon as possible.
- **Duration:** for example will it be a one day festival, one evening, a weekend or will it last a whole week? This might depend on many of the above factors such as time, volunteers, money, venue etc.

General Guidelines

Based on our experiences, the following guidelines have proved extremely useful: just remember, there is no right or wrong way to do things, and you will discover ways of working which best suit your particular Ladyfest.

- **Know who you are and what you want to achieve**
- **Come up with a name, and think about not just what it means to you but what it might mean to other people.**
- **Focus:** you won't be able to achieve everything. Be ambitious but be realistic.
- **Try and sum up your Ladyfest ethos is one or two words: these should be at the heart of everything you do for your project/event.**
- **Your project should promote 'the cause' rather than just the project itself: welcome and support other projects and Ladyfests.**
- **Your project should know no borders: know your worth, and other people will trust you.**
- **Consistency:** remember your Ladyfest won't come together overnight. You need to build trust, build relationships and be methodical.
• Unpredictability: none of us can predict how things might play out in the future. Your plans will change, and you will need to adopt a flexible attitude.
• Resources: make the most of what you have, can lay your hands on and your skills.
• Don't be afraid to talk about your event: even if people don't agree with your principles, they will most likely still listen. You will meet some interesting people this way.
• Be creative with your finances! Don't be afraid to ask for favours/free things!
• Be VERY clear about the distinction between Non-Profit and Charity. They are two very different things.
• Be aware of some of the criticisms and sensitivities you might face as a Ladyfest host: ethical awareness, environmental issues, feminist backlash, ageism, lack of diversity etc.
• Sponsorship: talk to your local community.
• Participation: an important part of Ladyfest that equips people with skills and experience. Make the audience feel part of the festival, thus encouraging them to become cultural advocates within their own communities. Engaging your audience in a more long term relationship is more likely to evoke sympathy for the cause which they will take away and continue to further their interest after the festival is over.

The Basic Ladyfest Ten Timeline

Things won’t always run in this order but more often than not it will look something similar.
1. Call out on Facebook and other sources for volunteers
2. People attended first meetings: getting to know one another
3. Ideas for festival
4. Ideas for manifesto
5. Sub-groups (this depends on group size as not always necessary)
6. Fundraisers
7. Venues
8. Programming
9. Press
10. Festival and review. Reviewing how the festival went is important as there will still be business matters to attend to like paying expenses or other costs and making sure any additional money is given to the charities involved. Also organisers should use this time to celebrate their achievements and do something nice for themselves as a group.

Discussion Points

Below is a list of discussion points: at some stage during the preparations for Ladyfest Ten, most of these issues have been raised. Again, there is no right or wrong answer to these questions, but we’ve personally found them to be useful, and interesting to consider.
• How can Ladyfest evolve?
• Does Ladyfest need to be re-radicalised?
• Is Ladyfest doing enough for Feminism?
• Is Ladyfest still relevant? Do we still need Ladyfests?
• Is Ladyfest doing enough to facilitate festivals in countries where feminisms are less developed than in the USA & Europe?
• What could Ladyfest do better?
• How can Ladyfest continue to support grass-roots projects whilst also attracting big name performers?
• Where might Ladyfest be in another ten years' time?
• What is your Ladyfest legacy going to look like?

All that’s left to say is get creative and get organising!
APPENDIX 14: Interview questions with Stella Zine

Q1 - What are you up to these days for work, study and pleasure?

Q2 - How and why did you get involved with Riot Grrrl and decide to set up Riot Grrrl Chapters? (Other thoughts: What was involved with setting up and running a chapter; how long did it last; positive and negative experiences)

Q3 - In a recent interview Sara Marcus talking about her book, Girls to the Front, describes there being really only four Riot Grrrl bands, Bikini Kill, Bratmobile, Heavens to Beets and Huggy Bear. Do you think this is a fair description? Can other bands then just be said to be influenced by Riot Grrrl, rather than calling them Riot Grrrl? Is it enough that a fan labels them as Riot Grrrl or should the bands in question openly subscribe to Riot Grrrl ideology?

Q4 - What Riot Grrrl (or Riot Grrrl associated) bands you were in?

Q5 - Who did you play with? – The names of the people in those bands?

Q6 - What important support slots or tours have you been on with other Riot Grrrl associated bands? For example I know you played support for Sleater-Kinney.

Q7 - Who do you think are the most important musicians/performers playing today? Think about people who you would call Riot Grrrl, feminist or you know to have been involved with Rock Camp for Girls or Ladyfest. Just keep adding as many names as you like after Ste!

<table>
<thead>
<tr>
<th>Band/Musician</th>
<th>Riot Grrrl</th>
<th>Feminist</th>
<th>Rock Camp</th>
<th>Ladyfest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: Ste McCabe</td>
<td>y</td>
<td>y</td>
<td>N</td>
<td>y</td>
</tr>
</tbody>
</table>

Any other comments:

Q8 - Who are your top 5 musical artists? They might be the same as above or completely different (I know it’s a tricky one).

*It's my feeling that feminist activists involved with music tend to be involved with several different projects often at the same time, for example Rock Camp for Girls and Ladyfest.*

Q9 - What is your experience of this and how much of a role do you think Riot Grrrl ideology still plays? In particular, please describe your involvement with Rock Camp.

Q10 - Tell me about your experience of Ladyfest. Have you ever been a festival goer, volunteer, organiser or musician/performer? If so when and where and was it a positive experience?

Q11 - Do you think it’s important for feminist music scenes (I include Riot Grrrl, Ladyfest and Rock Camp here) to try and be transnational crossing borders, boundaries and cultures or are they really better as local events addressing local needs? Any comments on how we can improve the network?
APPENDIX 15: Programme for Bristol Ladyfest 2012

What?

Bristol Ladyfest will run this year from 7th to 8th July at various venues across the city. An internationally-recognised cultural festival, the primary aim of the weekend is to celebrate the creative work of women and to encourage greater gender equality within the arts and entertainment industries.

The first ever Ladyfest took place in Olympia in 2000, attracting over 2000 attendees and featuring high profile musical acts such as Sleater-Kinney, Cat Power and Gossip as well as films, art and workshops. The impact of this event was colossal and is still felt, with hundreds of successive Ladyfests being organised around the world, from across Europe, to New Zealand, to South Africa. The first British Ladyfest took place in Glasgow in 2001 and multiple events have been organised in the UK each year since. Bristol has hosted Ladyfest twice, in 2003 and 2007.

Profits from this year’s event will be split between four charities, all of whom make an invaluable contribution to keeping the streets of Bristol safe:

- WomanKind
- One25
- The Well
- Rape Crisis

Why?

- As of 2010, only 14% of the members of the Performing Rights Society (PRS) for Music were female.
- During the 2010 BFI Proms, only 4.1% of the works performed were composed by women.
- The Mercury Prize has only been awarded to a woman 6 times in the 19 years that it has been running, with PJ Harvey winning twice.
- 71% of performances at Glastonbury in 2010 were by all-male acts, outnumbering female performances 6:1.
- As of 2011, Radio One had 28 men as DJs and only 4 women DJs.
- The contributors to Mojo, the UK’s biggest selling music magazine are overwhelmingly male of 15 editors, 12 are male; of 55 freelance writers, 46 are male; of 17 photographers, 14 are male.

Our music day! With a line-up courtesy of local new music blog DrunkenWorms55 all performances will be held at The Fleece from 2pm.

**DIANKEN BUTTERFLY:** Since local trio and Riot Grrrl rockers Drunken Butterfly recruited a drummer their music has hit momentum, grinding out a infectious fusion of hard and heavy riffs. They’ll open our show. (14:00)

**GABBY YOUNG:** Fresh from touring her new album The Band Called out for More and independent of her band Other Animals, Gabby Young will play an exclusive and intimate set to reflect her spell-binding music. (16:00)

**HYSTERICAL INJURY:** South West-southsea Witches pioneers of the local noise scene. Hysterical injury are a sure crowd pleaser and excellent testimony of the city’s musical credentials. Catch them play songs from their debut album Dead Wolf Situation! (19:45)

**MARY EWORTH:** Through the critical acclaim of her debut album Dream Life and confirmed appearances at Hop Farm and Bestival, Mary Eworth will play her most intimate show of the summer under the banner of Ladyfest. Don't miss her galactic performance! (20:30)

**RACHAEL DADD:** Well known to the local scene and practiced on the national area. Dadd has toured with the likes of Laura Marling, Abi ‘s Ark and Sons of Noel and Adam, but her ethereal folk is independently strong enough to ensure a standout performance of the night. (16:40)

**RITA LYNN:** Punk session legend and Bristol resident Rita Lynch will be there to pack an anti-folk shaped punch, growl, spit and all. (14:40)

**ROZI PLAIN:** Following a stellar performance at this year’s Great Escape, Rozzi Plain may have departed for the capital last year, but she’s nevertheless kept contact with her home town; and her beautiful, haunting songs tell the tale. (17:20)

**SHE MAKES WAR:** DIY pioneer, mega musician, set designer – in there anything Laura Kidd can’t do? Unlikely, Laura will play power packed six-song slot from her new album Little Battles and debut Dinosaurs. (18:50)

**SHRAY:** Brighten based five-piece Shray are steadily working their way around the country promoting their new album Container, out now on Fortuna POP! Typical of their label’s sound, they make bedroom pop to shout about full of the Riot Grrrl and punk attitude that influences them. (21:20)

**STRAVELINGS:** Channeling the sultry sweet soul of their debut Entertainment on Foreign Grounds, Stravelings may not be the best known act on this list, but by the end of the night they’ll be one of the most celebrated. (16:00)
THE HORN THE HUNT: Once included in the band's Witch House tag, Leeds band The Horn The Hunt transcend their scene to create haunting electronics with a gothic lick. Goodness knows what will happen, but whatever does – it'll be a spectacle to behold. (15:20)

THIS IS THE KIT: Headed by Kate Stables, This is the Kit have been a staple of the Bristol and Winchester music scene since their formation in 2006. Now confirmed for The National's ATP and in possession of a strong live recommendation from The Guardian, they're sure to capture hearts and minds as our headline act. (22:20)

**Sunday 8th July:**

Focusing on practical and visual arts during the day, the festival will be rounded off with a comedy line up curated by *What the Frock!* from 7pm at The Lanes.

**Film:**

**ALL THAT I AM and THE PINK/BLUE DIVIDE:** Two short animation films from up-and-coming Brighton-via-Bristol artist Sarah Julia Clark. (11:00 @ No 51 Stokes Croft)

**DREAMS OF A LIFE:** A celebrated drama bio-epic by Carol Morley, focusing on the life and death of Joyce Vincent, who died in her bed in North London in 2003. Her body wasn't discovered for three years, and newspaper reports offered few details of her life - not even a photograph. Starring Zawe Ashton. (14:30 @ No 51 Stokes Croft)

**INVISIBLE CIRCUS: NO DRESS REHEARSAL:** Taking a detailed look at the Stokes Croft: art scene, Naomi Smyth's documentary offers an inspiring and engaging hour and a half. Bristol Culture and Arnolfini’s Magazine agree, citing: “Naomi’s film is a look at one of the most exciting stories to happen in Bristol in recent years and she was in a unique position to document Invisible Circus supremo Doug Francis and his cohorts as they let their imaginations run riot.” (13:00 @ Art House)

**SILENT SCREAM:** Not to be confused with the anti-abo name, this insightful Female Genital Mutilation drama-Voice Award at the BFI in 2012 and has since been aired (11:00 @ Art House)

**Workshops:**

**BRISTOL ROLLER DERBY ENLISTING:** The sports collective talk recruitment and what it means to be involved in the sport. (14:00 @ Hamilton House)

**DESIGNER VAGINA:** Run by Zoe Collins, this workshop promises an insightful discussion on body exploration and how women view their lady parts. Women only. (12:00 @ Hamilton House)

**EMOISSING CLASS:** Bristol artist Ian Martin will teach a select group the art of beiemoosing – complete with lady themes and designed places are limited, so come early to guarantee a space. (14:00 @ Hamilton House)

**FEM101:** Bristol Feminist Network’s Sian Norris and Anna Brown will introduce you all to the work of their organisation and how you can get involved with feminism in the area. They’ll also discuss feminism in a wider context. (13:00 @ Hamilton House)

**FLOWER ARRANGING CLASS:** From Flowers of Stokes Croft! Participants are encouraged to take their flowers home with them. (15:00 @ Hamilton House)

**LOVE PILGRIMAGE PROJECT:** Brought to you by Georgie Huntley and Sophie Rogers, two of the artists displayed in our exhibition room, this is an exclusive chance to design your own brooch in the image of love and sisterhood. (15:00 @ Hamilton House)

**MATCHBOX PINHOLE CAMERA CLASS:** Lydia Beardmore, best known for her contribution to the Bristol poetry scene but also a familiar face on the zine and crafts circuit, will teach a limited number to make their own matchbox cameras. (11:00 @ Hamilton House)

**ONE25 and WOMANKIND DISCUSSION GROUPS:** Two of the four charities we’re raising funds for. Womankind and One25 will host an introduction to their work and take you through the feminist issues that surround life on the streets of Bristol. (12:00 @ Art House and Hamilton House respectively)
WHAT’S A LADYFEST?: Manchester Ladyfest’s Susan O’Shea will chair a discussion on the cultural significance of Ladyfest, the impact it has on the art and entertainment industries and how we can contribute as individuals. (11:00 @ Hamilton House)

Other events and performances:

PING! TOURNAMENTS: Ping! provide free table tennis to all and sundry, and throughout the day they’ll have female-only tournaments set up across the Stokes Croft area. (At Bear Pit, Canteen Bar and The Attic)

OPEN MIC: SOPHIE BUTCHER, LIZ GREENFIELD, NIKKI CLAIRE GRANT, FARAJ LEAF, MUSIC BOX SINGERS and ANNA YOUNG plus more tbc: poetry and unplugged sessions in the exhibition area at Hamilton House (From 14:00)

Art and Zines:

A collection of art, ranging from embroidery to stencilling and comic work, jewellery, postcards, cupcake cases and handbags! With much of what’s on show for sale, the exhibition area will be held at Hamilton House and open between 10am – 5pm.

Featuring the work of:


MENTALITY PROJECT OPEN DEBATE BOARD: A chance to visualise feminism, in all its many forms! Come along and contribute to this community art piece.

DRUNKENWEREWOLF: Ladyfest’s very own, pick up a free copy of Issue 23 here, featuring interviews with The Spinto Band, Hospitality, Evans The Death, Empty Pools and Slowcoaches.

RISK & CONSEQUENCE: From London-via-Cheltenham, Risk & Consequence is fast becoming an important name on the streets of the capital, with a regular club night and management system already in tow. Get Issue 2 here for free.

PRINCESA PIRATA: A Bristol based small queer anarcha feminist distro with a love for cycling and all kinds of D.I.Y. The distro stocks zines, cornix, badges, patches and variety of things made from re-used m

PLUS FEMINIST ZINES BY ALT FEMALE VOICES, MANCHESTER LADYFEST and GLASGOW LADYFEST

Comedy:

Your compere for the night will be the hugely talented Rosie Wilby, and she’s introducing an absolutely packed bill. So please welcome to the stage Elf Lyons, Zahra Barri and the side-splitting double act O’Shea & Ogilvie. For more details about the acts and the event, please keep an eye on www.whatthefrockcomedy.co.uk, where biographies and pictures will soon be posted.

ZAHIRA BARRI // ELF LYONS // ROSE WILBY // O’GILVIE AND O’SHEA

Tickets

Now on sale through: DrunkenWerewolf, The Here Shop and Bristol Ticket Shop

Weekend tickets: retail at £25 subject to booking fee. This will get you full access to all of Saturday and Sunday’s events.

Day tickets: retail at £15 subject to booking fee. This will get you full access to all of the events held on that day.

Note all events are subject to change and Bristol Ladyfest does not take responsibility for artistic license. Spaces at workshops will be limited and to ensure entry to popular events you must arrive at the venue early.
APPENDIX 16: Riot Grrrl Berlin music compilation poster

RIOT GRRRL COMPILATION 05
(FREE DOWNLOAD) OUT NOW!!!

featured bands:
Louise Distra* Mean Bikini* Molasses* Fred and Bob* Salto Nel Bilo* The Bloody Muff* Ana Trash (aka Boom Boom Trash)* V For Vaginas* PsyAviah*
The Cryptists* Funcrete* Doll Fight* G.U.T.S.* III ATIK A!* Allvery* A Spoon Called Phan* Verveine* Factory Acts* Drained Glory* Vague à bonde* Kilston* Daisled* Tittenbonus* Ullidoirage* Mistress Distress* Cat Bear Tree* Secondhand Underpants* The Boys* See the Train, It's Yours* Dead by Pregnancy* Louise Pop* Squid* 4PROPR18* In_stereoreuts* Sick Sad World
cover by Midi Grrrl * featured by www.megapeng.net

www.riotgrrrlberlin.tumblr.com/grrrl_compilations
APPENDIX 17: Ladyfest Ten video interview questions

Rough guide to ten questions from Ladyfest Ten for your video message

Q1 - What's your name and what are you up to these days for work, study and pleasure?

Q2 - What was your role in Ladyfest Olympia 2000 and how and why did you get involved?

Q3 - Has being involved with Ladyfest had an influence on what you do today?

Q4 - Have you been to or organised other Ladyfests? If so what has been your favourite?

Thinking of your own experiences of Ladyfest first as an organiser then as someone that has attended a festival:

Q5 - What were the best things about being involved with Ladyfest?

Q6 - What were the worst things about being involved with Ladyfest?

Q7 - What could be done to minimise negative experiences?

Q8 - Is there such a thing as a Ladyfest politics? Do you think Ladyfest is too political or not political enough?

Q9 - Do you think it’s important to see Ladyfest as a transnational network crossing borders, boundaries and cultures or is it really just a local event addressing local needs? Any comments on how we can improve the network?

Q10 - What is the legacy of ten years of the Ladyfest movement? Is there even a legacy? What should be the focus for the next ten years of Ladyfest?

Thank you for your time!