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Does the Artist's Gender have an Effect on the Emotions, Anxiety, and Confidence Levels of the Women in the Audience?

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ABSTRACT

Considering that links between gender, emotions, anxiety, and confidence have been neglected in the research of gender and music psychology, this study investigated whether the gender of the artist on stage affects the emotions, anxiety, and confidence levels of the female members differently than the male members in the audience. 15 participants were recruited at two concerts of the CTM 2020 Festival in Berlin. The study presented two questionnaires to be filled out before and after each concert, featuring: gender-related questions, GEMS-9 (Geneva Emotion Music Scale), modified STAI/SAI (State-Trait Anxiety Inventory) and modified SSES (State Self-Esteem Scale) questions. Results revealed that both men and women's mood, anxiety, and confidence levels had risen after the concerts. Men tend to experience less increase in mood levels and more confidence and anxiety levels than women, whilst women experience sharper alterations in mood and anxiety. Although the study did not provide a connection to whether the gender of the artist on stage has any effect on women, the study offered a new understanding that women's experiences of live concerts are different from the men's experiences in terms of mood, anxiety, and confidence levels.

1. INTRODUCTION

Meaning of Gender. The psychology of gender has changed over the past few decades, going from only describing 'sex differences', under the assumption that gender had to be a constant and a trait-like factor of identity, to an intriguing investigation of its meaning (Deaux & LaFrance, 1997). Accordingly, Keener (2015) indicates that the concept of gender is highly complex and that 'gender' can be explained as a set of interconnected behaviours which comprise certain socially constructed personal associations, roles, values, attitudes, conception of self, and emotions.[1] Therefore, there are a set of certain gender stereotypes that represent women and men in different societies.

However, according to Cook and Cusack (1989), gender stereotypes have occasionally been conceived as negative, restricting, humiliating, and in disagreement with human rights. Some other scholars also stated that gender stereotypes are descriptive of how women and men are characteristically, and that these stereotypes are rigid in the sense of only explaining socially chosen characteristics (Eagly & Steffen, 1984; Schein, 2001; Heilman & Wallen, 2004; Perez-Quintana & Hormiga, 2015). Accordingly, Unger and Crawford (1996) represent how stereotypes are inflicted on children since birth and early childhood through clothes and toys. Parental behaviours also reflect on children's attitudes and feelings (O'Neill & Boulton, 1995, 1996; Griswold & Chroback, 1981). Abeles and Porter (1978) demonstrate stereotyping in music and gender, through the identification of instruments where boys would prefer to play drums, trumpet and trombone, and girls would prefer to play flute, violin and clarinet. The instruments reflected on the stereotypical characteristics, such as dominance and strength for boys, and expressiveness and submissiveness for females.

Furthermore, it is known that gender stereotyping of the sexes varies in personality characteristics (Deaux & Lewis, 1984; Feingold, 1994; Banaji & Greenwald, 1995). Women are generally perceived as more emotional, moody, sympathetic, soft-hearted, sociable, and careful with their utilisation of language and demonstrate a superior tendency to neuroticism (Hoffman, 1997). Men are reported to be more rational and confident. Other stereotypical words associated with femininity include: '…expressive, submissive, nurturing'; whilst words associated with masculinity include: 'aggressive, dominant, competitive, and agentic' (Lippa, 2001; Schmader & Block, 2015; Sergeant & Himonides, 2016, p. 5). Manstead (1992) utilises an individual differences method to form an evaluation of impacts on gender in emotional expression and physiological response. Brody and Hall (1993) utilise a developmental model of socialisation to describe the attentiveness of gender stereotypic emotion attitudes and behaviours.

As Trimmer et al. (2012) also discuss, the popular stereotyping is that women are more empathetic than men and this view goes towards the group of women who would show their emotions more openly and expressively (Eisenberg & Lennon, 1983; Kelly, 1999). Brody (1997) furthers and denotes that stereotypical behaviours can be adopted. Feingold's (1994) analysis from a meta-analysis of research data shows that more emotional and soft-hearted women tend to show higher levels of anxiety and social confidence, which is also supported by Baron-Cohen et al.'s (2005) evidence on the structural differences in the brain. The sex and gender differences are viewed to be uniform across education, years of data collection and ages.

Gender and the Listening Experience. The phenomenon of variance within genders' listening experiences has been widely discussed and analysed within the field of music psychology.

[1] For the purposes of this study, which focusses on understanding the emotions, confidence, and anxiety levels of two sexes and genders (female and men; women and men), women are represented as females or vice versa, and men are represented as males or vice versa, after the **Introduction** section of the paper. Due to the time constraints of the study we only focused on two genders, however we do not seek to discriminate against who do not conform to these genders or identifies.

Green (1997, p. 71) discusses composer Ethel Smyth's quote that a listener acquires a gendered meaning as 'a cultural artefact within societal and historical context'. Green (1997) continues to argue that the listener's sex would impact their experience to the music as well as their view on masculinity or femininity, which concludes that women and men have different musical experiences to some extent because of their constructed meaning of gender. Citron (1993) also mentions the concepts of gender and sexuality being important components for the listener. Sergeant and Himonides (2014) further the argument by raising such questions on the nature and practices of musical communication and also of emotion in music regarding gender.

The Intersection of Emotion and Gender. The psychology of gender has had a significant correlation with the study of emotion over the past two decades. The new psychology of emotion is described by 'postulation of a close interrelation between emotion and the goals and strivings of the person; its emphasis on emotional expressions as social signals; and the hypothesis that the physiology of emotion, far from involving only homeostasis and the internal milieu, can regulate and be regulated by, social processes' (Campos et al., 1994, p. 1), which also supports the notion that the concepts of emotion and gender are constructed and can be viewed differently from one individual to another. Juslin (2011) furthers this notion by highlighting an issue regarding evoked-musical emotions in a certain setting, such as an evoked-emotion happens when the event is assessed to have the potential to inspire the goals of the listener.

Gabrielsson and Lindström (1995) presented that strong experiences can elicit positive therapeutic effects in any gender, by analysing hundreds of Strong Experiences Related to Music (SEM) papers. Their findings provide therapeutic implications, such as healing from physical pain and depression, increasing self-confidence, and diminishing personal and social barriers. Emotional factors in SEM include intense or strong emotions, which can be positive, negative, and mixed. Positive emotions are dominant in SEM, especially happiness and joy, while negative emotions include sadness, loneliness, anxiety, and anger. High arousal feelings include euphoria and rapture, and examples of possible low arousal sensations are calmness and peacefulness. Negative emotions, such as anger and sadness, are linked to many personal experiences and other conditions rather than the musical soundscape; it can link to the memories of the receiver of the sound. Peaks may also happen for most people during the intense positive emotions. The cognitive elements may link to some trait personal characteristics such as one's appreciation to art. Both personal and social factors may involve elements such as feeling free and uplifted, getting new ideas, power, hope, increased confidence, and many other therapeutic effects.

Regarding the situational context, Clayton (2009) pinpoints that the explanation should address the connection between music, listener and situation, to understand evoked musical emotions. Juslin and Sloboda (2011) emphasise that emotional responses to music occur in different locations. For instance, emotions such as happiness and anger are seen in communal settings while calm, nostalgic emotions are seen in quiet settings. The most unforgettable instants of listening to music that people converse about tend to link to their high levels of participation in the experience of live events, such as classical concerts, pop festivals, etc. (Lamont, 2009). Herbert (2011) noted that in live or recorded involvements, total focussed attention and high emotional stimulation can be evoked: music being the main element of these conditions. Therefore, the individual's evoked-emotions can be modified in various, different settings.

Although there is limited research on different emotions on gender, there are some significant oppositions in the literature regarding gender differences in emotions, especially happiness. Fujita et al. (1991) have reported that women tend to experience more negative affect than men, although women tend to have a greater intensity of emotions, including happiness, than men. For instance, Brebner (2003) ran an experiment with two participant groups: one Australian (N = 2199) and the other international (N = 6868). He assessed gender differences regarding the frequency and intensity of eight emotions: Affection, Anger, Contentment, Fear, Guilt, Joy, Pride, and Sadness. The Australian group's t-test illustrated significant results for the frequency of females scoring higher on Affection, Anger, Fear, Joy, and Sadness while males scoring higher on Pride. The International group sample had significant gender frequency differences in Affection, Anger, Contentment, Fear, Joy and Sadness, where females scored higher on the Sadness than males. Males scored lower on the intensity levels of most emotions than females, except Pride. On the other hand, some researchers could not find any differences for happiness between the genders (Myers, 1993). While women's intensity of sadness and happiness are nearly the same, men tend to show greater anger in any context (Kelly & Hutson-Comeaux, 1999). Again, many authors state that emotional differences between men and women are linked to social roles and stereotyping (Eagly & Wood, 1991).

Anxiety Levels, Confidence, and Gender. Multiple research corroborates that music performance anxiety is the most frequently reported psychological stressors of performing musicians. Craske and Craig's (1984) study has shown that people who have high levels of performance anxiety reported low levels of confidence. Moreover, Abel and Larkin (1990) furthered the investigation by examining 40 piano students while being judged by their teachers. Some of the results showed that anxious students performed more defectively in front of the audience than non-anxious students. In terms of sex differences, females demonstrated higher levels of state anxiety as well as more intense physiological responses such as an increase in respiration. However, there has been no research on the understanding of whether the anxiety of performers reflects on the audience's anxiety levels, and whether this is also related to the gender of the performers, amongst other variables.

Measuring Confidence. There are two main types of evaluations that are seen in individual differences in confidence within contemporary studies: 1) self-report questionnaires created to test one's ability to complete various tasks, and 2) judging the accuracy or possibility of success after the

completion of the task (Stankov et al., 2015). Preceding the continuation of self-report scales, traditional personality questionnaires are utilised, such as the Big Five personality traits questionnaire to assess particular features such as Emotional Stability, Neuroticism and Extraversion (Gosling et al., 2003).

Rationale of the Study. The connection between emotions, anxiety, and confidence have been disregarded in the research of gender and music psychology. How these effects are motivated in a live concert environment has also been unmapped. Thus, this study's aim was to make an original contribution to the psychology of gender and music studies by hypothesising that the artist's gender on the stage affects the emotions, anxiety, and confidence levels of the female members differently than the male members in the audience (Fujita et al., 1991; Gabrielsson & Lindström, 1995; Green, 1997; Schmader & Block, 2015). The following questions were investigated to demonstrate that a certain effect on the audience's emotions, anxiety levels, and confidence levels, is due to the gender on the stage in the CTM 2020 Festival, in Berlin:

1) What kind of emotions are evoked in the audience when there is a woman/no woman on the stage? Has there been a change in the evoked emotions before and after each concert?

2) Is there a positive correlation on the anxiety and low self-esteem/confidence levels in the female audience? (Craske & Claig, 1984)

3) Does the artist's gender have an impact on the anxiety levels of the female audience?

4) Does the artist's gender have an impact on the levels of confidence in the female audience?

2. METHOD

Design. The present paper details a field study conducted during the CTM 2020 Festival, an international 'Festival for Adventurous Music and Art' in Berlin dedicated to contemporary, experimental, and electronic music. This study was centred around gender and its effects on concert-goers' emotions, anxiety, and confidence levels. The study featured two questionnaires for before and after the concerts, and each participant took 5-10 minutes to complete both questionnaires.

Relevant independent variables for the study were the participants' gender, the attended concert (in which the main distinguishing factor was the artist's gender), and time, comparing data from before and after the concert. The study's dependent variables were the participants' emotional response to the concert, their self-confidence state, and anxiety state before and after the concert. While it wasn't the main focus of the study, participants' moods were also assessed before and after the concert and could be considered another dependent variable.

The study aimed to examine any possible interactions or effects between anxiety, confidence, and artist gender before and after the concert, as well as emotional responses and artist gender after the concert. It also examined interactions or effects between anxiety, confidence, and mood with participant gender before and after the concert, and emotion and participant gender after the concert.

Materials and Stimuli. The data collection was carried out at two separate concerts: 1) Deathprod's 'Occulting Disk' (a male-fronted electronic dark-ambient act, http://www.deathprod.com), and 2) a club night at "SchwuZ" in the room 'Kathedrale', where the focus was on females acts, such as Hibotep (https://nataal.com/hibotep/), Slim Soledad (https://soundcloud.com/slim-soledad/) and Bbymutha (https://pitchfork.com/news/bbymutha-announces-new-album-muthaland/). The collection featured two kinds of questionnaires: a short, three-questioned form before each concert ('pre-questionnaire'), and a longer questionnaire after each concert ('post-questionnaire') which could be filled out on paper directly after the concert or online up to four weeks later (Figure 1).

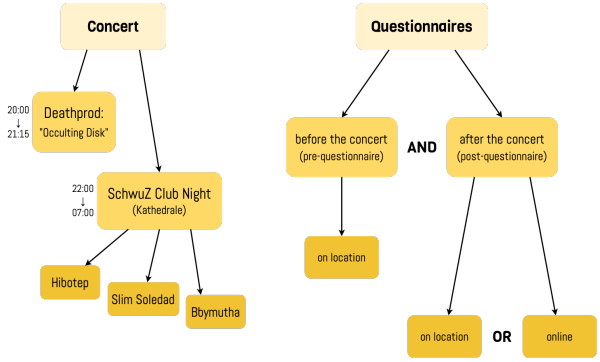

Figure 1. Illustration of the attended concerts' names and situational context of the pre- and post-questionnaires.

The pre-concert questionnaire involved the creation of a short unique code from participants' initials and birthdate, questions about their gender and ratings of their confidence and anxiety levels on a scale from *1 – Strongly disagree* to *7 – Strongly agree,* and mood on a scale from *1 – Terrible* to *5 – Great* (Appendix 1).

The post-concert questionnaire asked initial questions about participants' gender, concerts attendance, with a multiple question featuring the concert names options, and Likert scales to rate enjoyment from *1 – I hated it* to *5 – I loved it!,* and mood from *1 – Terrible* to *5 – Great* (Appendix 2).

Standardised scales to assess emotions, anxiety, and confidence levels were utilised in this study. For emotions, Zentner et al.'s (2008) 'Geneva Emotion Music Scale' with 9 items (GEMS-9) was used, to understand how the music listening experience made participants feel. It is the shortest version of the larger GEMS-45 and GEMS-25 scales, and it was especially built for short period of time ratings, which was especially vital to this study as there were lots of information to gather in the field and participants were likely to lose interests if the questionnaires were long. GEMS-9 has primary emotional factors with headings, 'Wonder', 'Transcendence', 'Power', 'Tenderness',

'Nostalgia', 'Peacefulness', 'Joyful Activation', 'Sadness' and Tension'. It asks participants to rate these items on how much they felt each musically-evoked emotion on a scale of *1 - Not at all* to *5 - Very much.*

To test anxiety levels, a modified version of Spielberger's (2010) 'State-Trait Anxiety Inventory' (STAI/SAI) was used. This study's concern was with the state of anxiety. As the shortened version of the STAI was proposed by Chlan et al. (2003) for assessing state anxiety with only six items instead of 20, this study followed their path. This study blended the order of the six items so they were not divided into groups of anxiety-based and anxiety-present blocks, and showed them as short statements, such as 'I was nervous.', where participants were asked to rate a scale from *1 – not at all* to *5 – very much* related to their concert experience. Chlan et al.'s (2003) proposed items in the shortened STAI-scale are 'frightened', 'worried', 'nervous', 'comfortable', 'pleasant' and 'at ease'.

To assess confidence, this study used Heatherton and Polivy's (1991) 'State Self-Esteem Scale' (SSES). SSES has 20 items with three core factors: 'Performance Self-Esteem', 'Social Self-Esteem' and 'Appearance Self-Esteem'. The 'Performance' section has questions that were irrelevant to the concert situation, and thus were excluded, and only the relevant 13 items from the section were utilised, with rating scales from *1 – Strongly disagree* to *4 – Strongly agree.*

The questionnaire also featured four gender-related scale questions. The questions were aimed to understand the participants' experiences at the concert and their awareness and perceptions of gender. One open-ended question on a gender-related topic was also asked to understand how the gender as a topic is understood in everyday experiences, including live music experiences (*see* Figure 2 for the summary of the post-questionnaire materials).

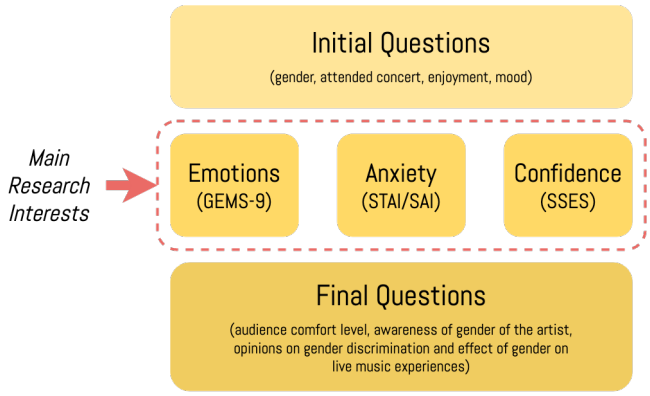

Figure 2. Summary of the post-questionnaire materials, featuring initial questions, scales and gender-related questions.

Participants. Initially, 45 participants were surveyed at the Deathprod concert (D) and 44 participants were surveyed at the SchwuZ club (S). However, a large number of these participants had to be excluded from the analyses. Reasons for exclusion from the study were the following (sometimes, more than one reason applied):

- The participant had only filled out one of the two questionnaires. (D: 32, S: 42)
- The participant had not entered a code on one of the two questionnaires, so that their responses could not be linked. (D: 14, S: 4)
- The participant had a gender other than male or female. (D: 1, S: 6)
- The participant was deemed too inebriated to participate. (D: 0, S: 1)

After this exclusion, a total of 15 participants who completed both questionnaires were left (9 male and 6 female). Of those 15 participants, 13 attended the Deathprod concert (9 male and 4 female) and only two (both female) attended the SchwuZ club night.

For the t-test analyses involving the GEMS-9 data, a comparison of data before and after the concert was not necessary or possible, therefore more participants could be included in this analysis. Data from 22 participants was analysed, of which 15 were male and 9 were female.

All participants were above the age of 18. Informed consent was obtained from all participants. While completing the pre-questionnaires, participants were asked to create a short code from their initials and birthdate, so their responses could be connected later with the post-questionnaires. Some participants' responses had to be disregarded as the questionnaires were not completed.

Procedure. The questionnaires were prepared as printouts and in business card form, containing links to an online version with a QR code of the survey. The cards were handed along with the pre-questionnaires to maximise the response rates in case participants would not have the chance to come back for the post-concert questionnaire.

First, participants were asked to fill out the *Participant Information Sheet Template,* where instructions and consent form were presented about our study. Then, short pre-questionnaires were distributed to the participants before entering the concert area. After the concert, post-questionnaires were distributed, featuring 1) metadata questions about gender, attended concerts, enjoyment, mood; 2) 3 scales, *GEMS-9, STAI, SSES;* and 3) questions about gender-related experiences. Gender-related questions were specifically added at the end of the questionnaire to prevent unintentionally influencing participants' responses to the previous questions. This procedure was followed in each separate concert.

Data Collection. i) Deathprod. At the Deathprod concert, researchers were positioned in an area near the coat check, located between the ticket attendants and in front of the entrance to the bar and concert area.

Participants were approached with the pre-questionnaire and an Informed Consent information sheet, and, if they wanted to participate, were given opportunity to fill out the

questionnaires at a nearby table. After filling out the pre-questionnaire, they were told to return to the same table after the concert and were additionally given a business card with a link to the online version of the survey, should they be unable or unwilling to return after the concert. Data collection took place between roughly 8-10 p.m.

ii) SchwuZ Club Night. At the SchwuZ club night, researchers were positioned in the area directly in front of the "Kathedrale" room, which was a designated smoking area. No other researchers were present in this area. In comparison to the Deathprod concert, there was a much larger fluctuation of audience members entering and leaving the area.

Participants were approached in person and were given the opportunity to fill out the pre-questionnaire and an Informed Consent information sheet at a nearby table. They were told to return later to fill out the post-questionnaire and given a business card with a link to the online version of the survey. However, it later became clear that, due to the nature of the event location, it was difficult to determine when the live music experience had 'ended' for any given participant and impossible to approach them with the printed-out post-questionnaires.

There was also a large drop in potential participants between midnight and 1 a.m., as audience members were generally too inebriated or showed no more interest in participating at this point. Even though the club night lasted until 6–7 a.m., data collection only took place between 10 p.m. and 1 a.m., as the decision was made to cut data collection short due to a lack of participants.

3. RESULTS

Table 1 shows the genders, attended concerts, and means regarding pre- and post-confidence, anxiety and mood levels, which will be interpreted in the sub-sections of the results.

Table 1. Genders, attended concerts and means regarding pre- and post-confidence, anxiety and mood levels (N = 15).

Gender	Concert	Pre-/ Post-	Means (Standard Deviations)		
			Confidence	Anxiety	Mood
Male	Deathprod	Pre-	.67 (.69)	.41 (.38)	3.89 (3.83)
		Post-	.87 (.84)	.45 (.43)	4.00 (3.83)
	SchwuZ	Pre-	-	-	-
		Post-	-	-	-
Female	Deathprod	Pre-	.71 (.20)	.29 (.16)	4.25 (.50)
		Post-	.87 (.08)	.48 (.15)	3.75 (.50)
	SchwuZ	Pre-	.57 (.20)	.36 (.61)	3.50 (1.41)
		Post-	.76 (.07)	.35 (.12)	4.50 (1.41)

Mood. Pre- and post-moods were significantly and positively correlated in both genders (r = .59). Mood levels increased post-concerts, where there was a more positive affect apparent in both genders. Interestingly, there was an acuter increase in female participants' mood levels overall (Males: pre-mood: M = 3.89, SD = 3.83, post-mood: M = 4.00, SD = 3.83; Females: pre-mood: M = 3.87, SD = .96, post-mood: M = 4.13, SD = .96) (Figure 3). There was a statistically significant difference between: i) the pre- and post-mood results of the participants that there was an increase in the post-concert mood results, $F(1.00, 12.00) = 6.99$, $p = .02$, $\eta^2 = .37$, ii) (pre- and post-) moods and (female and male) genders results that women and men tend to have different mood experiences, $F(1.00, 12.00) = 6.57$, $p = .03$, $\eta^2 = .35$. Bonferroni pairwise comparisons also confirmed that there were significant differences between the mean ratings of these two distinct conditions.

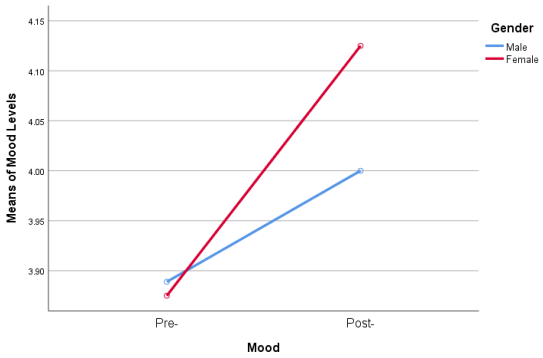

Figure 3. Estimated means of pre- and post-mood ratings between genders.

Emotions. In conducting a t-test analysis for the GEMS-9 primary emotional factors with the two gender groups, only one emotional factor showed a significant effect: the eighth factor, "Sadness". While participants of both groups reported lower levels of sadness than for the other emotions, female participants reported significantly lower levels than male participants (Males: M = 1.79, SD = .98, Females: M = 1.22, SD = .44; $t(21) = 1.620$, $p = .03$) No other results in this analysis were statistically significant. Estimated marginal means of GEMS-9 emotional factors by gender are shown in Figure 4.

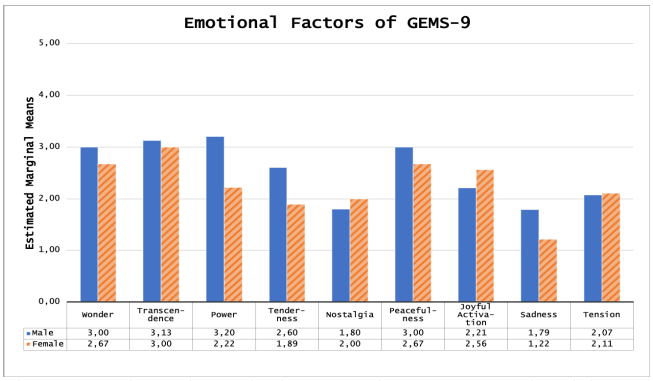

Figure 4. Estimated marginal means of GEMS-9 emotional factors by gender.

Anxiety. Anxiety levels of both female and male participants increased between pre- and post-questionnaires. Women felt less anxious than men, however, there was a sharper increase in the anxiety levels between women's pre- and post-results (Males: pre-anxiety: M = .41, SD = .38, post-anxiety: M = .45, SD = .43; Females: pre-anxiety: M = .32, SD = .16, post-

anxiety: M = .41, SD = .15) (Figure 5). There was no statistically significant difference between the pre- and post-anxiety results of the participants, $F(1.00, 11.00) = 1.60$, $p > .05$, $\eta^2 = .13$. Bonferroni pairwise comparisons also demonstrated that there were not any significant differences between the mean ratings of pre- and post-anxieties.

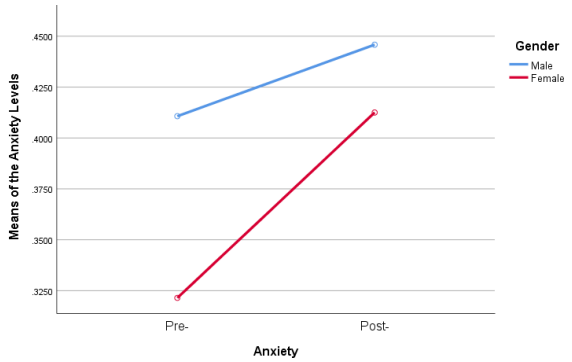

Figure 5. Estimated means of pre- and post-anxiety ratings between genders.

Confidence. Confidence levels of both female and male participants increased respectively, although female participant's confidence levels were lower than the male participants in both concerts (Males: pre-confidence: M = .67, SD = .69, post-confidence: M = .87, SD = .84; Females: pre-confidence: M = .64, SD = .20, post-confidence: M = .81, SD = .08) (Figure 6). Confidence levels of the males also increased slightly sharper than the females between pre- and post-concerts. There was a statistically significant difference between the pre- and post-confidence results of the female and male participants, $F(1.00, 10.00) = 11.46$, $p = .007$, $\eta^2 = .53$. However, this effect is independent of participant gender, artist's gender and any other variables. Bonferroni pairwise comparisons demonstrated that there were significant differences between the mean ratings of pre- and post-confidences.

Figure 6. Estimated means of pre- and post-confidence ratings between genders.

Due to the low number of responses, especially in SchwuZ (N=2), and insignificant results regarding musically-evoked emotions and gender- and artist-related questions, the analysis could not offer further representative information for discussion of the three sub-questions which were noted in the Introduction.

4. DISCUSSION

This was the first study to scrutinise whether the artist's gender on the stage affects the emotions, anxiety and confidence levels of the female members differently than the male members in the audience. Although our results did not support our hypothesis, possibly due to a small number of responses at the SchwuZ club night, our results showed that the women's experience of the concerts was different from the male members of the audience with regards to distinctive mood, anxiety and confidence levels.

Critical interpretation demonstrates proof of Hoffman's (1997) claim that women tend to be more emotional than men. The overall results revealed that mood levels had increased for both genders, which shows a tendency for being emotional (Juslin & Sloboda, 2011). Although females' moods were lower than males' moods at the beginning of the concerts, females' moods had risen significantly more than males' moods after the concerts (Fujita et al., 1991; Juslin & Sloboda, 2011). Herbert's (2011) assertions on live or recorded experiences evoking higher emotional arousal should also be considered; this study provided confirmation on this assertion and also revealed that females have more tendency for mood change in live music environments.

Furthermore, Green's (1997) claims on women having a different musical experience than men can be interpreted in our findings. Although the anxiety levels increased in both genders, women experienced less anxiety than men, but women's levels had more sudden, steeper alterations within the increase. There was an increase in confidence levels in both genders with women's confidence being lower and men's levels increasing with a slightly sharper line. However, it should be noted that our results cannot show whether the effect is from socially constructed gender stereotypes. Craske & Claig (1984)'s claim about people with low self-esteem experiencing higher levels of anxiety, also could not be supported. On the other hand, Feingold's (1994) and Baron-Cohen et al.'s (2005) demonstrations on emotional women being more confident and having more anxiety can be followed. Basically, our results showed a positive correlation on the anxiety and confidence levels in both females and males; as the anxiety levels increased, confidence levels also increased, mood having an effect. In general, results suggest that there is a connection between music, gender, and live music environment which affects the cognitive experiences of the listener.

Limitations of the Study and Suggestions for Future Research. There were many limitations to the study. Apart from the small sample size that was gathered in both concerts affecting the results, there were also some unavoidable discrepancies during data collection. For example, the location of each concert was in a different part of town, played a different kind of music and started at a different time of the night, which might have motivated our results. Live concerts and club nights not only attract different kinds of audiences, they and their venues also

incite different behaviours, rituals, and expectations in them. In Deathprod, participants were much less likely to leave the concert area, whereas at SchwuZ, audience members would alter between rooms, take smoking breaks, potentially be under the influence, and be in a different mindset. Some participants, especially at SchwuZ, also had trouble answering questions in English. Therefore, it might be possible that the language situation also had impacted some responses; translations to other languages can help for future data collection. It should also be noted that the audience members were more appreciative to fill out the questionnaires before the concerts than after the concerts, which might be taken into consideration for the future when potentially adapting the design of this paper to develop it for larger sample sizes and more accurate and significant results.

Future research can investigate how the male and female members in the audience perceive female and male artists, or their personality traits to understand i) whether the socially-constructed gender traits affect the perception of genders in live concert environments, and ii) whether these traits have an impact on individuals' well-being through their emotions, confidence, and anxiety levels.

Conclusions. In conclusion, the study provided new data that women's experience of live concerts can be contrasted from the male members of the audience, considering different mood, anxiety, and confidence levels. Both men and women's mood, anxiety, and confidence levels increased after the concerts. While men tend to experience higher levels of confidence (with steeper changes) and anxiety than women, women tend to experience sharper changes in anxiety, and sharper and higher mood levels than men.

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APPENDIX

Appendix 1. Pre-questionnaire form completed before the concerts. Featuring participant number, gender, confident and anxiety scale (*1 – Strongly Disagree* to *7 – Strongly Agree)* and mood scale (*1 – Terrible* to *5 – Great).*

Participant Nr.: ☐

(Your participant nr. has four letters and consists of your **initials** and the **day of your birthdate** (e.g. MM08). It cannot be used to identify you.)

Gender: ☐ Male ☐ Female ☐ Other: ☐

Please rate on a scale of **1 (Strongly Disagree) to 7 (Strongly Agree)** how much each of these statements apply to you at this moment.

	1	2	3	4	5	6	7
I feel confident.	☐	☐	☐	☐	☐	☐	☐
I feel anxious.	☐	☐	☐	☐	☐	☐	☐

	Terrible	Bad	Okay	Good	Great
How would you describe your current mood?	☐	☐	☐	☐	☐

Appendix 2. Post-questionnaire form completed after the concerts, 3 pages. Featuring participant number, gender, attended concerts, enjoyment (*1 – I hated it* to *5 – I loved it!),* mood (*1 – Terrible* to *5 – Great),* GEMS-9, modified STAI/ SAI, modified SSES and gender-related questions.

Participant Nr.: ☐

(Your participant nr. has four letters and consists of your **initials** and the **day of your birthdate** (e.g. MM08). It cannot be used to identify you.)

Gender: ☐ Male ☐ Female ☐ Other: ☐

Which concert did you attend?

☐ **Deathprod** (1st Feb. 2020, 20:00, Betonhalle – silent green)

☐ **Slim Soledad** (1st Feb. 2020, 22:20, SchwuZ club night)

☐ **Hibotep** (1st Feb. 2020, 23:30, SchwuZ club night)

☐ **Bbymutha** (2nd Feb. 2020, 01:30, SchwuZ club night)

	I hated it	I disliked it	It was okay	I liked it	I loved it!
How did you enjoy the concert?	☐	☐	☐	☐	☐

	Terrible	Bad	Okay	Good	Great
How would you describe your current mood?	☐	☐	☐	☐	☐

Below is a list of emotions you may have felt during the concert. Please describe how the music you listened to made you ***feel***. Do not describe the music or what the music may be expressive of. Bear in mind that a piece of music can be sad or can sound sad without making you feel sad.

Please rate the intensity with which you felt each of the following feelings on a scale ranging from 1 (not at all) to 5 (very much).

	Not at all	Somewhat	Moderately	Quite a lot	Very much
Wonder *Filled with wonder, Dazzled, Allured, Moved*	☐	☐	☐	☐	☐
Transcendence *Fascinated, Overwhelmed, Feelings of transcendence and spirituality*	☐	☐	☐	☐	☐
Power *Strong, Triumphant, Energetic, Fiery*	☐	☐	☐	☐	☐
Tenderness *Tender, Affectionate, In Love, Mellowed*	☐	☐	☐	☐	☐
Nostalgia *Nostalgic, Dreamy, Sentimental, Melancholic*	☐	☐	☐	☐	☐
Peacefulness *Serene, Calm, Soothed, Relaxed*	☐	☐	☐	☐	☐
Joyful Activation *Joyful, Amused, Animated, Bouncy*	☐	☐	☐	☐	☐
Sadness *Sad, Sorrowful*	☐	☐	☐	☐	☐
Tension *Tense, Agitated, Nervous, Irritated*	☐	☐	☐	☐	☐

Below is a list of statements. Please think back to how you felt during the concert, and rate how much each statement applied to you at the time.

	Not at all	Somewhat	Moderately	Quite a lot	Very much
I was worried.	☐	☐	☐	☐	☐
I felt comfortable.	☐	☐	☐	☐	☐
I felt pleasant.	☐	☐	☐	☐	☐
I felt frightened.	☐	☐	☐	☐	☐
I was nervous.	☐	☐	☐	☐	☐
I felt at ease.	☐	☐	☐	☐	☐

Below is a list of statements. Please think back to how you felt during the concert, and rate how much each statement applied to you at the time.

	Strongly Disagree	Disagree Somewhat	Agree Somewhat	Strongly Agree
I was worried about whether I was regarded as a success or failure.	☐	☐	☐	☐
I felt satisfied with the way my body looked at the time.	☐	☐	☐	☐
I felt that others respected and admired me.	☐	☐	☐	☐
I was dissatisfied with my weight.	☐	☐	☐	☐
I felt self-conscious.	☐	☐	☐	☐
I felt displeased with myself.	☐	☐	☐	☐
I felt good about myself.	☐	☐	☐	☐
I was pleased with my appearance.	☐	☐	☐	☐
I was worried about what other people thought of me.	☐	☐	☐	☐

	Strongly Disagree	Disagree Somewhat	Agree Somewhat	Strongly Agree
I felt inferior to others at the time.	☐	☐	☐	☐
I felt unattractive.	☐	☐	☐	☐
I felt concerned about the impression I was making.	☐	☐	☐	☐
I was worried about looking foolish.	☐	☐	☐	☐

How did you feel in the audience?

Very uncomfortable	Mostly uncomfortable	Mostly comfortable	Very comfortable
☐	☐	☐	☐

How would you describe the gender ratio in tonight's audience?

Mostly women	More women than men	Equally mixed	More men than women	Mostly men
☐	☐	☐	☐	☐

To what extent did you reflect on the gender of the artist?

Not at all	Somewhat	Moderately	Quite a lot	Very Much
☐	☐	☐	☐	☐

To what extent do you think gender discrimination is an issue?

Not at all	Somewhat	Moderately	Quite a lot	Very Much
☐	☐	☐	☐	☐

Do you think your gender affects your live music/concert experience? If yes, how?