

SEXUELLE GRENZVERLETZUNGEN IN DER MUSIKAUSBILDUNG SOWIE IN DER AUFFÜHRUNG UND PRODUKTION VON POPULÄRER MUSIK – AKTUELLE FORSCHUNGSANSÄTZE UND GEGENMAßNAHMEN

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Abstract

Sexual boundary violations in (higher) music education have been explored for several decades now (e.g. Hoffmann 2006, Bull/Rye 2018, Page/Bull/Chapman 2019), sometimes under adverse circumstances. Recently, new research in the field of music performance, particularly live events such as concerts and music festivals, has been conducted (see e.g. Fileborn/Wadds/Barnes 2019, Hill/Megson 2020, Hill/Hesmondhalgh/Megson). In addition, boundary violations in music production have been made public by affected female musicians and spread by the media.

This article initially provides an overview of previous research on the fields mentioned above: music education, performance, and production. Further, it combines psychological and cultural studies perspectives on the cultures that enable and promote the violation of sexual boundaries which still predominantly affects females. The article traces academic and legal developments on sexual boundary violations over the past 30 years in Germany and analyzes persistent narratives of women's ›availability‹ in popular music as well as changes that only gradually emerge in the music industry. Consequently, it discusses the achievements of the criminalization of sexual violence in light of ongoing hurdles for those affected in musical contexts. They have hardly any existing networks available, except for the *1752 group*, established in the UK in 2016 as a lobby organization for higher education in general, and the independent consulting center *Themis* founded in Germany in 2018, that focuses on sexual harassment and violence in the related fields of the film industry, television, and theater.

Aware of these developments in related cultural fields and towards institutional improvements, we offer suggestions that address the creation of contact points for sexual boundary violations in musical contexts. Also, a stronger inclusion of power-conscious perspectives implemented in didactic concepts are considered. Finally, we encourage future transdisciplinary research (e.g. affecting music practices, institutions, and cultures) for popular music studies in collaboration with musicology.