



# **EXAMINING SEXUAL VIOLENCE IN GREATER MELBOURNE, A RENOWNED MUSIC CITY**

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University**



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## About the Author

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## Trigger and Content Warnings

Recalling or reading about incidences of sexual violence in this report may cause discomfort, distress or trauma. If reading this report causes discomfort, distress or trauma through reliving an incident of sexual violence, there are counselling services, such as Sexual Assault Services Victoria (<https://www.sasvic.org.au/>) that you may want to refer to, if needed. For ongoing assistance, contact 1800 RESPECT (1800 737 732) to talk to a counsellor from the National Sexual Assault and Domestic Violence hotline. For confidential support and information, contact Safe Steps' 24/7 family violence response line on 1800 015 188. If you are concerned for your safety or that of someone else, please contact the police in your state or territory, or call Triple Zero (000) for emergency help.



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# GLOSSARY OF TERMS

Term	Definition
<b>Bystander</b>	A person who stands by and does nothing to help a victim of misfortune. In the context of sexual violence, bystander intervention refers to a person who steps in to help a victim. Bystander Training has been conducted in music spaces to address sexual violence, and to ensure a safe environment.
<b>Cisgender</b>	This term relates to a person whose sense of personal identity and gender corresponds with their birth sex.
<b>City of Melbourne</b>	The City of Melbourne council municipality covers 37.7 km <sup>2</sup> and in 2021 has a residential population of 153,647.
<b>Culturally and linguistically diverse (CALD)</b>	A broad and inclusive descriptor for communities with diverse language, ethnic background, nationality, dress, traditions, food, societal structures, art and religious characteristics.
<b>Community of practice</b>	A group of practitioners with a shared interest who meet regularly (online or offline) to learn collectively, develop their abilities and look for opportunities that will enhance their career development.
<b>COVID normal</b>	This is the resumption of familiar practices, or ways of living, after the COVID-19 pandemic. This involves adjustment for the defensive measures implemented on the advice of health professionals and/or under government emergency regulations. Special regulations include QR code check-ins, keeping 1.5 metres from other people, and other health and safety regulations.
<b>Discrimination</b>	This is treating, or proposing to treat, someone unfavourably because of a personal characteristic protected by law, such as sex, age, race or ability.
<b>First Nations</b>	Aboriginal and Torres Strait Islander peoples are the first peoples of Australia who have been here for thousands of years prior to colonisation; hence, they are members of the First Nations.
<b>Gender</b>	What gender is varies among cultures and changes over time. Gender can be defined in two ways: first, as binary opposites, such as masculinity or femininity; second, as a construct based on socially learned roles, behaviours, activities and attributes that any given society considers appropriate for men and women.
<b>Gender non-conforming (GNC)</b>	This is a term linked to gender diversity. It refers to the variations across the spectrum of behaviours and attributes, which are not limited by being either a man or a woman.
<b>Global North</b>	This consists of the wealthiest and most industrialised countries in the world, which are mainly located in the northern part of the world, such as Western Europe and North America. Australia, Israel, Japan and New Zealand also belong to this group.
<b>Global South</b>	A term often used to identify low-income, developing countries. These include countries in Asia, Africa, parts of the Middle East, Latin America and the Caribbean. The term does not inherently refer to a geographical south, because a large part of the Global South countries are geographically within the Northern Hemisphere.
<b>Grassroots music venue</b>	This is a venue with a less than 350-seat capacity. It is usually a venue for entry-level musicians, with limited involvement by established acts. The venue also has a significant number of unpaid roles and volunteers, and minimal, if any, profit potential.



Term	Definition
<b>Heteronormativity</b>	The term is based on binary notions of sex and gender, and the belief and assumption that everyone is, or should be, a man or a woman. The term results in conscious and unconscious exclusion, prejudice, discrimination and harassment towards a non-binary person, such as a lesbian, gay, bisexual or queer person, at both the individual and the institutional level in society
<b>Intersectionality</b>	A theory and approach that recognises and respects that people's identities are made up of multiple intersectional attributes, such as race, gender, ability, religion, ethnicity, sexual orientation, sexual identity and socio-economic status.
<b>Greater Melbourne</b>	As the capital of Victoria, the Melbourne area covers 9,992.5 km <sup>2</sup> and has a population of around 4.96 million.
<b>#MeToo 2.0</b>	In October 2017, New York-based journalists broke the story about US film producer Harvey Weinstein as a sexual abuser of wealthy, white female Hollywood celebrities. Journalists' work, along with viral stories led by Hollywood actor Alyssa Milano, revalidated Burke's #MeToo movement of 2006. In 2017 the #MeToo hashtag was shared across the globe by more than 85 million people. In this report, the hashtag is known as #MeToo 2.0.
<b>#meNOMore</b>	Inspired by #MeToo 2.0, this is a music-related hashtag that emerged in December 2017. #meNOMore began as an open letter to the online music site The Industry Observer. The letter included more than 1,000 anonymised stories of abuse and harassment (mostly by women) within the Australian music industry.
<b>Misogyny</b>	This term implies the dislike of, contempt for and/or ingrained prejudice against women.
<b>Music city</b>	A music city is a community of any size with a vibrant music economy. Music cities contain fertile music spaces for education, rehearsal, recording and performance. These cities foster a vibrant live scene with an engaged and passionate audience that provides artists with a fertile ground for developing their craft.
<b>Music ecosystem</b>	This is the inter-relationship between actors in the music industry. The ecosystem includes emerging and established musicians, ensembles, groups, venue operators, promoters, managers, peak bodies, recording studios, journalists, bloggers, commercial and community broadcasters, professional arts companies, production, equipment providers and music educators.
<b>Night-time economy</b>	This is defined as the evening activity between 6 pm and 6 am in live music venues, clubs and bars, as opposed to the daytime economy, which functions between 6 am and 5 pm.
<b>Normalisation</b>	This refers to a behaviour pattern or practice that is accepted as normal, when, in fact, it is not. An example would be normalising discrimination, rather than normalising equity.
<b>Large music venue</b>	This is a venue with a more than 350-seat capacity that programs mainly established acts. The venue may be profitable, depending upon external factors such as location, additional uses and ownership.
<b>LGBTQIA+</b>	This term stands for lesbian, gay, bisexual, transgender and gender-diverse, queer and questioning, intersex, asexual and other related identities. This update was proposed by the Diverse Genders, Sexes, and Sexualities advisory group to ensure inclusion of all queer identities.

# GLOSSARY OF TERMS (CONT'D)

Term	Definition
<b>Pandemic</b>	The spread of the coronavirus (COVID-19) was declared a pandemic by the World Health Organisation in March 2020. Around the world, this resulted in extensive public health orders leading to workplace shutdowns, work from home orders, restrictions on movement, lockdowns and night curfews. These measures have curtailed face-to-face activities within the music industry.
<b>People of colour (POC)</b>	Originating in the US in 2010, this term has been used to describe any person who is not considered white.
<b>Rape culture</b>	This is a culture in which sexual violence is normalised and victims are blamed for their own assaults.
<b>Rape myth</b>	This is a myth based on false ideas about sexual assault that shifts the blame onto the victim, for example, the myth that if a woman wears a short skirt, she deserves to be raped.
<b>Safe spaces</b>	These are places or environments where people feel confident that they will not be exposed to discrimination, criticism, harassment, or any other emotional or physical harm.
<b>Save Live Australia's Music (SLAM)</b>	This is a music lobby group that began as a public rally on 23 February 2010, in the central business district (CBD) of Melbourne (Australia) to protest against the effects of liquor licensing laws on live music venues.
<b>Sex discrimination</b>	This is defined as a behavioural pattern whereby someone is treated unfairly or bullied because of their sex.
<b>Sexual harassment</b>	This is defined in Australia as any sexual advance or request for sexual favour that is unwelcome. It also includes any unwelcome conduct of a sexual nature that could cause offence, humiliation or intimidation to a reasonable person.
<b>Sexism</b>	This is a prejudice and form of stereotyping or discrimination (typically against women) on the basis of sex. It is based on an ideology that supports patriarchal social relations.
<b>Sexual violence</b>	This is sexual activity that happens when consent is not obtained or freely given. It occurs any time a person is forced, coerced or manipulated into any unwanted sexual activity, such as touching, sexual harassment and intimidation, forced marriage, trafficking for the purpose of sexual exploitation, sexual abuse, sexual assault and rape.
<b>Street harassment</b>	This is defined as a broad range of behaviours that occur in public spaces (such as on the street, on public transport, in shopping centres and in licensed venues). It can include actions such as catcalling or verbal comments, wolf-whistling, staring or leering, following someone or unwanted touching.
<b>Violence against women (VAW)</b>	This is any act of gender-based violence that causes, or could cause, physical, sexual or psychological harm or suffering to women, including threats of harm or coercion, in public or in private life. This definition encompasses all forms of violence that women experience, from physical, sexual, emotional, cultural and spiritual to financial abuse.
<b>Whistleblower</b>	This is a person who draws attention to wrongdoing, going outside internal mechanisms to expose misconduct or corruption, often at personal risk. Under Victorian Government law, reporting improper conduct in the public sector is called public interest disclosure and the whistleblower is protected against repercussions, including defamation actions.
<b>Women</b>	The term used as inclusive of all women, including cis women, trans women and intersex women.



# LIST OF ABBREVIATIONS

ABC	Australian Broadcasting Corporation
ABS	Australian Bureau of Statistics
AHRC	Australian Human Rights Commission
AIR	Australian Independent Record Labels Association
AMCOS	Australasia Mechanical Copyright Owners Society
APRA	Australasian Performing Right Association
ARIA	Australian Recording Industry Association
AWMA	Australian Women in Music Awards
BTGC	Beneath The Glass Ceiling
CALD	Culturally and linguistically diverse
CBD	Central business district
CEO	Chief executive officer
CoP	Communities of Practice
EIU	Economic Intelligence Unit
GNC	Gender non-conforming
GNO	Good Night Out
MEAA	Media, Entertainment and Arts Alliance
MIRA	Music Industry Research Association
NDA	Non-disclosure agreements
NSW	New South Wales
NT	Northern Territory
POC	people of colour
PTSD	Post-traumatic stress disorder
SLAM	Save Live Australia's Music
UN	United Nations
US	United States
VMDO	Victorian Music Development Office

# EXECUTIVE SUMMARY

**The commissioning of this pilot survey has once again put Melbourne, the capital of Victoria, and a globally renowned music city, at the forefront of developing strategies to examine the impact of sexual violence in its urban music spaces.**

## There were four aims:

1. Aims for an intersectional lens to examine how sexual violence in urban music spaces affects gender, sexuality, ethnicity, race and (dis)ability.
2. Targets victim-survivors in the music city of Melbourne who have until now been largely silenced. This includes the voices of women from all backgrounds as well as culturally and linguistically diverse communities, First Nations and people of colour, those who identify as trans, non-binary and LGBTQIA+ and those with disabilities and/or mental health issues.
3. Assesses how music workers and music participants navigate, deal with and try to prevent exposure to sexual violence.
4. Explores the impact of sexual violence on music participation, music production, music education and the music media spaces.

## Summary of findings:

As a renowned music city, Melbourne is a powerful cultural and economic force. However, it is clear from the survey of 126 respondents (mostly, cisgender, white women aged between 25 and 44 years) that they do not feel safe in urban music spaces. Sexual violence, mostly groping and general harassment, is at epidemic proportions and normalised in clubs and venues that play rock music. This disempowers music workers, deters others from working in it, and/or participating in the music scenes. As 80% of respondents never reported the incidences, this epidemic will continue unless drastic measures are taken. As the epidemic of sexual violence is holding back Australia's premier live music city capital and multi-million-dollar music business, clearly, more work needs to be done to address this societal issue.

## Five recommendations:

**Five recommendations** derived from the survey, centre around strategies to address the music talent drain and waning audiences, which has resulted from this epidemic of sexual violence in the urban music spaces of Greater Melbourne:

1. More effective bystander training and education workshops and skills for venue and security staff to identify and respond to incidents of sexual harassment and assault.
2. More effective policies to address sexual violence.
3. Phone counselling hotline services.
4. Gender and ethnic diversity in music leadership.
5. Music festivals, record labels and radio stations should be excluded from government grants and funds, if they do not meet criteria of gender diversity, inclusion and equity.

## Six Gaps in Knowledge:

After an extensive literature review, this report also recommend that future research should address these **six gaps in knowledge** about sexual violence in music cities.

1. Call for more marginalised voices.
2. Move beyond binary opposites.
3. Adopt an intersectional holistic approach.
4. Studies linking gig participation to street harassment.
5. More studies examining safety issues on transport and public urban spaces.
6. Studies that assess the effectiveness of night mayors to manage the music city-night-time economies.



## Key Findings

**There were 126 respondents**

all of whom live in Greater Melbourne.

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**60% of respondents**

were both music workers and music participants, aged between 25 and 44 years.

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**85% of respondents**

were cisgender white women.

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**60% of respondents**

said they felt unsafe in Melbourne.

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**70% of the incidences**

happened in clubs/venues that played rock music.

---

**60% of respondents**

said inappropriate activities included touching, groping and general harassment.

---

**80% of respondents**

never reported the incident of sexual violence.

---

**90% of the incidents**

of sexual violence happened before COVID-19.

---

**Less than 10%**

of the victim-survivors sought medical help or counselling after the incident.

---

**60% of respondents**

said security guards at venues needed bystander training, and skills to identify and respond to incidences of sexual harassment and assault.

# INTRODUCTION

***“We wish to give a voice to those who have been silenced by the injustices that exist within the Australian music industry. This includes sexual assault and harassment, abuse of power, bullying, systemic inequality and more.”***

***(Beneath The Glass Ceiling, 2020b)***


As the above quotation from *Beneath The Glass Ceiling* illustrates, and as ongoing research and statistics reflect, sexual violence in the music sector is normalised (Crabtree, 2020). This is a major concern. The most recent study, from 2016, about sexual violence in the urban music spaces of Melbourne examined licensed venues, pubs and clubs in the night-time economy. The study found that unwanted sexual attention was widespread for music workers and music participants in the city. Recent statistics illustrate that urban movement in Melbourne is restricted for women and gender-diverse people because of fear, harassment or violence. For example, a 2019 Community Council for Australia report said that 50% of women felt unsafe in urban settings at night (Crosbie & Marjolin, 2019). These findings are even more significant when we examine broader reports and recent global statistics about sexual violence.

## What Is Sexual Violence?

To define sexual violence, this report drew on Liz Kelly's (1988) pioneering continuum of sexual violence, which includes unwanted, forced, coerced or manipulated forms of sexual activity (such as touching, sexual harassment, humiliation and intimidation) through to sexual exploitation (sexual abuse, sexual assault and rape). Today, Kelly's ongoing continuum is linked to a trauma-based model of survival to illustrate the complex, interrelated array of actions and self-protective and preventive strategies related to sexual violence (Boyle, 2018; Thomas, 2016). Clare McGlynn, Erika Rackley and Ruth Houghton (2017, p.25) have extended the continuum to include the 'image-based abuse' to highlight the connections between non-consensual distribution of private sexual images (which is also known as 'revenge porn').







The Australian Government Department of Social Services' *Fourth Action Plan of the National Plan to Reduce Violence against Women and their Children 2010–2022* noted that sexual violence includes being forced to watch or engage in pornography, enforced prostitution or being made to have sex with other people (Department of Social Services, 2019, p. 60). The extension of Kelly's (1988) continuum to include image-based abuse makes room for more comprehensive legislative and policy responses and efficient educative and preventive strategies to address all forms of sexual violence.

## A Broad Picture

National and international statistics highlight the prevalence and characteristics of sexual violence. The most common types of sexual violence are sexual harassment or sexual assault, which are defined as any sexual advance or request for sexual favour that is unwelcome and causes offence or harm.

In 2020, studies by the Australian Institute of Health and Welfare and by *Respect@Work* (Jenkins, 2020) found that:

- Men are the main perpetrators of sexual assault and other forms of sexual harassment.
- Victim-survivors are overwhelmingly women, however, emerging evidence suggest that LGBTQIA+ and POC have similar levels of violence and discrimination).

By 2021, national figures from the Australian Bureau of Statistics (ABS) said:

- Between 2014 and 2019, the total number of victim-survivors of sexual assault recorded by police had risen from 20,741 to 26,892, which is an increase of 30%.

- Between 2014 and 2019, 63% of the victim-survivors of sexual assault recorded by the police were under the age of 18 years.
- Women, aged between 15 and 19 years, were the main victim-survivors.

Politoff et al.'s (2019) National Community Attitudes towards Violence against Women Survey reported that:

- Young people aged 16–24 have a lower level of knowledge and understanding of sexual violence and can hold excusing attitudes when it comes to sexual consent.
- 97% of sexual violence offenders across all age groups are male.

Statistics continue to show that most incidents of sexual violence go unreported:

- In 2017, the ABS (2017) said 87% of victim-survivors did not report the incidents to the police.
- By 2021, the ABS (2021) said that 6% of the female victim-survivors reported the incident of sexual assault 20 years or more after the incident.

Looking globally, in 2022, United Nations (UN) Women said that less than 10% of women report incidences of sexual violence to formal institutions or to the police. UN Women said that less than 40% of women who experience sexual violence seek help. Perpetrators are rarely charged and continue to participate in urban music spaces, thus contributing to the normalisation of sexual violence in the broader community.

## Moving Forward in the COVID Normal Era

While statistics detail the prevalence of sexual violence in society, an evidence gap remains in terms of how to address this issue within the music industry via existing recommendations and a primary prevention approach, especially during this COVID-19 era. Nearly two years on, as Melbourne emerged from the coronavirus-induced lockdowns and restrictions eased across Victoria, in November 2021, The Bragg Media in Australia surveyed its online readers ( $n = 1,000$ ) to assess what events they would go to post-lockdown. Readers said that going to grassroots music venues was higher on their list than attending sports events (Girgis, 2021). To those involved in the Melbourne music industry, this response would have been unsurprising because, historically, the sector has been a powerful economic force, which in pre-pandemic times earned more than \$AUD1 billion annually for the state of Victoria (Baker, 2019).

However, as detailed throughout this report, beneath the vibrant participation and music economic success of Melbourne's urban music spaces is a problem that threatens to undermine the whole sector: an epidemic of sexual violence that exists across the industry, from music workers to audience members. This epidemic has been growing in visibility and demanding immediate attention, with podcasts and social media platforms, such as *Beneath The Glass Ceiling*, springing up in recent years to give a voice to the victim-survivors of sexual violence in the music industry. Moreover, as also examined in this report, music researchers from across the industry, academia and other areas increasingly argue that now is the time to tackle this issue head on.

Calls for action to address sexual violence have intensified as the music industry tries to overcome the ravages of the COVID lockdowns and open up to the public. Melbourne Lord Mayor Sally Capp said she wants everyone to be able to safely participate in the music industry.

A 2020 report commissioned by the Victorian Government's Office of Women and the Victorian Music Development Office (VMDO) examined the impact of the pandemic on music workers in Melbourne. Written by musicologists Catherine Strong and Fabian Cannizzo (2020), the report urged the music

industry to embrace inclusion, diversity and safety in its urban music spaces as it came out of lockdown. In a July 2021 report, *Creativity in Crisis: Australia's Arts and Entertainment Sector after COVID-19*, senior economist Alison Pennington and creative industries scholar Ben Eltham said that the sector needed a 'complete public-led reboot' (Pennington & Eltham, 2021, p. 6). This is a sentiment shared by the co-founder of Save Live Australia's Music (SLAM), Helen Marcou, who said that because the pandemic had shaken up the music industry like 'never before', now was the time to make radical changes to the sector (as cited in Wilson, 2021).

Marcou was speaking on the *Control* podcast on Spotify, which was created in 2021 by Melbourne-based musician Chelsea Wilson. The aim of *Control* is to give a voice to people who have been marginalised by the male-dominated Australian music industry. On the podcast Marcou said that, post-lockdown, music venues could be tempted to return to the old profit-driven business model of all-male line-ups and established heritage acts to boost ticket sales, rather than giving a voice to marginalised groups in the music industry. However, this would be a mistake because the Melbourne music industry, at the global and local level, is not just about revenue but is also linked to rich cultural activities that help define, and brand, Melbourne as the live music capital of Australia, and 'of the world' (Baker, 2019; Newton & Coyle-Hayward, 2018, p. 1).

A diverse, safe and inclusive music sector means including marginalised groups, such as the cisgender, white female music workers; people from culturally and linguistically diverse (CALD), First Nations, LGBTQIA+ and gender non-conforming (GNC) communities; people of colour (POC); and women living with disabilities and mental health issues. From a human rights perspective, the challenges of reopening Melbourne's music sector in the COVID normal era are much deeper, and more significant, than simply getting people back into live music venues and attending music festivals again.

As this report illustrates, it is indisputably clear that sexual violence within the music sector of Melbourne disempowers employees, particularly women, and other marginalised groups. This toxic culture deters people from working in the music industry and negatively affects the experiences of audience members in music spaces.

***“Melbourne’s music scene has been devastated by lockdowns, and as we start to open up with confidence, we are doing what we can to promote a safe and inclusive culture for musicians, workers and fans.”***

*(cited in Monash University, 2021, paragraph 8).*

At the same time, however, the impact of COVID-19 has demonstrated that the music industry is flexible and quick to employ innovation to convert hardship into opportunity, as the plethora of online streaming concerts and other innovative projects have indicated. In the spirit of boldness, and the urgency to return to lucrative, profit-based music events in safe, diverse and inclusive urban music spaces of Melbourne, the innovative spirit that emerged from the pandemic can now be used to galvanise significant cultural changes to address sexual violence.

The return to profit in the urban music spaces of Melbourne should not be used as an excuse to delay reforms to address sexual violence, but rather it should be a driving force to make them happen. After all, the burgeoning music scene in Melbourne is located in one of the most liveable cities in the world. For seven consecutive years (2011–2017), Melbourne was the number-one liveable city in the annual Economic Intelligence Unit (EIU) Global Liveability Index (City of Melbourne, 2017).

In subsequent years, Melbourne’s Global Liveability Index has been slowly dropping (Economist Intelligence Unit, 2021). Despite the impact of COVID-19, the city’s population continues to climb, and by 2026, Melbourne will be largest city in Australia (Visontay, 2021). The growing revelation that Melbourne is associated with unsafe urban music spaces, rather than secure, diverse and inclusive ones, will have an impact on the city’s future liveability status. This is one key point that underpins the purpose of this report.

## **Quantifying Sexual Violence within the Music Industry**

A defining book about sexual violence within the urban music spaces of Melbourne is Bianca Fileborn’s (2016) *Reclaiming the Night-Time Economy: Unwanted Sexual Attention in Pubs and Clubs*. Fileborn defines sexual violence as sexual activity that happens when consent is not obtained or freely given.

The most common type of sexual violence in the music industry is sexual harassment, followed by sexual assault. Research reflects that since victim-survivors rarely speak out, the wider continuum of sexual violence is normalised within the Australian music sector (Crabtree, 2020).

One case that did receive publicity in national newspapers (*Guardian Australia* and *The Sydney Morning Herald*) and the global music press (the UK’s *NME*), in July 2020, involved a Melbourne-based photographer, Jack Stafford, who admitted to sexual violence allegations made against him by many women within the Australian music industry. Stafford’s admission came after Brisbane-based hip-hop musician Jaguar Jonze (real name, Deena Lynch) posted a series of handwritten sticky notes on her Instagram page stating that she had been hearing stories about the photographer’s behaviour. Jonze could not ‘name and shame’ the photographer because of Australia’s strict defamation laws (Lim, 2020, paragraph 3).

However, Jonze told a journalist from *The Sydney Morning Herald* that there were about 88 ‘horrific stories’ about the photographer’s behaviour (N. Miller, 2020, paragraph 9). Stafford eventually discussed his legal rights on social media, stating that ‘a shifty, manipulative bullshit lawyer’ could help him claim defamation in some of these cases. However, Stafford admitted he was an abuser and a short time later left the music industry altogether (Lim, 2020).



## The #MeToo Factor

Globally, the cultural fallout from the 'Post-Weinstein Effect' and the revitalised #MeToo movement of 2017 offered great promise to finally address the normalisation of sexual violence within the music industry (Marghitu, 2018, p. 492). The founder of the MeToo movement, African American civil rights advocate Tarana Burke, is currently based in New York City, a city that is touted as the music consumption capital of the world (Baker, 2019; Banerjee et al., 2017). The movement was originally devised by Burke to address the sexual violence experienced by women and girls of colour in the US south (Baker & Williams, 2019; Burke, 2021a).

Fast-forward 11 years to mid-October 2017 and we find that the revitalised #MeToo has turned into a hashtag movement to expose the sexual violence that wealthy, white women in Hollywood, aspiring artists, workers in the industry and some women of colour had experienced while working with Miramax film producer Harvey Weinstein (Boyle, 2019; Kantor & Twohey, 2017; Farrow, 2017). Weinstein began his career in the music sector working as a producer (Macfarlane, 2019). For the purpose of this report, Burke's original movement is referred to as #MeToo 1.0, while the revitalized movement, turned hashtag is called #MeToo 2.0.

Building on the #MeToo movement in Australia, a music-related hashtag #meNOMore began in December 2017. Shared by more than 1,000 women and non-binary people working in the Australian music industry, #meNOMore was used by victim-survivors to speak out about sexual violence in the sector through an online music site, The Industry Observer (Baker et al., 2020). This was a seminal moment for the Australian music industry, and today people are still coming forward and telling their stories of sexual violence in the sector.

Another break in the silence blanketing sexual violence in the music sector was made in October 2021, when the renowned Australian Broadcasting Corporation (ABC) television program *Four Corners* aired a documentary called *Facing the Music: The Sony Music Scandal* (Tobin, 2021). The documentary investigated the allegations about sexual harassment against Denis Handlin, the then head of Sony Music Australia. The allegations spanning more than 40 years were made by female and male employees.

However some former employees could not speak out because of the non-disclosure agreements (NDAs) they had signed. Other victim-survivors, still employed by Sony Music Australia, feared they would lose their job in a highly competitive industry if they did speak up (Burke, 2021a).

Months before the *Four Corners* program aired in October 2021, Handlin was finally dismissed by Sony Music. Four years after the #MeToo hashtag movement began in the US, the Australian music industry was finally having its #MeToo moment. The repercussions of the Handlin case were felt not only locally but also at Sony's head office in New York City, a city that, as noted, is an epicentre of the global music industry (Baker, 2019).

A year after Handlin was dismissed, in mid-June 2022, Sony Music announced the appointment of Vanessa Picken as the first ever female Chair and CEO of its Australian and New Zealand branch (Harris, 2022).

## Everybody Knows

Handlin's case and other examples of sexual violence in the music industry were discussed at length in podcasts in 2021, for example, the five-part Apple podcast series *Everybody Knows* by journalist Ruby Jones from Melbourne-based The Saturday Paper. During episode one ('The Company') on 31 August 2021, Jones (2021a) analysed what went wrong with Australia's #MeToo movement by examining allegations of the toxic work culture at the Australian arm of Sony Music Entertainment, which was managed by Handlin.

In this first episode, Jones (2021a) interviewed a former employee of Sony Music in Sydney, Tamara Mary, who spoke out about the sexual violence in the sector. In episode five ('What Will It take?') on 21 September, Jones (2021b) spoke with musician Jaguar Jonze, who blew the whistle on the Melbourne photographer Jack Stafford. In that episode, Jonze said:

***"The hard thing is that we know that there's a problem, but we are yet to fully understand what the problem is, because we are silenced and obviously there's a lot of work that needs to be done to instil accountability, responsibility and consequence within the music industry" (Jones, 2021b).***





Through her music, Jonze called out Australian music industry bosses for failing to guard against a toxic culture. In a scathing track released in October 2021 titled 'Who Died and Made You King?' Jonze samples and skewers some words by Handlin from Sony Music and included lyrics such as 'you've got blood on your mouth from eating up dreams' (as cited in Newstead, 2021).

The song was actually based on Jonze's two accusations against music producers who allegedly sexually assaulted her in 2019. As Jonze told ABC Radio's youth network Triple J, while the producers were not linked to Sony Music, the song was about bringing her artistry in with her advocacy, and taking her voice back (Newstead, 2021). In December 2021, *Vogue Australia* magazine named Jaguar Jonze one of the 21 women who defined 2021 (Vogue, 2021).

## Present-day Context of Sexual Violence

A growing body of research illustrates that the victim-survivors of sexual violence in the music industry are usually cisgender white women. The perpetrators are usually cisgender men and, as noted, they are rarely charged (Fairlamb & Fileborn, 2019). However, people from CALD, First Nations, LGBTQIA+, GNC communities, POC, and women living with disabilities and mental health disorders, who are also affected by sexual violence in the music industry, have not been well represented in existing studies. As the 2022 report about sexual violence by the Australian Government's Department of Social Services (2022) emphasised, 'CALD, First Nations Peoples and people with disabilities are noted as vulnerable groups' (p. 6). These groups are also a highly vulnerable demographic in the notoriously unsafe spaces of music venues and festivals (Hill et al., 2020).

Clearly, there is a need to quantify the impact of sexual violence on Melbourne, the globally renowned music city, especially on those who suffer a combination of intersectional disadvantages linked to gender, sexuality, ethnicity, age, disability and mental health issues (Crenshaw, 1989; Crenshaw et al., 2019; Gieseler, 2019). The *Respect@Work* inquiry in 2020 about sexual harassment in the Australian workplace noted that women and people from diverse communities are highly likely to be the main victim-survivors.

The inquiry called for more studies about sexual harassment using an intersectional lens (Jenkins, 2020). As the Aboriginal and Torres Strait Islander Social Justice Commissioner June Oscar (2020) said in a First Nations report (*Wiyi Yani U Thangani: Women's Voices*), 'We must confront and reform the structures, the behaviours, attitudes and norms and the politics that reproduce intersectional discrimination... What the COVID-19 pandemic has proven is that necessary and large-scale change is possible, particularly in moments of crisis' (p. 76).

Oscar's point flows on to the music sector. Following on from the Handlin case at Sony Music Australia, Annabelle Herd, the chief executive officer (CEO) of the Australian Recording Industry Association (ARIA) Music Awards, said that the music industry was demanding a more 'equal, inclusive, safe and supportive space for everyone' (as cited in Donoughue, 2021a, paragraph 5). Another key step to addressing sexual violence within the music industry is identifying how to change men's behaviour. This includes an active exploration of what allows their behaviour to be normalised within the sector (Hill et al., 2020). This approach informs the existing recommendations, which are documented later in this industry report.

## Aims of the Report

Despite the entrenched nature of sexual violence in contemporary society, there is minimal research examining its incidence within the Australian music industry from the perspectives of its workers and audience members. To address this gap, the five aims of this report are:

1. **Examine the impact of gender, sexuality, race, disability and mental health as intersectional drivers of sexual violence within Greater Melbourne.**
2. **Understand how sexual violence affects participation in the Melbourne music scene, reflecting on the target demographic of cisgender white women and those from CALD, First Nations, LGBTQIA+ and GNC communities, POC, and women living with disabilities and mental health issues.**
3. **Outline the implications of sexual violence on the sustainability of urban music spaces in Melbourne.**

4. **Discover education and preventive solutions that best address persistent inequity in the sector and incidents of sexual violence, and achieve more sustainable, safe, diverse and inclusive spaces within Greater Melbourne.**

5. **Suggest policy-enabled solutions appropriate for a #MeToo, COVID normal environment, where safe and sustainable social distancing conditions within the Melbourne music sector can be maintained.**

To achieve these aims, a survey using Qualtrics software was designed and distributed by key music organisations in Melbourne, for example, Music Victoria, Australasian Performing Right Association (APRA), and community radio stations (such as Radio RRR and Radio PBS), as a call to action to request the target demographic to participate. As noted in the Executive Summary, 126 people responded. In this report, analysis of urban music spaces in Melbourne included:

### Music participation:



Those who participate in the music industry, including workers and audiences.

### Music production:



Those who work in music production, including musicians and music workers, from managers, talent agents, record labels and venue owners/managers to bar staff and security.

### Music education:



Those who are involved with training at higher learning institutes, such as technical and further education colleges and tertiary institutions.


### Music writers:



Those who write about music, including journalists, public relations practitioners and content developers.

While most of the available material (36 research papers in total) acknowledge the complexity of responding to sexual violence in the music industry based on some empirical evidence, this report is an opportunity to hear more from women and other marginalised groups who face sexual violence and intersectional discrimination within Melbourne's urban music spaces.



A photograph of two young women laughing joyfully while playing a guitar. The woman in the foreground has a short buzz cut and is wearing a white cable-knit sweater. The woman behind her has long dark hair. The entire image is overlaid with a semi-transparent red filter. Decorative white wavy lines are at the top, and a red geometric shape is at the bottom left.

***"Between 2014 and 2019,  
63% of the victim-survivors  
of sexual assault recorded  
by the police were under  
the age of 18 years."***

***(ABS, 2021)***



# GOVERNMENT STRATEGIES TO ADDRESS SEXUAL VIOLENCE AND UNSAFE MUSIC SPACES IN THE #METOO ERA

*“The challenges facing the music industry, such as the nature of insecure work, risk culture and systemic sexual violence, are acknowledged by the three levels of government in Australia.”*

## Federal Government

### **1984: Federal, Sex Discrimination Act**

Incidents of sexual violence are linked to sex discrimination. The Australian Human Rights Commission (AHRC, 2018) defines sex discrimination as discrimination on the basis of sexism, homophobia, transphobia and biphobia, but also sex, marital or relationship status, actual or potential pregnancy, sexual orientation, gender identity, intersex status or breastfeeding in public spaces. During the second wave of feminism, in the 1970s, the Australian women's movement lobbied for legal and social recognition of sex discrimination. This lobbying was tied to the ratification of two international conventions. The first was the International Labour Organisation Discrimination (Employment and Occupation) Convention in 1973. Second, in 1983 the UN held the Convention on the Elimination of All Forms of Discrimination Against Women (Jenkins, 2020). By 1984, the Australian Federal government had introduced the Sex Discrimination Act 1984 (Australian Government, 1984).

### **2010–2022: First National Plan to Reduce Violence against Women and their Children**

The Council of Australian Governments endorsed the Fourth Action Plan—National Plan to Reduce Violence against Women and their Children 2010–2022 (Department of Social Services, 2019). The national priorities include reducing family, domestic and sexual violence, and setting out an agenda to achieve change and eradicate the unacceptable acts of violence against women and their children.







### **March 2020: Respect@Work, Sexual Harassment National Inquiry**

Since 2016, Australia's sex discrimination commissioner has been Kate Jenkins. She has prioritised the elimination of workplace sexual harassment. However, as Jenkins (2020) has noted, the rate of change has been disappointingly slow, and 'Australia lags behind other countries in preventing and responding to sexual harassment' (p. 9). Since sexual harassment is part of the continuum of sexual violence, it is important to draw on Jenkin's findings from the AHRC's Respect@Work: Sexual Harassment National Inquiry (Jenkins, 2020), the fourth Australian workplace survey of its kind, which was released in March 2020.

The inquiry received 460 submissions from government agencies, business groups, community bodies and victim-survivors. From September 2018 to February 2019, it conducted 60 consultations with more than 600 people from all capital cities and regional areas in Australia. It also held three roundtables and meetings with key stakeholders. Based on these data, there had been a huge surge in public concern about sexual harassment, generated by the #MeToo movement around the world, including in Australia (Jenkins, 2020).

The inquiry noted that all workplaces were affected by sexual harassment. However, rates were particularly high in the arts and culture and media industries, where more than one-third of participants had experienced sexual harassment. Out of all the submissions to the inquiry, the few music stories that were submitted fell under the banner of the arts industry.

*Respect@Work* also noted that perpetrators of sexual harassment were mainly men, and that the harassment happened over an extended period. More than half of victim-survivors had developed mental health issues because of the perpetrators' behaviour.

The inquiry found that there were rarely consequences for the perpetrators, since few cases of sexual harassment were reported. It also noted that calling out this kind of behaviour had decreased over the years, because of the negative impact for those who reported it (Jenkins, 2020).

The Australian Federal Government's two responses to the *Respect@Work* inquiry are detailed in the recommendations section of this report. As way of a brief introduction, the first response is *A Roadmap for Respect 2021*, published in April 2021 (Attorney-General's Department, 2021). The second response is the Sex Discrimination and Fair Work (Respect at Work) Amendment Bill 2021, tabled in September 2021.

### **September 2021: Women's Summit**

In September 2021, the Australian Federal Government organised a two-day virtual 'women's summit' to help shape the next step in the nation's plan to reduce violence against women and their children. The summit included keynote addresses and discussions from hundreds of advocates, experts and survivors. The Australian Prime Minister, Scott Morrison, opened the summit by stating that Australia had failed to protect women from domestic and sexual violence. He said that too many Australian 'women did not feel safe and too often, they were not safe. This was not okay' (cited in Curtis, 2021a, paragraph 3).

Two points from the women's summit are applicable to this report about sexual violence within the urban music spaces of Melbourne. The first is that the drivers of sexual harassment are linked to power disparity, coercive control and power inequality. As Mary Wooldridge from the Workplace Gender Equality Agency said at the summit, there is a culture of accepting sexual harassment and protecting powerful reputations, rather than a culture of engaging with this complex issue. Second, the summit illustrated that all forms of sexual harassment impede safety, economic security and the path to leadership (2021, Federal Women's Summit).

### **November 2021: Set the Standard: Report on the Independent Review into Commonwealth Parliamentary Workplaces**

The Set the Standard report led by AHRC Commissioner Kate Jenkins (2021) was inspired by women who had allegedly been sexually assaulted while working at the Australian Parliament in Canberra (e.g. former Liberal staffer Brittany Higgins) but who felt powerless to complain. The independent review surveyed current and former employees from parliamentary workplaces. This included former politicians, staffers, journalists, cleaners and COMCAR drivers. Jenkins and her team conducted interviews ( $n = 490$ ), received written submissions ( $n = 302$ ) and held focus groups ( $n = 11$ ).

The report said that Parliament had a boys' club culture where there were significant power imbalances, gender inequality and a lack of accountability, similar to the culture of the Australian music industry, detailed in this report's Literature Review). Set the Standard found that one in three people had been bullied and/or harassed while in parliamentary workplaces, and that such behaviour was normalised. There was also a low level of reporting of incidents, since only 11% had made a complaint. Jenkins said that sexism, sexual harassment, drinking and the 'work hard, play hard, kind of culture had been around for a long time' in federal politics (as cited in Curtis, 2021b, paragraph 7).

### **February 2022: Reducing Sexual Violence – Research Informing the Development of a National Campaign**

The Reducing Sexual Violence report by the Australian Government's Department of Social Services (2022) said that since 2017 the topic of sexual violence had increased in 'societal prominence' and was a 'major health and welfare issue in Australia' and worldwide (p. 1). Its prominence can be linked to the revitalisation of the #MeToo movement in late 2017, which encouraged women to become vocal nationally and globally about their experiences of sexual violence.

To understand sexual consent issues, the department conducted qualitative interviews ( $n = 61$ ) and a quantitative survey ( $n = 2,031$ ) research among young people (10–17 years) and adult influencers

(18+ years). The research said there was an inconsistent understanding between males and females about what sexual consent is (Department of Social Services, 2022, p. 1). The report highlighted that non-consensual sexual activity often 'defaulted to victim blaming because of the lack of clarity relating to accountability' (Department of Social Services, 2022, p. 1).

### **Anti-Discrimination and Human Rights Legislation Amendment (Respect at Work) Bill 2022**

"The introduction of the *Anti-Discrimination and Human Rights Legislation Amendment (Respect at Work) Bill 2022* on September 27 this year reflects the Australian Government's election commitment to implement the outstanding legislative amendments contained in the Sex Discrimination Commissioner's *Respect@Work* Report.

The recommendation relating to prohibiting sexual harassment under the *Fair Work Act 2009* (Cth) is not included in this Bill. The Australian Government said this will be addressed in amendments to the *Fair Work Act* later in 2022.

"The Bill introduces a statutory duty on employers to take reasonable and proportionate measures to eliminate unlawful sex discrimination, workplace sexual harassment and victimisation. To ensure a workable framework for employers, it is essential that the proposed duty appropriately interacts with other preventative provisions in the *Sex Discrimination Act* and other existing statutory duties on employers in work, health and safety laws, including recent developments in workplace psychosocial hazard regulation. It is essential that employers are not subject to inconsistent regulatory frameworks aimed at sexual harassment prevention as enforced by separate regulators.

"The Bill's creation of new compliance and enforcement powers on the Australian Human Rights Commission will require close consideration. The perception of impartiality and independence is essential for any tribunal with jurisdiction to resolve complaints of workplace sexual harassment. It is concerning that the complaints resolution function of the AHRC will continue if the AHRC is also to act as a regulator in enforcing the proposed positive duty under the *Sex Discrimination Act*" (Melville, 2022, paragraph 2 and 3).



## Victorian State Government

### **Anti-discrimination Laws**

Victoria has also enacted anti-discrimination laws; and has had the Equal Opportunity Act since 1977. This Act aims to protect people from 'discrimination on the basis of their individual attributes in certain areas of public life, and provides redress for people who have been discriminated against' (Justice Victoria, 2021, paragraph 1).

### **Creative State 2025**

The Victorian creative sector represents more than one-third of Australia economic contribution, and that is roughly \$AUD5.8 billion per year (University of Tasmania, 2015). Launched in mid-2021, the Victorian State Government's creative industries strategy Creative State 2025 recognises the central role that cultural activities play in the social and economic life of communities (Creative Victoria, 2021). The strategy acknowledges that the COVID-19 pandemic 'exposed and exacerbated longstanding vulnerabilities' in the creative industries, highlighting the need for 'new approaches and investments' to ensure a speedy recovery of the State's renowned music industry (Creative Victoria, 2021, p. 5).

In 2020-21, the creative and cultural sector generated \$34.5 billion in gross value add (GVA) across Victoria, comprising 7.4% of the total Victorian economy. In 2020-21 the creative industries GVA has increased at an average annual rate of 5.0% over the last 4 years and this compares with an average annual rate 1.5% for the total Victorian economy (Creative Victoria, 2021).

One of the five priorities of the Victorian creative Sector strategy is health and wellbeing. To foster healthy, safe and respectful working environments, the strategy facilitates a cross-sector Respectful Workplaces Working Group to promote and foster safe, respectful and healthy creative industries workplaces; Promotes a tailored respectful workplaces framework to guide creative industries organisations; Hosts Creative Exchange events focused on mental health, wellbeing and respectful workplaces; and promotes resources and services that support positive mental health and wellbeing (Creative Victoria, 2021).

Creative State 2025 also identified longstanding, structural vulnerabilities in creative industries' related to the outdated business models in the COVID-19 normal era (p. 8). It said that the Victorian Government was committed to working with the creative sectors, recognising that such work gives rise to particular risks, such as emotionally demanding, insecure, low paid work and vulnerabilities linked to sexual harassment and bullying (pp. 5, 8, 25).

### **Gender Equality Act 2020**

The Victorian Government is also committed to improving gender equity and diversity. The 2016 Royal Commission into Family Violence illustrated that Victoria needed to address gender inequality to reduce all forms of violence against women. After extensive public and stakeholder consultation, the *Gender Equality Act* was passed by the Victorian Parliament in February 2020. The first of its kind in Australia, the Act promotes, encourages and facilitates the achievement of gender equality and improvement in the status of women (Victorian Government, 2020).

Looking through an intersectionality lens, the *Gender Equality Act* acknowledges that for many Victorians, gender inequality is compounded by other forms of disadvantage or discrimination linked to race, Aboriginality, religion, ethnicity, disability, age, sexual orientation and gender (Victorian Government, 2021a).

The *Gender Equality Act* came effective late March 2021 and promotes gender equality by:

1. Requiring the Victorian public sector, local councils and universities to take positive action towards achieving workplace gender equality.
2. Requiring these organisations to consider and promote gender equality in their policies, programs and services.
3. Establishing a Public Sector Gender Equality Commissioner to provide education, support implementation and enforce compliance.

Former Victorian Minister for Women Gabrielle Williams said that Victoria is leading in gender equality reform and investment to end all forms of violence against women (Victorian Government, 2020).

## **Victorian Government's 10-year Strategy**

In November 2021, the Victorian Labor Government committed to the development of a 10-year strategy to address sexual violence, harm and abuse. The Victorian Law Reform Commission's (VLRC) report, *Improving the Justice System Response to Sexual Offences* is a driving force behind the strategy.

The report was commissioned to review laws and institutions to ensure effective justice to victim-survivors, and to keep communities safe. Some recommendations include improvement of criminal investigations to minimise trauma and how the system can better support victim-survivors and keep them informed about education and outreach programs. Derived from the report, in 2022, the government will also adopt an affirmative consent model. This includes proposed changes to the Crimes Act 1958 (Vic), which means a person will need to confirm they have received consent. This consent model shifts the scrutiny from the actions of the victim-survivor, to the accused person.

## **Prevention of Family Violence Act 2018 (Vic) No. 41 of 2018**

### **Version Incorporating Amendments as at 18 June 2020**

The Prevention of Family Violence Act's guiding principles highlight the need for all persons to live in a safe and equal society, the promotion of equality and respect, and so on, for which Respect Victoria is responsible for promoting in its work. It notes that 'gender inequality within society is connected to the existence of discrimination, family violence and violence against women and the prevention of these forms of violence contributes to a more equal society' (Prevention of Family Violence Act 2018, Vic, p.3). The Act says that 'the contribution and participation of all persons in the social, cultural, economic and political life of society should be promoted', and that 'gender equality and respectful relationships should be promoted' (p. 3).

## **Free from Violence: Second Action Plan, 2022–2025**

The plan is a partnership between the Victorian Government and Respect Victoria, Victoria's independent statutory authority, which was established in 2018, is dedicated to stopping all forms of family violence and violence against women before they occur, and changing the culture that allows such violence to happen in the first place (Victorian Government, 2021b). The plan's key settings have been developed based on Our Watch's (2021) evidence-based *Change the Story* framework, which includes the arts and creative industries (pp. 76–77, 90–96).

In 2015, Our Watch, together with Australia's National Research Organisation for Women's Safety (ANROWS) and VicHealth, published a world-first, *Change the story*, an evidence-based framework to guide a coordinated and effective national approach to preventing violence against women and their children in Australia.

The Our Watch framework is based on a rich body of evidence from 40 or 50 years of scholarship on domestic and sexual violence. Synthesising this information *Change the story* tells a coherent, evidence-based map a language of the drivers of this violence and the effective strategies to use to prevent and reduce such behaviour (Our Watch, 2021).

As former Victorian Minister for Prevention of Family Violence Gabrielle Williams said, 'Victim-survivors have lived silently with the trauma of sexual violence for too long. Today, we honour their strength, resilience and courage – delivering reform that will assist in getting the justice they deserve' (as cited in Premier of Victoria, 2021, paragraph 16).



## ***Victorian Government's Safe and Strong: A Victorian Gender Equality Strategy***

Developed in 2016, this strategy aimed to make Victoria a safe and equal society for everyone, by offering access to equal power, resources and opportunities. It acknowledged that gender equality is critical to economic prosperity for all. Drawing on global evidence of what works in gender equality, the strategy progressively built on the attitudinal and behavioural changes required to reduce violence against women. It instigated reforms and set a new standard for action by the Victorian Government, on all levers, including legislative changes, governance structures, employment practices, budget, policy, procurement, funding decisions and advocacy to the Commonwealth Government. Drawing on alliances, and partnerships, the strategy will drive change in schools, workplaces, community groups, sporting associations and the media (Victorian Government, 2016). More recently, the Justice Legislation Amendment (Sexual Offences and Other Matters) Bill 2022 includes amendments that will adopt an Affirmative Consent model and provide better protections for victim-survivors of sexual offences.

## ***City of Melbourne***

According to recent official Australian population figures, the City of Melbourne is the 13th-fastest growing municipality in Australia in percentage terms. In 2021, an estimated 153,647 people were living in the City of Melbourne, which spans the central business district (CBD) and inner-city suburbs, such as Carlton, Docklands, East Melbourne, Kensington, Flemington, North Melbourne, Parkville, Port Melbourne, Southbank and South Yarra West. With a predicted budget for 2022/2023 of \$A837.6 million, the City of Melbourne has the highest revenue of any council in Victoria (City of Melbourne, 2021a).

Finally, the economic strategy pledges to work constructively in recognising the importance of Melbourne being a diverse community of First Nations people and multicultural groups (p. 20).

The council sits on the traditional land and acknowledges the Traditional Custodians of the land, the Bunurong Boon Wurrung and Wurundjeri Woi Wurrung peoples of the Eastern Kulin Nation.

It is committed to strengthening relationships between First Nations and non-First Nations people for the benefit of all Victorians (City of Melbourne, 2021a,b). The City of Melbourne shares local government boundaries with other municipalities, such as Hobsons Bay, Port Phillip, Stonnington, Yarra, Moreland, Moonee Valley and Maribyrnong. Together these councils play host to hundreds of music venues, ranging from orchestral recital centres to hotels, clubs, large grassroots venues and street busking sites (Baker, 2019).

The City of Melbourne is committed to the Victorian Government's plans to address sexual violence. This is evident in its Economic Development Strategy 2031 (City of Melbourne, 2021c). This is reflected in strategies and projects including Night Time Economy Advisory Committee, Project Night Justice and associated Night Safety Charter and toolkit, Economic Development Strategy 2031, Inclusive Melbourne Strategy 2021-2031 and Creating Communities of Equality and Respect: Women's Safety and Empowerment Action Plan 2021-2024. These commitments are aimed at supporting women and gender diverse people to feel safe at night in the city.

## ***Economic Development Strategy (2031)***

In City of Melbourne's Economic Development Strategy 2031, music and night-time economy are highlighted under priority 2: Creative Resurgence. The most recent plan, Melbourne Music Plan (2018-21), recognises the cultural and economic value of Melbourne as an international music city (City of Melbourne, 2018a, p. 6). It discusses promoting safe, non-discriminatory events and makes broad references to 'diverse music community members' and 'diverse music culture' (pp. 7-8). With regard to creative spaces, the Economic Development Strategy 2031 is a 10-year plan for economic, social and cultural recovery for our city as it emerges from the impacts of COVID-19. The strategy emphasises three points. First, it highlights the economic, social and cultural benefits of working within the CBD for creative industries. It highlights that in 2019, the inner city's arts and recreation sector accounted for more than 25,000 jobs and 4% of business establishments (City of Melbourne, 2021a, pp. 10-11).

Second, the strategy acknowledges the presence of creative people in these spaces as part of the efforts 'to transform and reimagine the role of the city as a place to work, visit and be entertained' (p. 20). The strategy also proposes 'new vacant spaces' that emerged after the pandemic. These spaces will help create opportunities to encourage creative people back to the CBD. The creative migration back to the city in the COVID normal environment will contribute to the urban revitalisation and provide residents, workers and visitors with a 'greater inspiration to engage and collaborate in city life' (p. 20). Finally, the economic strategy pledges to work constructively in recognising the importance of Melbourne being a diverse community of First Nations people and multicultural groups (p. 20).

### **Night Time Economy Advisory Committee**

Since its establishment in June 2021, City of Melbourne's Night Time Economy Advisory Committee (NTEAC) has provided a collaborative platform for engagement and consultation between Council and the night time economy sectors, allowing City of Melbourne to harness strategic advice and direction from relevant industry and government representatives.

The NTEAC is currently comprised of 17 committee members and includes representatives of the hospitality, arts and entertainment sectors, members of academia, State Government representation and City of Melbourne Councillors. Penny Miles, an arts professional with over 25 years' experience in the sector has recently been appointed as the new Chair of the NTEAC.

To date, the committee's progress and key milestones have included support for – and cooperation in – City of Melbourne's Project Night Justice, which includes the Night Safety Summit, Night Safety Charter and toolkit aimed at supporting women and gender diverse people to feel safe at night in the city. The vision of the NTEAC is that Melbourne is a city where the day and the night-time economies work together seamlessly to inspire confidence in our residents, artists, visitors and businesses, that the streets are safe and the opportunities for new experiences are endless. Melbourne at night is a creative, bustling, resilient, vibrant and inclusive meeting place for the world.

### **Melbourne Licensees Forum**

Supporting Melbourne's late-night economy, the City of Melbourne assists local music venue operators and licensees through programs such as the Melbourne Licensees Forum (City of Melbourne, 2018a, p. 12). Running for many years, and as the largest liquor forum in Victoria, the Melbourne Licensees Forum contributes to the vibrancy of the city's late-night entertainment precincts and safe night-time environments. Bringing together a diverse membership, the forum addresses alcohol-related harm, responsible service of alcohol, and safety and security in and around venues. It monitors standards of patron behaviour, venue management practices and other issues that affect licensed venues.

### **Night Safety Initiatives**

The City of Melbourne has a key aim to help women and gender-diverse people to feel safe in the City of Melbourne at night. Below are some examples since 2017.

**2017-2018:** The CoM delivered the **Safe Night Out for Women (SNOW)** project which aimed to:

- a) Understand what physical design and environment elements and management practices of a venue impact on women's real and perceived perceptions of safety.
- b) Trial a gender and safety audit checklist and audit process within selected licensed venues.

A 'crime prevention through environmental design' (CPTED) approach was used to identify potential design solutions in order to decrease the risks and remove the excuses for unwanted sexual attention, such as unwanted touching blamed on overcrowded thoroughfares. This was the first time that CPTED safety audits have been conducted both inside and around licensed venues. A Gender and Safety Audit Checklist for Licensed Premises and audit process was developed specifically for this purpose and designed to be conducted with licensees, staff and patrons (City of Melbourne, 2018b).

**2019:** The City of Melbourne developed a **Planning safe and inclusive events fact sheet**. (City of Melbourne, 2018c). The Council also worked with Women's Health Victoria and the **ShEqual campaign** to address sexiest advertising (City of Melbourne, 2018d).

**2021:** The council launched **Project Night Justice**, a two year project funded by the Victorian Government's Building Safer Communities Program. Working with project partners, such as the Victoria Police, Crime Stoppers Victoria, Full Stop Australia and the University of Melbourne, the council aims to raise community awareness and responsibility for the prevention of sexual violence and introduce training and improved reporting systems within and around late night venues, major events and transport hubs (City of Melbourne, 2021d). The work for Project Night Justice included a Night Safety Summit, held on November 22, 2021, a Night Safety Charter and Toolkit for late night operators (details of which are discussed in the Existing Recommendations section) (City of Melbourne, 2021e).

As the City of Melbourne previously acknowledged, 'there are some groups who don't feel very safe visiting our city at night. In particular, for young women and gender-diverse people... [Melbourne needs to be] a safer place at night' (City of Melbourne, 2014). It also includes implementing Step Up, Speak Up! – a sexual assault awareness campaign, and delivering the UK based Good Night Out accreditation and training program within licensed venues (and discussed further in the Existing Recommendations section of this report). These initiatives by the City of Melbourne aim to improve safety within and around late-night venues, major events and transport hubs (City of Melbourne, 2021f,g).

### **Creating Communities of Equality and Respect: Women's Safety and Empowerment Action Plan (2021-2024)**

The safety initiatives, discussed above, are part of City of Melbourne's Creating Communities of Equality and Respect: Women's Safety and Empowerment Action Plan (2021-2024). This action plan advocates, educates and acts to eliminate violence against women and improve the safety of women and girls in Melbourne's public spaces. It is also linked to the council's progress towards the UN's Sustainable Development Goals, in particular Goal 5, Gender Equality, and the Victorian government's Gender Equality Act.

The four themes contained in the plan are:

- 1. Advance women and gender diverse people's leadership and participation in economic, social and civic life across the municipality;**
- 2. Promote the safety of women and gender diverse people in our communities and public spaces;**
- 3. Engage men and boys to shift unhealthy norms of masculinity and condoning of violence;**
- 4. Achieve sustainable primary prevention for our municipality. (Victorian Government, 2020).**

The plan adheres to the principles for preventing violence against women, as outlined in *Preventing Violence Together 2030* which is the strategy for preventing violence against women in Melbourne's west. These principles include:

- 1. Women's rights to freedom from violence**
- 2. Gender-transformative practice**
- 3. Intersectional prevention practice**
- 4. Evidence-based practice**
- 5. Cultural safety for Aboriginal and Torres Strait Islander communities**
- 6. Collaboration and participation**
- 7. Accountability to women's lived experiences of violence and gender inequality (Genwest.org.au).**

Lord Mayor Sally Capp said the safety and participation of women and non-binary gender diverse people was a key priority for the council; "We know one in three women have experienced at least one incident of violence in their lifetime, and more than half have been sexually harassed. That's simply unacceptable" (City of Melbourne, 2021h).



# LITERATURE REVIEW

***“It has been well established that for most of its history, the music industry has been a difficult place for women. Women have long been underrepresented in the industry, as musicians and behind the scenes. Music spaces are marked as masculine and dominated by male homosocial networks.”***

***(Strong & Rush, 2018, p. 571)***

Based primarily on industry reports and academic studies, the literature review is a global exploration of sexual violence in the music industry. It explores 36 pieces of research in total. This exploration begins with the 1960s, followed by the impact of the #MeToo 1.0 movement between 2006 and 2017, and then 2017 onwards. Over this period, eight examples of research examined gender inequality and discrimination within the Australian music industry. The investigation then progresses to the revitalisation of #MeToo 2.0 since mid-October 2017, the music-related hashtag of #meNOMore, which began in November that year, and through to the present-day situation. This period includes 29 pieces of research from around the globe, which range from tracking gendered power relations to sexual assaults at music festivals and live music venues. It also discusses the need to establish safe, diverse and inclusive spaces across the music participation, production, education and media spaces.

***“If a woman wears a short skirt, she deserves to be raped.”***

***(Payne et al., 1999, p. 60)***





## **Before 2006: Sexual Violence in the Music Industry**

### ***Gender Inequality and Power Relations within the Music Industry***

The social, historical and political context of how sexual violence affects the music industry is linked to gender inequity, power, silencing and control. The systematic abuses of power have also been deployed in the music industry for a long time to preserve and protect the reputation of a music editor, powerful manager, or the freedom and genius of male musicians (Strong & Rush, 2018). We often hear media reports about sexual violence in the music industry for two reasons. The first is when it is related to an influential person, such as the recent Handlin case at Sony Music Australia. Despite knowing about Handlin's longstanding behaviour and his unilateral power in the music industry, the company's head office in New York City took minimal action to address the situation (Burke, 2021a).

Second, we hear about sexual violence in the news when it is categorised as horrific news associated with rape cases, for example, the New York City case of African American rhythm and blues singer and Grammy award winner R. Kelly sexually abusing a group of underage women of colour, dating back 30 years (Donoughue, 2021b). Despite this, R. Kelly's greatest hits continued to be played on SoundCloud. The musician also continued to win various US music awards (Recording Academy, 2022).

### ***Rape Culture: Myth or Reality?***

Calling out sexual violence in the music industry has been linked to four key themes. The first theme claims that female victims are survivors of rape, categorised as virgins, and thus viewed as innocent. A rape case is depicted as an unusual singular occurrence and rarely seen as part of a wider thematic issue within society (Morgan & Simons, 2018). The second theme suggests that rape culture exists in the music industry because sexual violence is normalised (Crabtree, 2020). Victims are blamed for their own assaults and associated with a victim-blaming culture. The third theme is linked to the rape myth, which is rife within the music sector, and based on false ideas about what constitutes sexual assault.

Again, this theme shifts the blame onto the victim-survivor. Diana Payne, Kimberly Lonsway and Louise Fitzgerald (1999) developed a rape myth acceptance scale that identifies seven myths about rape: first, 'she asked for it'; second, 'it wasn't really rape'; third, 'he didn't mean to'; fourth, 'she wanted it'; fifth, 'she lied'; sixth, 'rape is a trivial event'; and lastly, 'rape is a deviant event' (p. 60). The fourth theme about sexual violence in the music industry is related to sexual liberation, whereby victim-survivors are labelled as sexualised vampires who want the attention of the famous artist (Payne et al., 1999). The final theme is tied to the media-worthy coverage of victim-survivors who are usually white, middle-class, educated, well-behaved, young and attractive women (Baker et al., 2020, p. 3).

## ***Sexual Liberation and Groupies***

Writing for *The New Yorker* in 2015, Amanda Petrusich described this definition of a groupie as 'a mindless, sycophantic allegiance to famous men', but it was unclear whether some women resist this stereotype (paragraph 5). An example of this stereotyping was illustrated by one of Australia's well-known female music journalists, Lillian Roxon, who during the 1960s was the New York correspondent for the *Sydney Morning Herald*, and in 1969 published *Lillian Roxon's Rock Encyclopedia*, the first compendium of its kind (Milliken, 2010). Roxon described a story about sexual harassment involving her younger, attractive colleague Kathy Miller. Miller had been harassed by a male editor of a music magazine who had assigned her to write about the UK rock band The Who. The editor asked Miller for a blow job in return, saying, 'What's the big deal? You're a groupie.' Miller retaliated, 'I am a woman who writes about rock and roll.' The editor replied, 'same difference' (Milliken, 2010, as cited in Baker & Williams, 2019, p. 111).

On Valentine's Day in 1969, *Rolling Stone* magazine launched a special bumper issue in the US titled 'The Groupies and Other Girls'. To promote the edition, Jann Wenner, the magazine's publisher and editor-in-chief, paid for a full-page advertisement in *The New York Times*, posing the question: 'If we tell you what a Groupie is, will you really understand?' (as cited in Petrusich, 2015, p. 1). Linking the term groupie to sexual violence highlights how gender occupies the music industry spaces, where writers, fans and performers as images or objects to be consumed.


Part of the dilemma for women and other marginalised groups working or participating in the music industry is the blurring of lines between fandom, participation and sexual liberation. Participation in the music industry is a double-edged feminist sword, because of 'the tension between moral outrage' of the sexually violent act 'and the ethics of liberated sexuality' (Butting & Ruden, 2018, p. 14).

***"A groupie is not just a woman who readily sleeps with rock stars, but a vital progenitor of countercultural style – a purveyor of the sort of sartorial eclecticism."***

***(Petrusich, 2015, paragraph 2)***







***“Rarely have women been given the same tangible promise of social rebellion and sexual freedom that it has given men... The problem for women is that our role in music was codified a long ago.”***

***(Crawford, 2015, paragraphs 1 and 6)***

### ***The Boy’s Club (Sexism, Misogyny and Music Stereotypes)***

The above quotation is from an article in *The New Yorker* titled ‘The World Needs Female Rock Critics’ in which Anwen Crawford (2015) writes about the boys’ club in the music industry. If renowned UK scholar Kaitlynn Mendes (2011) claims that feminism is a political movement whose goal is to address discrimination against women and gender inequality, then the music industry has a huge problem on its hands.

Historically, incidents of sexual violence reported by women and marginalised groups in the sector have been sidelined, belittled, delegitimised, depoliticised or simply ignored and accepted as the norm. It is well documented that the music sector is a sexist industry in which stereotyping against women is based on an ideology that supports patriarchal social relations between workers and audience participants. Misogyny is ingrained in the music sector and surfaces especially whenever there is a threat to the patriarchy (Manne, 2017).

In research conducted years before the #MeToo movement, feminist musicologists in the UK (Ferguson, 1990) and the US (Davies, 2001; Meier, 2008) said that hiring more female music journalists to boost their visibility in the music media space did not reduce the sexism and misogyny in the workplace or the reportage about female stereotypes. Marjorie Ferguson (1990) said that despite the increasing role of women in news production as journalists and senior editors, female writers became ‘honorary males’ and often exceeded male colleagues in misogynistic practices and reductive stereotypes of women in the media (p. 225). As Helen Davies (2001) noted in a study of young girl fans of UK boy band One Direction, the female music journalists wrote more about the hyperfeminine, hysterical behaviour of the girl fandom than did their male colleagues. Leslie Meier (2008) said that by renouncing femininity, female music journalists reclaimed a higher power base at work from positions of relative inferiority in the dominant male space (p. 246).

### ***Hopper versus Vice Magazine***

The boys’ club and music stereotypes in the music media are illustrated in the legal case of a US female music journalist, Jessica Hopper versus Vice Magazine, during the 2000s. In an interview for the magazine in 2003, US rapper Murs asked Hopper if he could have sex with her. She said no and ‘included that answer in her article’. However, the Vice Magazine editor changed Hopper’s response to ‘I got laid, but Murs didn’t’ (Steel, 2017, paragraph 29).

A month after the #MeToo 2.0 hashtag movement broke in October 2017, Vice Magazine reached a settlement of US\$25,000 with Hopper regarding the printed story about the rapper (Steel, 2017, paragraph 28). Emily Steel (2017), who wrote about the Hopper case for The New York Times, said that the Vice Media company was built on subversive ethos. Although the company has a Diversity and Inclusion Advisory Board, which includes the US feminist icon Gloria Steinem, Vice Magazine was unable to create ‘a safe and inclusive workplace’ for women’ (paragraph 14).

Investigations by The New York Times uncovered four settlements involving allegations of sexual harassment or defamation by Vice employees, including some allegations against its current president. Steel (2017) reported that 24 women, aged in their twenties and thirties, had experienced or witnessed sexual misconduct while working at Vice Media. This misconduct included unwanted kisses, groping, lewd remarks and propositions for sex.

In 2015, Hopper left Vice Media and went on to write for the online music site Pitchfork and later for CBS. An anthology of her music writing, *The First Collection of Criticism by a Living Female Rock Critic*, was published in 2015 (Hopper, 2015). In 2018, Hopper published a memoir, *Night Moves*, which partly documents her time in the male-dominated music media.



## 2006–2017: Addressing the Boys' Club in the Music Industry during the #MeToo 1.0 Era

### *Addressing the Blokey Culture*

Just as the newsroom has a 'blokey culture', the music industry is dominated by the boys' club (North, 2014, p. 323). The music industry employs a process whereby men wield dominant power against a nominated lower group of women and other marginalised groups (Leonard, 2017). By the time #MeToo 1.0 began in 2006, sexual violence in the music industry was well and truly normalised. As noted in the Introduction in this report, the hashtag #MeToo 1.0 was started by an African American civil rights advocate, Tarana Burke (2021b), in 2006 to address sexual violence of women and girls and to develop a healing framework to end it.

#MeToo 1.0 offered a growing awareness of the sexual violence's continuum, which, as noted, documents stories that range from rape and sexual assault to unwanted, unharmed forms of verbal abuse, sexual behaviours or attention to image-based abuse (Boyle, 2018; L. Kelly, 1988; McGlynn et al., 2017; Thomas, 2016). Unfortunately, the movement did not help in the cases of the five young girls of colour in the US who continued to be abused by rap musician R. Kelly until his trial and sentencing in August 2021 (Gilbert-Hickey, 2019; Jacobs & Chiarito, 2021).

### *Are You Listening?*

Since the 2010s, gender inequality and discrimination across the global music industry has been a hot topic (Strong & Raine, 2019). Locally, in addition to academic research, music industry bodies, such as Music Victoria (2015), APRA and the Australasia Mechanical Copyright Owners Society (AMCOS) (Strong & Cannizzo, 2017) and Music Australia, as well as community-based activist groups (such as SLAM) and musicians have engaged in research and/or public discussions highlighting the gender inequity between men and women in the sector (Strong & Cannizzo, 2017, p. 9).

However, marginalised groups were rarely offered a public platform until musician Evelyn Morris founded the LISTEN initiative in 2014. Based in Melbourne, LISTEN is a grassroots and volunteer-run organisation that aims to address gender inequality and discrimination in the Australian music industry. As a not-for-profit organisation, it focuses on fostering change by using a feminist perspective to promote the visibility and experiences of women, CALD, First Nations, LGBTQIA+, GNC communities, POC, and women living with disabilities and mental health issues. LISTEN showcases live music events, hosts community discussions and holds a biannual conference. It also runs an offshoot independent record label, Listen Records (Strong & Morris, 2016).

A photograph of a woman with long, wavy hair singing into a vintage-style microphone on a stage. The background is dark with some stage lights and other musicians are visible in the background.

***"I got a little fed up with the tired, exclusionary conversations related to gender and music."***

***(Evelyn Morris, as cited in LISTEN, 2021)***

***“For years, despite my experience and time in the industry, I was rarely, (if ever), invited to speak on panels at [music] industry events. My contemporaries – all male – were consistently reached out to... For some time, I had no female contemporaries.”***

***(Female composer, as cited in Browning, 2016, p. 14)***

### **Research about Gender Inequality and Discrimination in the Music Industry**

This above quotation is from a discussion paper titled *Equal Arts*, which was commissioned by the Victorian Women's Trust in 2016. During the #MeToo 1.0 era, between 2006 and 2017, eight pieces of research explored gender inequality and discrimination in the Australian music industry. As highlighted by *Skipping a Beat*, a report from the Women, Work and Leadership Research Group at the University of Sydney written by Rae Cooper, Amanda Coles and Sally Hanna-Osborne said that in 2017 Australian women held only 28% of senior roles in the music industry, and this was across performance, management and journalism practice (p. 2).

UK musicologist Marian Leonard (2017) noted in her book *Gender in the Music Industry: Rock, Discourse and Girl Power* that the music industry is largely informed by a 'culture of masculinity that is reproduced in a number of ways' (p. 67). These pieces of music research about sexual violence within the Australian context tend to focus on white female musicians and managers. They include six industry reports (Browning, 2016; R.Cooper et al., 2017; McCormack, 2016, 2017; Music Victoria, 2015; Strong & Cannizzo, 2017) and two academic studies (Fileborn, 2016; Macarthur et al., 2017).

### **Women in the Victorian Contemporary Music Industry (Music Victoria, 2015)**

In a survey of Victorian-based female musicians and songwriters ( $n = 300$ ) in 2015, research by Music Victoria focused on gender inequality, workplace relations and career development. Respondents were mostly educated young women living in Melbourne. They had different jobs, inside and outside the industry, to financially support themselves. One-quarter of respondents earned all of their income from working in the music industry (Music Victoria, 2015, p. 2).

Pay inequality was obvious, as men in the sector earned 15% more than women. The inequality in the industry was related to a lack of paid work opportunities for women and the casualisation of the workforce (p. 2). The gendered nature of caring responsibilities also affected career advancement and a growing confidence gap for female musicians. Sexual harassment and assault were briefly mentioned by respondents, but the nature of those experiences was not discussed in detail (p. 2).

### **Equal Arts (Victorian Women's Trust, 2016)**

For the *Equal Arts* discussion paper, educator, researcher and classical music fan Jan Browning (2016) interviewed visual artists and musicians, and examined statistical reports. She highlighted that 50% of women were not occupying the top decision-making positions in the sector at the same ratio as men, despite outnumbering them in arts-related courses (p. 5). In a similar context to that of the Music Victoria (2015) report, Browning found that women were not earning as much money as their male counterparts (p. 3).

Referring to statistics on the Victorian Music Council website, a committee established in June 2011, Browning said the majority of Victorian music leaders were men (p. 14). While it was difficult for 'any contemporary Australian composer to have their work played by the major orchestras', Browning (2016) found that women represented only one-third of Australia's music composition population (p. 17). The music composer world was still 'the old boy's network, party politics, investments from publishers and record companies, particular friendships including sexual discrimination' (p. 19).





### **Australian Women Screen Composers (APRA/AMCOS, 2017)**

Strong and Cannizzo (2017) conducted a survey of screen composers ( $n = 159$ ) registered with APRA/AMCOS (p. v). Thirteen per cent of females and 6% of males responded. They also interviewed female ( $n = 11$ ) and male screen composers ( $n = 17$ ) and teachers ( $n = 8$ ) based at eight institutions of higher education (universities, for-profit institutions and vocational education providers). Most participants lived in New South Wales (NSW) or Victoria. Sixty per cent of the female participants said that gender discrimination was common, and that informal hiring processes were grounded in the 'boys' club' network (Strong & Cannizzo, 2017, pp. vi–vii). One-third of females said that sexual harassment was common, especially if they were 'attractive' and 'young' (Strong & Cannizzo, 2017, p. 16).

Many of the female participants feared speaking out about sexual violence because of the associated ramifications. As one participant said, 'I was sexually harassed, and physically groped one night by an external computer tech man...When I reported it to the owners of the music company I was working for they laughed, and said...that I should lighten up and stop being a whinger' (as cited in Strong & Cannizzo, 2017, p. 16). This study concluded that the music industry was not a healthy space for female composers.

### **Skipping a Beat Report (University of Sydney, 2017)**

R. Cooper et al.'s (2017) *Skipping a Beat* report examined six factors indicating that women were systematically under-represented, and had less access to power and resources, within the Australian music industry. First, women represented one-fifth of the songwriters and composers registered with APRA. Second, women earned far less than their male counterparts, a point that is consistent with other research (Browning, 2016; Music Victoria, 2015; Throsby & Petetskaya, 2017).

A 2017 report for the Australian Council by Professor of Economics, David Throsby and research project director, Katya Petetskaya found that the gender pay gap in the arts sector was around 25%, which was higher than in the general workforce. Third, Cooper et al. (2017) found that women received less airplay on Australian radio and were consistently outnumbered by men on the ABC youth network Triple J's annual countdown of the 100 most popular songs and albums.

Fourth, Cooper et al. (2017) said music festival line-ups were dominated by male artists and male lead acts. Fifth, women were significantly less likely to be honoured in the music industry's most prestigious awards, such as the ARIA Awards, ABC Triple J and the Australian Independent Record Labels Association (AIR) awards. Sixth, (as noted previously) in 2017 women held only 28% of senior and strategic roles in key industry organisations.

Similarly to Browning (2016), Cooper et al. found women were under-represented on the boards of all national music industry peak bodies. Cooper et al. said there were no women on the boards of the ARIA or AIR (pp. 8–10). While *Skipping a Beat* concluded that male advantage and privilege was a pervasive feature of the Australian music industry, LGBTQIA+ identities and their role in the sector received minimal coverage in their report.



***“If you’re working as a songwriter, an artist manager, an indie label manager or on the board of a peak music body – you’re more likely to be a man than a woman.”***

***(Ange McCormack, ABC’s Triple J, Hack program in 2016, paragraph 8)***

### ***By the Numbers: Women in the Music Industry Report (ABC’s Triple J, 2016, 2017)***

Since 2016, McCormack and her Triple J Hack program team have analysed festival line-ups, award nominations and staff head counts. In 2016 McCormack found that half of nominations for the APRA awards, ARIAs and ABC Triple J awards went to female solo artists or acts with at least one female. Australian music festivals, such as Falls, Splendour, Groovin’ and Laneway, had only 30% female representation. By 2017, McCormack noted that more women were managing independent record labels and sitting on public boards of peak music bodies. More women were also nominated for ABC’s Triple J Award, and 57% of top singles had female representation. However, 66% of solo artists were men and the majority (about 68%) of festival line-ups were men. As McCormack (2017) noted, ‘About every five or ten years there is a moment... where people will sit up and say, ‘hang on, why aren’t there more women in the music industry?’ (paragraph 36).

The music festival seasons in Australia during this time also led to multiple reports of women being sexually assaulted, at Falls Festival in Tasmania, and at the Apollo, Rainbow Serpent and Unify festivals in Victoria (Francis, 2017). However, this issue was barely raised in the 2016 and 2017 Hack studies. Non-binary data were also not included in these reports. During those years sexual violence campaigners failed to document the true extent of the problem, and as a result, the behaviour remained under-reported and normalised within the music sector.

### ***Academic Studies about Unsafe and Challenging Music Spaces***

#### **Venues and Clubs**

In her book *Reclaiming the Night-Time Economy: Unwanted Sexual Attention in Pubs and Clubs*, Fileborn (2016) said that licensed venues, pubs and clubs of the night-time economy in Melbourne were associated with unwanted sexual attention. Grounded in surveys ( $n = 191$ ), focus groups and interviews ( $n = 252$ ) with young Melbournians, her research reported that unwanted sexual attention occurred in licensed venues, pubs and clubs.

Fileborn (2016) said these social spaces were associated with the ‘unknown, risk (and) darkness’ and were ‘potentially dangerous for participants’ (p. 18). She demonstrated how these uniquely social and ‘emotionally evocative’ spaces were linked to contextual night-time factors such as alcohol, drugs, sexual desire and recreational fun, factors that were often tied to sexual violence (p. 18). Despite contextualising how young participants navigated sexual violence, harassment, consent and gender-diverse activities within these spaces, Fileborn offered limited details about participants’ ethnicity and social class.

#### **Music Compositions Spaces**

Sally Macarthur, Dawn Bennett, Talisha Goh, Sophie Hennekam and Cat Hope (2017) surveyed 71 female composers to explore their experiences in the music production space. Their study reinforced that females occupy and classify themselves in a subordinate position in relation to that of their male counterparts. Fifty-eight per cent saw their gender as a disadvantage in their ‘male-dominated environment’ (Macarthur et al., 2017, p. 83). Female respondents said there was a lack of role models, and that they need more supportive networks, so they could have similar opportunities to male composers (p. 87).


The majority of respondents said that the music genres deemed to be ‘the most challenging with respect to equity’ included electronic music, jazz, contemporary classical, and contemporary music’ (Macarthur et al., 2017, p. 88). Though the role of sexual violence was not referred to in the study, Macarthur et al. (2017) said that the female composers saw rock and heavy metal music in negative terms, perhaps because such genres were often associated with aggressive behaviour (p. 88). As Leonard (2017) argued, rock is still regarded as ‘the most blatantly misogynistic and aggressive forms of music’ (p. 23). UK cultural theorists Simon Frith and Angela McRobbie (1990) had similar findings, arguing that rock music is the most ‘masculine discourse’, for which they coined the term ‘cock rock’ (p. 374).



### ***Gendered Music Media Spaces***

Months before the #MeToo movement was revitalised in October 2017, a new biannual music magazine, *Women in Pop*, which profiled female musicians, hit the stands across Australia, the UK, the US, NZ and parts of Asia (ABC Radio National, 2017). However, *Women in Pop* also reinforced the misogynist and gendered stereotypes because its founding editor (Paul Mitchell) was male and its content focuses on feminine pop, rather than hard-hitting rockism. Back then the traditional segregation between rock and pop genres in the music industry remained narrow in scope, and mainly connected the oppositional gender binaries of masculinity and femininity.

In 2017, Throsby and Petetskaya said there were about 15,400 practicing professional musicians in Australia, and 45% of them were female. In the last three censuses by the Australian Council, only 29% of women said that their occupation was as music professionals (as cited in McCormack, 2018). While the evidence of gender inequality and discrimination was generally well documented within the music industry during the #MeToo 1.0 era, the occurrence of sexual violence was comparatively underexamined.



***“Our [Women in Pop magazine] aims is to redress what it sees as a lack serious attention paid by the press to female pop musicians.”***

***(ABC Radio National, 2017, paragraph 5)***

***“I have been told that ‘women don’t get promoted in this industry, deal with it and be happy that you even have a job.’”***

*(Music worker, as cited in Industry Observer, 2017, paragraph 17)*

## **2017–Onwards: How #MeToo 2.0 and #meNOMore Awakened the Epidemic of Sexual Violence in the Music Industry**

The code of silence within the music industry, linked to the gendered normalisation of sexual violence, started to crack when the global impact of the #MeToo 2.0 hashtag movement encouraged Australian women working in the music industry to speak out and address gender inequity and discrimination. This shift was seen in the Swedish #MeToo initiative of 2017, the hashtag #meNOMore during the same year and the 2018 Australian Women’s Music Awards.

### **Sweden’s #MeToo Initiative (2017)**

Since the 1960s, countries such as Sweden have promoted gender equality as an official political goal in government policies (Borchorst, 2011). Sweden is also ranked as high-performing on the Gender Development Index (World Economic Forum, 2017). Set against this backdrop as well as the #MeToo 2.0 movement, 2,912 Swedish women signed an open letter condemning sexual violence in the music industry. The letter, which was also signed by Swedish music superstars, such as dance pop sensation Zara Larsson and alternative indie musician Seinabo Seya, was published in a local cultural magazine, Dagens Nyheter, on 17 November 2017.

The Sweden’s #MeToo initiative followed a case involving an executive at the Swedish division of Warner Music Group being placed on leave following allegations of sexual misconduct by 10 women. Containing hundreds of testimonies about Swedish women’s daily experiences of sexual violence in music production, education and media spaces, the letter declared that the women will no longer be silent and demand zero tolerance for sexual exploitation or violence (Dagens Nyheter, 2017). Examples of the testimonies include:

#### **Music production**

*When we were 16, 17 years old we played at what I remember as a pretty big festival. Just as we were going on stage we saw how they had written about us in the programme... Not only are they beautiful, they can play too. So, hold your dicks, boys. (Young female musician, paragraph 7).*

*When a competent male musician rapes you, you lose a lot of friends. What he did was wrong. But he is an asset to the music industry, so we don’t want to lose him. (Young female musician, paragraph 12).*

*I was seventeen and was doing an internship at a record company. It started the first week, when the owner... shut me in an office with him, telling me he wanted to sleep with me there and then on the floor, asking me if we should do it. (A & R Record label worker, paragraph 9).*

#### **Music education**

*A teacher at the Music academy after every singing lesson... told me to put my hand on his stomach. He said ‘No! Here’ and pulled my hand as far down as he could without it touching his genitals. (paragraph 13).*

#### **Music media**

*My boss pushed my face close to his groin when I spoke out about being paid half the amount that the man who I trained to be my boss. (Music journalist, paragraph 8).*



## #meNOMore Campaign (2017)

Inspired by the Swedish initiative, the #meNOMore hashtag began in December 2017 when thousands of women signed an open letter to the Australian music industry speaking out against similar behaviour. Posted on a well-known local music media site, The Industry Observer (2017), the letter said, 'In the face of uncountable discrimination, harassment, violence, and the general menace of sexist jargon, we have gritted our teeth and gotten on with the job. But today we say, no more' (paragraph 3).

The letter was signed by Australian-based managers, publicists, venue bookers, agents, label representatives, musicians, media staff and journalists, such as ABC Radio's Triple J staff and on-air presenters. The #meNOMore movement became an all-inclusive movement that encouraged the participation of First Nations, POC and LGBTQIA+ musical communities and cisgender men who had been victims of sexual violence. The #meNOMore stories varied from the tragic to the horrific across music participation, production and media spaces. Examples are:

### Music participation

*I don't even like going to gigs anymore because I have been groped in crowds so much and when I say 'Why are you touching me' they gaslight me (Young audience member, cited in The Industry Observer, 2017, paragraph 6).*

### Music production

*Two years ago, my band released a single that found some success. But the more success we received, the more one of my male band mates became bitter, jealous, manipulative and verbally abusive towards me (Musician, cited in The Industry Observer, 2017, paragraph 18).*

### Music media

*I have had managers of bands place their hands on my body when I was asking to interview the band... I've been groped multiple times in crowds (Music journalist, cited in The Industry Observer (2017, paragraph 7).*

The #meNOMore's supportive feminist narrative extended to the music press and the media industry, and Sony Music Entertainment, Universal Music Group and Warner Music responded with words of support (Kwan, 2017). However, the men who often conduct the alleged harassment also reproduce the culture of silence about sexual violence in the music industry in three ways: first, by burying scandals in NDAs; second, by appearing on television wearing T-shirts with 'feminist aphorisms' (Armstrong & Mahone, 2021, p. 10); and finally (and perhaps ironically), by claiming to promote women within the music ranks.

For example, during his time at Sony Music Australia, the alleged abuser Handlin told the well-known *NME* magazine that women were promoted at every level within the organisation (Rose, 2021). However, writing for *The New York Times* about #MeToo 2.0, Ben Sisario (2018) said that gender discrimination and sexual violence against women in the music industry may be even worse than it was within the Hollywood film industry (p. 619).

## Australian Women in Music Awards (since 2018)

The Australian Women in Music Awards (AWMA) was established in 2018 to address the gender inequality in the Australian music industry. The annual event was founded by industry veteran Vicki Gordon, partly in response to R. Cooper et al.'s (2017) *Skipping a Beat* report. The AWMA event centres around an awards ceremony and a two-day conference. At its inaugural event in 2018, Melbourne-born singer-songwriter and multi-Grammy Award winner Helen Reddy of 'I Am Woman' (1972) fame was the inductee into the AWMA Honour Roll. While the title says 'women', AWMA supports, empowers and collaborates with 'diverse female creatives and music practitioners' (Gordon, 2018).

The AWMA initiative 'has delivered programs which have driven systemic change to make visible female First Nations and multicultural artists, women working in remote and regional communities, female producers, engineers and technicians, emerging artists, elders, leaders and music practitioners across all genres of music' (Gordon, 2018). The AWMA committee lobbies state and federal governments on issues such as gender equality, workplace discrimination, safe workplaces and sexual harassment. It also supports existing research about gender inequality in the music industry, such as research conducted by Crabtree (2020, 2021), which is detailed later in this section.

***“It’s just little things that are so easily internalised,  
like somebody makes a really disgusting comment  
or somebody touches you.”***

***(music festival participant, as cited in Fileborn et al., 2020, p. 203)***

## **Sexual Violence in the Music Industry during the #MeToo 2.0 Era**

This section of the literature review is based on an examination of 37 pieces of research, comprising seven industry reports and 30 academic studies about sexual violence within the music industry, conducted after #MeToo 2.0 surfaced in October 2017. The research focuses mainly on music participation and music production spaces, first at music festivals and, second, at live music venues. A smaller body of work examines music education and music media spaces.

The research is based in the Global North, countries such as the UK, the US, Australia and NZ. Four pieces of research were conducted during the global pandemic in 2021, but none of them addressed issues related to venue restrictions and sound distancing strategies (e.g. Kahlert & Das, 2021; Kilgariff, 2021; McCormack, 2020; Smith et al., 2021). All the research examined in this section draws on quantitative data (such as surveys) and/or qualitative data (interviews, focus groups and ethnography) with victim-survivors who were music workers and/or audience members.

### **Music Participation Spaces**

Eleven pieces of research examine sexual harassment and assault at either music festivals (four) or live music venues (seven). The work tends to focus on the experiences of young white female audience members, rather than other marginalised groups or music workers. For all their benefits with regard to economic impact, creativity, social connection, fun, relaxation and tourism, music festivals and live music venues are often deemed unsafe spaces, fuelled by drugs and alcohol.

Within these spaces, high levels of sexual violence against women and marginalised groups occur. There is a ‘spiral of silence’ whereby victim-survivors are fearful of the associated stigma of speaking out about this behaviour for fear of consequences (Armstrong & Mahone, 2021, p. 10). This silence, fear and stigma has resulted in the normalisation of sexual violence within the music industry (Crabtree, 2020).

## **1. Music Festivals**

There are four academic studies about music festival spaces. These include two studies from Australia (Baillie et al., 2022; Fileborn et al., 2020), one from the UK (Bows et al., 2020) and one study from the US (Heen & Lieberman, 2018).

### **Unsafe Music Spaces and Barriers to Reporting**

Greta Baillie, Bianca Fileborn and Philip Wadds (2022) conducted an online survey of attendees ( $n = 371$ ) at Australian music festivals, such as the Falls Festival Byron Bay (NSW) during 2017 and 2018. They found that music festivals were unsafe spaces and that women were more likely to intervene as bystanders when they witnessed sexual violence. Baillie et al. (2022) said that organisers and the music industry needed to do more to tackle sexual violence in these unsafe spaces (p. 22).

In a related study, Fileborn et al. (2020) conducted semi-structured interviews ( $n = 16$ ) with attendees at a multi-day festival. They examined two factors that have an impact on the reluctance of victim-survivors to report assaults in festival spaces (pp. 198–199, 207). First, the culture of music festivals contributed to a reluctance of attendees to report assaults. Music festivals were seen as liberal entertainment spaces where attendees went to unwind and where behavioural boundaries were relaxed, especially among young people.

Second, festivals varied in policies in regard to bringing in alcohol and police checks for illegal drugs. Festival attendees saw police and security staff as enforcing rather than protecting agents against sexual violence in these spaces (Fileborn et al., 2020, p. 206).

## **Masculine, Music Spaces**

Fileborn et al. (2020) cited a YouGov poll of UK festival attendees in 2018, which found that two in five young women under the age of 40 had experienced sexual harassment at music festivals (p. 195). Staying with the UK scene, Bows et al. (2020) surveyed music festival attendees ( $n = 450$ ) about their experiences of sexual violence.

Sixty-three per cent ( $n = 285$ ) of the respondents were women, who based their experiences on three festivals in the previous 12 months. Only one-third of respondents had reported incidents of sexual harassment and sexual assault. Bows et al. said that music festivals were linked to hedonist behaviour, a risk culture, alcohol abuse and intersectional discrimination. For men, taking risks was part of the festival fun, therefore women needed to avoid these unsafe spaces.

## **Risks Associated with the Night-time Music Economy**

The night-time economy (NTE) is broader than just live music venues, clubs and bars. It is defined as the evening activity between 6 pm and 6 am in live music venues, clubs and bars (Seijas & Gelders, 2021; Sound Diplomacy & Seijas, 2017, p. 8). As opposed to the daytime economy, which functions between 6 am and 5 pm, the night-time is perceived as a negative space associated with unplanned, unsafe and reactive, disorganised behaviour (Sound Diplomacy & Seijas, 2017, p. 10).

The night-time music consumption and production has fed into the ideas of the music city because it a substantial part of nightlife activities (Baker, 2019). However, Bows et al. (2020) said that the night-time music economy provided opportunities for crime and victimisation where harassment of women was normalised (pp. 89–91).

Linking the night-time economy to the US music festival circuit, Miliakheala Heen and Joel Lieberman (2018) compiled facts about assaults from a 2017 Nielsen Music 360 statistics sheet. They found that thousands of Americans had been sexually assaulted at music festivals (Heen & Lieberman, 2018, p. 1). Similarly to Bows et al. (2020), Heen and Lieberman said that music festival spaces were linked to 'crowd dynamics, inadequate crowd monitoring, alcohol consumption, and other factors', which contributed 'to the prevalence of harassment and assault' (p. 1).

## **2. Live Music Venues**

Six studies explore the continuum of sexual violence in music venue spaces. These include one music census (Newton & Coyle-Hayward, 2018) and five academic studies about festivals and/or venue spaces. The academic studies include three examples of research from the UK (Hill et al., 2020; Hill & Megson, 2020a, 2020b), one study from Australia (Fileborn et al., 2019) and one from the US (Doty, 2020).

## **White, Cisgender Male Spaces**

Rosemary Hill and Molly Megson (2020a) examined grassroots live music venues in the UK Running workshops. Through interviews with venue managers and promoters, they explored why sexual violence occurred in these spaces, the barriers to addressing it and what could be done to enact change. Hill and Megson said that sexual violence inhibited emerging female musicians from enjoying the career benefits of playing at grassroots venues. In another example, Hill et al. (2020) explored how sexual violence affected people's engagement with music at UK venues.

Working with music industry partners (such as Girl Gang Leeds and the Leeds Music Hub), they conducted ethnographic observations at three venues in Leeds. They conducted interviews ( $n = 15$ ) with people working on safety at music gigs, concertgoers ( $n = 7$ ), promoters ( $n = 2$ ), venue managers ( $n = 3$ ) and organisation employees ( $n = 3$ ; p. 373). They found that the impact of sexual assaults was so bad at music venues that it had stopped women from going to some concerts and venues.

Hill et al. (2020) said that developing supportive musical communities through safe spaces policies would help to protect against the normalisation of sexual violence (p. 369). They said that while the responsibility for sexual violence was 'within the hands of the perpetrator', the music community needed to shift away from a 'culture of male entitlement' to supporting the victim-survivors, who were usually female, trans or non-binary people (Hill et al., 2020, p. 381). As Fileborn et al. (2019) observed, the dominant power structures in music spaces are still coded as white, cisgender, middle-class and masculine. They argued that in these music spaces audiences can delegitimise female musicians' performance by telling them to 'dress sexy' or to expose themselves (Fileborn et al., 2019, p. 92).





### **Punk Music Spaces as Sites of Rebellion**

Fileborn et al. (2019) described how some live music spaces were perceived as punk-led spaces, born out of social resistance (p. 92). Hill and Megson (2020b) explored the riot grrrl culture and how punk music spaces at music festivals and venues are conceptualised within the UK. Revisiting the interviews ( $n = 16$ ) (concertgoers, venue managers, promoters and employees from music organisations), from Hill and Megson's previous study, they examined how interviewees campaigned against sexual violence at live music events. However, this time the researchers also explored the safe space policies at music venues at UK festivals ( $n = 11$ ) and at one Copenhagen festival in Denmark. Similarly to Fileborn et al. (2019), Hill and Megson (2020b) argued that safe space policies should do more than 'privilege white, straight, male, middle class and non-disabled punks' (p. 72). They said that music spaces should be safe, non-violent places where people could go to relax and have fun.

Kendra Doty (2020) reviewed how the US feminist punk and #MeToo 2.0 movements gave women an opportunity to speak out to ensure safe spaces. Doty said it was important that music venues, and the wider community, create safe spaces that allow victim-survivors to talk about incidents of sexual violence. This was a protective and preventive measure from

the epidemic of sexual violence within the music industry. As Fileborn et al. (2019) noted, the punk movement affords women scope to play with gender identity and expression because dominant gender norms are 'contested', 'subverted', endangered and 'valourised' in punk music spaces (p. 92). They added that these types of spaces are usually unrestricted by the dominant masculine culture and offered a platform for women to protest and to be heard (p.91).

### **Mosh pits as Dangerous Spaces**

Fileborn et al. (2019) said that mosh pit spaces at music festival and venues can be dangerous spaces where binary power, gender performance, power and punk resistance is contested (p. 92). Mosh pits are where bands encourage intense audience participation. They are spaces where fans are in close contact and physically display devotion to the music, as well as to each other. Physical boundaries between performer and fans collapse in these spaces, which is often against the grain of socially acceptable behaviour. In mosh pits, women either become one of the boys or are more susceptible to unwanted male advances within the chaotic crowd, and hence do not feel safe (p. 92).



***“I have been talking about this problem for thirty years... I definitely think the Australian music industry has a gender problem, a sexism problem and an ageism problem.”***

***(Linda Bosidis, Managing Director of Mushroom Music publishing, as cited in McCormack, 2020, paragraph 33).***

### **Music Censuses as Barometers of Inclusive, Safe Spaces**

Six industry reports about music cities in Australia, and abroad, were examined to establish whether sexual violence was discussed. These include four Australian censuses, one from Sydney (Byrne et al., 2019), one from Adelaide (Music SA, 2019) and two from Melbourne (Homan, 2018; Newton & Coyle-Hayward, 2018). They also include two overseas censuses: one from New York City (Banerjee et al., 2017) and one from Austin (Rowling, 2015). All the reports discussed the economic and social value of music in the community, but only one, the *Melbourne Live Music Census Report 2017* (Newton & Coyle-Hayward, 2018), refers to cases of sexual violence.

This census was based on a survey ( $n = 514$ ) in which the majority of the respondents were female ( $n = 60\%$ ) (Newton & Coyle-Hayward, 2018, p. 14). Out of the 495 of respondents who were music workers or musicians, 60% were men and 40% were women. Most had worked part-time in the industry for more than 12 years and were self-managed (Newton & Coyle-Hayward, 2018, p. 69).

Eighty per cent of the respondents said that Victorian venues were safe and inclusive spaces (Newton & Coyle-Hayward, 2018, p. 61). The remaining 20% said that venues were unsafe, highlighting that security ( $n = 27\%$ ) and other punters ( $n = 84\%$ ) were the main perpetrators. A participant said there was a need for ‘a more understanding environment from security and police’. Another participant said there was a need for ‘better gig etiquette (safer mosh pits for women)’ (Newton & Coyle-Hayward, 2018, p. 64). Popular Melbourne venues, such as Festival Hall and The Corner, were described as unsafe. Half of the respondents felt harassed or discriminated against because of their gender, sexuality or ethnicity (Newton & Coyle-Hayward, 2018, p. 62). Victims of sexual harassment left the venue or confronted the perpetrator

before telling venue staff about the incident. This finding suggests the attendees did not trust or feel comfortable enough to approach venue staff about cases of sexual harassment (Newton & Coyle-Hayward, 2018, p. 62).

The 2017 Melbourne census also referred to the Sexual Harassment and Assault in Licensed Live Music Venues Pilot Program, which was established in March 2018 by the National Live Roundtable. The roundtable is a task force made up of government agencies, Victoria Police, academics, licensed venues and the live music industry. The pilot program included well-known live music venues across Melbourne<sup>1</sup> and regional venues in Victoria.<sup>2</sup> The aim of the trial was to develop best practices to train live music venue staff about how to address concerns about sexual harassment and assault at live performance events (Newton & Coyle-Hayward, 2018, p. 16). The program ran for 12 weeks and was independently evaluated but the results have not been released as yet.

### **Music Production Spaces**

Fourteen studies explored sexual violence in the Global North’s music workplaces. These include five industry reports—one conducted across the globe (Kahlert & Das, 2021), and another report based in the Northern Territory (NT; Kilgariff, 2021) as well as three annual reports from ABC Triple J’s Hack program (McCormack, 2018, 2019, 2020). There were eight academic studies: two from the US (Krueger & Zhen, 2018; Smith et al., 2021), three from the UK (Hill & Megson, 2020a, 2020b; Pohl, 2019), two from Australia (Crabtree, 2020; Fairlamb & Fileborn, 2019) and one from NZ (Hoad & Wilson, 2020). Two industry reports, one from West Australia (West Australian Music, 2020) and the other from the UK (Bain, 2019), highlight the gender inequality in the music industry, but do not discuss incidences of sexual violence; therefore, they are excluded from the analysis here.

<sup>1</sup> The Corner Hotel (Richmond), Howler (Brunswick), Revolver Upstairs (Pahran), The Toff in Town (Melbourne CBD), The Gasometer (Collingwood), The Croxton Bandroom (Thornbury) and The Chelsea Heights Hotel (Chelsea Heights).

<sup>2</sup> The Workers Club (Geelong) and the Karova Lounge (Ballarat).

## ***Raising Their Voices (2022)***

On September 1, 2022, the National Temporary Working Group with peak music bodies (such as, APRA/AMCOS and the Australia Council) released its findings of *Raising Their Voices*, which was an independent report into sexual harm, sexual harassment and systemic discrimination in the Australian contemporary music industry. Using survey, focus groups and in-depth interviews the report mainly focused on the insights and experiences from 1,600 music workers in the Australian music sector.

Examining all genders, coupled with a intersectional lens, the reports' key priority was including the voices of First Nations artists, People of Colour, people with disability and LGBTQIA+ communities. Over 72% of the respondents were women. It found that half of all music workers had experienced some form of sexual violence. Seventy-four percent of perpetrators were men and 45% of all sexual harassment cases occurred at music venues (Shehadie, et al., 2022). In addition to the findings, the report outlined seventeen recommendations, most of which are discussed later in this report in the section, Strategies and Approaches to address sexual violence.

However, *Raising Their Voices* did not include music audience members, who also help to make the music sector economically, socially and culturally vibrant. Nor did it break down the urban music spaces into music participation, music production, music media and music education. The music cities discourse and the necessary associated examination of street harassment and public transport was also absent from the report.

## **Boys' Club and Unsafe Music Workplaces**

### ***Be the Change: Women Making Music (2021)***

The *Be the Change* study was conducted by media and technology analysis company MIDiA and Tunecore, a global platform for independent musicians, along with its digital music parent company Believe during the pandemic in February 2021 (Kahlert & Das, 2021). The research surveyed female music creators ( $n = 401$ ) from the Global North and Global South. Fifty-two per cent of respondents came from North America, 42% from Europe and the remainder were from other parts of the world<sup>3</sup> (Kahlert & Das, 2021, p. 10). Over 70% of the respondents were musicians and half of them were aged between 25 and 44.

The majority of respondents said they had been discriminated against in the industry (Kahlert & Das, 2021, p. 10). This discrimination centred around lack of recognition, lack of access to male-dominated industry resources, tokenism and unequal pay (Kahlert & Das, 2021, p. 12). Two-thirds said that sexual harassment or objectification was by 'far the most widely cited problem', and was a consequence of unbalanced power dynamics and ageism (Kahlert & Das, 2021, p. 6).

Women said the music industry prioritised young female artists, which was symptomatic of the industry's youth obsession and deeper issues related to systemic male dominance. However, the respondents also said the #MeToo 2.0 movement had made it easier for women to speak out and demand safe, accessible spaces (Kahlert & Das, 2021, p. 20).

## **Gender Gap in the Australian Music Industry (McCormack, 2018–2020)**

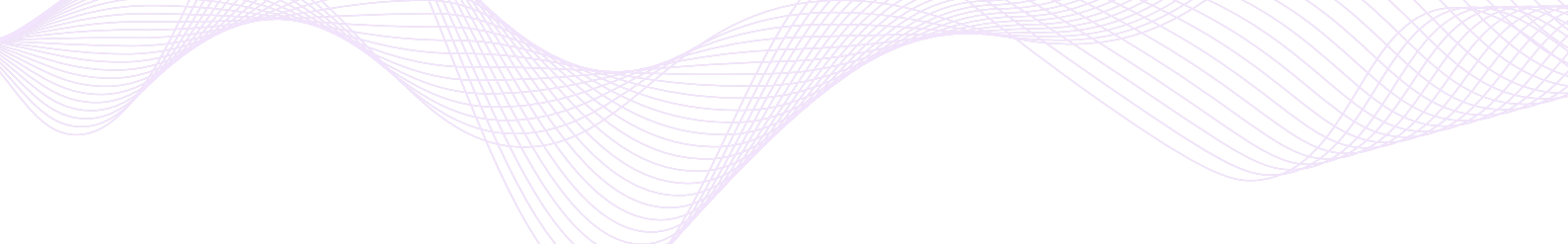
The third annual ABC Triple J Hack report about gender representation in the Australian music industry in 2018 found that men still dominated at every level, and female members of APRA earned less than their male counterparts (McCormack, 2018). On the positive side, more women featured at music festivals (e.g. the Laneway festivals), received music award nominations and music grants, and featured on the Triple J's Hottest 100. However, as Perth-based artist Stella Donnelly told Hack, 'There still isn't enough support for diversity there. For female artists of colour—it's an even more dire situation' (as cited in McCormack, 2018, paragraph 52).

By 2019, the Hack report had found an increase in the diversity of acts at music festivals, and for the first time since the annual reports began in 2016, 50% of the line-ups at the Falls Festival featured a woman (McCormack, 2019). Founding Executive Director of AWMA Vicki Gordon told McCormack in 2019, 'We know that by the stats; we know that there are numerous women working out there and record labels and record companies who are holding up a lot of the men who are in power positions structurally' (paragraph 26).

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<sup>3</sup> Such as Canada, Russia and NZ, and in the Global South (such as Mexico, Turkey and the Philippines).





In 2019 Ange McCormack, who began the Hack reports, received the inaugural Twitter Australia Music Journalist Award at the AWMA for being a female music journalist, blogger or editor who has made a creative contribution and courageous impact in truth telling and innovative reporting in the Australian music industry (Australian Women in Music Awards, 2019). The 2020 Hack report also examined gender representation in the music industry during the pandemic and found that women continued to appear more in music festival line-ups, win awards and feature on radio airplays. However, only one-third of women were on Australia's peak music bodies (McCormack, 2020). At the time of writing this report, the 2021 Hack study had not been published.

### **Music Industry Research Association (2018)**

A 2018 study for the Music Industry Research Association (MIRA), led by Princeton economist Alan Krueger, surveyed musicians ( $n = 1,227$ ) in the US about their career and working conditions. Eight per cent of respondents were white, 65% were men and classical, pop or country music artists (Krueger & Zhen, 2018, pp. 5–6, 10). Females represented one-third of all respondents and 72% of them had experienced gender discrimination. Sixty-seven per cent were survivors of sexual harassment (Krueger & Zhen, 2018, p. 14). The MIRA study also referred to the country music sector in the music city of Nashville, which was rife with sexual harassment, assault allegations and bad male behaviour. In light of the #MeToo 2.0 allegations against US film producer Weinstein, *Rolling Stone Country* spoke with more than 30 music sources from Nashville in late October 2017; they said there was an environment of harassment and misconduct in the country music industry, particularly in the radio sector (Moss, 2018).

### **Lacking Racial Diversity in the Music Business**

#### ***Annenberg Inclusion Initiative (2021)***

The Annenberg Inclusion Initiative, published by the University of Southern California in Los Angeles in the US in June 2021, examined the rank and titles of 4,060 executives across 119 companies in North America during the pandemic year of 2020. The research team found that over 86% of music executives were white (Smith et al., 2021, p. 1). Women mostly worked in the music publishing businesses (22.2%) and radio (20%; Smith et al., 2021, p. 2). Smith et al. (2021) said that improving this under-representation at the business executive level was key to creating diverse inclusive teams (p. 15).

The US study highlighted that managers discounted the skills and talents of women because their behaviour did not align with historically masculine attributes. However, Smith et al. (2021) also noted that women who embodied strong leadership-typical traits were punished for lack of adherence to a traditionally feminine model of behaviour (p. 16). The limitation in the Annenberg Inclusion Initiative was tied to the fact it focused on binary opposite gender types and failed to engage GNC communities.

#### ***Amplify Aotearoa (2020)***

Amplify Aotearoa is a study conducted between 2018 and 2019 by academics Catherine Hoad and Oli Wilson (2020), in conjunction with the music organisation APRA/AMCOS NZ. The aim of the study was to help forge a safe, equitable, accessible industry and a 'more inclusive environment for people to make and share music' (p. 4). Surveying members ( $n = 637$ ) of the music organisation, the study included songwriters, performers, composers, producers, educators, label managers, audio engineers, retailers, students, mentors and administrators (p. 4). Seventy-six per cent of the respondents were men and 24% were women (p. 8). Half of all respondents were aged over 30, and were singer-songwriters and/or rock, alternative and popular music creators (pp. 8, 12, 14).

An assessment of intersectional issues related to gender, age, sexuality, race, ethnicity and disability, was a strength of this study. Over 70% of female respondents said they were discriminated against because of their gender. Fifty-one per cent said it was because of age, and 16% said it because of their race or ethnic background (Hoad & Wilson, 2020, pp. 22, 24). Half of the female respondents said they did not feel safe where music was made and/or performed because they were 'regularly subject(ed) to instances of sexual harassment from industry figures, colleagues, and crowds' (Hoad & Wilson, 2020, p. 4).

GNC communities were a small sample size in the Amplify Aotearoa study, but many of them reported cases of homophobia and transphobia. These communities were denied performances in some venues, and/or had negative experiences with audience members (Hoad & Wilson, 2020, p. 34). Deaf and disabled performers in NZ were often unable to perform or engage in other industry-related activities because of a widespread lack of accessibility in venues (Hoad & Wilson, 2020, p. 34). Hoad and Wilson (2020) said that intersectional issues required further investigation within the music industry (p. 34).

## **Sexism, Safety Issues and Lack of Mentors**

### ***You Gotta See It to Be It: Strategic Directions for NT Women in Music***

Published in March 2021 by Music NT, *You Gotta See It to Be It* focused on the participation of women in the sector. The data were collected during the global pandemic in September 2020 and included 62 participants (Kilgariff, 2021, p. 8). An online survey ( $n = 21$ ) was conducted and focus groups (total  $n = 34$ ) were held in Alice Springs, Tennant Creek, Katherine and Darwin. There was also input from participants ( $n = 7$ ) who were unable to attend the focus groups. The majority of participants were female, a few were men ( $n = 9$ ) and some participants came from the First Nations communities ( $n = 7$ ; Kilgariff, 2021, p. 8).

There were six findings in relation to sexual violence in the NT music sector. First, there was persistent gender inequality and gender-based discrimination. In the report, women said that getting 'a headline act at festivals or concerts' was difficult (Kilgariff, 2021, p. 9). There was also a lack of female sound technicians, roadies, artist managers and venue operators (Kilgariff, 2021, p. 10). Second, women were not 'treated professionally at gigs or when recording' (Kilgariff, 2021, p. 33). Third, the ongoing sexist attitudes towards women in the NT music industry was a concern. As a participant said, 'There can be jealousy and coercive elements from males in music... We get comments like "I could manage your (all female) band"' (Kilgariff, 2021, p. 33). Fourth, the report said there was a lack of diversity and inclusion in its music spaces. Fifth, there was a lack of role models, especially for First Nations female musicians (Kilgariff, 2021, p. 10) and a lack of opportunities for women and girls from remote communities to 'learn, play, practice and perform music' (Kilgariff, 2021, p. 6). Finally, the report said that women, especially from First Nations communities, did not feel 'safe at a gig' (Kilgariff, 2021, p. 9).

## **Why Sexual Harassment Is Normalised in the Music Industry**

### ***Tunesmiths and Toxicity: Workplace Harassment in the Contemporary Music Industries of Australia and NZ (2020)***

Jeff Crabtree (2020) examined the degree of sexual harassment in the Australian and NZ music industry (pp. 2, 18). He surveyed music industry practitioners ( $n = 145$ ), 66% of whom were women. He also interviewed some respondents ( $n = 33$ ), 79% of whom were women (pp. 2, 18). Crabtree found three reasons why sexual harassment was more normalised in the music industry than in the wider community. The first reason related to the asymmetries of power and managerial positions, which are dominated by men, and the abuse of women in subordinate roles, such as the Handlin case at Sony Music Australia.

As indicated by other music research conducted locally and from abroad and already documented in this report, Crabtree found that men controlled access to the purse strings at work, from 'awarding recording deals' to deciding who attended 'alcohol-fuelled work-drinks parties where sexual abuse (could) be 'plausibly denied' (p. 5). He argued that in a music environment based on gendered power inequities, women were the most powerless and subjected to sexual coercion, sexual objectification, coercion, threats, injustices, social exclusion, sexual harassment and sexual assault (p. 18).

The second reason why sexual harassment in the Australian and NZ music industry is 'normalised', relates to the impunity enjoyed by perpetrators (Crabtree, 2020, p. 19). There is no follow-up about perpetrators. As Crabtree (2020) noted, 'There's no way they can really get caught. It's also normalised for the victims because we have no other choice' (p. 19). As mentioned several times in this report, Handlin was known for his sexual harassment behaviour for over 40 years, but the Sydney and New York City offices of the Sony Music Entertainment company took only minimal action.

As complaints to human resources escalated, Handlin was finally dismissed from the music organisation in June 2021 (Burke, 2021a).

The final reason why sexual harassment is more common in the music industry is that it is linked to alcohol-fuelled behaviour. Alcohol consumption and close connections have induced 76% of assaults on music workers. Crabtree (2020) said that sexual harassment occurred in music spaces 'where the boundaries between work interactions and social interactions' were blurred, and where alcohol was used as an excuse for bad behaviour (p. 5). His research is considered one of the first national studies to link musicians leaving careers because of posttraumatic stress disorder (PTSD).

### **Negative Spaces for Women, Privileged Spaces for Men**

*Experiences and Perceptions of Gender in the Australian Music Industry (2020)* Hannah Fairlamb and Bianca Fileborn (2019) conducted an online survey ( $n = 207$ ) of people working in the Australian music industry asking about the experiences and perceptions of gender in relation to discrimination, inequality and exclusion. Most respondents were cisgender of both genders and 42% of them identified as female. Respondents were from all states in Australia. Western Australia had the largest group of respondents (42%), followed by South Australia (22%), and then Victoria (19%). Fifty-two per cent of respondents were in the 26–35 age group, and had up to 10 years' experience in the music industry (Fairlamb & Fileborn, 2019, p. 16). Similarly to other scholars, Fairlamb and Fileborn (2019) said that the perception of the typical musician archetype was a 'cisgender, heterosexual, white man', associated with 'genius, entrepreneurship and positive aesthetic evaluation' (p. 12).

Fairlamb and Fileborn (2019) highlighted that sexual violence within the Australian music industry is perpetuated by gender inequality and the gendered norms that privilege and support men. They argued that the music industry is a negative space for women, but a privileged space for men. Women are excluded from the 'boys' club' of the music industry, seen as 'outsiders' (p. 23), treated differently and lost work opportunities because of their gender (pp. 9, 17, 22).

Similar to the Browning (2016) study, the 'female instrumentalists' in Fairlamb and Fileborn's (2019) study were often 'stereotyped as lesser players, consciously or subconsciously' (p. 20). As a female respondent explained, the consequences of this attitude can have a serious impact on a musician's career: 'A less qualified and less experienced male wind musician was booked for a run of shows... [as I was informed by the Musical Director that] the musician was a man and men have a larger lung capacity' (p. 23).

Fairlamb and Fileborn (2019) reinforced the fact that incidences of sexual violence were entangled with the 'systematic devaluation and under-representation of women in the music industry' (p. 25). However, given the low response survey rate from the non-binary communities (two respondents), the study offered minimal exploration of the intersections of race, gender, class, disability or sexuality.

### **Sexual Harassment and the Mass Exodus from the Industry**

#### ***For the Love of Music: Ending Sexual Harassment in the Music Industry. UK Musicians Union (2019)***

In 2019, the UK Musicians Union conducted a survey of its members ( $n = 700$ ) to examine the extent and reporting rates of sexual harassment in the industry (Pohl, 2019). The survey also explored barriers that prevented reporting as well as intersectional experience and audience harassment. The findings were similar to many of Crabtree's (2020) Australian and NZ findings. Sixty-one per cent of the UK respondents were freelance and felt at greater risk of sexual violence. Half of them said that sexual harassment was 'highly prevalent', a serious issue and normalised (Pohl, 2019, p. 3).

Eight-five per cent of the respondents did not report sexual harassment because of the work culture, fear of losing work or not being believed (Pohl, 2019, pp. 3, 7). The union found that members had left the workplace, and even the industry, because of the normalisation of sexual harassment. In many cases, the perpetrator remained in the workplace and the victim-survivor had to leave (Pohl, 2019, p. 5). Low reporting rates indicated that perpetrators were enjoying high rates of impunity from prosecution or consequences and often blamed influences such as alcohol for their inappropriate behaviour.



## Music Education Spaces

### Need for Supportive, Online and Offline Learning Spaces

Four academic studies (Crabtree, 2020; Devenish et al., 2020; Hennekam et al., 2019; Kilgariff, 2021) examined elements of sexual violence within the music education sector. Crabtree (2020) briefly noted that music students were being abused by well-known musicians employed by tertiary institutions, but details were limited (pp. 19, 21).

### Calls for Gender Balance in Music Education

Participants in the *You Gotta See It to Be It: Strategic Directions for NT Women in Music* industry report were concerned about the lack of participation by older girls and women in vocational education and training courses and questioned whether these, as well as higher education music curricula, best served current and anticipated industry needs (Kilgariff, 2021, p. 10). Within the academy, Louise Devenish, Cecilia Sun, Cat Hope and Vanessa Tomlinson (2020) examined inclusion strategies for music education at four tertiary institutions in Australia, such as Queensland Conservatorium of Music, Monash University, Sydney Conservatorium and the University of Western Australia. They noted that although there is a gender balance in music participation among primary- and secondary-level music students, this percentage drops to 20%–25% as female and GNC students enrolled in tertiary-level music studies (p. 31).

## Communities of Practice

Conducting a global survey of women composers ( $n = 225$ ) and interviewing some ( $n = 27$ ) of them, the study by Sophie Hennekam, Sally Macarthur, Dawn Bennett, Cat Hope and Talisha Goh (2019) was the fifth in a series on sexual harassment in the creative industries. Tackling the subject of challenges and career development in the music education space dominated by men, Hennekam et al. drew on the concept of online 'Communities of Practice' (CoPs), which emerged from situated learning theories that address social context and power relations (p. 217).

They said that CoPs offered greater opportunities for participants to learn, take risks, be mentored and receive support and advice, including about technical questions. CoPs can also help overcome challenges in key areas, such as learning and networking, both of which are difficult in male-dominated 'discriminatory and exclusionary' environments (p. 226). Hennekam et al. said that offline and online CoPs helped to create safe and supportive diverse music female and multi-gender spaces, and had a positive impact on career development for women (p. 225).

***"I feel it is a safe place. I mean, there have been times I've been burnt a little bit, but again, if you've got a good moderator who's not allowing any sexist comments – because there was one interaction that I had with some film composer in the States where he got a little bit out of hand really and was being quite sexist really, and horrible. But that was quickly dealt with."***

***(Interviewee 12, Australian, 56 years, as cited in Hennekam et al., 2019, p.222)***



***“Sexual and exoticised language was coded if the story used inherently feminine terms including vulnerable, lush, delicate, intimate, innocent, gentle, sweet.”***

***(Examples of tropes in reportage, as cited in Whipple & Coleman, 2021, p. 10)***

## **Music Media Spaces**

### **Gendered Stereotyping in the Music Media**

UK feminist musicologist Leonard (2017) said that, historically, music journalism has been a masculine domain, with male reporters promoting musicians' new releases and providing information about tour dates, works in progress, forthcoming releases and issues about the music industry (p. 65). The gendered stereotyping in the music media was evident in two recent pieces of research: Baker et al.'s (2020) study on the music reportage in the #MeToo era from Australia, the US and the UK and Whipple and Coleman's (2021) study from the US, which investigates similar processes of reportage.

### **Analysing Western Reporting about Sexual Violence in the Music Industry (2020)**

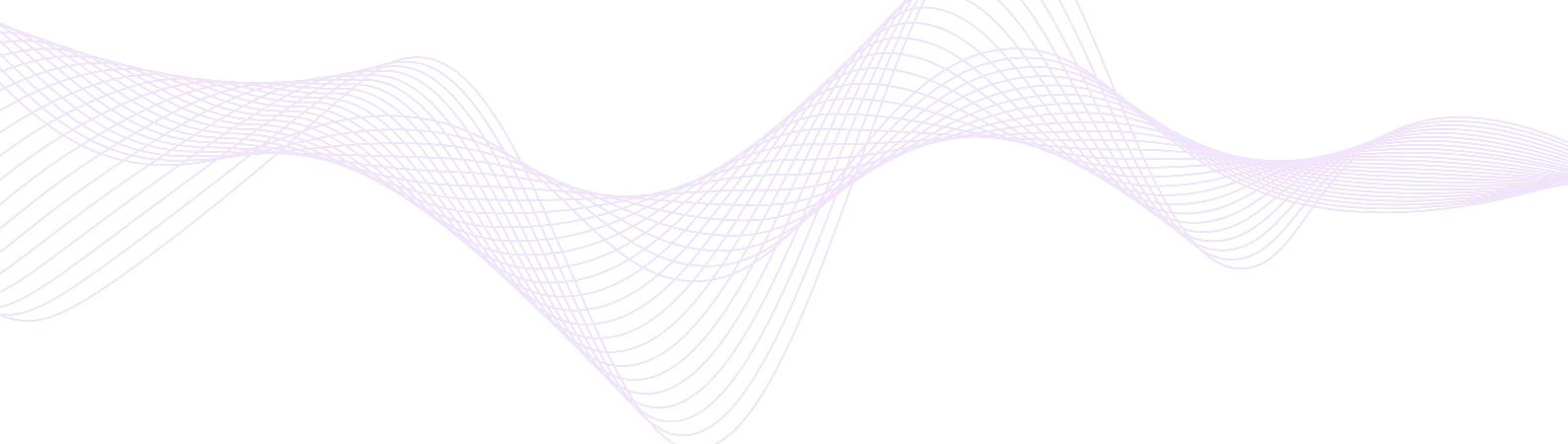
To address the post #MeToo 2.0 gap in research about gendered reporting on sexual violence in the music and media industries, Baker et al. (2020) examined stories ( $n = 26$ ) from the Global North (such as, Australia, the US and the UK) and the general and music press reporting about the #meNOMore campaign between November and December 2017 (p. 6). In the analysis, Baker et al. uncovered five media framing themes. The first is the role of related discourses (the Weinstein case and the Swedish campaign to address sexual violence in the music industry). The second is the overexposure of high-profile individual cases such as that of Isabella Manfredi from indie band The Preatures (p. 8).

The third is the techno-legal consequences of sexual violence and the residual media fear about exposing predators and abusers. The fourth is the need to address systemic sexual violence linked to a push for gender equality whereby women are seen as empowered individuals and not victim-survivors.

The final theme reflected on how the #meNOMore campaign was focused largely on Melbourne-based, white, heterosexual, middle-class, educated, well-behaved, young and conventionally attractive singer-songwriters aged between 30 and their early fifties, such as Courtney Barnett, Tina Arena and Missy Higgins and The Veronicas. Grammy Awards nominee Barnett is presented as a notable face to US readers. However, in the #MeToo 2.0 reportage she never reflected on the fact that she is a lesbian. Baker et al. (2020) said the media had not moved beyond the 1960s stereotype that focused on privileged white, attractive female music superstars. This primary focus drowns out the voices of other women and non-binary communities.

Baker et al.'s research reflects that more global research about the media's framing of the hashtag movements needs to be conducted to assess whether the media has turned a corner when reporting on sexual violence in the #MeToo era.





## **Stereotyping of, and by, Women in US Music Journalism (2021)**

Building on Baker et al.'s (2020) work, US scholars Kelsey Whipple and Renita Coleman (2021) said there were no recent 'large-scale, generalisable studies of the stereotyping of women in music journalism' (p. 5). They analysed the stereotyping of women in music journalism articles by conducting a content analysis of articles ( $n = 936$ ) in eight major US music publications and *The New York Times* during 2016. Whipple and Coleman coded and analysed the findings by themes and tropes in relation to appearances, image expectations and their personal relationships (pp. 4, 14).

Whipple and Coleman (2021) found that the stereotyping had not changed for the past 20 years because women were still criticised in the music media for appearance, sexuality status or emotional behaviour (pp. 14–15). Whipple and Coleman highlighted that female music journalists were more likely to reinforce this gendered stereotyping than men. They attributed this tendency to the professional socialisation of women in male-dominated music newsrooms (p. 14). Whipple and Coleman said that journalists needed to be aware that 'gendered stereotyping' was harming 'the status of women in society', and that audiences needed to be careful not to internalise these redundant themes (p. 15).

## **A Cultural Shift Is Happening**

Research so far has illustrated that men systematically enjoy greater access than women to positions of power and other resources within the music industry. Studies have identified the need to unpack the gendered economies of power imbalance and control in society because the majority of perpetrators of sexual violence in the music sector are men and remain in the sector. Most of the research has focused on the music festival or live music venue spaces, with findings that more than one-third of female music workers and audience members have experienced some form of sexual violence. A smaller body of work is emerging within the music education and music media spaces. As sexual violence remains normalised in the music industry, it has become an accepted cultural practice.

However, this behaviour has a negative impact on the economic viability of the sector, and the employment and career opportunities of music workers, not to mention the rich enjoyment of audiences participating in music events. Issues that have been uncovered in the report so far represent a part of what is happening in the music industry more broadly. How do we address the blanket of silence and the ongoing normalisation of sexual violence in the sector? As Bows et al. (2020) highlighted, the sexual violence that happens in the gendered spaces of music festivals might be normalised, but it is still criminal assault, and attention needs to be paid to redressing that. Reviewing recommendations and academic data about women in the Australian music industry just before the revitalisation of the #MeToo movement, R. Cooper et al. (2017) said we needed to 'collect more and better data on the music industry on a gender disaggregated basis' (p. 11).



# STRATEGIES AND APPROACHES TO ADDRESS SEXUAL VIOLENCE IN THE MUSIC SECTOR

***“I understand I was one of 10 women making reports about the same individual and yet no action was taken as far as I’m aware... We are freelance musicians and the incidents occurred when we were performing on tour. I was told this was just ‘lad culture’ by the person investigating my complaint. No wonder such a high proportion of issues go unreported.”***


***(Female musician, as cited in Perraudin, 2019, paragraph 9)***



This section contains strategies and recommendations to address the epidemic of sexual violence in the music industry. As UK music journalist Charlotte Krol (2021) from *NME* magazine said, the fresh focus on female and gender-diverse safety has led to deeper scrutiny about the toxicity in the music sector, but add, that there’s plenty of work to be done. Music fans, musicians, music industry leaders, the media, activists, non-government organisations and governments are helping to enact social change to address sexual violence in the global music sector, but still the problem persists.

Baillie et al. (2022) said there is a growing awareness about the need to include a diverse range of people in the considerations of policies and practical solutions to address sexual violence in the music industry. They said that the responsibility resides with the authorities, event organisers and industry organisations, workers and participants who need to make music spaces safe as possible. However, addressing the continuum of sexual violence in urban music spaces is not a one-size-fits-all problem, because this behaviour is associated with many subjective elements and responsibilities.

A review of literature conducted to assess possible solutions found many existing recommendations to address sexual violence in the music industry for workers and audience members, and in society in general. In this section, the recommendations are discussed in alphabetical order and themed across 11 sections, ranging from addressing the code of silence to policy developments. The recommendations are applicable to all music spaces, across music participation, music production, music education and music media.



***The Spiral of Silence theory  
“suggests that individuals may  
be fearful of sharing their views  
about an issue because they  
fear retribution.”***

***(Armstrong & Mahone, 2021, p.5)***

## **1. Addressing the Code of Silence**

Various studies have discussed the importance of speaking out about sexual violence and breaking the code of silence (Armstrong & Mahone, 2021; Baillie et al., 2022; Doty, 2020). Dismantling the code of silence needs to be addressed for four reasons. First, it will lead to a ‘better atmosphere of compassion’ to ‘reduce stigma’ for victim-survivors who speak out (Armstrong & Mahone, 2021, p. 10). Second, breaking the silence will enhance ‘awareness raising’ and skills building, which are critical to improving the discourse about violence against people (Hill & Megson, 2020a, p. 4). As Jenkins (2020) argued in the federal government inquiry *Respect@Work*, awareness raising empowers people to report incidents of sexual harassment.

However, Jenkins also found that speaking about sexual harassment has decreased over the years because of the negative results for those who report. Third, breaking the code of silence will encourage bystanders to act. Finally, when victim-survivors speak out, it often results in music leaders and governments raising awareness in the workplace and among the general public. As commissions and inquiries have demonstrated throughout history, it is vital to have mechanisms to ensure these voices are heard.

## ***Podcasts (Addressing Sexism, Misogyny and Music Stereotypes)***

Whipple and Coleman (2021) noted that after the #MeToo 2.0 era began, female music journalists still needed to be aware that gendered behaviour and ‘feminine stereotyping’ is harmful and does little to address the epidemic of sexual violence in the sector (p. 15). As noted previously, the #MeToo 2.0 era sparked a growing number of podcasts about gender inequality and sexual violence within the music industry.

These include a five-part series, *Everybody Knows* by journalist Ruby Jones from *The Saturday Paper*, and the weekly podcast *Control* by pop jazz musician Chelsea Wilson, both of which were discussed in the introduction of this report. Another example is *HERStory* on *Slice Radio.com*, a weekly Apple podcast that began in Australia in June 2021. This podcast explores the cultural role of women, gender-fluid and First Nations peoples, musicians and singers, and their song lists. Building on hashtag movements such as #MeToo, #meNOMore and #BlackLivesMatter, the podcast also profiles musicians and correspondents in other parts of the Global North, such as the UK and the US.



### **Positive Media Messaging**

The 2020 Respect@Work inquiry discussed the impact of media coverage about sexual harassment according to two factors: first, as awareness building and, second, as a way of improving people's understanding of what sexual harassment entails. Jenkins (2020) said that reporting procedures related to sexual harassment needs to be improved.

Swedish academics Karin Hansson, Malin Hillevi Sveningsson, Hillevi Ganetz and Maria Sandgren (2020) examined the way the media message about sexual violence is framed and communicated. They found messages needed to be framed correctly to address perpetrators' behaviours and not to shame victim-survivors for speaking out. Hansson et al. suggested this approach after conducting a thematic analysis of 28 #MeToo Swedish petitions during November 2017.

Their study focused on the framing of the sexual violence problems, explanations and solutions. Hansson et al. said that by changing the framing of sexual violence coverage from being a feminism cause to a story linked to democracy, the petitioners identified positive solutions to this societal issue. Building on this theme, another researcher, Avery Edenfield (2019), said the messaging about sexual violence needed to be nuanced according to intersectional factors associated with age, gender, sexuality, ethnicity and ability.

### **Voices on Social Media**

Writing for The Guardian, Thea De Gallier (2018) said that even before the #MeToo-related movements, women were using social media to share allegations of inappropriate conduct by their male colleagues and/or musicians. While social media and websites offered platforms for victim-survivors to speak out, many said that the platforms should not be used to name and shame alleged perpetrators because it could jeopardise the legal process.

#### **@jaguarjonze**

Music activist and hip-hop musician Jaguar Jonze (aka Deena Lynch) has more than 15,000 followers on her Instagram account, @jaguarjonze. As a strong advocate for addressing sexual violence in the music industry, Jonze encourages followers to reach out to her for a 'safe space' to talk about their experiences (The Project, 2021).

***"If you're unsure of what to do in certain situations I am here for you – to listen, to protect, to empower and to let you know that you are not alone. I don't want this pattern to continue and for it to happen to anyone else... Stay safe and exert your boundaries."***

***(Jonze, as cited in Martin, 2020, paragraph 5)***





***“To all the men out there who call BTGC, a gossip rag... these are classical patriarchal tactics to assert dominance and uphold positions of power, while oppressing women who demonstrate independence or suggest a change to social order.”***

***(Beneath The Glass Ceiling, 2020a)***

### **Beneath The Glass Ceiling @beneaththeglassceiling**

The aim of the Instagram account Beneath The Glass Ceiling (BTGC) is to ‘provide a safe space for people to share their experiences, connect them with valuable resources for recovery, and generate awareness’ of sexual violence in the music industry. The posts are anonymous and have ‘Trigger and Content Warnings’. At the time of writing this report, BTGC had shared over 246 anonymous stories about people’s experiences of sexual violence in the Australian and NZ music industry. According to Nathan Cooper (2021a,b), from *The Sydney Morning* newspaper, the posts have made some music management companies and live music venues nervous about the stories they recognise even if they do not name people.

### **@lineupswithoutmales**

On International Women’s Day in March 2018, the Instagram account @lineupswithoutmales was launched to address the lack of diversity at music festivals, such as the Download Festival and Sets On The Beach, which have all-male line-ups (Williams, 2018). The site was also set up in response to the annual analysis of festival line-ups by ABC Triple J’s Hack program, which illustrated that there was minimal representation of female musicians (McCormack, 2016, 2017, 2018).

### **@teachusconsent**

Beginning in early 2021, this movement on Instagram was founded by Sydney-born activist, 22-year-old Chanel Contos, who began campaigning for holistic consent and sexuality education after she went public with her story of teenage sexual assault. At the time of writing this report, Teach Us Consent had received more than 44,450 stories from schoolgirls about the sexual assaults they had experienced at the hands of men (Chrysanthos, 2021).

### **Twitter and Tumblr (The Industry Ain’t Safe)**

In 2016, female victim-survivors made sexual assault allegations on Twitter against US music industry publicist Heathcliff Berru. The allegations inspired the creation of an anonymous Tumblr site called The Industry Ain’t Safe, as a safe space for women to tell their stories about sexual abuse in the music industry. The Tumblr idea had stemmed from an initiative by US students at the University of Chicago in 2014 who established a website to call out rapists on the campus. However, some posts on the site have not been anonymous, as women outed repeated offenders by name (Tsjeng, 2016).



### **TikTok (Never Have I Ever)**

In 2020, women began posting videos on TikTok of the clothes they were wearing when they were sexually assaulted to rebel against victim-blaming tropes (Torres, 2020). In May 2020, US activist Sarah Biggers-Stewart posted a female reality version of the game 'Never Have I Ever' on TikTok to raise awareness about sexual violence. She encouraged women to post the 'put the finger down format', where they hold both hands up, then put a finger down for each time they have experienced sexual harassment or abuse. Biggers-Stewart received more than 10,000 'put the finger down format' examples on TikTok from women posting about their experiences of sexual violence (Torres, 2020, paragraph 2-3). Some examples are:

***Put a finger down if you've been sexually touched inappropriately.***

***Put a finger down if you did something with a man that you didn't want to do because you were scared to say no for your own safety.***

***Put a finger down if you've experienced something really scary or even illegal and you were scared to report it because you didn't think anybody would listen.***

***(Torres, 2020, paragraph 2-3)***



### WhatsApp Groups (Is Anyone Awake?)

Following a gang rape of a 16-year-old girl in Israel a few years ago, a group of teenage girls set up a WhatsApp account called Is Anyone Awake? for 24/7 support, consultation and immediate accompaniment for those who felt in sexual danger, especially while walking the streets late at night. The use of WhatsApps at music festivals is also discussed in Rebecca Finkel and Louise Platt's (2020) book *Gendered Violence at International Festivals*, which argues that festivals should be spaces free from structural sexism, inequalities and gender power dynamics.

## 2. Bystander Training

### Raising Awareness

Research conducted by the music industry, academics and governments has found that bystander training improves awareness, education and reporting processes associated with sexual violence.<sup>4</sup> This type of training is needed everywhere sexual violence takes place or where behaviour change is needed. US academics Cory Armstrong and Jessica Mahone (2021) discussed the role of education in raising awareness about the causes of sexual violence, and how it affects industries and communities. In their study *#MeToo in Practice*, they surveyed ( $n = 229$ ) US college students, 81% of whom were female. Armstrong and Mahone found that the #MeToo 2.0 movement had a positive effect on raising awareness about sexual violence and a willingness by students to be involved in collective action to address it. They said that bystander intervention and education was a marker for engagement, prevention and collective action to address this kind of behaviour (p. 12).

### Access All Areas: Bystander Training

Access All Areas is an education program that teaches people about how to be active bystanders to prevent violence and discrimination in music spaces around Melbourne. The program was originally based at Co-Health in Melbourne and run by Karen Ingram, former band manager, publicist and educator, and Meredith Drinkell, a health promotion practitioner. Currently supported by the VMDO (2020), Access All Areas offers face-to-face and online training, as well as resources that promote safety and participation in the music sector.

Noting that the global pandemic and raised awareness from #BlackLivesMatter echoed the inequities, discrimination, harassment and violence against women and other marginalised groups, Ingram and Drinkell revised their training program to be applicable to the COVID normal environment. The program has four aims. The first is to highlight the issue and barriers to authentic participation experienced by creators and promoters. The second is to acknowledge what is working well in the music industry and the gains to be made from diverse and inclusive spaces. The third is to amplify voices by focusing on the experiences of victim-survivors and how they are affected by the barriers to music production and participation. The final aim is to create a safe music industry for promoters, producers, performers, music writers, musicians, managers, security staff and other music participants.



<sup>4</sup> Shehadie, et al., 2022; Armstrong & Mahone, 2021; Baillie et al., 2022; Crabtree, 2021; Fileborn et al., 2020; Heen & Lieberman, 2018; Hill & Megson, 2020a, 2020b; Jenkins, 2020.



### **Industry Training at Music Festivals and Venues in the Night-Time Economy**

Academics in Australia and the UK, as well as the music industry, have called for formal bystander training at music festivals and venues, and for stakeholders involved in the night-time economy.<sup>5</sup> Exploring the impact of bystander responses at Australian music festivals, Baillie et al. (2022) found that women were more likely than men to intervene with regard to low level abuse, such as verbal comments and/or actions, which were often preconditions for assaults. They said women were also more likely than men to intervene over homophobic and transphobic abuse. Within the workplace, the Respect@Work inquiry also found that women were most likely to intervene when they saw examples of sexual harassment (Jenkins, 2020).

Baillie et al. (2022) called for more coordination, strategic thinking and evidence drive, bystander intervention, linked to intersectional factors, such as age, gender, sexuality, ethnicity and ability. They recommended a greater female security presence at gigs. However, changing the way security staff work and how they are trained can be a difficult task. Some security staff do not want to change their ways and it is often hard to collaborate with security companies (Krol, 2021). As Hill and Megson (2020a) also highlight, bystander training at grassroot venues is a costly exercise for these music spaces, which are often run on a shoestring budget.

### **Workplace and Live Music Circuit Training**

Recommendation number eight in the *Raising Their Voices* report said it is critical to develop education programs that address sexual violence in the music sector (Shehadie, et al., 2022, p.19). Crabtree (2020, pp.3-20-22) argued that sexual violence training should be compulsory for music workers, workplace managers and musicians. He said the current lack of workplace training was holding back cultural and behaviour change within the sector (p. 21) and that attending professional development training would equip music workers to engage with colleagues and audiences in appropriate and acceptable ways (p. 3). Fileborn et al. (2020) agreed, adding that training music workers would help minimise the associated trauma on victim-survivors.

### **Government Training**

The Victorian Government's Creative State 2025 strategy includes a range of actions, some regarding training. The first is via accredited training safety programs through Arts Centre Melbourne's Tech Connect initiative (Creative Victoria, 2021, p. 13). The second is by ensuring all Creative Victoria staff undertake First Peoples cultural awareness and safety training (p. 22). The third way is by encouraging and promoting cultural equity across funded creative industries organisations (Creative Victoria, 2021, p. 28).

## **3. Campaigns**

*Raising Their Voices'* recommendation number eight said that industry-wide campaigns which target sexual violence in the music sector are greatly needed (Shehadie, et al., 2022, p.19). Campaigns about sexual violence help to break the code of silence by promoting awareness and education and improving reporting processes linked to social change. Campaigns offer a 'voice to the voiceless', and a moral dimension to an issue by making a prosecutorial case that something is wrong and needs to be addressed (Kovach & Rosenstiel, 2014, p. 153). Armstrong and Mahone (2021) said that 'collective action, social attitudes and sexual misconduct campaigns' raise questions about whether #MeToo was just a trend or marked a lasting cultural shift in views about sexual violence (p. 12). As Hill, et al. (2021) found in their study, campaigns can help to 'embrace diversity and to ensure full inclusivity of all groups, particularly LGBTQIA+ people with disabilities, those from multifaith and CALD backgrounds and First Nations people' (p. 61).

The eight campaigns (cited below) are focused on the music industry and/or society in general. Four of them are based in the UK (London, Bristol and Leeds), and four were initiated from Australia, one from Jannali (NSW) and three from Melbourne.

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<sup>5</sup> Shehadie, et al., 2022; Baillie et al., 2022; Crabtree, 2020; Hill & Megson, 2020a; Music Victoria, 2015.

### **Bristol Nights Campaign**

In February 2022 a new zero-tolerance Bristol Nights campaign was launched by Bristol City in the UK to eliminate the risks of sexual harassment to women. The campaign aims to train 1,000 night-time economy workers in dealing with incidents of sexual harassment. The initiative was sparked by the results of a recent survey that found that 100% of women in Bristol have experienced sexual harassment in some form. The training will be designed by the night-time economy in collaboration with violence against women agencies and the Bristol City Centre, following a successful bid for the Home Office's Safety of Women at Night Fund.

As part of the campaign, a Shine A Light parade took place on 24 March, in which people from the night-time economy in Bristol led groups through the city streets, dressed in and carrying lights. More than 1,000 billboards and posters were placed across Bristol to raise awareness and shared on social media to promote the cause (Millen, 2022).

### **#EnoughisEnough**

The anti-violence campaign movement #EnoughisEnough was formed in 1994 by Ken Marslew, following the death of his son, an 18-year-old innocent university student in Jannali (NSW). Since then, the movement has worked with groups to encourage people to take personal responsibility for their actions, and for society to promote violence prevention strategies. On 4 March 2021, thousands of Australians attended #EnoughisEnough across Australia to end gender-based violence and harassment in the workplace (Mooy, 2021).

### **Good Night Out**

The GNO program also began in Leeds in 2014 to spread awareness about sexual violence and to establish safer music environments. It is run by two females and two males who are musicians, trainers and/or activists and come from diverse backgrounds. GNO runs accredited sexual violence response training programs for UK venues. The managing director, a musician called Bryony Beynon said the GNO programs help venues to create a safer environment (as cited in Krol, 2021). In Leeds, GNO workers also put up campaign posters around venues and encourage trained staff to wear badges to alert people that help is on hand (Hill & Megson, 2020a). Currently, the not-for-profit organisation has accredited 186 nightlife spaces in the UK; however, the accreditation process is reassessed and renewed on an annual basis. The positive development of this UK-led campaign has also been explored by the City of Melbourne (2018b) in their music policies and safety initiatives. The Good Night Out training and accreditation program designed for licensed venues and live music events and delivered by Full Stop Australia also covers bystander actions.

### **#HaveAWord**

In mid-March 2022 the Mayor of London, Sadiq Khan, joined with football and rugby clubs across the city to support a new #HaveAWord campaign that speaks directly to men and boys about how they can help end violence against women and girls. This initiative emerged after research by UN Women UK said that 71% of women have experienced some form of sexual harassment in a public space and this number had risen sharply to 86% among 18–24-year-olds. Between 2009 and 2019, on average, one woman was killed by a man every three days in the UK. In 2020, 99% of adult offenders sentenced or cautioned for sexual offences in London were men (Mayor of London, 2022). As Sadiq Khan said on his Twitter account on 15 March 2022, 'I've launched a campaign calling on men to stop being bystanders and call out misogyny and harassment—online, in their friendship groups, or wherever it happens. #HaveAWord'.



### ***It Takes One***

In 2016, the three female members from the Melbourne-based alternative rock band Camp Cope (Georgia McDonald, Kelly-Dawn Hellmrich and Sarah Thompson) started their own campaign, It Takes One, to raise awareness about assaults and violence and to call out bad behaviour on the spot at music festivals. Camp Cope has zero tolerance for sexual violence at live music shows. One of its members, Hellmrich, said, 'I am happy to take the bullet for being the bad guy or being whiny because I know the safe-spaces and gender-diversity message reached so many people' (as cited in Hennessy, 2018, paragraph 25). Camp Cope's initiative sparked the St Jerome's Laneway Festivals in Melbourne, NZ and Singapore to set up mobile phone hotlines for attendees to report incidents of on-site sexual abuse.

### ***Our Streets Now***

Violence against women in the UK came under strong scrutiny in 2021 following the kidnapping, rape and murder of Sarah Everard by serving Metropolitan police officer Wayne Couzens (Slawson, 2021). Everard's death sparked a UK campaign called Our Streets Now, which demands safety in public spaces for women, girls and marginalised groups. Co-founder Maya Tutton said the aim of the campaign was to criminalise street sexual harassment. It is now a trans-inclusive campaign highlighting that women, trans women and femme-presenting non-binary people face high levels of misogyny.

The Our Streets Now (2021) website states that of the 350 transgender people murdered in 2020, 98% were trans women or trans feminine people. Black and migrant trans women of colour are even more likely to face violence in the UK because of the intersecting forms of discrimination they face. Our Streets Now also supports the campaign to reform the UK Gender Recognition Act.

### ***Reclaim the Night***

Reclaim the Night (2021) is a movement that started in Leeds (UK) in 1977 as part of the Women's Liberation Movement. Since then, marches have been held around the globe each October to demand that women and marginalised groups be able to be in public spaces safely at night, without fear of violence. In Melbourne, the first Reclaim the Night march was held in 1979. In 2021, Reclaim the Night in Leeds tried to stage a vigil in response to the death of Everard, but it was stopped by police. The protest turned virtual and more than 28,000 people attended (Dzinzi, 2021).

### ***Respect Is the Rule***

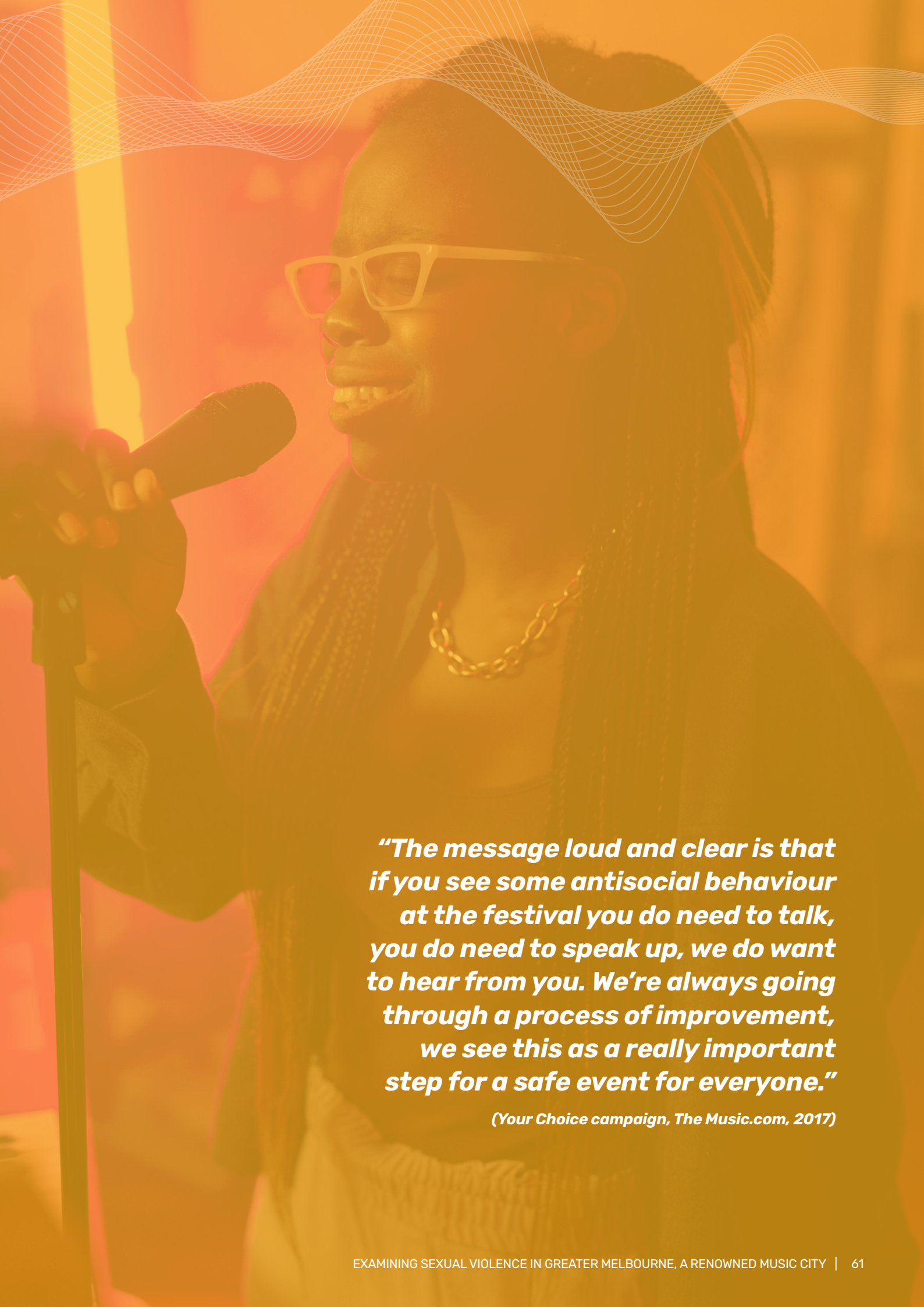
The Respect Is the Rule campaign, led by the Australian Hospo Union, aims to stamp out the pervasive sexual violence in the hospitality industry, which is closely linked to the music sector.

Licensed venues in Australia have pledged to make respect the rule in their workplaces through these four steps:

- 1. Demonstrate zero tolerance, including removing patrons who sexually harass staff or patrons.**
- 2. Promote zero tolerance by displaying a Respect is the Rule window sticker and posters in patron and staff areas.**
- 3. Establish a contact person for complaints, questions and concerns.**
- 4. Train managers and staff. (Hospo Voice, 2020).**

### ***Your Choice***

The Your Choice campaign was started in July 2017 by a collective of people representing Australian festivals, musicians, venues, promoters and record labels to raise awareness about and combat sexual violence. The campaign is supported by Laneway Festival, Splendour in the Grass and the Falls Festivals. It also builds upon work under progress by the Victorian Government's Sexual Assault Task Force and Camp Cope's It Takes One campaign. The Your Choice campaign focuses on preventive strategies and works towards harm minimisation in regard to sexual violence in the music sector (Williams, 2017).

A woman with glasses and a microphone, overlaid with a wavy line graphic.

***“The message loud and clear is that if you see some antisocial behaviour at the festival you do need to talk, you do need to speak up, we do want to hear from you. We’re always going through a process of improvement, we see this as a really important step for a safe event for everyone.”***

***(Your Choice campaign, The Music.com, 2017)***



## 4. Community Initiatives

### Community Zines

Reviewing the evolution of the US feminist punk music of the Riot Grrrl and #MeToo as movements, Doty (2020) found that punk zines were a valuable asset for musicians and communities to create safe spaces for marginalised groups to talk about incidents of sexual violence. Zines are also a resource for the protective and preventive measures that can be undertaken to address this epidemic in the music industry, and in society.

### Other Initiatives

The other nine initiatives are focused mainly on the music industry; seven of them are from the UK (London, Glasgow and Leeds), one in Australia and two were initiated in Melbourne.

### Get In Her Ears

The not-for-profit UK website Get In Her Ears is dedicated to promoting and supporting women and non-binary people in the music sector. The site was created in 2015 by Mari Lane, Tash Walker and Kate Crudgington, who also presented a weekly radio show (Solo Radio) on Hoxton Radio between 2015 and 2020. Today, Get In Her Ears still hosts gigs around London. It also lobbies for pro-gender UK-based programs, such as Doing it for the Grrrls. The team said that while everyone has responsibility to ensure safety in the sector, promoters and music venues have an integral role in fighting sexual assault and harassment. Get In Her Ears (2021) aims for a music industry and gig environment which is free from sexual assault and any form of harassment. It works with other organisations and venues to improve the gig-going experience for everyone via training to better equip people to report incidents of sexual violence.

### Gig Safe (Glasgow)

Gig Safe is a not-for-profit organisation that began in Glasgow, Scotland, in 2019. Glasgow was accredited as a UNESCO City of Music in 2014 (Baker, 2019). The aim of Gig Safe Glasgow is to ensure people are safe from sexual violence, racism and other forms of discrimination within the live music environment. Founder Amelia Boyle said that people with autism and people with disabilities face many challenges when they try to go to gigs (as cited in Krol, 2021). The Gig Safe Glasgow members

have been trained to address safety issues on the gig circuit by Good Night Out (GNO), another not-for-profit organisation, mentioned later in this section (Hill & Megson, 2020a).

Gig Safe also has help desks (with teams of men and women) at small venues around Glasgow where all people can take refuge and discuss safety issues they may be experiencing at a music space. As the founder (Boyle) said, there is a stigma associated when men ask for help (as cited in Krol, 2021). Gig Safe Glasgow is also in the early stages of developing a smartphone application to show at which gig the team is stationed each month.

### Girls Against

Created in Glasgow in 2015, 'Girls Against' is a not-for-profit community organisation that stands up against sexual violence and misogyny in the live music scene. Founded by three young women volunteers with an extensive regional presence in the UK, Girls Against holds panel discussions about the importance of safe spaces at live events, practical advice, such as how to handle groping at a gig, and the future of music festivals.

The organisation is also a support network where victim-survivors can tell their stories about sexual violence in the music industry. Girls Against is about raising awareness and providing support, policy, training, communication and education about safe spaces and inclusiveness (Hill & Megson, 2020a). The organisation said the biggest challenge is changing how security guards work and how they are trained to deal with the public, as some set in their ways and do not want to change (Krol, 2021). In 2021, Girls Against developed a specific focus to address why music spaces need to be intersectional, accessible and available for different marginalised groups in the COVID normal era.

### Girl Gang Leeds

Created in 2017, Girl Gang Leeds is a not-for-profit, creative community for women and people of diverse marginalised genders (Hill et al., 2020; Hill & Megson, 2020a). It runs events across the city of Leeds, from meet-ups to art markets and gigs to workshops. Now with branches in Sheffield, Manchester and Edinburgh, the community offers a safe space where musicians and other people can be themselves and obtain 'acceptance in an exclusionary world' (Girl Gang Leeds, 2021).

### **Girls Rock! Australia**

Girls Rock! Australia (2021) is a national network of girls' rock camps. Programs are independently run by a team of musicians and educators passionate about empowering girls, trans and gender-diverse young people through music education and mentorship. The first girls rock camp in Australia was Girls Rock! Canberra in 2016, followed by the Brisbane version the same year. Girls Rock! Melbourne started in 2017, Sydney and NZ camps began in 2018. Girls Rock! WA and Adelaide first ran in 2019. Girls Rock! Australasia (2021) is also aligned with the global Girls Rock Camp Alliance.

### **It's Not A Compliment (INAC)**


It's Not A Compliment is a grassroots organisation fighting for the rights of all individuals to enjoy public spaces free of the fear of harassment. This organisation's Your Stories Matter is a two year project has been funded by City of Melbourne and aims to support people to share their stories and experiences to help raise awareness and drive meaningful change (INAC, 2022).

### **Safegigs4women**

Safe Gigs For Women (2021) began in London in June 2015 to create a safer environment for women at gigs. The team of 10 music lovers and music workers (seven women and three men) works with UK venues to ensure reports of sexual violence are taken seriously. Founder Tracey Wise said the not-for-profit organisation promotes ways in which gig-goers can be active bystanders in the intervention and prevention of sexual violence in music spaces (as cited in Krol, 2021). Safe Gigs For Women's (2021) motto for being an active bystander is linked to four D's: direct, distraction, delegate and delay. The organisation has adopted a multilayered approach by working with acts, venues, gig-goers, festivals and has even worked with architects to design safe music spaces (Hill & Megson, 2020a; Safe Gigs For Women, 2021).

### **Leeds Music Hub**

Created in 2012, the Leeds Music Hub is a focal point for local music, a meeting place and a billboard for musical goings-on in Leeds (Hill et al., 2020). The hub was developed by a collective of local musicians and funded by Leeds City Council and Leeds University (Leeds Music Hub, 2021).



***"A friend of mine was invited to the hotel of an A&R rep [sic] for sex, when she refused he became abusive and told her he would make sure it was as hard as possible for her to get work elsewhere."***

***Victim/survivor (quoted in Crabtree, 2020, p.35)***





## **LISTEN**

As noted in the literature review, LISTEN is a Melbourne-based feminist collective that began in 2014. It focuses on improving the position of women and gender-diverse people within the Melbourne music industry. Founded by music activist and musician Evelyn Morris, LISTEN showcases live music events, holds community discussions, hosts a biannual conference and runs an offshoot independent record label called Listen Records (Strong & Morris, 2016).

## **Step Up, Speak Up!**

The resource is published by children's charity Childnet is part of a Europe-wide project to tackle online sexual harassment carried out by young people, aged 13–17 (Childnet, 2022). Step Up, Speak Up! was in response to statistics which noted that one in ten children have received sexual threats online, including rape threats, from people their age on a yearly basis. The resource offers a practical, campaign toolkit for young people, and the professionals who work with them, including teachers, pastoral teams, senior school leadership and police forces (E-Safety Support, 2022).

## **STOPIT**

In early 2022 the Victoria Police launched its STOPIT campaign which encourage the reporting of unwanted sexual and anti-social behaviour on public transport. Such behaviour includes any form of unwelcome behaviour that makes a person feel, uncomfortable, frightened or threatened. These behaviours can be physical or verbal, subtle or direct, ongoing or a one-off. People can call 000 in an emergency, or text STOPIT to notify of non-urgent incidents, or formally report the incident to the police (Police Victoria, 2022).

## **Music Community Support Groups or Men's Project**

Research has illustrated that developing supportive music community groups for men encourages them to talk about sexual violence within the music industry (Flood, 2019; Jokic, 2018). Groups, such as the Men's Project also enhance a deeper understanding of sexual violence experiences by women and other marginalised groups. Psychology scholar Dallas Jokic (2018) argued that 'men need to take on the responsibility for themselves and a culture that enables patterns of abuse' (p. 47). Men can also often change behaviour patterns through peer pressure (Krol, 2021). As Baillie et al. (2022) claimed, we need to raise awareness among men and persuade them to examine their stereotypical behaviour in the music sector. Australian musician Rowan Dix (known as Joyride) told the ABC that it was important to have male voices in the discussions about violence in the music industry (Whyte, 2017).

However, research from the US and the UK has found that most men have not had conversations about #MeToo or sexual violence despite having heard much about it (Flood, 2019, p. 286). Many men mistakenly see violence against women as perpetrated by only a minority of deviant men, as the hashtag #NotAllMen became popular in 2014–2015, before the revitalisation of the #MeToo 2.0 in late 2017 (Flood, 2019, p. 288).

## **Music Industry Collaborative Commitment (Australia)**

On 5 August 2020, the Australian music industry responded to a series of sexual harassment and assault incidents with a new initiative, the Music Industry Collaborative Commitment. The initiative was developed through community and expert consultation, including with representatives covering intersectional factors, such as ability, POC, First Nations, LGBTQIA+ trans, women and age. Covering discrimination, harassment and abuse related to gender, sexuality, ethnicity, age, ability and minority status, the initiative was supported by record labels, industry bodies and music media outlets (Industry Observer, 2020).



***“#MeToo asks three tasks of men: to listen to women, to change their own sexist and harassing behaviour, and to take collective action to prevent and reduce violence and abuse.”***

***(Flood, 2019, p. 296)***

## **5. Consent (and Self-Education)**

Sexual consent has a specific definition that should prevent misunderstandings. However, it has become clear that in some situations, a deeper understanding of its specifics is needed to prevent an incident of sexual violence from becoming a criminal act. It is therefore crucial that a collective voice establish what constitutes sexual consent so that everyone can understand and take responsibility for their own consent in schools, the music industry and diverse communities (Crabtree, 2020, p. 3). Crabtree (2020) said that sexual and social education in junior and high schools regarding issues related to consent, relationships and attitudes to women, as well as healthy relationship boundaries, needs improvement.

### ***Teach Us Consent Movement***

Since Chanel Contos's Teach Us Consent movement was initiated, school principals and politicians are beginning to support the fact that age-appropriate sex education needs to start from a young age with an understanding of what it means to have consent before engaging in interactions with others (Chrysanthos, 2021). School education programs need to emphasise that sexual violence is not acceptable behaviour. In late 2021, Contos was awarded the Young People's Medal by the AHRC (2021b) for her work on consent education of youths.

### ***Call for Consent Definitions***

At the federal women's safety summit in September 2021, Australian of the Year and advocate for survivors of sexual assault Grace Tame launched a campaign to persuade all governments across Australia to adopt the same definitions of consent, grooming, the age of a child and sexual intercourse (Curtis, 2021).

### ***Affirmative Consent Model***

In November 2021, the Victorian Government announced it would introduce an affirmative consent model in response to recommendations from the Victorian Law Reform Commission's report into sexual violence and the justice system. In a 654-page report, the commission called for greater investment in services for victims, and an option for restorative justice, where the victim and the person responsible work together' (Paul, 2021). As noted previously in this report, the affirmative consent model flips the responsibility onto the perpetrator by asking the question: What did you do to ensure that you knew the person was consenting to sexual activity? (Victorian Law Reform Commission, 2021).

Crabtree (2020) and the musicians from Camp Code have argued that any consent process also needs to include the re-education of men's behaviour. As Camp Code claims, everyone needs to shout about what is not acceptable and untenable in the music sector. The band wants musicians to stop their performance if they see an example of harassment. As the Your Choice campaign argues, the ongoing safety issues at live events are everyone's personal responsibilities (Williams, 2017). Edenfield (2019) expanded on this point by highlighting that more nuanced research needs to investigate messaging about queer consent.





## 6. Duty of Care

Industry reports, academic studies and government reports have said that a duty of care will help to address sexual violence in the music industry.<sup>6</sup> However, Baillie et al. (2022) raised the question about who would be responsible for this duty of care. Fileborn et al. (2020) called for 'progressive ethics of sexual engagement and care' to be applied in the sector (p. 207).

In the UK, Hill and Megson (2020a) said that management should take responsibility by creating a culture in which sexual violence is not normalised. They said that victim-survivors from the venue circuit should be believed, and that responses to incidents of sexual violence should be linked to a duty of care. In 2019, the UK Musicians Union called for legislation to impose a mandatory duty of care in music workplaces (Pohl, 2019, p. 8).

Similarly, recommendation fifteen in the *Raising Their Voices* report emphasized that internal reporting and response mechanisms should be in place in the music sector (Shehadie, et al., 2022, p.21). Other recommendations (one to six) from that report is tied to the establishment of a Contemporary Music Industry Cultural Reform Council that is responsible for developing an industry-based Code of Conduct to address sexual violence (Shehadie, et al., 2022, pp.13-18).

At the government level, the *Respect@Work* report in 2020 called for a positive duty of care to be implemented, but raised questions about how to galvanise men to protect other people (Jenkins, 2020). Recommendation No. 17 in the Australian Government report *A Roadmap for Respect: Preventing and Addressing Sexual Harassment in Australian Workplaces* said that 'a positive duty of care' is necessary to eliminate sexual harassment' (Attorney-General's Department, 2021, p. 14). Clearly, more work needs to be done to determine how a Code of Conduct and a Duty of Care would work within the music sector.

## 7. Gendered Safe Spaces

### Workplaces

Hennekam et al. (2019) argued that gender-specific spaces linked to CoPs online and offline can help women and gender-diverse people negotiate the challenges in male-dominated music education spaces (pp. 226–227). They found that online CoPs had a positive impact on music career development because the spaces provide opportunities for learning, taking risks, mentorship, and emotional and technical support, which are more difficult to achieve in environments dominated by men (pp. 225–226). Hennekam et al.'s research has helpful implications for developing supportive spaces for other marginalised groups, including blended online and offline learning.

### Gender-specific Music Festivals

The Instagram account @lineupswithoutmales promotes more gender-driven festivals, such as the Sad Grrrls Festival and Electric Lady. In another example, despite being challenged by Sweden's national ombudsman for its discrimination against men, the country hosted one of the world's first 'man-free' music festivals in 2019, after 23 sexual assaults and four rapes had been reported at its largest festival, Bravalla (Snapes, 2018).

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<sup>6</sup> Shehadie, et al., 2022; Attorney-General's Department, 2021; Baillie et al., 2022; Fileborn et al., 2020; Hill & Megson, 2020a; Jenkins, 2020; Pohl, 2019.

## 8. Government Initiatives

### Federal Government

#### April 2021: A Roadmap for Respect 2021

The *Respect@Work* report had 55 recommendations; however, the Australian Federal Government's response, *A Roadmap for Respect: Preventing and Addressing Sexual Harassment in Australian Workplaces*, adopted only six of them (Attorney-General's Department, 2021). One was Recommendation No. 17, which said that 'preventing and addressing workplace sexual harassment requires a nation-wide effort and whole-of-society support' (Attorney-General's Department, 2021, p. 5). The roadmap said that all governments, industry groups, professional organisations, employers, workers, and public and private sectors had an ongoing role to play 'in supporting cultural change and creating safe workplaces' (Attorney-General's Department, 2021, p. 5). This point demonstrates the timeliness of this report, which aims to 'de-normalise' the behaviour and the ongoing silencing of sexual violence in the music city of Melbourne (Hill et al., 2020).

#### September 2021: Sex Discrimination and Fair Work (Respect at Work) Amendment Bill 2021

This bill supports six recommendations from the 2020 Australian inquiry into sexual harassment in the workplace. The new Act does this by amending the *Sex Discrimination Act 1984*, the *Australian Human Rights Commission Act 1986* and the *Fair Work Act 2009*. Across seven points, the 2021 act highlights that sexual harassment in the workplace will not be tolerated. First, sex-based harassment is an express form of unlawful conduct. Second, victimising conduct can lead to civil and criminal proceedings. Third, there is now an extended time for complaints from victims.

Fourth, the AHRC now has the power to hear complaints under the new victimisation civil provisions in the Act. Fifth, sexual harassment is a valid reason for dismissal. Sixth, a person who has been sexually harassed at work can apply to the Fair Work Commission for a stop sexual harassment order. Finally, female employees can take up to two days of paid compassionate leave if they have had a miscarriage (Melville, 2022).

#### February 2022: Reducing Sexual Violence: Research Informing the Development of a National Campaign

Based on recommendations from the Australian Government's Department of Social Services, the 2021-22 Federal Budget confirmed the Australian Government's priority to address sexual violence, with an allocation of \$A10.1 million for the Department of Social Services to develop a campaign regarding consent and respectful relationships to keep young people safe from sexual violence (Australian Government, 2022a).

#### 2022-2032: Second National Plan to Reduce Violence against Women and their Children

The Australian Government, along with state and territory governments, is currently developing the next national plan to end violence against women and children. The current plan is due to end in mid-2022. The public were invited to provide feedback on the draft plan by filling out a survey, which closed on 25 February 2022 (Australian Government, 2022b).



## National Contemporary Music Roundtable

Music Australia held a National Contemporary Music Roundtable in 2015, in partnership with music industry peak bodies, specialist agencies and academics. The aim of the roundtable was to provide a national blueprint for strategic industry growth and public respect for Australian music. It also included a section addressing sexual violence in the sector (Music Victoria, 2015).

## Victorian State Government

The Music Victoria (2015) report about women in the music industry signposted two initiatives to address the epidemic of sexual violence (p. 7). First, Music Victoria established a Best Practice Guidelines For Live Music Venues, which was derived from the Live Music Roundtable discussions (p. 6). Second, it called for the Victorian Government to set up a taskforce to address the epidemic of sexual violence. Then on 21 July 2015, the Victorian Government launched a taskforce titled Sexual Harassment and Assault in Live Music Venues to address sexual harassment and assault inside Victoria's licensed venues. The taskforce comprised industry professionals and academics.

## Victorian Night-Time Economy Summit (November 20, 2018)

Victoria has Australia's second-largest night-time economy according to data collected for 2016–17. The state's music economy was predicted to grow before the COVID-19 pandemic hit in March 2020 (Homan, 2018, p. 7). Commissioned by Music Victoria and the Victorian State Government, the Victorian Night-Time Economy Summit was held at the State Library of Victoria to explore options for governments to support music activity (including indigenous music cultures) within music cities' night-time economies.<sup>7</sup> The summit's report noted that 45 cities around the world now had some form of night-time economy manager working inside or outside of government (Homan, 2018, p. 21).

## City of Melbourne

### Night Safety Charter

City of Melbourne hosted a Night Safety Summit which began the process of developing a Night Safety Charter aimed at ensuring safety in urban spaces. The Night Safety Charter was launched on 7 April 2022. Businesses and organisations that operate at night are encouraged to commit to the nine commitments in the Charter:

- 1. Collaborate:** Be an active partner of the Charter, work with and encourage others to join.
- 2. Communicate:** Demonstrate to staff and patrons/customers that your organisation or business takes women and gender diverse people's safety at night seriously, for example, with the support of organisations such as Full Stop Australia introduce policy, develop a communications campaign, and actively work to create a culture/environment that does not condone sexual violence.
- 3. Report:** Publicly display information on your premises that encourage reporting of sexual violence by victims and bystanders.
- 4. Be inclusive:** Improve the inclusivity of your business or organisation through diverse hiring practices so that the workforce better represents the diversity of the community. In addition, improve access and inclusion for Aboriginal and Torres Strait Islander people, culturally diverse people, LGBTQIA+ and people with disability, undertake antiracism and Aboriginal cultural awareness and safety training, become a member of the Welcome Here Project and adopt disability guidelines and standards.

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<sup>7</sup> The summit had international speakers with experience in policy and practice. These included Amy Terrill (Music Canada), Mirik Milan (Amsterdam's Night mayor) and Maria Plakourakis (Senior Policy Officer, City Safety, City of Melbourne).

**5. Educate:** Enable staff, contractors, patrons and suppliers to participate in training such as the Good Night Out training and accreditation program that seeks to educate about the causes of violence, prevention strategies, understanding affirmative consent and enable participants to respond with compassion when sexual violence occurs.

**6. Design for safety:** Design or reconfigure your public areas and workspaces to make them safer for women and gender diverse people.

**7. Promote diversity, equality and consent:**

- Reject the use of advertising and marketing campaigns that denigrate, sexualise or objectify women. Show people of all genders with equal value, status and respect.
- Reject the use of advertising and marketing campaigns that discriminate against, vilify or are demeaning to any person or section of the community on account of race, ethnicity, nationality, sex, age, gender identity, sexual orientation, religion, disability or political belief.
- Educate staff and patrons on the importance of affirmative consent.

**8. Hold perpetrators to account:** Ensure that perpetrators receive consequences for their actions.

**9. Role model:** Demonstrate respect and equality by calling out sexism and discrimination in the workplace.

Businesses who sign on to the charter will receive a free toolkit, developed with safety experts and local business, which provides practical guidelines to improve safety and reporting practices. Those who sign up will also be considered for free training on how to prevent, respond and report sexual harassment and assaults.

#### **City of Melbourne's (2018) Busker's Handbook**

The City of Melbourne's (2018e) *Busker's Handbook* is a guide to assist performers, city visitors, businesses and residents 'to understand the rules for busking, while ensuring that safety, access and amenity are maintained' (p. 2). The handbook connects to the Future Melbourne 2026 Plan, particularly the goals of Melbourne as a creative city and a city for people. The handbook ensures that busking continues to flourish and remains a positive aspect of Melbourne city life.



***"The City of Melbourne is proud of its reputation for supporting lively street culture and greatly values the diversity of entertainment that buskers provide within public places."***

***(City of Melbourne, 2018e, p.4)***



## 9. Help Hotline

According to Crabtree (2020), the music industry's peak bodies should establish a hotline phone counselling service of qualified psychologists who are registered to deliver services under Medicare Mental Health (p. 3). He said that it was also imperative that the crisis service Support Act develop a harassment hotline in Australia.

## 10. Law Reform

In Australia, law reform is necessary to address restrictive defamation, whistleblower laws and the legalities regarding NDAs. These revisions could help to address sexual violence in the music industry by calling out perpetrators and allowing victim-survivors to have a voice (Crabtree, 2020; Doty, 2020; Fileborn, 2016). While there is a need to hear more voices from these diverse communities, speaking out—as noted elsewhere in this report—is a significant problem for victim-survivors for four reasons. The first is fear of speaking out. The second is the belief that nothing would be done.

The third is clauses in financial settlement agreements linked to NDAs that prevent speaking out about the case. The last is the risk of being stigmatised and/or punished in the workplace, in the community or legally. As the AHRC (2018) has recognised, speaking out about sexual harassment can lead to 'being labelled a troublemaker, being victimised or ignored by colleagues, being disciplined, forced to resign or be subject to defamation' (p. 102).

### Defamation Laws

Crabtree (2020) said a critical review of defamation legislation in Australia is needed (pp. 3, 20–22). Victim-survivors fear being sued for defamation by alleged perpetrators, who are usually men in powerful positions (pp. 3, 20–22). Even when allegations of harassment do not lead to criminal charges, an accused person can silence a victim-survivor by bringing a legal case against them. Sydney Morning Herald journalist Nathan Cooper (2021b) said that defamation law in Australia is a multi-million-dollar business in which some were making healthy profits by silencing victim-survivors who tried to speak truth to power. Using Australia's outdated defamation laws to silence vulnerable women is shameful.

### Should Sexual Harassment Be a Criminal Offence?

Should there be extra laws to ensure safer gigs? Should groping at gigs carry a fine or a jail sentence? In the UK, the Government's Home Office announced that misogyny would now be recorded as a hate crime in England and Wales (Hill et al., 2020). A current review of hate crime legislation in the UK is expected to ask the government to consider criminalising public sexual harassment on the street and in pubs. This review came after years of campaigning by UK women's rights organisations and lawyers. As human rights lawyer Dexter Dias told Nicola Slawson (2021) from *The Guardian*, this issue is about the rights of women and girls to have freedom in public spaces.


### Whistleblower Laws

In the US, Doty (2020) said that better whistleblower protections would allow reporting mechanisms in workplaces and society to effectively address sexual violence. For the effective exposure of perpetrators, legal reform is needed to improve the protection of whistle-blowers from the repercussions of defamation action.

### Non-Disclosure Agreements

Working in the music industry is often linked to insecure contracts and temporary employment. Being accommodating, and not making a fuss, is often a priority for music workers, to ensure that they keep their jobs. This can make women easy targets of male power dynamics, which are sometimes sexual in nature. With blurry consent laws in Australia, sexual harassment remains normalised. If a woman reports an incident, the case is often dropped before it is thoroughly investigated. As soon as perpetrators know they will be caught out, music leaders, rather than addressing the abuser, often bring in the lawyers and the victim-survivor is offered an NDA (N. Cooper, 2021b).

The process and frequency of NDAs need to be investigated. As N. Cooper (2021b) maintained, record labels and music companies that are working to silence the victims with NDAs and stop them from speaking out are complicit in making the music industry an unsafe space.



***“Employers, no matter how big or small, can be held legally responsible (i.e. vicariously liable) for acts of discrimination, harassment, sexual harassment or bullying that occur in the workplace or in connection with a person’s employment.”***

***(Live Performance Australia, 2018, p.3)***

### ***Mandatory Code of Conduct***

Crabtree (2020) said that peak music bodies need to develop a Mandatory Code of Conduct, which would include zero tolerance of sexual violence (p. 3). He argued that contracts at music festivals, gigs at venues and government grants should be contingent on the incorporation of this code. Grant funding should also be withdrawn if a music organisation fails to implement this code of conduct (p. 3). He said that sexual assault or violence would have to be a reason for the termination of a contract (p. 19). Crabtree also emphasised the importance of enforcing staff codes of conduct in Australian tertiary music institutions (p. 21).

An example of a code of conduct is the Australian Live Performance Industry Code of Practice (Live Performance Australia, 2018). Established in 2018, this code of practice prevents workplace discrimination, sexual harassment and bullying. It provides an overview of the relevant legislative framework and obligations. It also offers a code of conduct guide to prevent and respond to discrimination, sexual harassment and bullying. It has checklists to assess an organisation’s current policies and procedures. This code of practice also has templates to assist organisations to develop the policies and procedures linked to workplace discrimination, sexual harassment and bullying policy. Templates include a complaint handling and investigation procedure and a complaint form (Live Performance Australia, 2018, p. 3).



## 11. Policies

The industry and the academy agree that appropriate and effective policies are needed to explicitly prohibit sexual violence in music spaces (Baillie et al., 2022; Crabtree, 2020; Fileborn et al., 2020; Pohl, 2019). Baillie et al. (2022) said that these policies should be in venues' signage, written into contracts and workplace procedures. As Fileborn et al. (2020) maintained, there needs to be site-specific reporting policies in education, music festival and venue spaces. In 2019, the UK Musicians Union also called for industry to implement robust protection policies (Pohl, 2019, p. 8).

Employment research in the US has shown that about 70% of employers offer training, and more than 98% of companies have adopted a written sexual harassment policy, but this behaviour continues (Johnson et al., 2016). Could it be that sexual harassment policies are only as good as the managers who implement them and who are responsible for compliance with them?

### Education Policies

Tertiary music education institutions need to enforce existing policies about staff conduct in relation to sexual violence (Crabtree, 2020; Devenish et al., 2020; Hennekam et al., 2019). Crabtree (2020) said this is critical for a vibrant and healthy, music education sector (p. 3). Devenish et al. (2020) said that the #MeToo discussions on gender discrimination and incidents of sexual violence in the music education space influence the engagement of strategies to improve performance practices, project development and presentational formats in new music.

These strategies include commitment to gender-balanced programming in concerts, mandatory quotas in recital programmes, mentoring programs for women composers and development of coursework devoted to women in music (Victorian Government, 2020). As Hennekam et al. (2019) said, policies that create safe spaces in music education offer a place for a diverse range of people to learn, network and develop their careers (p. 226).

### Music Festival and Venue Policies

Music industry professionals and academics also generally agree music that festivals and venues need to reinforce industry self-regulation and interventions to address sexual violence. Fileborn et al. (2020) said there is 'a need to develop place-specific policies to overcome impediments to reporting' sexual assaults (p. 206). In relation to grassroots venues, Hill and Megson (2020a) said that promoters and venues should take responsibility for tackling incidents of sexual violence in the sector. They also said that venue and organisational policies need to be worded in a way that acknowledges people have different experiences and feel fear in different ways.

Crabtree (2020) said that safe space policies should be a shared responsibility involving everybody. An example of a venue-specific policy is the NT Music's Safe Venues Project, which includes consultations and training with venues and musicians to address sexual violence (Kilgariff, 2021, p. 6). Crabtree (2020) argued that state governments should take on the overall responsibility by targeting live music venues and reinforcing an understanding of their legal responsibilities. These responsibilities include the duty of care for venue workers and audience members and safety standards written into performers' contracts (p. 3). State governments also need to enforce workplace health and safety legislation in licensed venues (p. 3).

As an overview of practices and policies that venues and music festivals can adopt, Heen and Lieberman (2018) suggested seven areas that would help to address and prevent sexual violence:

- promoting an explicit anti-harassment policy
- creating a centralised place for help and reporting
- providing cell phone applications for contacting security
- training staff to identify and respond to non-consensual behaviour
- increased surveillance via technology or elevated positions
- imbedding individuals in crowds to monitor and report incidents
- managing drugs and alcohol intake.



Hill and Megson (2020a) said that posting signs that ban abusive behaviour at music festivals and venues can encourage communal responsibility for safe spaces (p. 7). As Hill et al. (2020) said, safe space policies offer guidelines to venues and music promoters and enable attendees to enjoy the immersive and communal experiences of music participation.

### **Musician Policies**

The establishment of a musicians' advisory panel to advise on sexual violence policies and represent them at the local and national level is also a move in a positive direction (Music Victoria, 2015). Crabtree (2021) said the Media, Entertainment and Arts Alliance (MEAA) should invest in expansion of its membership among all music workers to ensure a wider input into this policy development (p. 3). Being a member of the union can also result in increasing opportunities for networking, support and mentorship. In addition, the MEAA could offer in-house bystander training. Crabtree (2021) said that music industry organisations should also appoint and train a female member of staff to be the workplace sexual harassment referral officer (p. 3).

### **Women's Involvement in Policy Decisions**

Research suggests that women and marginalised groups know they are talented but do not act on this belief in the same way that men do. Future music strategies need to include ways to increase women's self-confidence in leadership roles, policy development and funding success (R. Cooper et al., 2017, p. 2; Crabtree, 2020, p. 3; Hill & Megson, 2020a, p. 4; Strong & Cannizzo, 2020). Given the gender inequality nexus with sexual violence in the music industry, R. Cooper et al. (2017) called for the establishment of a well-resourced, independent, gender-equality-driven industry advocacy body and other supportive programs (p. 2). R. Cooper et al. also called for more gender-friendly criteria for grant applications to give women an equal chance at success.

Some work is already underway. For example, since 2016, Music Victoria has convened a women's advisory panel to develop specific initiatives for mentoring, networking and leadership. Recently, the new CEO of Music Victoria is Simone Schinkel, ARIA's CEO is Annabelle Herd, and its new chair is Natalie Waller (Martin, 2020). Some other gender-friendly initiatives are listed below.

### **Indigenous Women's Music Development Program**

*The You Gotta See It to Be It*, the Music NT report, highlighted the existing range of programs for women and girls, most notably the Indigenous Women's Music Development Program, which has been offered continuously for over a decade (Kilgariff, 2021, p. 6).

### **Gender Quotas**

McCormack (2017, 2018, 2019, 2020) has argued that there should be set quotas for how many female artists are booked to play at big festivals. However, opinions remain divided nationally about introducing gender quotas in the music industry for two reasons. First, some claim quotas lead to unhelpful attitudes, such as 'she only got the gig because they needed a woman'. Second, talent and merit are cast aside in the quest to meet the quota. However, quotas may promote equality by forcing people to consider diversity and to actively change their thinking habits (Kilgariff, 2021, p. 7).

### **Female role Models in the Music Industry**

The need for more women as role models was emphasised in the 2021 NT Music report. It called for a stronger network of First Nations female role models in NT's music industry. 'You gotta see it to be it' is one of the most common phrases the First Nations women's program staff hear (Kilgariff, 2021, p. 10).

### **Health West's Working Together with Men**

Under the guise of Health West's Working is working with men to develop strategies to engage peers' men as allies, as issues related to sexual violence do not fall under the responsibility of women alone. There is strong need to work with and be supported by men especially those who make decisions, which this community group is a good role model in preventing violence against women model (Health West).



# RESEARCH METHODS FOR SURVEY ANALYSIS

City-based studies about the impact of sexual violence on music cities are yet to be done. To address this gap, this report includes survey findings of 126 respondents based in the renowned music city of Melbourne. As noted elsewhere in this report, these respondents are music workers and audience members from the targeted demographic of women from marginalised groups such as CALD, First Nations, LGBTQIA+ and GNC communities, POC and women living with disabilities and mental health disorders.

## Qualtrics Technologies

The anonymous survey was designed using Qualtrics technologies because the software can design complex data from one location. Qualtrics is known for its functionality, diverse features, wide dashboard and statistical analysis capabilities.

Online survey systems are easy to distribute to potential participants via email, with explanatory statements, links and passwords. Conducting an anonymous online survey using Qualtrics limits the power imbalances that can occur in face-to-face situations, where respondents are reluctant to share information about a sensitive topic, such as sexual violence.

Providing blank text boxes (in the necessary areas) allows respondents to write qualitative comments about certain questions in the survey. It also offers respondents opportunities to turn their 'disadvantaged social positions' in the music industry 'into powerful intellectual and political resources' (Harding & Norberg, 2005, p. 2013). Ethics approval was gained through Monash University's Ethics Committee before the commencement of the survey.

## Advantages of Quantitative Research

Using quantitative research methods such as surveys draws out objective, numerical information that produces 'tangible findings' and identifies trends in sexual violence behaviour (Weerakkody, 2009, pp. 14–15). As Gary Bouma (1997) noted, surveys provide valid, linear, objective and replicable data. Surveys are cost-effective and data can be represented visually via graphs and charts. The collection can be conducted over a short period and is not constrained by geographic boundaries (p. 137). Surveys can create a 'still picture' of a music culture affected by sexual violence and this picture can be generalised to the wider world (p. 15). However, surveys are unable to fully explain the cause and effect of complex issues related to sexual violence (p. 125). While surveys can be associated with a low response rate, a total of 126 survey respondents is adequate for an analysis (p. 137).





## Organisational Distribution

Following a rigorous ethical approval process, respondents were offered the survey from databases drawn from four well-known music organisations in Melbourne, including APRA and AMCOS, Music Victoria and community radio stations, such as Radio Triple R, Radio PBS and Radio 3CR. Other organisations that were offered the survey are The Push, the Rainbow Network, The Black Rainbow, Women with Disabilities and Transgender Victoria. The survey was also sent via private messenger on Facebook to some potential survey respondents.

### APRA/AMCOS

The federally based music rights management organisation APRA/AMCOS (which formally amalgamated and operates as one organisation) was chosen as a distribution outlet for the survey because it has over 111,000 members (songwriters, composers and music publishers) across Australasia. The organisation's 2013 postcode research of members reported that Melbourne was home to the majority of singer-songwriters in Australia. It found that the majority of Australian contemporary songwriters (across all music genres) are based first in Northcote and then in Brunswick, while St Kilda fell from the fourth to the tenth place between 2003 and 2013 (Harris, 2014).

Realising that only 21.7% of APRA/AMCOS members were women, the organisation commissioned an Australian women screen composers' study, which was conducted by Strong and Cannizzo (2017) (as noted in the Literature Review section of this report). To address this imbalance, APRA/AMCOS was committed to a target of increasing its female membership by 25%.

### Music Victoria

The independent, not-for-profit, non-government organisation Music Victoria was also a distribution outlet because it is a key advocate of the state's music industry. Established in 2010, the organisation supports the development of the local music community, celebrating and promoting Victorian music. Music Victoria represents musicians, venues, music businesses and music lovers across the contemporary music community in Victoria (Baker, 2019). The VMDO, a creative project of the Victorian Government, is managed by Music Victoria. In 2015, Music Victoria conducted a survey about women in the local music scene (also expanded upon in the Literature Review). As noted, the organisation has best practice guidelines for addressing sexual harassment and sexual assault in the sector.

### Community Radio

Community radio stations (such as Radio 3CR, Triple R and Radio PBS) have been seminal taste-makers in the Melbourne music community since their beginnings in the 1970s. Female staff are fairly well represented at these stations, and Triple R and Radio PBS are strong advocates for gender equity and for addressing sexual violence in the industry (Baker, 2012, 2019).



## Survey Details

The survey is based on a series of questions spread over four sections about the respondents, workers' experience, audience involvement and effectiveness of existing recommendations. The Greater Melbourne area was chosen as the case study because the city is known as the live music capital of the world. As noted previously, Melbourne had a vibrant music economy worth more than \$A1 billion annually before COVID-19 hit in March 2020 (Baker, 2019).

The survey has four sections:

- **Section 1: About you (8 questions)**
- **Section 2: For music workers (18 questions)**
- **Section 3: For audience members (15 questions)**
- **Section 4: For all to complete (6 questions)**

The anonymous survey was password protected to ensure only the targeted demographic had access to the survey link. The survey data outcomes derived from the Qualtrics software produced statistical trends about what, how, why, when and where the targeted demographic has experienced this sexual violence in the urban music spaces of Melbourne.

In total across the four sections, there were 47 survey questions (see Appendix 1).

As a brief overview, the questions concern:

- **what types of sexual violence occurs**
- **how it occurs**
- **why it occurs and how it is enabled**
- **who experiences it**
- **where it takes place**
- **who carries it out**
- **the impact of sexual violence on individuals**
- **how sexual violence affects the workplace, community and economy**
- **what support, advocacy services and recommendations are available and how they can be improved.**

## Survey Limitations

For ethical reasons, this survey was limited to respondents aged over 18 years; therefore, vulnerable groups such as those aged between 15 and 17 did not have a voice in the survey. Despite several call-outs to vulnerable communities (CALD, POC, First Nations and LGBTQIA+) to fill out the survey, not many participated in this study.

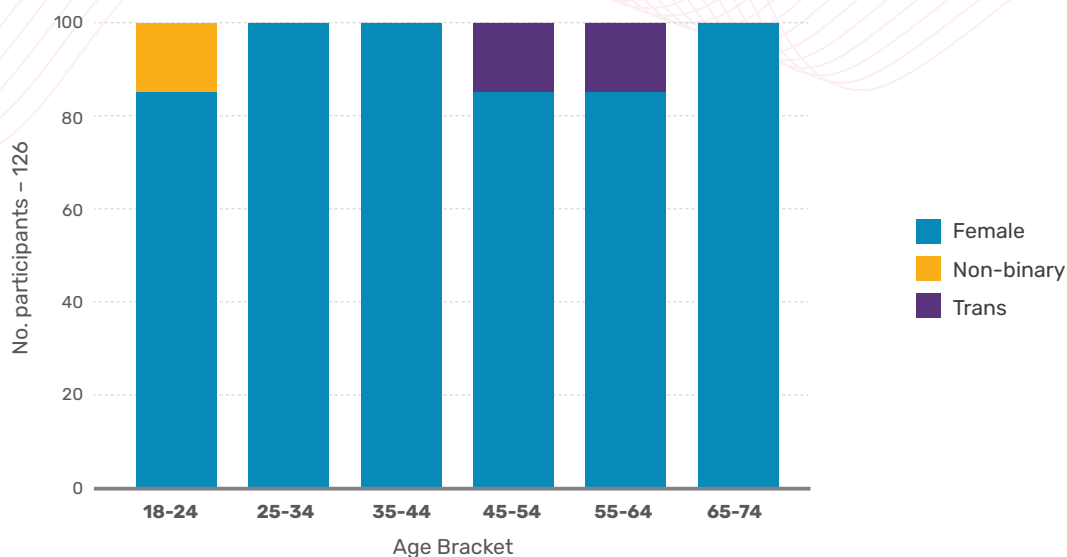
## Survey Data Analysis

As someone who has worked in the music industry for forty years, I feel I have a thicker skin when it comes to sexual harassment having experienced it throughout my career and while enjoying gigs. We had to brush it off in the 1980s, as it was commonplace, but there is still sexism in the workplace now. (Survey respondent who identified as a music worker and an active music participant)

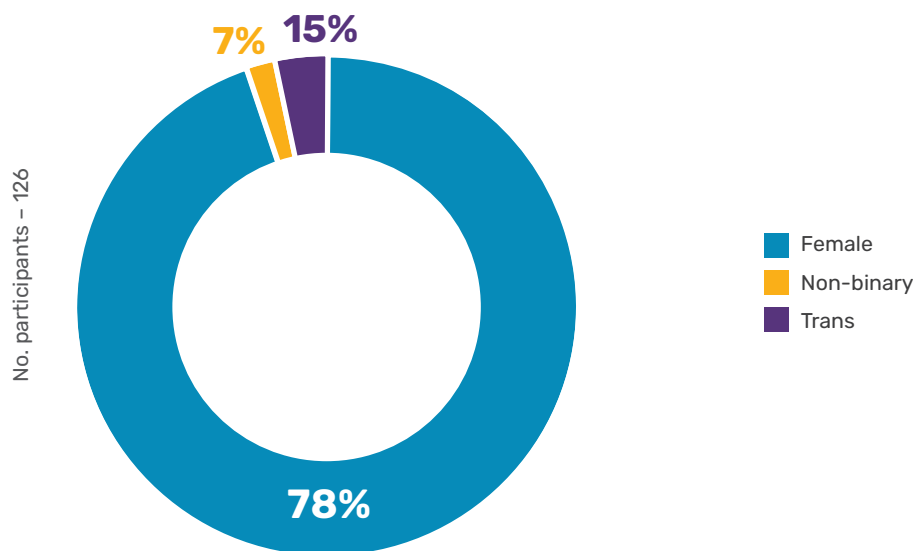
## Overview of Respondents

Of the 126 survey respondents, 60% were music workers who were also active participants in the sector. Eighty-five per cent of the respondents were cisgender, white women aged between 25 and 44 years who lived in the suburbs of St Kilda or Thornbury. Sixty per cent of respondents had experienced sexual violence while working, or participating in the music city of Melbourne (see Figures 1 to 6). The key places that music workers and participants identified as unsafe and sites of sexual violence were music participation and/or music production spaces. Music education and music media spaces were rarely mentioned by the respondents. Despite comprising fewer respondents overall, music participants were more proactive than the workers when calling out sexual violence. As one music participant said, 'I'm sick of this shit... I would like to call it out now.'

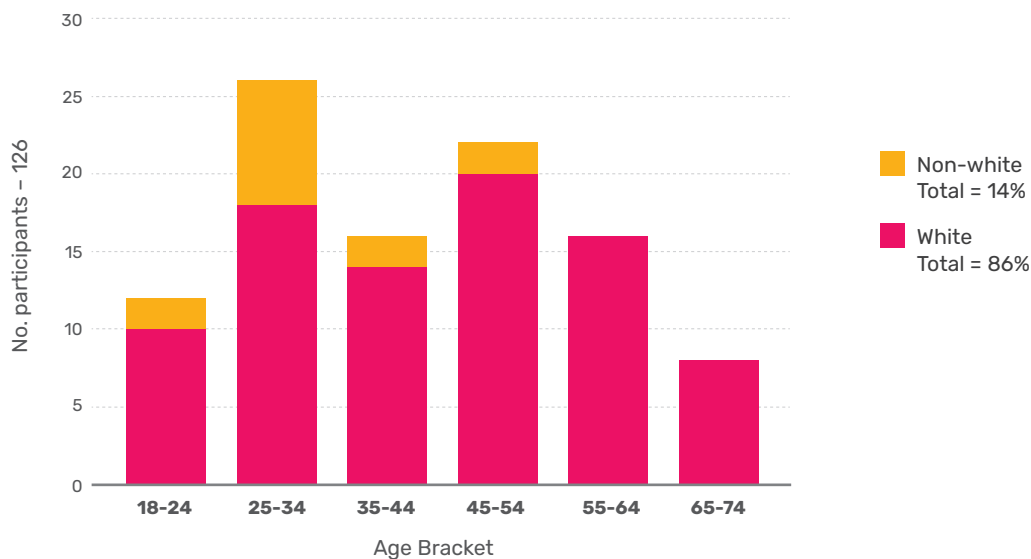
**Figure 1a**  
*Gender*



**Figure 1b**  
*Gender Chart*



**Figure 2**  
*Age Bracket*

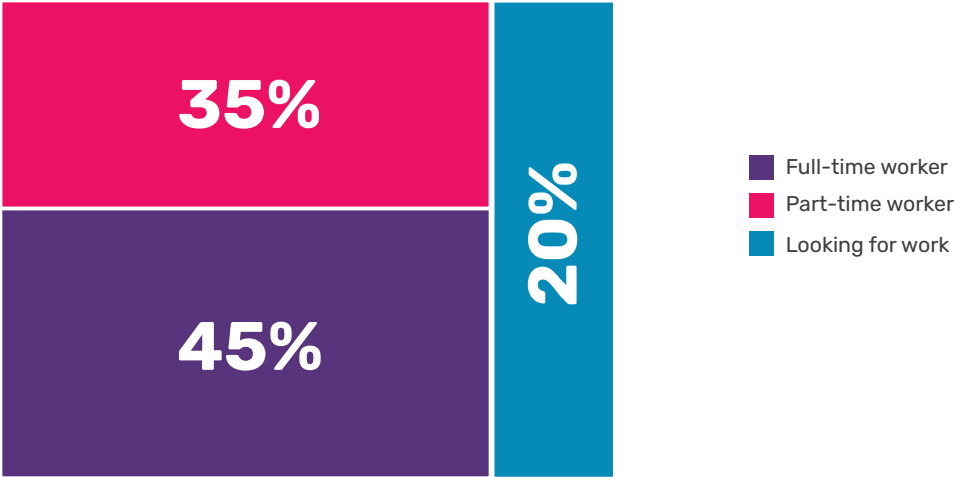




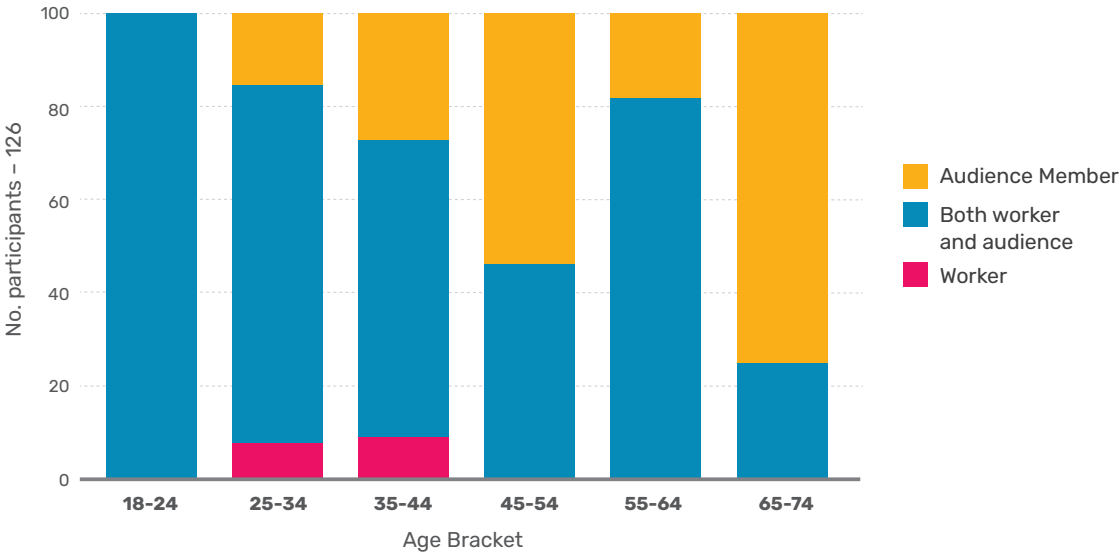
**Figure 3**  
*Where Do  
You Live?*



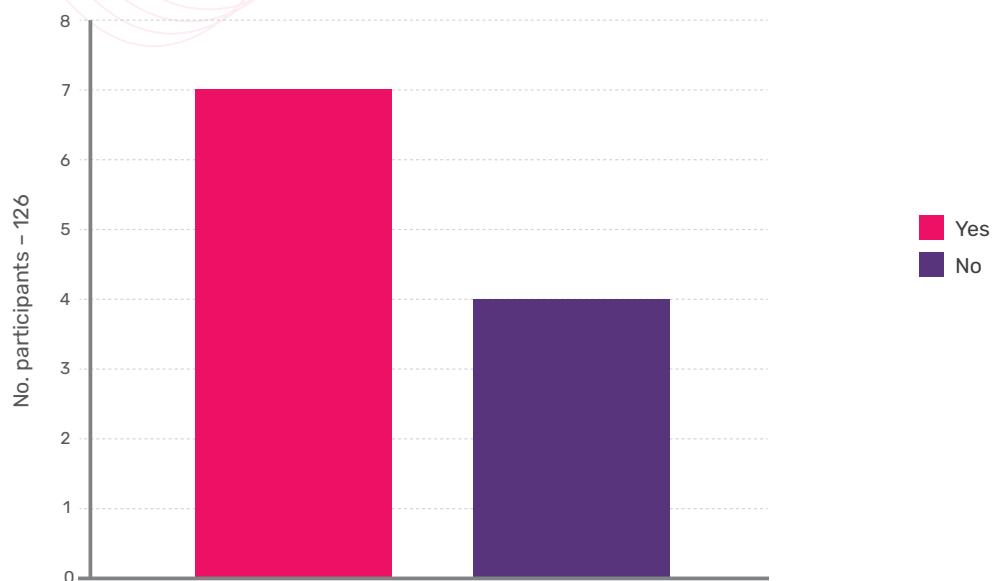
**Figure 4**  
*Work status for  
all respondents  
(music workers  
and audience  
members)*



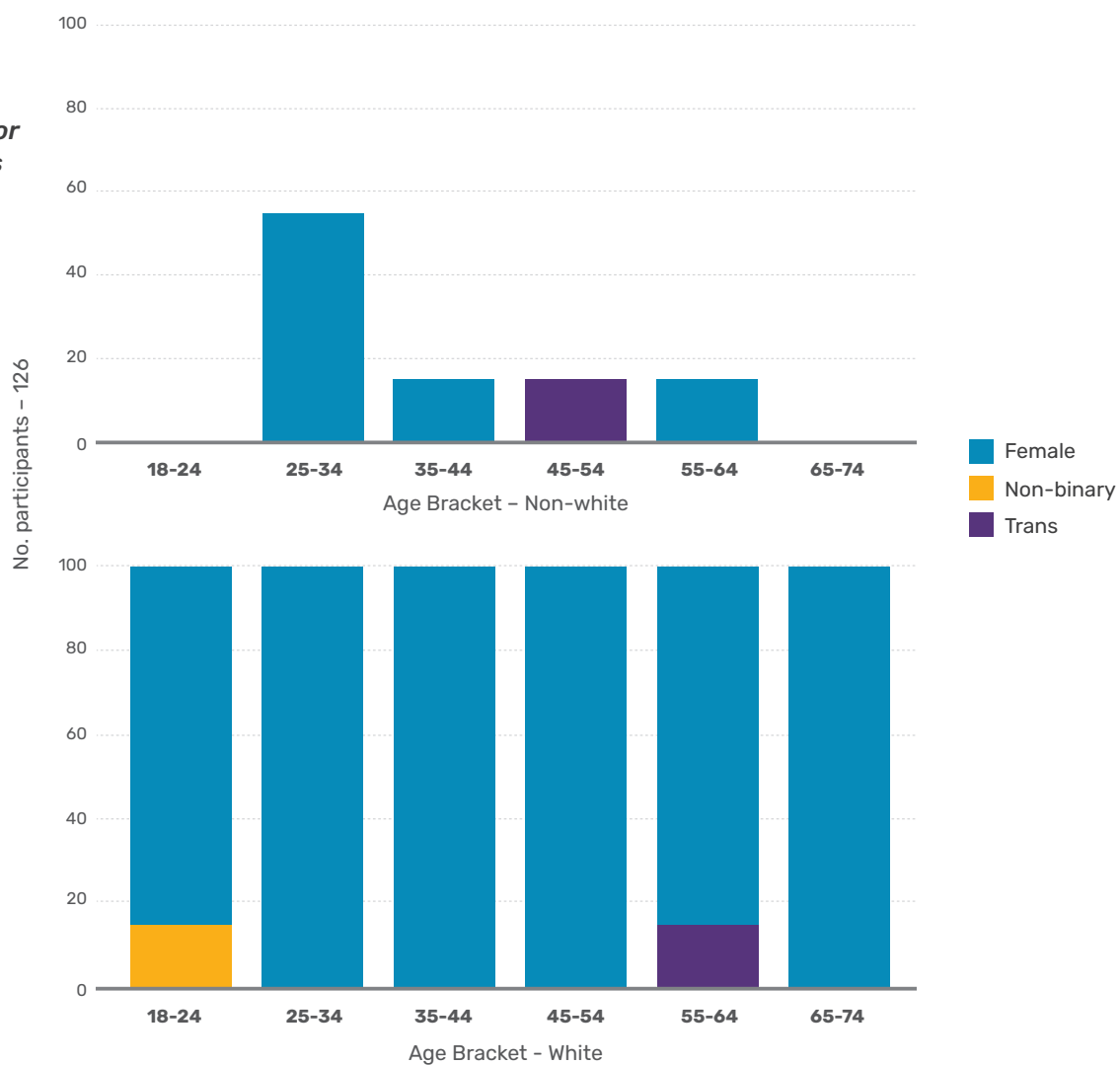
**Figure 5**  
*Participation  
in Music  
Industry*



**Figure 6**  
*Frequency of Sexual Violence*



**Figure 7**  
*Workers Demographic for all respondents (music workers and audience members)*



## ***Could it be that the #MeToo 2.0 and #meNOMore hashtag movements, since late 2017, have given people the confidence to speak out about this hidden epidemic?***

### ***Static Data, Lack of Intersectional Factors***

The survey findings in this report is similar in some context to the 2018 Melbourne Music census, in which most respondents were also music workers, many of whom lived in vibrant music hubs, such as St Kilda (Newton & Coyle-Hayward, 2018). The 2013 APRA postcode data also highlighted that St Kilda is one of the top 10 suburbs in Melbourne where singer-songwriters are based (Harris, 2014). The sexuality and age bracket demographics of 25–44 years is consistent with existing research, which is well documented in this report's literature review. As Fairlamb and Fileborn's (2019) survey of people working in the Australian music industry found, the majority of respondents were cisgender white women, usually aged in their mid-twenties and thirties.

However, the 2021 survey findings differ from the ABS (2021) results of the same year, which said that the main victim-survivors were girls and young women aged between 15 and 19. As noted, however, those aged under 18 years were not invited into the survey for university ethical reasons. On par with other local and global research (e.g. Crabtree, 2020; Smith et al., 2021), this survey fails to include gender-diverse voices in its analysis about the normalisation of sexual violence in the music sector.

### ***#MeToo and Speaking Out about Sexual Violence***

This 2021 survey found that more than 60% of respondents did not feel safe in the music city of Melbourne. This is a similar result to that of the study of the music scene by Fileborn in 2019. However, it differs from the 2017 Melbourne Music census, in which 80% of respondents said that Victorian venues were safe and inclusive spaces (Newton & Coyle-Hayward, 2018, p. 61). So, what has changed in the past three years for Melbourne-based music workers and participants to say this?

Or have the past two years of pandemic-induced Melbourne lockdowns perhaps offered time and a space for music workers and participants to reflect on their engagement and enjoyment of the local music scene?

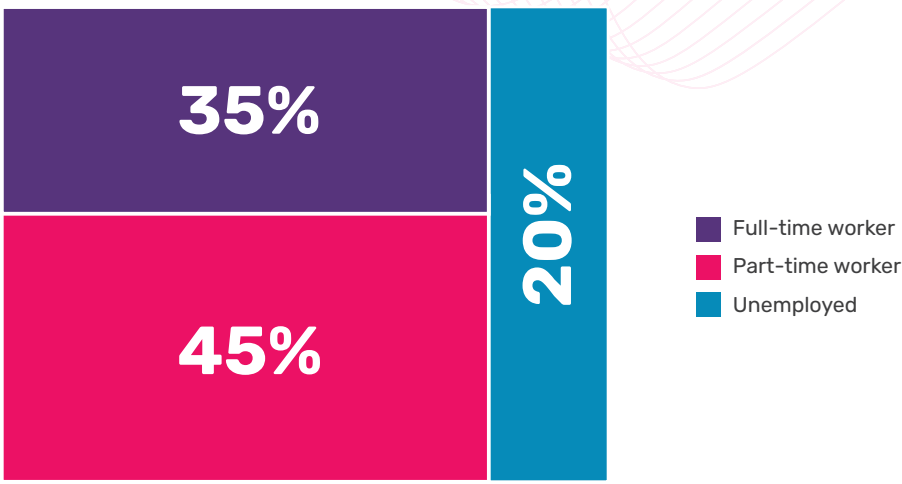
The acute prevalence of sexual violence in the local music scene in many cases mimics more than 28 examples of #MeToo 2.0 music research noted in this report.

### ***Music Workers***

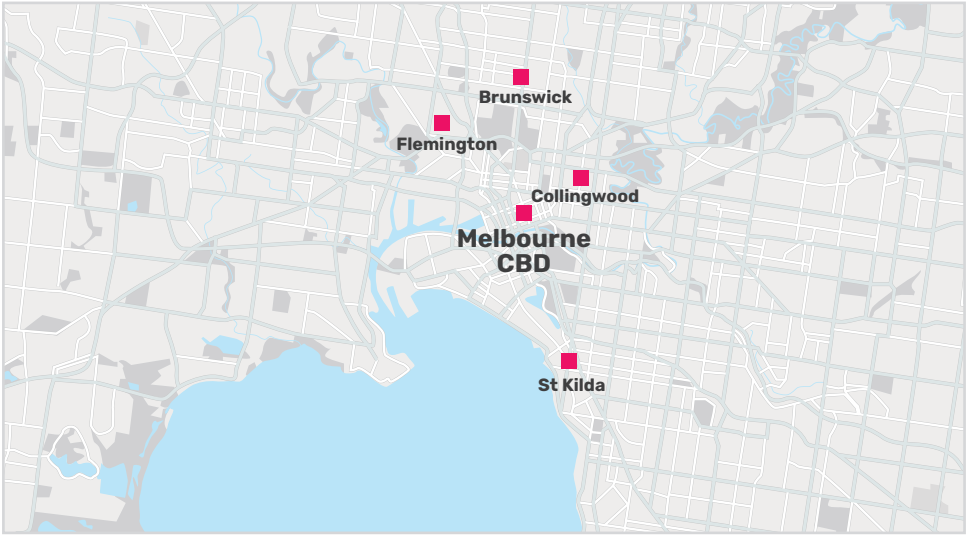
Music workers who responded to the survey were mostly cisgender white female musicians, aged between 25 and 44 years. The musicians usually played rock or rhythm and blues music. A minority of them identified as trans or non-binary. The musicians were employed in the industry, on either a part-time or a full-time basis. They gigged mostly in the CBD of Melbourne, then St Kilda or Collingwood, and lastly in either Brunswick or Flemington (see Figures 7–10).



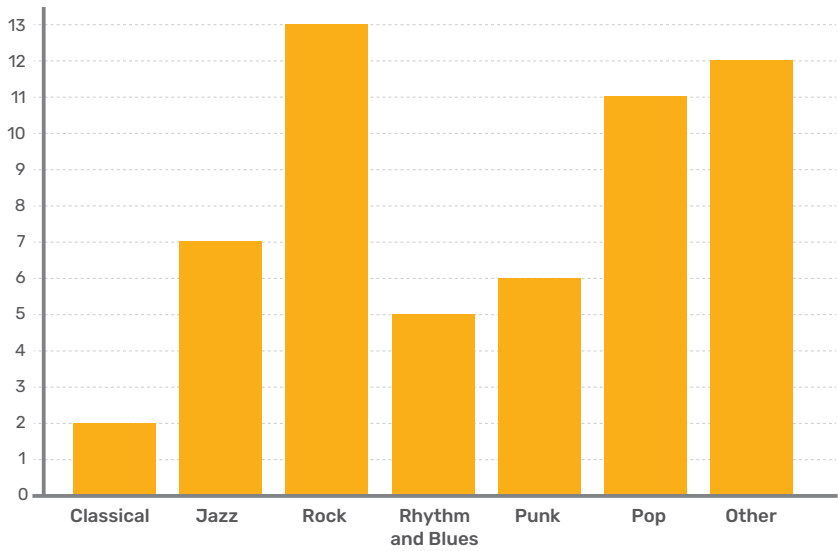
**Figure 8**  
*Work Status for Music Workers*



**Figure 9**  
*Suburb of Work*



**Figure 10**  
*What Music Do You Play?*

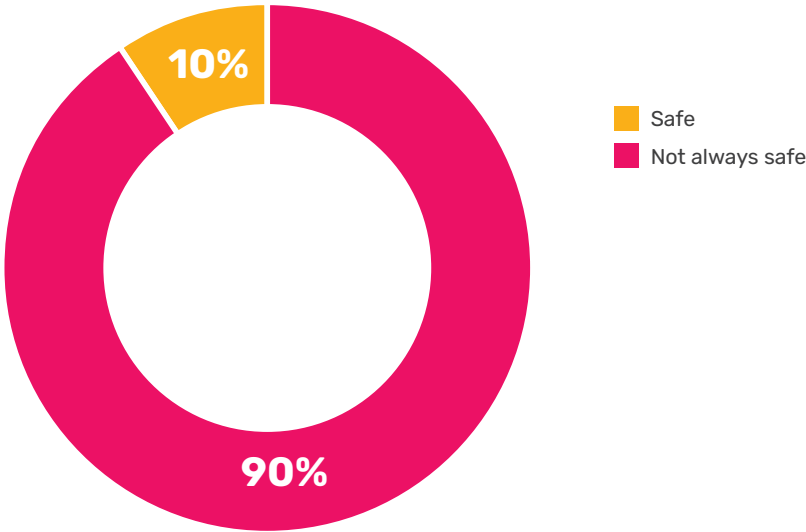


**Gendered Norms: Incidents and Location of Sexual Violence**

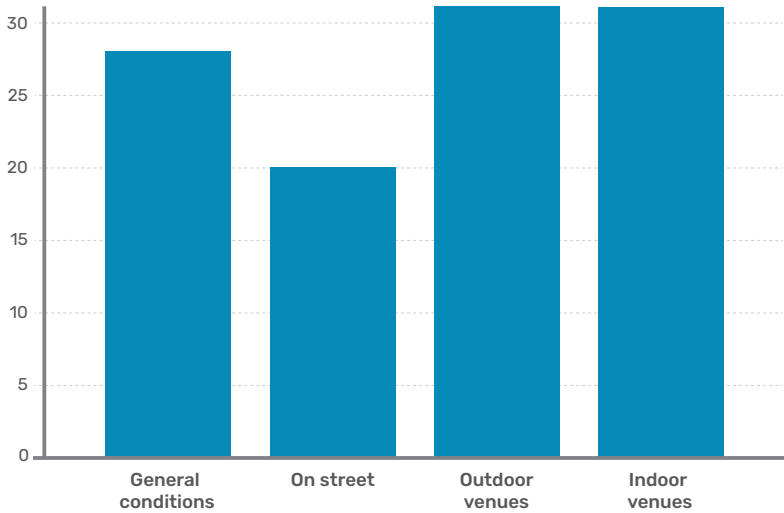
The 2021 survey results match the 2017 Melbourne Music census, which also found that half the music workers were employed part-time in the industry (Newton & Coyle-Hayward, 2018). Most female musicians who filled out the 2021 survey engaged in the hard-hitting masculine rockism, a music genre that various academics argue is often linked to incidents of sexual violence (Hill, Richards, & Savigny, 2021; Leonard, 2017).

The majority of music workers did not feel safe in the industry. Half the musicians said that venues were the safest spaces to play in. The main types of sexual violence that victims experienced were unsolicited touching, verbal abuse, hissing or general sexual harassment in the mosh pits or at the bar (see Figures 11–19).

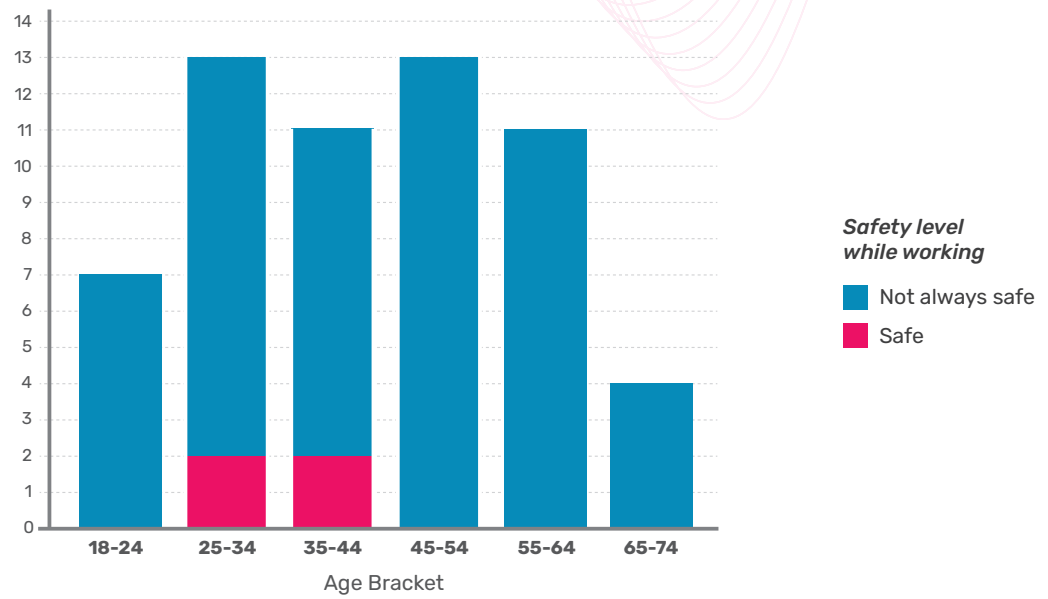
**Figure 11**  
*Safety Levels*



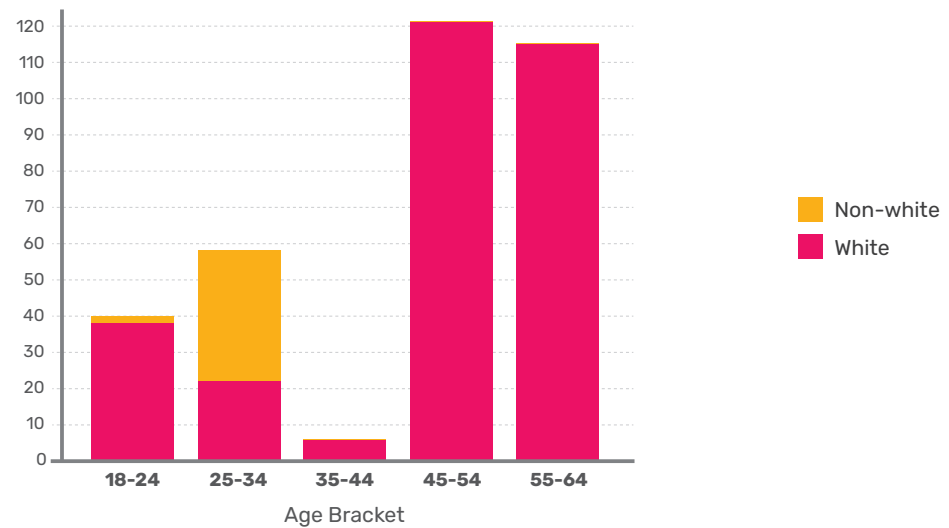
**Figure 12**  
*Worker Safety*



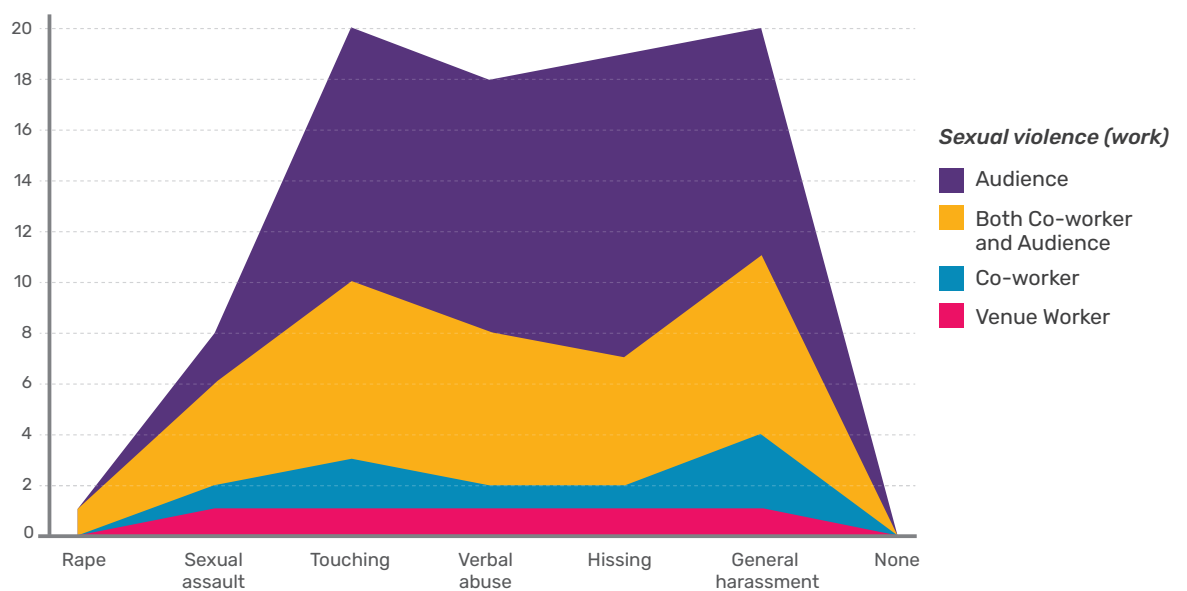
**Figure 13**  
*Age and Safety*



**Figure 14**  
*Age/Number of Incidents*

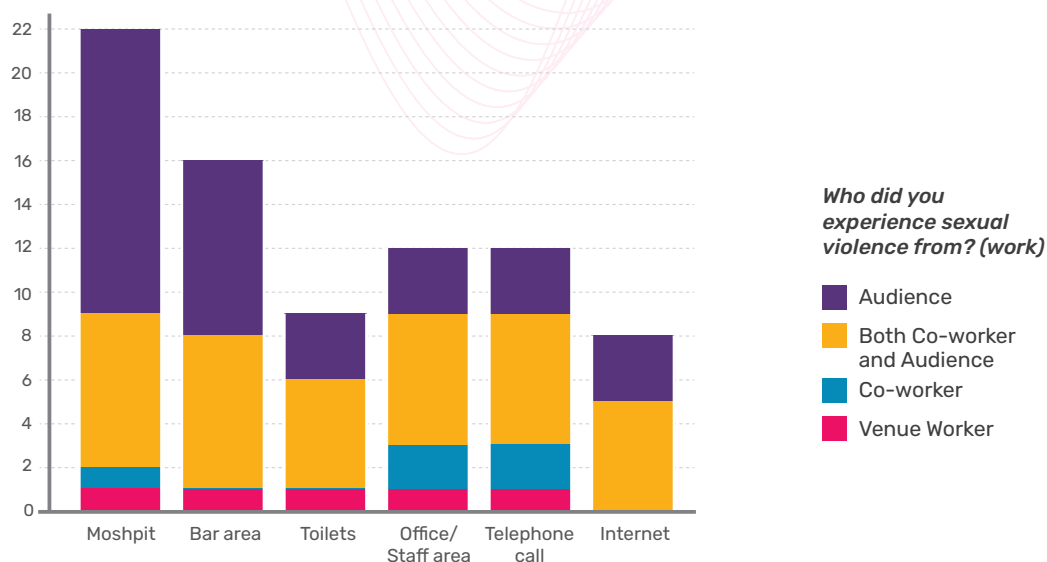


**Figure 15**  
*Type of Sexual Violence*

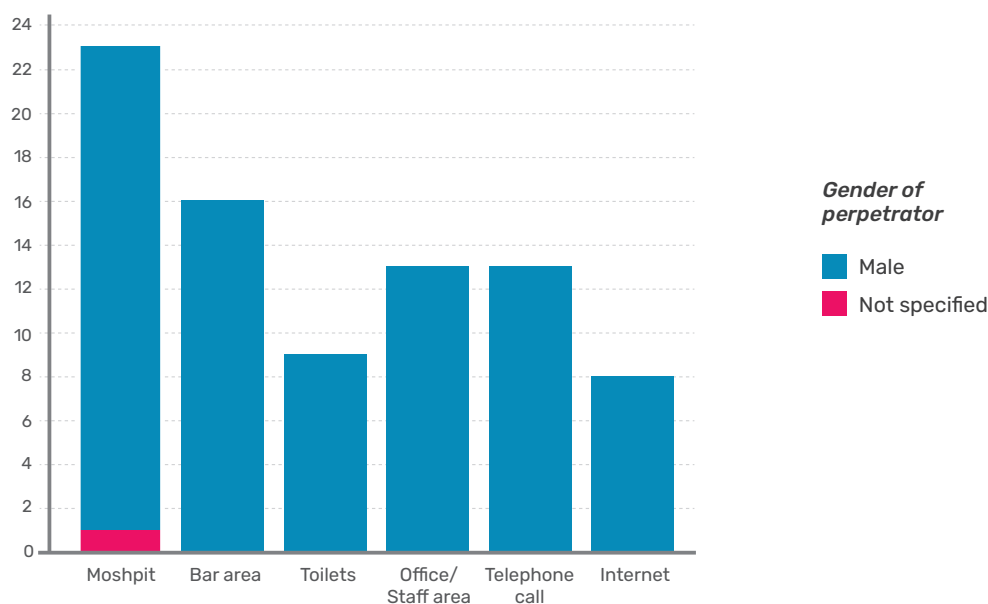




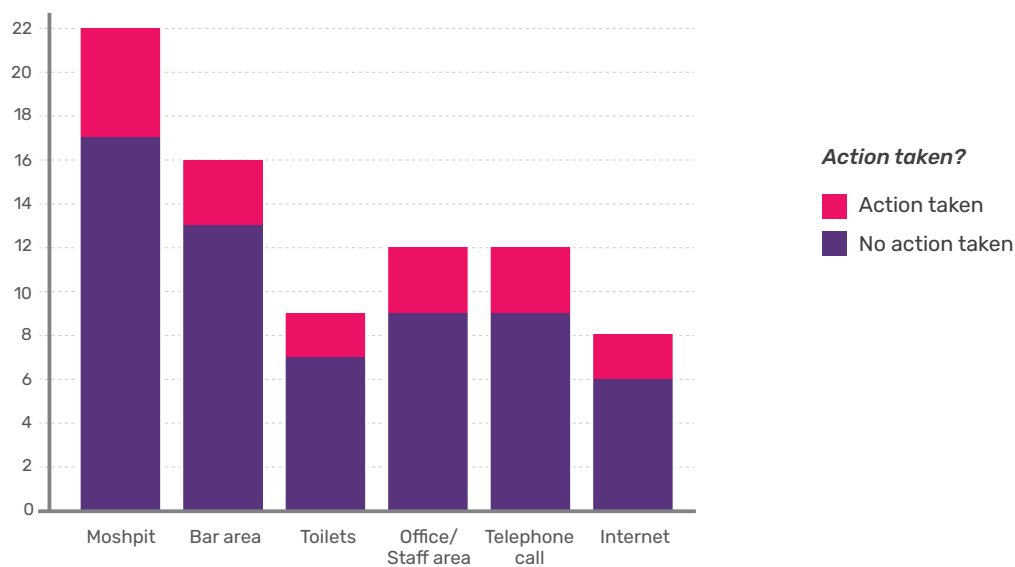
**Figure 16**  
*Location of Incident by Person*



**Figure 17**  
*Location of Work – related Incident by Gender*

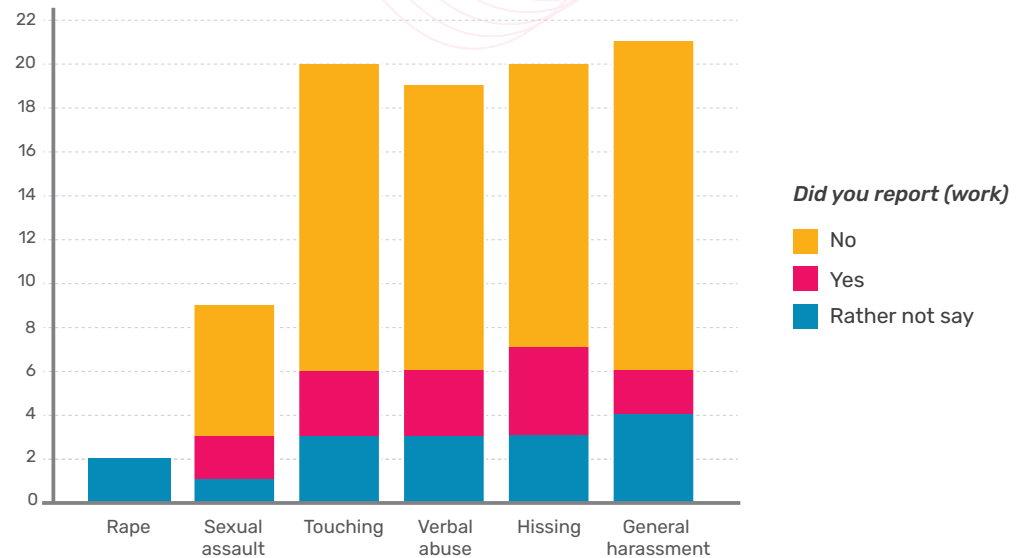


**Figure 18**  
*Location of Incident by Victim's Response*



**Figure 19**

**Worker: Type of Sexual Violence (Did You Report?)**



***“As someone who has worked in the music industry for 40 years, I feel I have a thicker skin when it comes to sexual harassment having experienced it throughout my career. We had to brush it off in the 80’s as it was common place but there is still sexism in the workplace now and I no longer stand for it – maybe because I feel that it really is time for change.”***

***(Survey Respondent)***

## ***Sexual Violence in the Music Industry***

The descriptors noted above support L. Kelly's (1988) continuum of sexual violence, which can range from unwanted sexual behaviours or attention to everyday encounters of sexual harassment and/or violence. The perpetrators were male, and this supports all the research examined in this report. The fact perpetrators were male audience members, followed by male co-workers, also aligns with Newton and Coyle-Hayward's (2018) most recent music census of the Melbourne scene. This finding also aligns with Politoff et al.'s (2019) national survey of violence against women, in which 97% of the perpetrators were men, and victim-survivors were women.

The fact that the general sexual harassment happened mostly in the mosh pits or at the bar at music venues or festivals is also consistent with the surveys in Australia (Fileborn et al., 2019) and the UK (Hill & Megson, 2020a, 2020b; Hill et al., 2020). As Fileborn et al. (2019) said, mosh pit spaces are dangerous music spaces in that the physical boundaries between performer and fan collapse and unacceptable behaviour becomes the norm. In a unique angle, some cases were linked to ageism. As one participant put it, 'As an older woman in the music industry I am shown respect, but I am also ridiculed on a regular basis by men and transgender males.'

## ***Minimal Reporting in the Pre- and Existing COVID Era***

The majority of music workers did not report the incidents of sexual violence. Perhaps, as other research has reflected (e.g. Crabtree, 2020), this is because the musicians were fearful that if they spoke out, they might not obtain another gig at the venue. Given the fact that the gig economy is so competitive in the music city of Melbourne, the 'spiral of silence' and the stigma of speaking out continues to plague victim-survivors, who are afraid of the consequences (Armstrong & Mahone, 2021, p. 10).

As noted, the Handlin case at Sony Music Australia revealed that employees abided by a code of silence, remained anonymous out of concerns for their careers and/or because they had signed NDAs (Burke, 2021a). As documented later in this report, many of the Respect@Work findings were echoed in the literature review about sexual violence in the music industry before and after the #MeToo movements, as well as in the data analysis of the survey findings about the Melbourne music scene.

Most cases of sexual violence experienced by music workers in this survey occurred before the advent of the COVID-19 coronavirus in March 2020. Less than 10% of cases occurred during the pandemic, when some music venues were briefly open between snap lockdowns in Melbourne. Less than 3% of victim-survivors had sought medical treatment or had counselling. Consistently with most research about this topic noted in the literature review, most survey respondents in this 2021 survey did not report the incidents of sexual violence or take measures to heal from it.

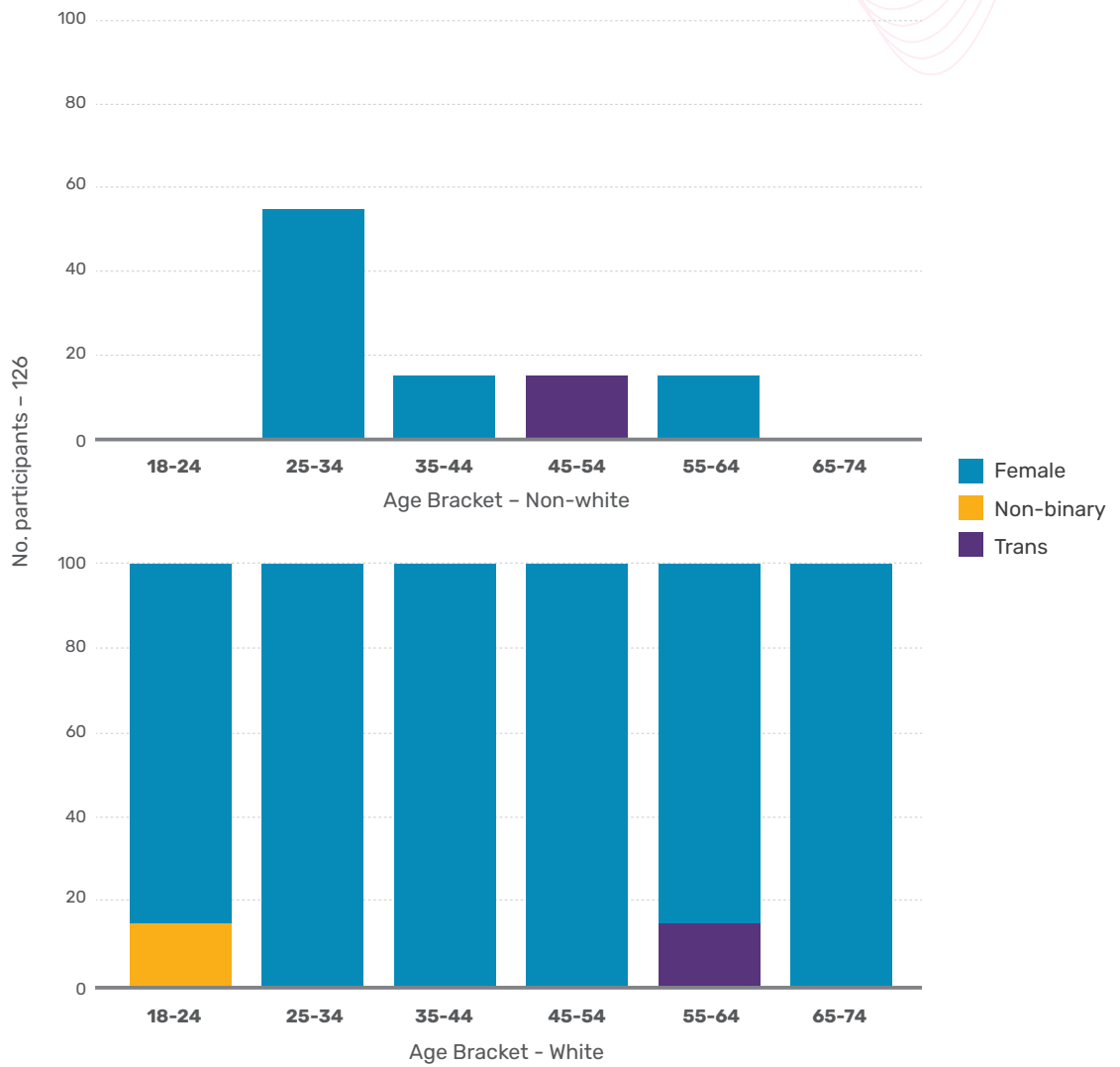
As a 2022 report from UN Women noted, only 10% of women report experiences of sexual violence and less 40% of them seek professional help. More concerning, the ABS noted in 2021 that 6% of women reported the incident 20 years after it had occurred. However, a few survivors fought back, as one music worker respondent said, 'In the last incident of assault, I reacted by punching the guy. I was thrown out by security, after I explained what happened... The abuser also left in venue. I will never return to that venue.'

## ***Music Participants***

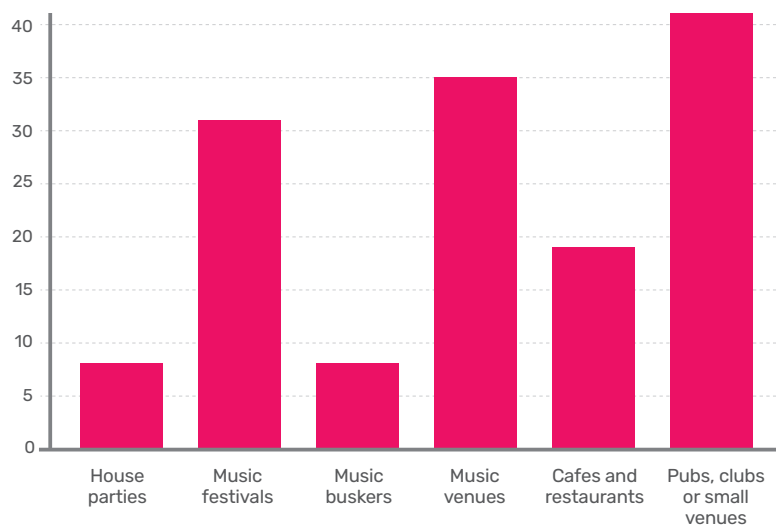
The music participants who filled out the survey were also mostly cisgender white females aged between 25 and 44 years. A few of them identified as trans or non-binary. Most participants went to pubs, clubs or small venues that played rock music in St Kilda, Richmond or the CBD of Melbourne. The second most common space for music participation was the pre-COVID-19 festival circuit (see Figures 20–23).



**Figure 20**  
*Audience Members*



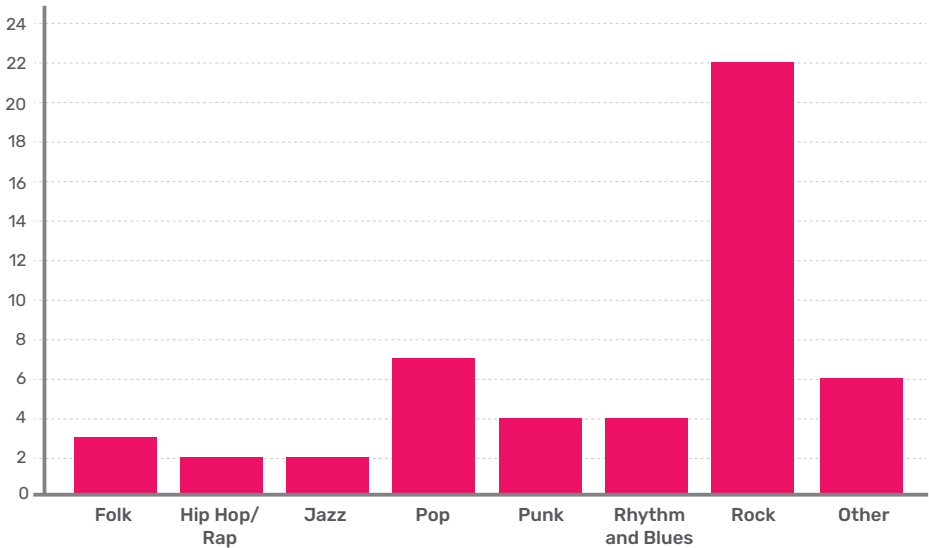
**Figure 21**  
*Most Frequented Location*



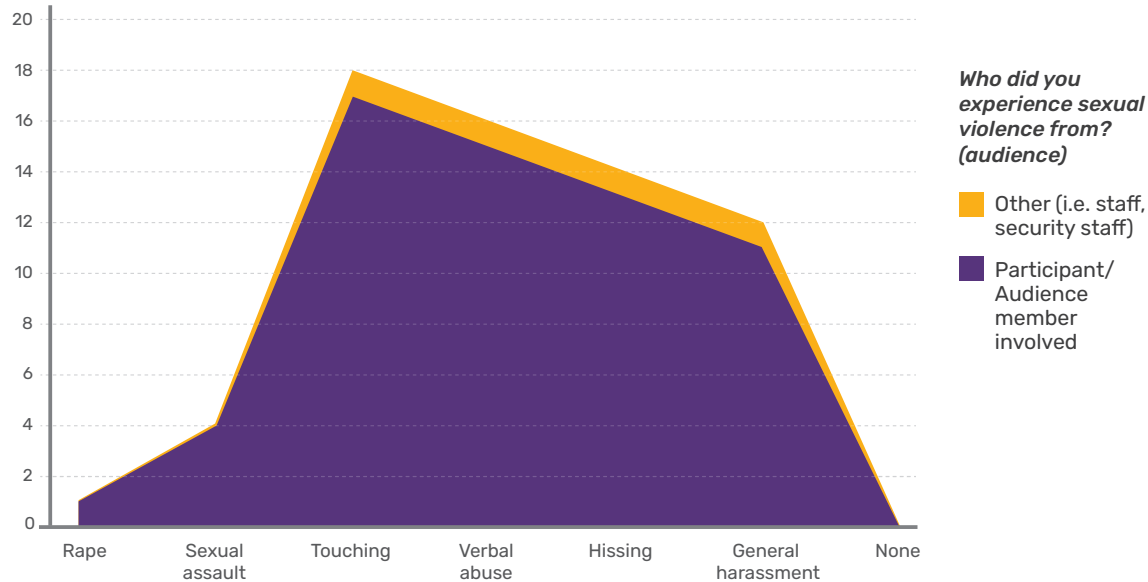
**Figure 22**  
Audience:  
Location of  
Events



**Figure 23**  
Most  
Frequented  
Genre



**Figure 24**  
Type of  
Sexual  
Violence





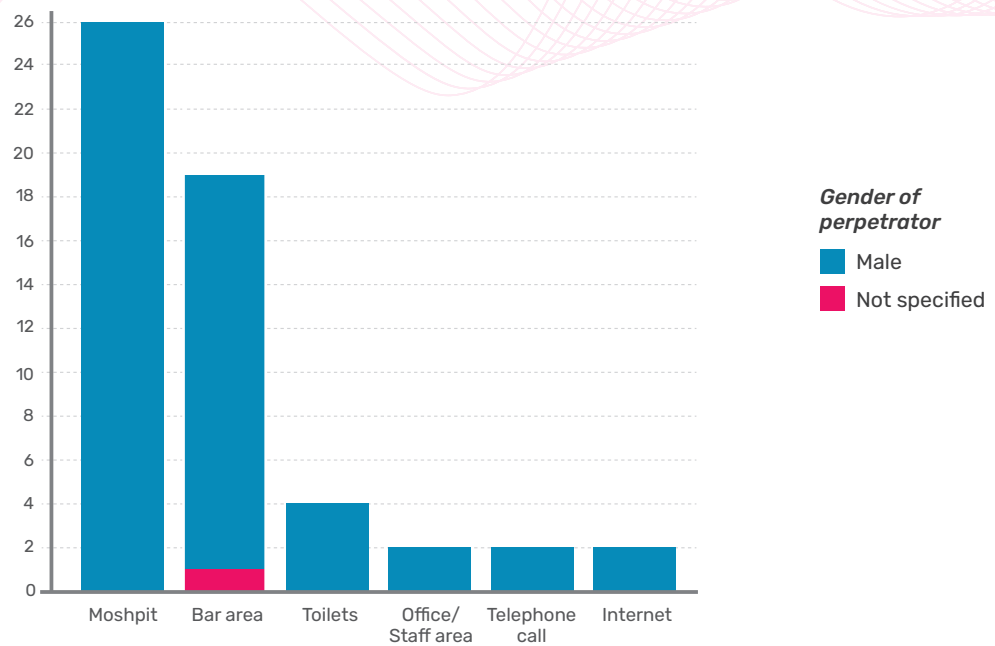
### ***Calling Out Sexual Violence***

Similarly to music workers, most music participants experienced examples of touching, verbal abuse, hissing or general sexual harassment at venues, mosh pits or bars. Again, similarly, the perpetrators were male audience members. However, unlike the music workers, more than one-third of the music participants reported the incident of sexual violence to the venue or festival management (see Figures 24–27). This may be because participants were not fearful about keeping their day jobs, unlike musicians who largely work in a freelance circuit.

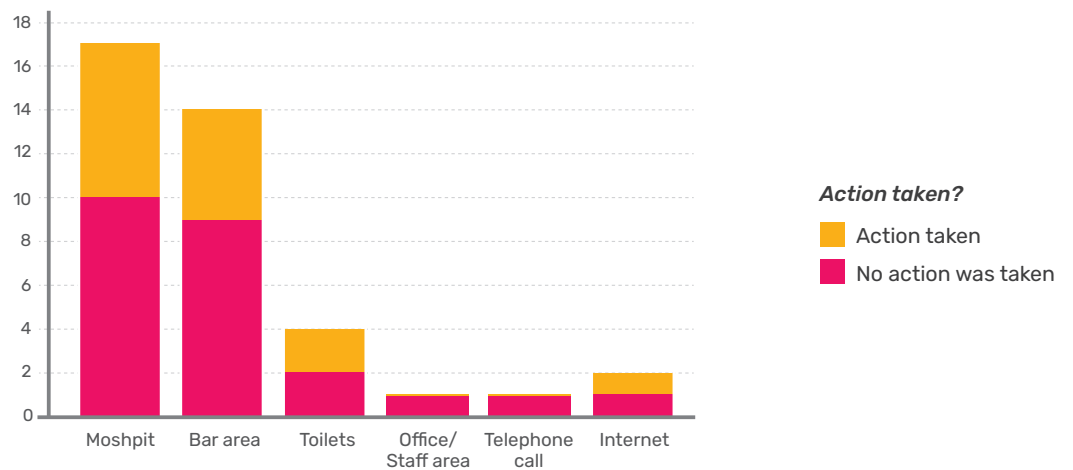
At the same time, this is a positive sign that the code of silence within the music sector is slowly lifting. As a participant said, ‘I would like to call it out now. Go and have a talk with him about it. But those conversations lead to denial from the perpetrator. Some people don’t even realise they were sexually violent.’ This comment supports various studies that suggest that music venues are largely unsafe, masculine spaces (e.g. Fileborn et al., 2020; Hill & Megson, 2020a, 2020b). As Hill et al. (2020) said, while the responsibility for sexual violence lies in the hands of the male perpetrator, we need to move past a ‘culture of male entitlement’ and support the victim-survivors, who are usually female, trans and/or non-binary people (p. 381).



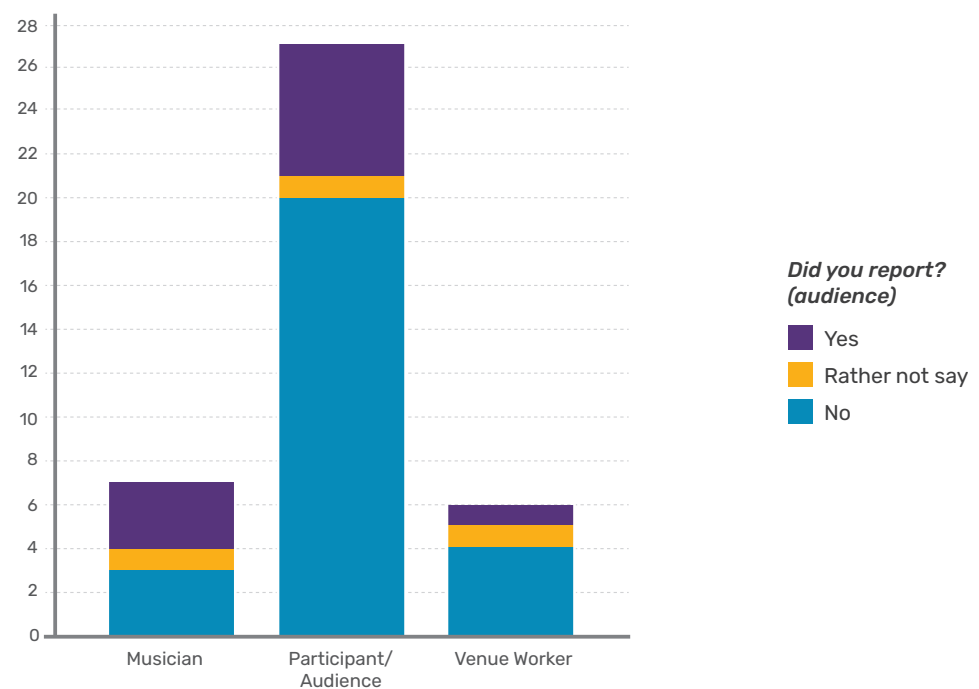
**Figure 25**  
*Location of Audience – related Incident by Gender*

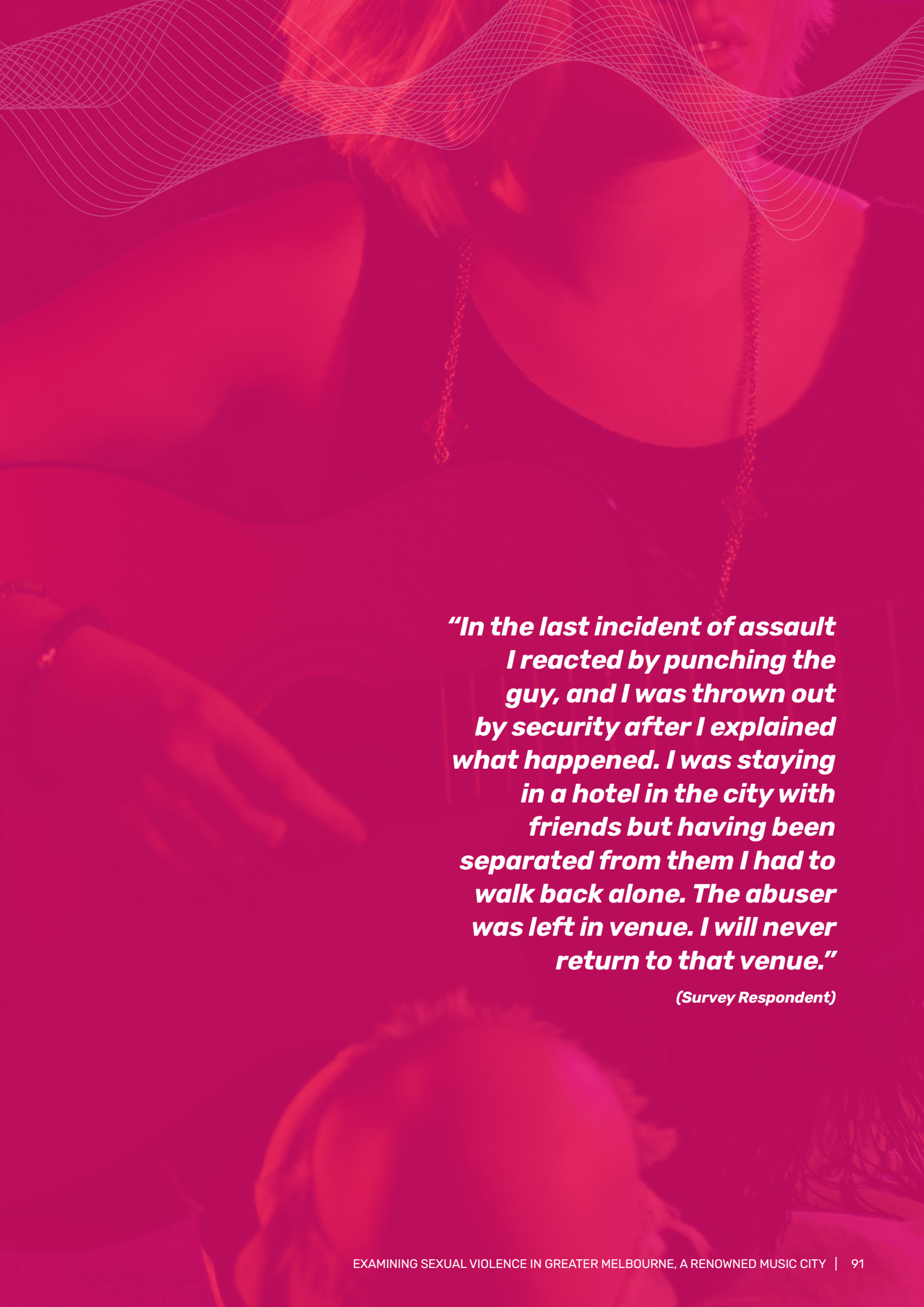


**Figure 26**  
*Location of Incident by Victim's Response*



**Figure 27**  
*Did You Report? (by Perpetrator)*





***“In the last incident of assault  
I reacted by punching the  
guy, and I was thrown out  
by security after I explained  
what happened. I was staying  
in a hotel in the city with  
friends but having been  
separated from them I had to  
walk back alone. The abuser  
was left in venue. I will never  
return to that venue.”***

***(Survey Respondent)***

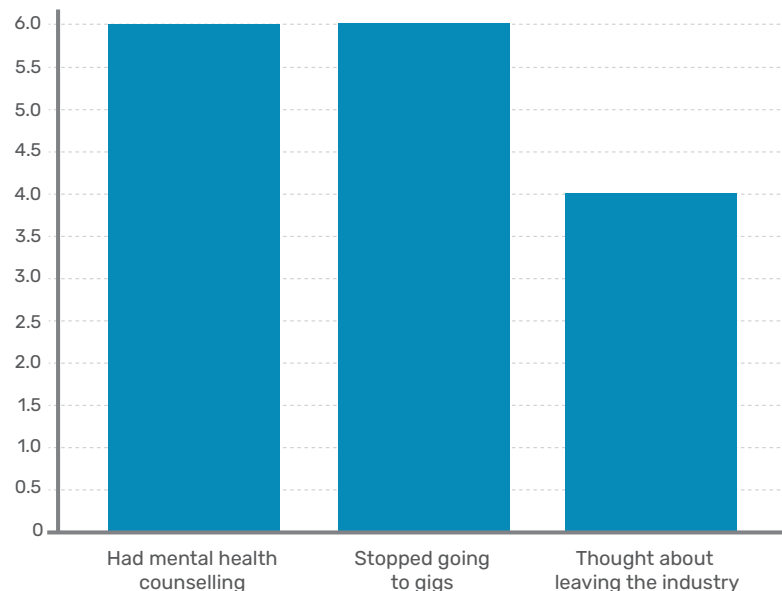
# RESEARCH RECOMMENDATIONS

More than half of all respondents said there were five recommendation which act as proactive measures to address sexual violence within the Melbourne music industry. As all survey respondents indicated, the impact of sexual violence is huge. More than one-third of the music workers who completed the survey were considering leaving the industry all together. Forty per cent of music participants said they needed to have mental health counselling or had stopped going to gigs (see Figure 28).

The action of not going to gigs to avoid sexual violence was echoed in the UK studies about grassroots venues (Hill & Megson, 2020a). Similarly, as the UK Musicians Union (Pohl, 2019) and Australian and NZ (Crabtree, 2020) studies also suggest, the epidemic of sexual violence has reached a crisis point in the sector.

As the UK Musicians Union found, more than one-third of respondents said the only way to address sexual violence was to leave the music industry (Pohl, 2019). Clearly, if Melbourne wants to maintain its title as a 'renowned global music city' with a rich music economy, then this music talent drain related to the epidemic of sexual violence requires critical attention (Baker, 2019, p. 1).

**Figure 28**  
*Impact of  
Sexual Violence*





## Recommendation 1: Bystander Training

There is an urgent need for more training to be delivered and perhaps built into existing courses for the security industry in understanding how to identify, respond and prevent sexual violence in venues and public spaces.

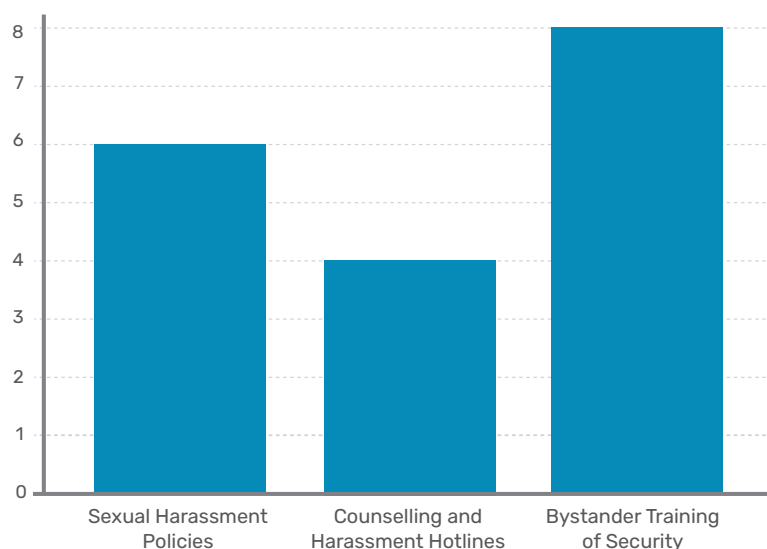
‘Cultural safety training for all staff!’ demanded a music participant in the survey. Most respondents said male security staff at music venues and festivals in and around Melbourne were in urgent need of bystander training to prevent incidents of sexual violence. This problem was identified three years ago in the 2017 Melbourne music census; as one respondent said back then, what music venues needed was ‘a more

understanding environment from security’ (Newton & Coyle-Hayward, 2018, p. 64).

However, as academics (Baillie et al., 2022; Hill & Megson, 2020a), music journalists (Krol, 2021) and activist community groups (Girls Against) highlight, changing the way security staff work and how they are trained is a difficult task. Four obstacles need to be addressed to ensure security staff are trained to deal with incidents of sexual violence.

These are, first, reluctance to change security practices; second, a lack of female security staff; third, a lack of collaboration from security companies; and finally, minimal training funds for grassroots venues, which run on shoestring budgets. (see Figure 29).

**Figure 29**  
*Current  
Proactive  
Measures*



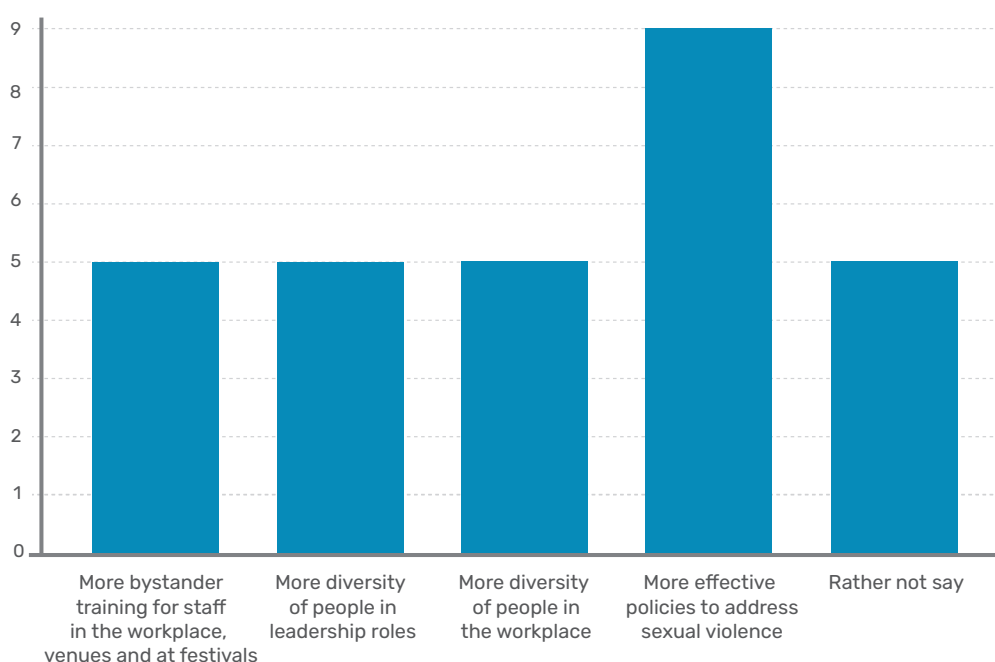
## Recommendation 2: Effective Laws to Address Sexual Violence

Building on previous recommendations by Crabtree (2020), (as noted in page 70 of this report), survey participants said there needs to a continual revision of laws to protect the confidentiality of sources to encourage victim-survivors to report incidences of sexual violence to local authorities. Law reform includes addressing restrictive defamation, whistle-blower laws and the legalities regarding NDAs. These measures will help break the code of silence tied to sexual violence, where victim-survivors are reluctant to speak for fear of ramifications. The lack of investigation or prosecution of perpetrator related to these incidences points to the inadequacy of Australia's criminal justice system to respond to sexual violence in a variety of music settings.

## Recommendation 3: Counselling Hotline

A phone counselling hotline is urgently needed. Even though 1800 RESPECT and Centre Against Sexual Assault already have phone counselling services, survey participants said the phone numbers were not visually obvious in the music scene. Again, building on Crabtree's (2020) recommendations (as noted in page 70 of this report), participants said that a smartphone, counselling hotline, specifically tied to the music industry was needed, as this will help to address the unique challenges faced by the diverse music sector in the daytime and night-time economies.

**Figure 30**  
*Further  
Proactive  
Measures*





#### **Recommendation 4: Gender and Ethnic Diversity in Leadership**

More gender diversity in music leadership roles and in music workspaces (from music participation, music production, music education and music media) would help to ensure the music city of Melbourne was diverse, inclusive and safe.

*Raising Their Voices'* recommendation number thirteen noted, there should be inclusive leadership in music organisations and industry-wide (Shehadie, et al., 2022, p.14-15).

#### **Recommendation 5: Revised Criteria for Grants Distribution**

One respondent took the diversity and inclusion argument suggested by researchers (e.g. R. Cooper et al., 2017; Crabtree, 2020) a bit further by saying that “festivals, labels and radio should be excluded from government grants and funds if they do not meet criteria of gender and ethnic diversity”. As recommendation fourteen in the *Raising Their Voices* report also contended, “to receive public funding music industry candidates should be required to meet specific criteria around gender and diversity and have signed up to the music industry Code of Conduct” (Shehadie, et al., 2022, p.21). (see Figure 30).



# EXISTING MEASURES BY GOVERNMENTS

## Redefining Safe Urban Music Spaces in Government Reports

As noted, there have been major initiatives and reports by the federal government, the Victorian State Government and the City of Melbourne to address the continuum of sexual violence and the normalisation of such behaviour in society. However, some of them are tied to broad generalisations and fail to address the challenges and barriers to growth in the music sector caused by sexual violence. What safe, diverse and inclusive urban music spaces are were not clearly defined in the reports.

## State Government

### Creative State 2025

The Victorian State Government's Creative State 2025 strategy includes commitments to value "the unique and collective cultures of diverse communities and supports for their existence in physical spaces, public policies and investment, and in civic life (Creative Victoria, 2021, p. 25).

However, the report did not explicitly examine the impact of sexual violence related to the lack of diversity, access and inclusivity in music spaces (Creative Victoria, 2021, p. 11). Furthermore, its definition of safe spaces is not clear, since it refers to lockable spaces that are safe for creative works, rather than aiming for diverse, inclusive, safe spaces. This commitment is a valuable underpinning for the music industry to collaborate and advocate on what safe music spaces are.

The Victorian State Government's 2025 creative strategy needs to explore how safe and inclusive urban music spaces may exist in the renowned music city of Melbourne. Areas that require further examination include identifying where the unsafe music spaces are, how they function, and what steps can be taken to ensure these spaces enable diversity, inclusion and creativity to be expressed in a COVID-safe environment. More work needs to be done to improve everyone's safety in Victoria, and the outcomes of this report will inform future research.



## City of Melbourne

### Victorian Night-Time Economy Summit Report (2018)

Three key points are missing from the *Victorian Night-Time Economy Summit* report (Homan, 2018), which are critical to an analysis about the impact of sexual violence on music cities. First, the continuum of sexual violence was never discussed, which is surprising given that the night-time economy spaces are where most incidents occur. As Bows et al. (2020) said, the night-time music economy provides opportunities for crime and victimisation where harassment of women is normalised (pp. 89–91). Second, it only surveyed 50 music workers about the night-time economy, while music participants, who are often the main victim-survivors of sexual violence, were ignored. Third, while the report profiled the significant night-time music economy of London, it did not expand on a growing trend of night mayors in other busy music cities in Europe, the US and Latin America, the majority of whom are women and/or from CALD, POC and GNC communities.

Night mayors (while varying in titles) can be found in London, Berlin, Paris, Toulouse and Zurich (Baker, 2019, pp. 75–76). In 2016, Cali in Columbia became the first Latin American city to embrace the night mayor position. Several US cities have their own versions of night mayors, such as New York City, Pittsburgh, Orlando and Fort Lauderdale (Sound Diplomacy & Seijas, 2017).

### Melbourne Buskers' Handbook (2018b)

The City of Melbourne's (2018a) *Busking Handbook* policy objectives broadly seek to provide a safe, accessible and culturally sensitive environment that busking activities should not adversely affect public safety, pedestrian traffic or the amenity of a public place for city users. In relation to 'diversity', the handbook maintains that busking performances should 'positively engage' passers-by and create a sense of 'interest and curiosity' (p. 3). In regard to 'safety and amenity', it notes that 'busking must not compromise the amenity of an area or cause excessive noise, lead to excessive amplification, anti-social behaviour or other discomfort to the audience' (p. 3). The handbook is currently under review to expand on what an inclusive city is, what safe spaces are, and how performance spaces can be susceptible to sexual violence. The City of Melbourne is commencing the review in September/October 2023 and is likely to be completed by March/April 2024.

## SUGGESTIONS FOR FUTURE RESEARCH:

### Addressing the Research Gap

A cultural social shift has occurred within the music industry, with more women and gender and sexuality-diverse people drawing attention to the incidents of sexual violence. As noted, by late 2017, #meNOMore emerged out of the #MeToo 2.0 movement and became an all-inclusive movement for survivors of sexual violence in the music industry. Sony Music and Universal Music in Australia supported the meNOMore campaign, but claims of pervasive sexual violence inside their organisations continue and are currently under investigation (Burke, 2021a; N. Cooper, 2021b).

The literature review highlights research gaps in six areas related to the lack of studies. The first gap involves the impact of marginalised groups within the music industry; the second, street harassment; the third, unsafe transport; and lastly, urban public spaces. The review highlights that these four areas require a forensic investigation within the renowned music city of Melbourne to help address the epidemic of sexual violence in its urban music spaces.

#### 1: Call for More Marginalised Voices

Adopting an intersectionality lens will help bring about an overdue shift in the analysis of sexual violence in the music industry (Bows et al., 2020; Fairlamb & Fileborn, 2019; Hill et al., 2020; Hill & Megson, 2020b; Pohl, 2019; Strong & Cannizzo, 2020). Research prior to the emergence of #meNOMore data failed to include gender-diverse voices in analyses about the normalisation of sexual violence in the music sector. Fileborn's (2016) study of unwanted sexual attention in venues, clubs and pubs offered minimal detail about participants' sexuality. The annual music gender reports by ABC's Triple J Hack program did not include non-binary data (McCormack, 2016, 2017). Moreover, R. Cooper et al.'s (2017) report skipped over how male privilege in the Australian music industry may have an impact on CALD, POC and LGBTQIA+ communities. New music magazines that emerged in 2017, such as Women in Pop, profiled feminine pop music, rather than hard-hitting masculine rockism.

The traditional segregation between rock and pop genres in the music industry continues, but this is narrow in scope because it connects only with oppositional gender binaries of masculinity and femininity in the global awareness of sexual violence in the music industry.

#### 2: Move beyond Binary Opposites

Hill and Megson (2020b) said that the shortcomings of not examining the impact of sexual violence on gender-diverse groups supports the 'axis of oppression' linked to binary stagnation (p. 8). The traditional gender segregation systematically devalued gender-diverse people and the static binary norms of 'man' versus 'woman' (Butler, 1990; Macarthur et al., 2017). As US feminist scholar Judith Butler (1990) argued, the term gender is non-binary and is based on performance. Butler said that after the rise of #MeToo 2.0, there has been a distinct difference between discrimination based on gender and discrimination against women (Chaillan, 2018).

Australian musicologist Cat Hope (2017) built on this point by noting that 'we need to challenge the rigid binary system of male and female gender classifications' (p. 12). While men are also victim-survivors of sexual violence, Macarthur et al. (2017) in their study of composers highlighted that gendered violence is often constructed by those who are perceived to have the legitimate authority, which in society is usually the male patriarchy. In regard to the #MeToo 2.0 era, scholar Danielle Corcione (2018) said that transgender and non-binary journalists are more susceptible to being fired 'for reporting harassment' than heterosexual journalists (pp. 500–501).

Australian scholars (Baker et al., 2020; Fileborn et al., 2020) have also acknowledged that media coverage about sexual violence in the music industry is discursively constructed as bounded and binary, and this has left little room for ambiguous or uncertain experiences.





***“Some Māori and Pacific Peoples report being subject to overt racism, and micro-aggressions such as being associated with rough crowds.”***

***(Hoad & Wilson, 2020, p.24)***

### **3: Adopt an Intersectional Holistic Approach**

As recommendation twelve and sixteen of the *Raising Their Voices* report noted, it is important to examine the experiences of diverse groups within the contemporary music industry (Shehadie, et al., 2022, pp.20-21).

Scholars from the Global North have said that studies about sexual violence in the music industry need to be conducted via an intersectional lens. As the Australian Federal Government's Women's summit in early September 2021 also noted, the intersectional nature of sexual harassment needs to be considered, and communities disadvantaged by sexual violence, such as First Nations peoples, need to be given an active voice (Australian Federal Government's Women's summit, 2021). The summit said that more research is needed to assess the impact and prevention of sexual violence, especially from a bottom-up approach. Hennekam et al. (2019) suggested that within the Australian tertiary music sector, offline and online CoPs can create safe and supportive learning spaces for marginalised groups, such as LGBTQIA+ communities, but this needs to be empirically tested.

In the UK, Hill et al. (2020) said that more research was also needed to explore the exclusion of trans and non-binary people within music spaces (p. 381). The survey by the UK Musicians Union highlighted that the intersectional impacts of sexual violence in the industry are understudied, and require urgent attention (Pohl, 2019, p. 6). Bows et al. (2020) and Hill and Megson (2020a, 2020b) agreed, adding that an intersectional approach would help yield more holistic results.

In terms of the Melbourne scene during this COVID-19 era, Strong and Cannizzo (2020) said there was still a shortage of information about how LGBTQIA+ communities have been excluded from the Victorian industry (p. 84). While not specific to the music industry, Adam Hill, Adam Bourne, Ruth McNair, Marina Carman and Anthony Lyons (2021) conducted an online survey ( $n = 2,000$ ) funded by the Victorian Government of LGBTQIA+ communities. They found that this community had high levels of ill health and exclusion, and susceptibility to being victims of violence. Hill, Bourne et al. (2021) said the broader community needs to 'embrace diversity' and 'inclusivity of all groups' to enhance societal well-being (p. 61). This point was also highlighted by Strong and Cannizzo (2020), who said research is needed to address the health of non-binary communities (p. 3).

Hoad and Wilson's (2020) Amplify Aotearoa study, which they completed in conjunction with APRA/AMCOS NZ between 2018 and 2019, is the best example to build on because it has a strong scope looking at intersectional issues related to gender, age, sexuality, race, ethnicity and disability. This NZ study clearly aimed to forge a safe, equitable, accessible industry and a 'more inclusive environment for people to make and share music' (p. 4). Even though the GNC communities comprised a small number in its survey, Hoad and Wilson's reports about homophobia and transphobia within the music industry deserve further analysis (p. 34). That deaf and disabled performers in NZ are often unable to perform or engage in other industry-related activities because of poor venue access also requires investigation (p. 34).



#### **4: More Studies Linking Gig Participation to Street Harassment**

According to a 2015 report by the Australian Institute, 87% of women have experienced at least one form of verbal or physical street harassment (as cited in Fileborn, 2019). However, more research needs to include gender-diverse data about this issue within the music sector. Street harassment in public spaces is a common form of gender-based sexual violence, which most women and marginalised groups experience at least once in their lifetime (Fileborn, 2019, p. 224). Like all forms of violence, street harassment is linked to systems of power, oppression and intersectional issues, such as race, sexuality, class and disability. However, street harassment is often seen as trivial, minor, or insignificant (Fileborn, 2019, p. 224).

In recent years, Australian criminologists have demanded a stronger exploration of harassment that occurs on the street, on public transport, in shopping centres and in licensed venues (Fileborn, 2019, 2021; Fileborn, 2017; Fileborn & Vera-Gray, 2017). Using surveys, interviews and/or innovative online mapping exercises with victim-survivors and stakeholders, these researchers examined how street harassment affects women and LGBTQIA+ people's participation in public spaces.

In a study most relevant to this report, Fileborn (2019) used an intersectional lens to survey Melbournians ( $n = 292$ ) about their disclosure of street harassment. The majority of participants were cisgender women (79.5%), 7.5% were cisgender men, and 3% were transgender women, genderqueer, gender-fluid or non-binary people (Fileborn, 2019, p. 227). The most common age group of participants was 25–34 years. Most participants said they had been harassed on the street and had reported it immediately after the incident (pp. 228–229).

Unlike other forms of sexual violence, in Fileborn's (2019) study, street harassment was perpetrated by strangers in public spaces. Most participants said street harassment was normalised. As a 34-year-old cisgender, heterosexual white woman with no disability said, '[it] seems to be nothing to be done about it... it feels futile'.

A 33-year-old gender-fluid white person with no disability agreed: 'It happens often enough that sometimes I just can't be bothered telling someone about it when it happens' (p. 230). The frequency of street harassment is reinforced by the absence of legal or policy-based responses (Fileborn & Vera-Gray, 2017). However, missing in Fileborn's (2019) study is whether this street harassment tends to occur to people while they are going to or from a music festival or music venue in Melbourne or while a musician is busking on the street.

#### **5: More Studies Examining Safety Issue on Transport and Public Urban Spaces**

As noted several times in this report, the burgeoning music scene in Melbourne is located in one of most liveable cities in the world. However, in 2021 Melbourne was awarded eighth spot on the EIU's (2021) Global Liveability Index, but that was after seven consecutive years (2011–2018) at the number-one spot. Safety on transport and public urban spaces, and in early 2022 the Victoria Police launched its Stop It! campaign which encourage the reporting of unwanted sexual and anti-social behaviour on public transport (need ref).

Despite the impact of the COVID-19 pandemic, Melbourne is still on target to overtake Sydney as the largest city in Australia by 2026 with a population of more than six and a half million (Visontay, 2021). This modelling by the Centre for Population suggests that the city will return to its golden past glory when during the gold rush of the mid- to late-19th century, Melbourne was Australia's most populous city and one of the world's richest (Visontay, 2021, paragraph 6).

This also means that Melbourne is slowly edging to become a mega city, like London and New York City. If this is the case, then Melbourne's liveability and safety factor will be under further threat as it becomes highly urbanised (Baker, 2019, Global Victoria, 2021). The #MeToo movement within the music industry is only beginning to critique itself within the urban sphere from an intersectional, feminist lens, drawn from a safe, gender-inclusive, liveable cities agenda. Six years after the advent of #MeToo, and the implementation of the Victorian-based Gender Equality Act on 31 March 2021, the time is right for a gendered, sexual violence study of Melbourne's urban music spaces.


## Free to Be

An ongoing analysis of public spaces and transport hubs in Melbourne by architect and urban studies scholar Nicole Kalms found that these spaces are unsafe for women, girls and gender-diverse people. As the founding director of the Monash University XYX LAB, Kalms was engaged to analyse the data after the Free to Be map was developed in 2016 with Plan International to create an online city-mapping project, called Free to Be. Beginning in Melbourne, the project enables young women to drop pins on sites where they feel safe or unsafe. All responses are anonymous.

Examining more than 1,318 pins and 600 comments, the Free to Be platform highlighted that the unsafe spaces in Melbourne occur on public transport. The unsafest places, as indicated by the highest number of pins, are train stations, such as Brunswick and Richmond, followed by trams, whereas fewer pins indicated concern about safety on buses.

If the aim is for public transport to be equally accessible to all, it is important to continue examining these public spaces, especially as the population of Melbourne grows and new stations, routes and timetables are developed (Kalms, 2017, 2018, 2019; Kalms et al., 2020).

In 2018, Kalms teamed up with industry partner Plan International's Safer Cities for Girls program and recreated the Free to Be site for girls and young women who are based in Delhi (India), Lima (Peru), Sydney (Australia), Madrid (Spain) and Kampala (Uganda). On the Free to Be site, more than 1,300 young women pinned their experiences of street harassment and sexual assault (Tanner et al., 2020). Safety and behavioural change is required in recreational spaces (Kalms & Aisenberg, 2021). As noted in the *Australia We Want report*, 'Victoria receives a negative result as the perception of safety amongst women is diminishing and is below the national average', a rate that is also 'below the OECD average' (Crosbie & Marjolin, 2019, p. 39).



***"As an older woman  
in the industry, I am  
ridiculed on a regular  
basis by men."***

***(Survey Respondent)***



### Supporting the YourGround Project

Kalms's team at XYX LAB at Monash University and CrowdSpot partnered with 20 councils in all of Melbourne and the Victorian Government in late April 2021 to develop YourGround, a digital interactive map which focuses on safety issues at leisure and sporting grounds and other places where people exercise. This digital interactive map aligns with the implementation of the state's *Gender Equality Act 2020* to support inclusive, gendered spaces.

The YourGround site is considered one of the 'first responsive, widespread engagements where women and gender-diverse people are invited to share their experiences' (as cited in Lensky, 2021, p. 1). Interim results on the site indicated that safety in urban public spaces in Greater Melbourne is of concern and has 'big impacts on health and well-being' (as cited in Lensky, 2021, p. 1).

3,629 active participants were included in the study. The results so far on YourGround indicate that more than half of all women and gender-diverse people feel unsafe in Greater Melbourne because of fear, violence and harassment. The YourGround data highlight that being on the city's street is the most unsafe space, followed by public transport and parks (Matthewson et al., 2021).

### 6: Studies that assess the effectiveness of Night Mayors to Manage the Music City-Night-time Economies

In April 2021, the City of Melbourne announced the establishment a Night Time Economy Advisory Committee (City of Melbourne, 2021,i,j).

In mid-2018 the City of Sydney set up a night-time advisory panel with a view to appoint a night mayor in the future (Macklin, 2018). Sydney is developing that initiative. In NSW, the role of 24 Hour Economy Commissioner was recently established. The role was created out of NSW Government's Sydney 24-Hour Economy Strategy.

One only has to look at the 24-hour music cities of London and New York City, as examples where night mayors have been successfully employed in 2016 and 2017, respectively.


### London's Night Tzar

London is known as the music business capital of the world (Baker, 2019). The city of London offers an example of best music practice that has attracted a global cohort of music tourists looking for live entertainment (Dipple, 2016, p. 27). In 2016, the Mayor of London (Sadiq Khan) appointed a night tzar (or mayor), Amy Lamé, to manage the night-time economy. Heralding from New Jersey in the US, the music capital of the world, female night mayor Lamé spent two years (2010 and 2011) as the mayor of Camden, a district of London, which championed its punk counterculture and rave cultures. Lamé works with colleagues from across the night-time economy and culture to ensure a safe, 24-hour city (A.Miller, 2017; Sound Diplomacy & Seijas, 2017, p. 10).

### New York City's Night Mayor

On 24 August 2017 the New York City Council voted to create an Office of Nightlife, to 'tackle issues, such as improving conditions for nightlife workers, investigating the effects of zoning laws, managing noise and trash nuisance and making conditions easier for artists and smaller scale night businesses' (O'Sullivan, 2017, p. 2). In March 2018, New York City's night mayor Ariel Palitz, former owner of the now-shuttered Sutra nightclub, was appointed to work with a 12-person committee including zoning experts, artists, community representatives and nightlife workers.

Even though night mayors are a growing occurrence in the US, other music cities, such as Los Angeles, Austin and Nashville, will watch how the night mayor position pans out in London and New York City. The nightlife office has a degree of political independence, values its music scene and develops strategies that prevent displacement and gentrification of each city's vibrant music scenes. As Fergus O'Sullivan (2017), urban affairs writer for *CityLab* notes, the night mayor is a mediator who sits 'somewhere between businesses, residents, nightlife users and politicians' (p. 3).



***"I would like to call it out now.  
Go and have a talk with him about it.  
But those conversations lead to denial  
from the perpetrator. Some people  
don't even realise they were sexually  
violent. And in my experience it's  
mostly from other musicians."***

***(Survey Respondent)***



# CONCLUSION

Speaking at the Australian music conference, BIGSOUND on September 6, 2022, #MeToo founder, Tarana Burke, reflected on the findings of *Raising Their Voices*, the independent report which examined sexual harm, sexual harassment and systemic discrimination in the Australian contemporary music industry.

**“It would be amazing to see artists and industry actually own and be accountable for their part and reflect on the harm they’ve caused. It sets the stage for what accountability could lead to... We don’t see that kind of courage coming out of the industry. I would like to see that courage,” Burke said.**

**(cited in Tritsinotis, 2022, paragraph 9 and 12).**

Before the awakening of #MeToo 2.0, criminologist Bianca Fileborn, who first began documenting unwanted sexual attention in Melbourne’s clubs and music venues over five years ago, said she wanted to reimagine a time when sexual violence did not occur in urban music spaces. However, as the *Skippping the Beat* report highlighted, since the Australian music industry was based on gender inequality, discrimination and systemic structural issues, was that possible? (R. Cooper et al., 2017, p. 3). R. Cooper et al. (2017) said that the music sector should be based on the principles of safety, inclusivity, representation and belonging. However, since the global awakening of the #MeToo movements, such as #meNOMore in late 2017, a combination of more than 28 pieces of research (locally and globally) have continued to illustrate that the music sector is full of unsafe, male-dominated spaces where sexual violence is rife.

Five years on, music workers and audience members are still demanding that urban music spaces be based on the principles of safety, inclusivity, representation and belonging. To recap: ‘The music industry is demanding a more equal, inclusive, safe and supportive space for everyone’ (Annabelle Herd, CEO, ARIA Music Awards, as cited in Donoughue, 2021a). As a respondent from this survey said, ‘I no longer stand for it... I feel that it really is time for change’ (Music worker and active audience member).





This 2021 survey highlights the ongoing evidence to suggest that there is still a code of silence when it comes to addressing sexual violence within the renowned music city of Melbourne. From this survey, the main victim-survivors who were willing to speak out were mainly cisgender white women aged between 25 and 50. Given that the survey was limited to respondents aged over 18 years, vulnerable persons aged between 15 and 17 did not have a voice in the survey. Despite several call-outs to vulnerable communities (CALD, POC, First Nations and LGBTQIA+) to fill out the survey, not many participated in this study.

Moreover, as noted, most respondents did not report incidents of sexual violence for various reasons, again, mainly linked to stigma, fear or job security. The most vocal to call out sexual violence were audience members who experienced touching, verbal abuse or hissing at the inner-city music clubs and venues located in St Kilda or Thornbury. The perpetrators, who are usually white men, are rarely held to account and therefore remain in the Melbourne music scene. With COVID-19 lockdown restrictions easing, the public are looking forward to enjoying Melbourne's night life again.

However, this survey illustrates that women and other vulnerable communities still do not feel safe in urban music spaces. Sexual violence remains normalised and widespread in the music city of Melbourne. These findings reflect that more music research and targeted action is needed to explore and address the incidents of sexual violence towards women and persistent exclusion of marginalised groups in the music industry.

## Impact of Sexual Violence in the Music Sector

The economic, social and cultural impact of sexual violence on the music city of Greater Melbourne is far too great to be ignored. Music workers are considering leaving the industry, and audience member have stopped going to gigs. This impact already compounds a highly competitive industry, which is laced with risk, stress and potential mental health problems (Bain, 2019; Gross & Musgrave, 2020; Health and Safety Executive, 2019, V.Kelly, 2021).

There is no global economic data about the impact of sexual violence in the music sector. However, as the February 2022 report by the Australian Government's Department of Social Services (2022) said, sexual violence is linked to 'immediate, medium-term,

long-term and life-long detrimental impacts, spanning psychological and emotional, physical, sexual, social, community and financial outcomes' (p. 1).

The Australian national inquiry *Respect@Work* also noted that in 2018 the loss in productivity due to sexual harassment (the most common type of sexual violence) cost the nation's economy more than \$A3.8 billion (Jenkins, 2020). In the US during 2017, \$US46.3 million was paid out in monetary benefits for sexual harassment complaints (U.S. Equal Employment Opportunity Commission, 2019). A UK report in 2018 said that when sexual misconduct is unreported, the costs to businesses are high, and this affects the work culture, employee attraction, retention and productivity, and the company's value, share price and competitive advantage (Meidav, 2019).

In 2018 the International Centre for Research on Women in the US reported that sexual harassment limits victim-survivors' enjoyment of life, and stops music workers from advancing in their careers (Rizzo et al., 2018). Sexual violence affects victims' psychological and physical well-being and global health, and marginalised groups (such as this project's demographic) experience mental health problems, such as anxiety, depression and PTSD (O'Neil et al., 2018).

## Need for Constant Evaluation

There is still much more work to be done to address sexual violence in the music sector of Greater Melbourne (and across the globe). As this report highlights, there is no shortage of practical and creative recommendations from around the world to address this epidemic. A total of 11 themed sections of recommendations have been presented.

Survey respondents in this report called for more effective bystander training of security staff and more appropriate sexual harassment policies in the music sector. They also want a 24-hour phone counselling hotline, and would like to see more diversity in music leadership roles. Respondents who represent music workers and audience members are keen for conversations about this topic to continue, linked to an intersectional lens. They have called for action and constant evaluation to ensure that change will come, and that one day the renowned music city of Melbourne can celebrate those achievements of addressing this longstanding social issue.

## Need for More Research

The report also recommend that future research should examine the needs of marginalised voices, move beyond the assessment of binary opposites and adopt an intersectional holistic approach. Future studies should also linking gig participation to street harassment, and more research need to examine safety issues on transport and public urban spaces. More studies are also need which assess the effectiveness of night mayors to manage the music city-bight-time economies.

## Moving Forward in a COVID Normal Environment

COVID-19 has been devastating for Melbourne's music sector; thousands remain out of work as artists, industry workers and music businesses wait for borders to reopen and venues, events and festivals to restart with confidence and operate at capacity. Despite this, the pandemic has brought a once-in-a-generation opportunity to build back a better music industry and ensure it is sustainable, accessible, safe and inclusive for all (Strong & Cannizzo, 2020).

While most cases of sexual violence experienced by respondents of this 2021 survey occurred before the advent of the COVID-19 coronavirus in March 2020, as Melbourne emerges from the COVID-19 pandemic, it needs to look for new ways to address this epidemic. This bold move of revitalisation has a necessary nexus of the music tourism, hospitality and night-time economies.

In other words, Melbourne needs a more ambitious, cultural plan to reach its full potential as a music city that can realise the cultural, economic and social benefits of a healthier music industry accessible to all. This report offers some solid suggestions to work towards sexual violence prevention and health promotion in the music sector globally.

## Future Safety of Music Cities

Renowned music cities such as Melbourne have long been 'sites of contention' where music workers and music participants are constantly negotiating space to ensure they are inclusive and safe (Berry et al., 2021, p. 1). The freedom to move around urban music spaces for all people is often curtailed by intersectional discrimination and violence linked to diverse genders, ages, abilities and ethnicities. As urban studies have found, ensuring urban safety for women and gender and sexually diverse people improves safety for all in city life and all the cultural activities it offers (Berry et al., 2021).

Crucial to the envisioning of how we can shape the music city of Melbourne, Australia's live music capital and self-identified live music capital of the world, is ensuring that it has safe, gender-inclusive and ethnically diverse urban music spaces (Baker, 2019; Newton & Coyle-Hayward, 2018). However, as Keith Harris, ex-chairman of UK Music's Diversity Taskforce, points out in his foreword to the 2018 report, diversity issues in music spaces are tied to sex, race and disability (UK Music, 2018).

To make all music cities safer and more equitable for everyone, the music participation, production, education and media spaces that perpetuate gendered bias, sexism, harassment and violence need to be further examined through the experiences of those who are under-represented and marginalised. As a music census about the self-proclaimed 'Live Music Capital of the World', Austin (Texas) in the US notes, 'only a city with a reasonable certainty that it will be able to address the issues with focused, realistic solutions and long-term planning' would invest time in addressing these difficult questions (Rowling, 2015, p. 13).



***In 2022 Melbourne was  
named as Australia's  
most liveable city.***

***(ABC, 2022)***





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# APPENDIX (SURVEY DETAILS)

## Start of Block: SECTION 1: ABOUT YOU

### ***Q1 Project: Sexual Violence in the Music City (Melbourne pilot)***

Some people may find thinking about the experience of sexual violence upsetting. Let's start by checking you have someone you can call if you need support.

- ☐ Yes, I have workplace counselling (1)
- ☐ Yes, I have someone I can talk to (2)
- ☐ Yes I am over the age of 18 (3)

### ***Q2 What is your age group?***

- ☐ 18-24 (1)
- ☐ 25-34 (2)
- ☐ 35-44 (3)
- ☐ 45-54 (4)
- ☐ 55-64 (5)
- ☐ 65-74 (6)
- ☐ Over 75 (7)

### ***Q3 What is your Gender status?***

- ☐ Female (1)
- ☐ Non-binary (2)
- ☐ Trans (3)
- ☐ Other (please comment below if you wish) (4)

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### ***Q4 What is your ethnic background?***

- ☐ Anglo Saxon (1)
- ☐ European (2)
- ☐ First Nations (3)
- ☐ Asian (4)
- ☐ African (5)
- ☐ Middle Eastern (6)
- ☐ Other (please specify) (7)

**Q5 What is your work status?**

- ☐ Full-time worker (1)
- ☐ Part-time worker (2)
- ☐ Have worked in the music industry (3)
- ☐ Looking for work (4)

**Q6 Where do you live in Melbourne?**

- ☐ Please state suburb (1)

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- ☐ No, I don't live in Melbourne (please say where) (2)

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**Q7 How do you define sexual violence?**

- ☐ Sexual harassment (1)
- ☐ Sexism (2)
- ☐ Misogyny (3)
- ☐ Physical abuse (4)
- ☐ Verbal abuse (hissing, whistling, catcalling) (5)
- ☐ Rape (6)
- ☐ All of the above (7)

**Q8 How would you describe your participation in the music industry? (Select one or more.)**

- ☐ Worker (Go to Section 2 next, please) (1)
- ☐ Audience member (Go to section 3 next, please) (2)
- ☐ Both worker and audience member (Please fill in Section 2 and 3) (3)

**End of Block: SECTION 1**





# APPENDIX – SURVEY DETAILS (CONT'D)

## Start of Block: SECTION 2: FOR MUSIC INDUSTRY WORKERS

### ***Q9 What is your role in the music industry? (Select one or more)***

- ☐ Musician (1)
  - ☐ Music writer (2)
  - ☐ Venue booker (3)
  - ☐ Venue manager (4)
  - ☐ Security staff (5)
  - ☐ Government worker (6)
  - ☐ Policy adviser (7)
  - ☐ Non-Government Organisation worker (8)
  - ☐ Music activist (9)
  - ☐ Other (10)
- 
- 

### ***Q10 If you are a musician, what type of music do you play? (Select one or more)***

- ☐ Rhythm and Blues (1)
  - ☐ Rock (2)
  - ☐ Folk (3)
  - ☐ Jazz (4)
  - ☐ Country (5)
  - ☐ Classical (6)
  - ☐ Hip Hop/Rap (7)
  - ☐ Pop (8)
  - ☐ Punk (9)
  - ☐ Other (please specify) (10)
- 
- 

### ***Q11 What is your work status in the music industry?***

- ☐ Full-time (1)
- ☐ Part-time (2)
- ☐ Unemployed (3)

**Q12 Which suburb do you do music work in?**

☐ Please state suburb or if CBD, put Melbourne City (1)

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☐ Rather not say (2)

**Q13 While working in the music industry, do you feel safe from sexual violence...**

	Always (1)	Sometimes (2)	Never (3)
Generally? (1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
At indoor venues, eg. pubs? (2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outdoors eg festivals? (3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Busking on the street? (4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**Q14 What type of sexual violence have you experienced while working in the music industry? (Select one or more)**

- ☐ Hissing, whistling, catcalling (1)
- ☐ Touching or groping without consent (2)
- ☐ General forms of sexual harassment (3)
- ☐ Verbal abuse (4)
- ☐ Sexual assault (5)
- ☐ Rape (6)
- ☐ All of the above (7)
- ☐ None, I haven't experienced sexual violence (8)

**Q15 How often have you experienced sexual violence?**

☐ Before March 2020 (before COVID-19).  
How many times? (1)

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☐ After March 2020 (during COVID-19).  
How many times? (2)

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☐ Both (3)

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# APPENDIX – SURVEY DETAILS (CONT'D)

## Start of Block: SECTION 2: FOR MUSIC INDUSTRY WORKERS (cont'd)

### *Q16 Please indicate where the sexual violence occurred in your workplace*

	Music festival (1)	Music venue (2)	Workplace/office (3)	Recording studio (4)
Bar area (1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audience area eg. mosh pit, dance floor (2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Toilets (3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outside area eg. carpark, lobby, street (4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Office or staff area (eg. staff kitchen, not a public area) (5)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Over the telephone (6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On email or social media (7)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please indicate) (8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### *Q17 Thinking about safety in urban spaces, in which suburbs did the sexual violence mostly occur?*

☐ Please list one or more (1)

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☐ Prefer not to say (2)

### *Q18 Who did you experience sexual violence from? (Select one or more)*

- ☐ Co-worker (1)
- ☐ Musician (2)
- ☐ Venue owner (3)
- ☐ Venue worker (technical staff) (4)
- ☐ Venue worker (bar staff) (5)
- ☐ Venue worker (security staff) (6)
- ☐ Participant/audience member (7)
- ☐ N/A (8)



**Q19 What was the gender of the perpetrator?**

- ☐ Female (1)
- ☐ Male (2)
- ☐ Non-binary (3)
- ☐ Trans (4)
- ☐ Do not know (5)
- ☐ Prefer not to say (6)

**Q20 Did you report the incident of sexual violence to your music-based workplace?**

- ☐ Yes (1)
  - ☐ No; and if you didn't report it can you say why? (2)
- 
- 

- ☐ Rather not say (3)

**Q21 How did the workplace deal with the incident of sexual violence?**

- ☐ Questioned the perpetrator (1)
- ☐ Asked the perpetrator to leave (2)
- ☐ Called the police (3)
- ☐ No action was taken (4)
- ☐ I was asked not to complain (5)
- ☐ Rather not say (6)
- ☐ No, I didn't report it (7)

**Q22 Did the workplace direct you to medical aid, or support?**

- ☐ Yes, counselling support (1)
- ☐ Yes, taken to hospital (2)
- ☐ No (3)
- ☐ No I didn't report it (4)
- ☐ Rather not say (5)

**Q23 Does your workplace have policies to address sexual violence?**

- ☐ Yes (1)
- ☐ No (2)
- ☐ I am not aware of any (3)
- ☐ Not applicable (4)

**Q24 When you perform or work at a gig or festival, does your contract have policies about sexual violence?**

- ☐ Yes (1)
- ☐ No (2)
- ☐ I am not aware of it (3)
- ☐ Rather not say (4)
- ☐ Not applicable (5)

**Thank you for completing Section 2, for Music Workers. You can now choose to fill in the Audience section (Section 3) or skip to Section 4, which is the last five questions.**

**End of Block: SECTION 2**

# APPENDIX – SURVEY DETAILS (CONT'D)

## Start of Block: SECTION 3: FOR AUDIENCE MEMBERS

### ***Q25 Where do you listen to live music the most?***

- ☐ Music festivals (1)
  - ☐ Music venues (large) (2)
  - ☐ Pubs and clubs and small venues (3)
  - ☐ Cafes and restaurants (4)
  - ☐ Music buskers (5)
  - ☐ House parties (6)
  - ☐ Other (please specify) (7)
- 
- 

### ***Q26 What type of live music do you attend the most?***

- ☐ Rhythm and Blues (1)
- ☐ Rock (2)
- ☐ Folk (3)
- ☐ Jazz (4)
- ☐ Country (5)
- ☐ Classical (6)
- ☐ Hip Hop/Rap (7)
- ☐ Pop (8)
- ☐ Punk (9)
- ☐ Other (please specify) (10)

### ***Q27 Which suburbs do you go to most often to listen to live music?***

- ☐ Please state suburbs (1)
- 
- 

### ***Q28 Are there any suburbs or places where you prefer NOT to go to listen to live music?***

- ☐ Please name the suburb or place (1)
- 
- 

### ***Q29 In which suburbs did the incidences of sexual violence occur the most?***

- ☐ Suburbs (1)
- 
-

**Q30 How often have you experienced sexual violence?**

☐ Before March 2020 (before COVID-19).  
How many times? (1)

\_\_\_\_\_

\_\_\_\_\_

☐ After March 2020 (during COVID-19).  
How many times? (2)

\_\_\_\_\_

\_\_\_\_\_

☐ Both (3)

\_\_\_\_\_

\_\_\_\_\_

**Q31 What type of sexual violence have you experienced while in the audience of a live music event? (Select one or more.)**

☐ Hissing, whistling, catcalling (1)

☐ Touching without consent (2)

☐ Groping without consent (3)

☐ General forms of sexual harassment (4)

☐ Verbal abuse (5)

☐ Sexual assault (6)

☐ Rape (7)

☐ All of the above (8)

**Q32 Please indicate where the sexual violence occurred**

	Music festival (1)	Music venue (2)	In the street – going or leaving (3)	On public transport – going or leaving (4)
Bar area (1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Audience area eg. mosh pit, dance floor (2)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Toilets (3)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outside area eg. carpark, lobby, street (4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Private area eg. office, First Aid station (5)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Over the telephone (6)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
On email or social media (7)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other (please indicate) (8)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



# APPENDIX – SURVEY DETAILS (CONT'D)

## Start of Block: SECTION 3: FOR AUDIENCE MEMBERS (cont'd)

### ***Q33 Who did you experience sexual violence from? (Select one or more)***

- ☐ Musician (1)
- ☐ Venue owner (2)
- ☐ Venue worker (technical staff) (3)
- ☐ Venue worker (bar staff) (4)
- ☐ Venue worker (security staff) (5)
- ☐ Participant/audience member (6)

### ***Q34 What was the gender of the perpetrator?***

- ☐ Female (1)
- ☐ Male (2)
- ☐ Non-binary (3)
- ☐ Trans (4)
- ☐ Do not know (5)
- ☐ Prefer not to say (6)

### ***Q35 Did you report the incident of sexual violence to the venue/live music space where it occurred?***

- ☐ Yes (1)
- ☐ No; and if you didn't report it can you say why? (2)

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---

- ☐ Rather not say (3)

### ***Q36 How did the venue/live music place deal with the incident of sexual violence?***

- ☐ Questioned the perpetrator (1)
- ☐ Asked the perpetrator to leave (2)
- ☐ Called the police (3)
- ☐ No action was taken (4)
- ☐ I was asked not to complain (5)
- ☐ Rather not say (6)

### ***Q37 Did the venue/live music space direct you to medical aid, or support?***

- ☐ Yes, counselling support (1)
- ☐ Yes, taken to hospital (2)
- ☐ No (3)
- ☐ Rather not say (4)

### ***Q38 Who do you think is responsible for audience safety in the music industry?***

- ☐ The music industry (1)
- ☐ Unions (2)
- ☐ Government (3)
- ☐ Employers (4)
- ☐ Venue management (5)
- ☐ Audience members (6)
- ☐ Rather not say (7)
- ☐ All of the above (8)

***Thank you for completing Section 3, for Audience members. The final section of five questions is the final section.***

**End of Block: SECTION 3**



# APPENDIX – SURVEY DETAILS

(CONT'D)

## Start of Block: SECTION 4: FOR ALL TO COMPLETE

### *General questions for music workers and audience participants*

#### ***Q39 Do you think sexual violence is a normal part of the music industry?***

- ☐ Yes (1)
- ☐ No (2)
- ☐ Please comment if you wish (3)
- 
- 

#### ***Q40 As a result of the sexual violence you experienced in connection with live music, what did you do?***

- ☐ Had mental health counselling (1)
- ☐ Thought about leaving the industry (2)
- ☐ Stopped going to gigs (3)
- ☐ Other (4)
- 
- 

#### ***Q41 The following proactive measures are already in place in the music industry to address sexual violence. Which ones are you aware of?***

- ☐ Sexual Harassment Policies within the workplace  
(venues/offices) (1)
- ☐ Bystander training of Security staff at venues  
and festivals (2)
- ☐ Counselling and harassment hotlines (3)
- ☐ All of the above (4)
- ☐ Not aware of these (5)

#### ***Q42 What would make you feel safer while working in the music industry or attending live music events?***

- ☐ Better control of alcohol and drugs (1)
- ☐ More effective policies to address sexual violence  
(expand if possible) (2)
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- ☐ More bystander training for staff in the workplace,  
venues (3)
- ☐ Defamation law reform (including whistle-blower  
training) (4)
- ☐ More diversity of people in the workplace (5)
- ☐ More diversity of people in leadership roles (6)
- ☐ All of the above (7)



***Q43 If there is anything you'd like to add to this survey, 'Exploring Sexual Violence in the Music City of Melbourne', please add it here.***

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**End of Block: SECTION 4**



