ALL GOOD PROJECT

2023 Festival Survey Report

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1. Background

1.1 All Good Project

MusicNT's All Good Project works with local live music venues across the Northern Territory to create safer spaces for staff, performers and patrons. The All Good Project aims to increase safety for minority groups, encourage equity and diversity, and work to end discrimination and gender-based violence. The project comprises of policy, marketing and training/education components.

The All Good Project conducts a bystander intervention training program for staff of music venues and festivals. The program, like other bystander prevention programs, aims to increase staff knowledge and awareness of problem behaviour, as well as increase the skills and responsibility of these bystanders to take action (Banyard et al., 2007; Fenton et al., 2016; Powell, 2014). The All Good Project is underpinned by several assumptions:

1) There is a need for a program to address sexual violence in live music venues and festivals in the NT;
2) There is a need for a program to address discrimination and violence in live music venues and festivals in the NT;
3) Bystander training for venue and festival staff is an effective strategy to bring about change (through improved awareness of, responsibility for and responses to discrimination and sexual violence in venues);
4) Supporting venues with policy and procedures to address discrimination and sexual violence is an effective strategy to bring about change; and
5) Social marketing/ campaign messaging is an effective strategy to bring about change.

1.2 Evaluation

Menzies School of Health Research was commissioned by MusicNT to undertake an evaluation of the All Good Project. The broader evaluation includes both qualitative and quantitative methods to understand whether the All Good Project is meeting its stated objectives. The evaluation includes surveys and interviews with festival and venue patrons and surveys and interviews with venue staff who undertook training. The current report outlines relevant literature on programs from Australia with a similar focus on enhancing bystander interventions for sexual violence before providing findings from one part of the evaluation, which engages with members of the public at music festivals to understand experiences, attitudes and beliefs relating to sexual violence.

2. Literature Review

2.1 Conceptualising sexual violence

Sexual violence literature in the music venue and festival setting is emerging and growing. In a highly relevant systematic review, Quigg and colleagues (2020) examined peer-reviewed journal articles for the nature, prevalence and consequences, of interventions for nightlife-related sexual violence. Within this review they found 29 articles that both quantitatively and qualitatively measured the nature and prevalence of sexual violence in nightlife settings (Quigg et al., 2020). They found that for research in this field, the scope and measures of sexual violence was varied. It may therefore be useful to understand the dominant theories on safety and violence that are used both broadly and in the music venue and festival setting, so as to inform both the terminology and scope of sexual violence in this report.

Dominant theories on safety and violence in the nightlife, music venue and festival setting include the feminist and dominance perspectives and Kelly's (1987) continuum model. To put it simply, the feminist and dominance perspective propose that sexual violence originates from a patriarchal social structure that result in gendered power imbalance with typically men dominating over women (Fileborn et al., 2020). This theory proposes that sexual harassment, sexual violence, and sexual assault in music venue and festival settings needs to be understood in the context of societal and interpersonal power inequality between genders. Kelly's (1987) continuum model centres victim/survivor experiences and interpretations of harm rather than a definition based on legal or dominant discourse. The continuum model instead highlights that microaggressions, and 'minor' forms of sexual harassment are a pervasive experience for women and contribute to a spectrum of sexual violence behaviours. In the continuum model, women's experiences form a continuum of sexual violence 'incidents' which are interconnected

over time and thus situated as part of a broader context of gendered power and inequality. Within this report we use the term women to refer to all people who identify as such.

The continuum model may be useful to understand a range of harmful behaviours that occur in music venues and festival settings. Research has shown that within these settings, common understandings of sexual violence are definitionally narrow and focus on severe forms of violence, while other harassment behaviour such as wolf-whistling or derogatory language are constructed as harmless and unconnected to sexual violence (Bennett et al., 2017; Fileborn, 2017; McMahon, 2007; McMahon, 2011). Baillie and colleagues (2022) argue that for bystander intervention programs seeking to address sexual violence "specific emphasis should be placed on how the normalization and acceptance of typically "minor" forms of sexual violence contributes to an environment in which those more readily identified as "serious" are able to occur" (p728). Thus, to separate sexual violence terminology into sexual harassment and sexual assault may reinforce the dominant discourse that fails to link the less severe forms of gendered violence (sexual harassment) with the more severe forms (sexual assault).

Examples of sexual microaggressions, 'minor' sexual violence, or sexual harassment behaviours include grinding and groping on dancefloors, non-consensual sexual attention, persistent unwanted sexual attention among others (Sue, 2010 cited in Anitha et al, 2021). More severe forms of sexual violence include sexual assault and rape. Any of these incidents can harm and impact victim/survivors and may also impact negatively on venues if patrons, workers and performers are deterred from engaging with these venues due to feeling unsafe there (Quigg et al., 2021).

Gender based violence terminology similarly highlights unequal power and inequality structures, capturing a broader range of violent behaviours. Gender based violence is defined by unequal power relationships, hurt, threat or undermining of another because of perceived gender or sexuality, on a continuum of behaviour and attitudes (Anitha et al., 2021). It typically includes domestic and family violence, sexual assault, unwanted sexual attention, and homo/transphobia (Anitha et al., 2021). Both gender based violence and sexual violence research reveal that men are the majority of perpetrators and women are the vast majority of victims. (Anitha et al., 2021; Baillie et al., 2022). Gender based violence literature has been examined for the current literature review and contributes to our understanding of gendered harms in music venue and festival settings. However, given the breadth of this terminology, it has not been adopted in this review.

An analysis of sexual violence in the music venue and festival context may also benefit from using an intersectional lens. Intersectionality argues that people belong to many different identities which interact and intersect to affect their experiences. When applied to understanding sexual violence, lifetime

experiences of discrimination and gender-based violence can compound and intersect with other identities to affect a person's felt experience (Fileborn, 2023). With this lens, we cannot explore sexual violence without also looking at other forms of discrimination, and the ways that gender, race, class, sexuality, and (dis)ability intersects with sexual violence to reflect broader systems of power inequality. Prevalence and frequency of sexual violence may also benefit from a nuanced mapping, i.e.. Do people with specific identities experience a higher prevalence of sexual violence in the music venue and festival settings than others?

2.2 Prevalence and frequency of sexual violence at music venues and festivals

Around Australia, live music venues and festivals are not homogenous, they may differ in physical size, musical genre, location, hours of operation and duration, and patron demographics as well as normative social and cultural practices (Fileborn et al., 2020). They do, however, often share many common features including entertainment spaces for predominantly young adult patrons, sites of high risk taking, crowded spaces, intoxication and alcohol and other drug use, sexualized spaces ('hooking up' culture) and what some researchers have deemed 'carnivalesque' type spaces (Fileborn et al., 2020; Cummings & Herborn, 2015; Wadds et al., 2020).

Sexual violence in music venues and festivals is part of a broader picture of gender-based violence and gendered social norms, however there are unique features of these settings which are worthy of examination (Fileborn, 2020). In these contexts, sexual violence is often normalized (common and pervasive, especially for young women), and considered an "an inevitable consequence of often wanted and consensual sexual interaction" (Fileborn, 2020). Young people who frequent these spaces, are more likely to experience sexual violence across the general society (Fileborn & Wadds, 2018). These often-crowded spaces, with limited surveillance, can create opportunities for sexual violence to occur. Coupled with intoxication, setting specific norms can foster (predominantly) men to commit sexual violence (Baillie et al., 2022).

Sexual violence is universally underreported. In live music and festival settings patrons may have increased reluctance to make formal reports, due to victim blaming, poor/shaming/inconsistent responses by police/staff/security, complexities of intoxication on stigma/victim blaming, and the perceived severity of sexual violence (not reporting minor incidents) (Fileborn et al., 2020; Fileborn, 2023).

Internationally, sexual violence has been well documented as pervasive and common for predominantly young women in music venue contexts including festivals (Bows et al., 2019; Bows et al., 2022; Hill et al., 2019), and the nighttime economy, such as clubs, bars, and pubs (Anitha, et al., 2021; Becker & Tinkler, 2015; Duque, 2020; Graham et al., 2017; Gunby et al., 2017; Kavanaugh, 2013; Phipps & Young, 2012; Sanchez et al., 2019; Santos et al., 2015; Graham et al., 2014; Huber & Herold, 2006; Tinkler et al., 2018). Although violence in these settings is diverse, sexual violence, including physical, psychological and verbal abuse, is particularly pervasive (Duque, 2020). In a Canadian study of young women bargoers, 75% reported persistent unwanted sexual attention and general unwanted sexual attention (Graham et al., 2017). In the review by Quigg and colleagues (2020) they found lifetime prevalence of nightlife-related sexual violence was over 50% across numerous study samples.

In Australia it is estimated that one in two women and one in four men have experienced sexual harassment during their lifetime (ABS, 2017). Fileborn and O'Neil's (2023) international review of street harassment found, physical or verbal harassment was particularly prevalent among Australian women (87% of young women had experienced street harassment in a study by Johnson & Bennet, 2015). In a recent report into sexual harm, sexual harassment, and systemic discrimination in the Australian contemporary music industry, 55% of participants reported sexual harassment and sexual harm at some point in their career in the music industry, with higher proportions for females (72%) compared with males (39%) and even higher proportions for gender diverse participants (85%). It was reported that 45% of these sexual harassment incidents occurred at music venues and almost 82% of these survey participants did not make a formal report of this harassment (Support Act, 2022).

Despite the challenges of reporting sexual violence, emerging evidence shows that sexual violence is pervasive in Australian music venue and festival settings with predominantly women as victim/survivors and men as perpetrators (Aborisade, 2021; Baillie et al., 2022; Fileborn et al., 2016; Fileborn & Wadds, 2018; Fileborn et al., 2019;). Women and gender-diverse people are at a higher risk of sexual violence than men (Baillie et al., 2022; Bolton et al., 2023; Bows et al., 2022). The issue of sexual violence in these settings remains topical in recent media (Jones, 2021; Ore, 2023; Ross, 2023; Priess, 2015; Rota, 2018; Nazaroff, 2019; Nankervis, 2017). Furthermore, the broader context of the Australian music industry has also received attention for issues of sexual violence both within the workplace and workplace culture as well as at live music events (Support Act, 2022; Burke, 2022; D'Souza, 2019). There is no context specific literature exploring sexual violence at music venues or festivals in the Northern Territory of Australia. However, the available evidence shows that sexual violence at music venues and festivals is a problem that requires action.

2.3 Factors associated with sexual violence in music venue and festival contexts

2.3.1 Individual / Relationship factors

A range of factors have been found to be associated with sexual violence both broadly and within the festival and music venue context. These factors can be categorized at an individual and/or relationship level and environmental/societal level (Quigg et al., 2020). A summary has been provided below of some of the most prominent factors.

Alcohol and other drug use are part of the landscape of music venue and festival spaces. At an individual level, intoxication with these substances including how patrons consume alcohol, and signs of intoxication have been found to be related to sexual violence in nightlife-related settings (Quigg et al., 2020). Similarly, the risk taking and high-risk substance use that features in clubs/bars have been associated with harms of sexual violence (Graham et al., 2017; Hughes et al., 2008; Tinkler et al., 2018). Intoxication has been shown to increase vulnerability for sexual violence especially for young women (Sanchez et al., 2019). A recent festival study by Fileborn and colleagues has found alcohol consumption is associated with feeling unsafe at a festival and affects women's ability to participate in festivals (Fileborn et al., 2020).

Alcohol intoxication has been linked to victim blaming, excusing perpetrator behaviour, the social norms in nightlife settings as well as impacts on bystander behaviour (Becker & Tinkler, 2015; Koepke et al., 2014; Duque, 2020; Noel et al., 2009; Testa & Parks, 1996). "*The myopic and/or disinhibiting effects of alcohol do not operate in a vacuum, however. They work in conjunction with social and contextual factors—such as gender norms and barroom setting—that mediate alcohol's impact on behaviour"* (Becker & Tinkler, 2015, p238). Dominant discourse has historically ascribed the blame to drunk women for their failed individual-responsibility to keep safe, while conversely drunk men have rape behaviour excused because of intoxication (Sundari et al., 2021). "*Although men can be given allowances to be drunk and disorderly this is not a luxury afforded to women, who must stay sober to keep up their guard, restrict their attractive appearance and not "invite" unwanted attention from men in order to protect themselves from violence"* (Dashper, 2021).

Given the gendered nature of sexual violence it is unsurprising that gender has been found to be an associated factor. Women and gender-diverse people are at a higher risk of sexual violence than men (Baillie et al., 2022; Bolton et al., 2023; Bows et al., 2022). Women are more likely to be a victim and men more likely to be perpetrators of sexual violence at mass public gatherings (Sampsel et al., 2016), festivals (Baillie, 2022; Fileborn et al., 2020), street settings (Fileborn & O'Neill, 2023) and nightlife

settings (Duque, 2020; Fileborn, 2016; Fung et al., 2018; Graham et al., 2014; Hill et al., 2019; Kavanaugh, 2013; Nicholls, 2019; Quigg et al., 2020). Men more consistently report feeling safe at music festivals compared to women and LGBTQI festival patrons (Fileborn et al., 2020). More women than men are concerned with sexual violence issues at festivals (Marsh, 2018; Bows et al., 2020 as cited in Dashper, 2021).

In research (primarily conducted in the USA), a personal history of sexual violence has been associated with increased vulnerability for sexual violence in nightlife settings (Kelley-Baker et al., 2008; Miller et al., 2015; Parks et al., 2008; Parks & Zetes-Zanatta, 1999 as cited in Quigg et al., 2020). In an Australian study, personal or vicarious experiences with sexual violence were found to be a factor in increasing a person's awareness of sexual violence issues and an improving likelihood to act as a bystander (Fileborn et al., 2020). Masculine identity factors ('lad culture', masculinity) have also been associated with perpetrator behaviour and sexual violence in music venue and festival settings (Anitha et al., 2021; Bows et al., 2022; Gubny et al., 2017; Hill et al., 2020; Thompson & Cracco, 2008 as cited in Quigg et al., 2020). Moreover, the relationship between members of the social group 'going out', as well as the social status within the group has been found to be associated with victimization and patron vulnerabilities (such as a member of a group being targeted) (Duque et al., 2020; Quigg et al., 2020).

2.3.2 Environmental / social factors

> *Loud music, colourful and outlandish clothing, muddy fields, drugs, alcohol, sexual freedom and so on –which are both celebrated and denounced in the media portrayal and advertising of festivals to this day – offer carnivalesque liberation from social norms* (Anderton, 2009 as cited in Cummings & Herborn, 2015).

The idea of music venues and festivals as carnivalesque settings has been found to be associated sexual violence (Baillie et al., 2022, Cummings & Herborn, 2015; Quigg et al., 2020; Wadds et al., 2022). In these settings normal social rules and etiquettes can be subverted or suspended and behaviour that would not be tolerated in other social or work settings can be rendered normal. These factors have been associated with both vulnerabilities for victim/survivors and tolerance/excuses for perpetrators of sexual violence (Baillie et al., 2022; Quigg et al., 2020). In a UK qualitative study of sexual violence in nightlife settings, a female interviewee said "it seems that people do think that if you're inside a club, the rules are different. Most of them wouldn't do that [non-consensual touching] on the street" (Anitha et al., 2021, p2053).

Attitudes, expectations and social norms present in music venue and festival settings have been cited as factors contributing to sexual violence (Becker & Tinkler, 2015; Curry, 1998; Graham, Bernards, Abbey, et al., 2014; Huber & Herold, 2006; Parks et al., 1998; Parks & Scheidt, 2000; Rich, Nkosi, & Morojele, 2015; Romero-Sanchez & Megias, 2015; Thompson & Cracco, 2008; Watt et al., 2012 as cited in Quigg et al., 2020). In several qualitative studies of women's experiences of sexual violence in nightlife settings, women report that "it's just what happens" (Anitha et al., 2021, p2502) and an inevitable part of going out to these settings (Kavanaugh, 2013). In a study by Tinkler et al (2018) researchers found that negatively valanced attitudes to women were associated with sexual violence, for example attitudes such as women who drink or who work in bars are 'loose' (sexually). Such attitudes were associated with offender behaviour and targeting of sexual violence.

Broader social norms including media, often neutralize or excuse men's heavy drinking and make women's drinking deviant (Anitha et al., 2021; Jackson & Tinkler, 2007). In a US survey of young people's attitudes to sexual violence in public drinking spaces, Becker and Tinkler (2015) found that responsibility for sexual violence is attributed to alcohol, the setting and the victim-survivor's behaviour more than the offender.

The broader context of the music industry has been linked to the prevalence and pervasiveness of sexual violence at music venues and festivals. In the broader music industry in Australia women have less representation than men and hold fewer management positions (Support Act, 2022). It has been argued that within these conditions, gendered norms and power differentials that contribute to sexual violence have been allowed to flourish (Fileborn et al., 2019; Fileborn et al., 2020; Support Act, 2022). Broader alcohol policy has also been associated with sexual violence (Quigg et al., 2020). For example, a UK study found the more regulated alcohol the less sexual crime found (De Vocht et al., 2016)

Venue characteristics have been shown to contribute to the prevalence of sexual violence in music venue/nightlife settings. Spatial layout may create difficulty for victim/survivor to report to staff, security or police or to identify offenders (Fileborn et al., 2019). Other associated characteristics have included "customer intoxication and alcohol promotions (e.g. drink specials, entrance consumption fee); sexual activity/promiscuity/opportunities for sex (including reserved areas for sex); patron aggression/violence; crowding; illicit drug use/dealing; young customers; and music style (Duque, 2020; Quigg et al., 2020). Another venue characteristic associated with sexual violence is crowding which can offer anonymity for offenders and confuse unwanted sexual contact as "accidental" or "unavoidable" aspects of a patron's experience (Barnes & White, 2019; Fileborn et al., 2019; Hughes et al., 2011; Kavanaugh, 2013; Powers & Leili, 2018).

2.4 Sexual violence: Interventions and Prevention

Both academic literature, grey literature and victim/survivor contributions to the field, identify key areas of prevention work including bystander intervention programs, venue policies and practices and messaging (community education).

There is a growing effort and interest in prevention of sexual violence in music venue and festival settings however there are gaps in the evaluation of programs and evidence-led approaches (Baillie et al., 2022; CAPR, 2018). There is little academic evidence of the impact and success of sexual violence prevention programs and initiatives for the nightlife setting (Quigg et al., 2020). Two exceptions are the evaluations of European program STOP-SV (Czech Republic, Portugal and Spain) and UK program Good Night Out, which both evaluated nightlife workers pre and post bystander training results. Results for both evaluations found decreased rape myth acceptance, and increased readiness to help and confidence to help, following bystander training (Quigg et al., 2021; Quigg et al., 2022). The STOP-SV evaluation analysed results following the training as well as at a three month follow up, finding continued positive changes at follow up. The STOP-SV evaluation found no significant associations with trainee characteristics.

However, in other settings such as campus/college settings (predominantly in the US), there is a greater body of literature evaluating bystander programs. In these settings, bystander intervention programs and community education/messaging have been associated with reductions in violence (including sexual violence) (Coker et al., 2016). Emerging evidence suggests that such interventions may translate to other countries and settings (Powers & Leili, 2018).

In grey literature Australian sexual violence prevention initiatives have been examined. For example, the La Trobe Report evaluating a Victorian bystander intervention program that included bystander training for bar staff, community messaging and a literature review to check program logic and rationale (CAPR, 2018).

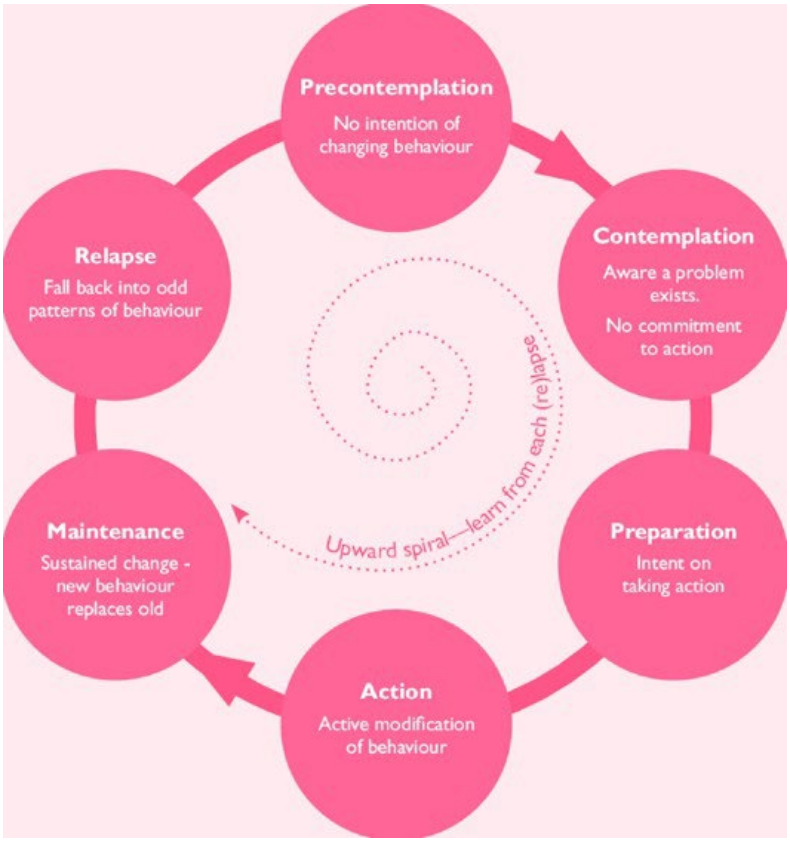
Historically sexual violence prevention programs have focussed on individual responsibility, largely placing responsibility on individuals (mainly women and gender diverse people) to do the work of keeping safe. For example, drink spiking campaigns first made (predominantly) women aware of the risks and dangers of drink spiking, so they could ‘do the work themselves’ to keep safe. However, there has been a recent shift towards community responsibility for sexual violence prevention (Fileborn, 2017). Drink spiking prevention has now been incorporated into the responsible service of alcohol training, placing a shared responsibility of individuals alongside venue/festival staff (Fileborn, 2017).

2.5 Conceptualising bystander behaviour

Conceptualising bystander behaviour has been done through several theories including the transtheoretical model of behaviour change, the stages of change model, theory of planned behaviour, situational model, and the social norms theory of prosocial behaviour. While the scope of this literature review is unable to dive deeply into each of these theories, a short summary has been provided.

The transtheoretical model (TTM) of behaviour change encompasses many internal and external aspects of change behaviour, including the well known 'Stages of change' steps (Prochaska et al., 1992). While there are some criticism of the TTM model, most criticism have been on the application of the model rather than the theory itself (Armitage, 2009). The TTM is still the most commonly applied clinical and theoretical framework for behaviour change (Armitage, 2009; Prochaska et al., 1992). It has been used to inform the readiness to help scale, a validated measure of bystander behaviour developed by Prochaska and DiClemente (1984) and Banyard et al (2014).

The Stages of Change steps are shown in the image below. The purpose of using this model is to show that bystander behaviour can change and that it happens step by step, not in a linear pathway but rather a spiral with a return to old patterns of behaviour (relapse) to be expected (Prochaska et al., 1992). While the TTM and stage of change steps have evolved over time, the core theory has remained a primary way of conceptualizing behaviour change and has been used cross-culturally, with diverse population groups and with a diverse range of behaviours (Armitage, 2009).



Prochaska & DiClemente. (1992). Transtheoretical model showing distinct stages of change. https://www.researchgate.net/figure/Transtheoretical-model-showing-distinct-stages-of-change_fig1_275555178

The theory of planned behaviour (TPB) developed by Ajzen (1985) provides another way of exploring prosocial behaviour. Attitude, subjective norms, and perceived behavioural control, all impact a person's behavioural intention which can then predict actual behaviour (Ajzen, 1985; Ajzen, 1991). When applied to bystander behaviour for sexual violence, intention to help can be considered the most proximal predictor of bystander intervention behaviour. However, there is considerable research to suggest that people do not always carry out their intended actions (Ajzen et al., 2004). Researchers of prosocial bystander behaviour thus argue that where possible, measuring actual bystander behaviour is useful, as well as exploring barriers that impact intended bystander action (Austin, 2016).

The social norms theory of prosocial behaviour argues that behaviour is influenced by what someone perceives their peers to think and do (Berkowitz, 2005). In the context of nightlife related sexual violence, men have an influence on each other's attitudes and behaviours; "*if men misperceive their peers as being more comfortable with sexually aggressive behaviour, they will be less likely to intervene when they witness inappropriate behaviour in their peers"* (Austin, 2016, p91). This theory has been

established in a variety of populations, locations and contexts including alcohol, gambling, bullying, seat belt use, young people, college and adult populations (Austin, 2016). Additionally, the theory of normative social behaviour argues that descriptive norms (perceptions about others common behaviour) and prosocial bystander behaviour is mediated by injunctive norms (perceptions about others attitudes/what is commonly approved or disapproved of by others), outcome expectations and group identity (Reynolds-Tylus, 2019).

The situational model, originally proposed by Latane' and Darley (1970) is one of the more famous approaches to bystander intervention broadly and in sexual violence contexts. This model articulates five distinct steps to bystander intervention behaviour; notice the situation, interpret the situation as one of risk, take responsibility for intervening, decide to intervene, intervene (Bennett et al., 2014). Such articulation of components/steps may be useful to explain barriers to bystander intervention and where training/education efforts should be applied (Banyard et al., 2014).

2.6 Bystander Interventions

Bystander interventions have become a popular and common approach to prevention of sexual violence both broadly and in music venue and festival settings. Such approaches place prevention work and responsibility with the community rather than individual victim-survivor's (Fileborn, 2017). Bystander intervention programs aim to increase knowledge and awareness of problems in venues/festivals, increase skills and confidence of bystanders to take action as well as promote safe and inclusive venue culture (VicHealth, 2012).

> *Bystander intervention (BI) refers to [individuals who] . . . by their very presence, have the potential to do nothing, to step in and diffuse a high-risk situation . . . or to make the situation worse by condoning a perpetrator's behavior . . . or being unsupportive in responding to a victim . . .* (Banyard, 2011, p. 216).

Bystander behaviour can take the form of direct or indirect intervention and can be carried out in passive, aggressive or engaging ways (Haikalis et al., 2018). Such prosocial bystander behavior can make a significant difference to the prevalence of sexual violence (Baillie et al., 2022).

Measuring bystander behaviour in sexual violence situations is difficult to do directly, thus academic research and evaluation initiatives have explored bystander behaviour through a range of other self-report measures (Prevention Innovation Research Centre, 2015). Several validated scales have been developed to measure bystander behaviour including the prominent Readiness to Help Scale (Banyard et al., 2014), Intention to Help Scale (Banyard et al., 2014), Bystander Efficacy Scale (Banyard, 2008),

and Bystander Behaviour scale (Banyard, 2008). While these scales were originally developed in the US for sexual violence in young adult campus/college populations, there has been some initial work by Fileborn and colleagues to adapt them for use in Australian festival and nightlife settings (Fileborn, 2020; Baillie et al., 2022). Dr. Fileborn generously shared such adaptations with the Menzies research team and these scales were further adapted to suit the context of the Bass in the Grass survey. Informing these proxy measures of bystander behaviour are several theories.

2.7 Prevalence and impacts of bystander programs

Bystander training programs are a key strategy in a whole-of-community approach to target the multi-faceted nature of sexual violence. Bystander programs address and shape the social and gender norms that protect against violence, promote safe and inclusive spaces at music venues and festivals, as well as contribute to the skills and confidence of potential bystanders to intervene (CAPR, 2018; Quigg et al., 2022; Fenton et al., 2016). In a qualitative study by Fileborn (2017) of victim/survivors of sexual violence in pubs/clubs, bystander intervention had practical and symbolic importance. For these participants bystander intervention reduced their feelings of harm, improved a sense of safety and provided a sense of accountability for the perpetrator (Fileborn, 2017).

Bystander education programs are prevalent across academic and grey literature. Examples of community bystander programs in Australia include the MATE bystander program (Griffith University, nd), ‘Stepping in’ (VicHealth, 2014) and ‘Men speak up’ (Whiteribbon, 2011). In the nightlife / music venue / festival context, programs are present in the USA (Powers and Leili 2018), Europe (Quigg et al. 2021; Quigg et al., 2022), and New Zealand, ((RespectEd Aotearoa 2021) among others.

In Australia, examples of bystander programs for music venue and festival settings include ‘Good Night Out’ training for music venue and festival staff (Full Stop Australia, nd), ‘Project Night Light’ a pilot program to increase safety in Adelaide’s nightlife setting (City of Adelaide, 2022), and sexual harassment pilot program for licenced venues in Victoria (CAPR, 2018). In recent media there have been calls to include sexual-violence-related bystander training in responsible service of alcohol training (Skujins, 2023).

2.8 Factors associated with bystander behaviour

Individual characteristics of the bystanders have been associated with bystander behaviour, including personality characteristics (Banyard, 2008; Bennett et al., 2014) and connectedness of the bystander to their community (Bennett, 2014). The relationship of the bystander to the person/s involved (the bystander-victim relationship) has been found to be associated with bystander intervention. Both men

and women more likely to intervene in a situation if the 'victim' is a friend rather than a stranger (Amar et al., 2014; Bennett et al., 2017; Nicksa, 2014, as cited in Baillie et al., 2022). It has been suggested that the relationship of friend increases a sense of responsibility for a bystander (Bennett et al., 2014; Katz et al., 2015 as cited in Baillie et al., 2022; Wrightson-Hester et al., 2022). In situations where the victim is a stranger to the bystander, ambiguity regarding consent, feeling negative emotions about intervening including awkwardness and embarrassment, and confused assessment of risk has been found to be associated with reduced bystander behaviour (Baillie et al., 2022; Fileborn, 2017; Haikalis et al., 2018; Wrightson-Hester et al., 2022).

Bystander gender is a factor associated with bystander behaviour. Women have been found to have more prosocial behaviour compared with men (Hoxmeir et al., 2018). Several studies have indicated that women score higher than men on awareness of sexual violence and responsibility for intervening, which has also been linked to higher stages of change (Baillie et al., 2022; Hoxmeir et al., 2018). Interestingly, both men and women have been found to score highly on intention to help when the sexual violence is severe (rape/assault) compared with 'minor' forms of sexual harassment (Baillie et al., 2022 Bennett et al., 2017; Fileborn, 2017). In a recent Australian festival study, women showed higher intention to help compared with men in 'minor' forms of sexual violence and verbal discrimination behaviour (Baillie et al., 2022). Gender has also been shown to play a role in how bystander behaviour is carried out, for example women preferencing more indirect intervention behaviour (e.g. causing a distraction, or reporting to security) (Bennett et al., 2014). Women's tendency to intervene as a bystander has been associated with higher awareness of sexual violence issues, increased likelihood of being a 'victim' themselves, as well as greater likelihood to identify risk and empathise with other 'victims' (Banyard, 2008; Baillie et al., 2022).

For bystanders, alcohol use has been linked to impaired sexual assault risk assessment. For example, intoxication can increase ambiguity about what a bystander perceives as consensual interactions. While in situations where risk is perceived, intoxication can affect the effectiveness of a bystander's ability to intervene (Haikalis et al., 2018; Harn et al., 2022; Wiersma-Mosleya et al., 2020; Wrightson-Hester et al., 2022).

Contextual factors including noise, crowds, low light conditions and other sensory distractions have been associated with bystander intervention behaviour in Australian festivals (Baillie et al., 2022) and nightlife settings (Wrightson-Hester et al., 2022). While these features are what can attract young people to these settings, they impact on bystanders' ability to notice an incident of sexual violence. This layered with the use of drugs and alcohol, and venue norms that tolerate sexual harassment behaviour, further impact the observation of sexual violence.

Situations of severe sexual violence have been shown to be more easily recognised as problematic compared with 'minor' sexual harassment behaviour in music venues and festivals (Baillie et al., 2022; Bennett et al. ,2014; Fileborn, 2017). In interpreting whether an incident needs bystander intervention or not, ambiguity regarding the consensual nature of incidents, severity of the incident and social norms that make 'minor' sexual harassment behaviour commonplace, have been identified in the literature (Wrightson-Hester et al., 2022).

Impacts on the bystander themselves, including vicarious trauma, personal safety and personal image, have been associated with bystander behaviour in sexual violence. In a study by Witte et al (2017) bystanders to sexual violence (in a college setting), reported feeling positive and proud of intervening as a bystander and felt negatively when they did not intervene in a sexual violence situation. However, in this study, one in five reported intervening in an event that was traumatic or particularly troublesome and for these participants vicarious trauma symptoms were present (Witte et al., 2017). Potential risks to own safety, being perceived poorly by peers, security, staff for intervening have also been identified as factors influencing patron bystander behaviour in Australian nightlife settings (Wrightson-Hester et al., 2022).

Social norms and peer attitudes have been associated with bystander behaviour. Some papers find that descriptive and injunctive norms influence bystander intervention (Banyard et al., 2014) while other research suggests that personal norms play a greater role than social norms (Brown-Messman-Moore, 2010). Masculine identity norms have been associated with a propensity to intervene in severe forms of sexual violence and with direct bystander action and less likelihood to intervene in 'minor' forms of sexual violence (Baillie et al., 2022).

Several UK nightlife studies have explored the role of staff in contributing to or preventing sexual violence. Invalidating responses of bar staff and security staff in response to reports of sexual violence impacted future reporting for both victim-survivors and bystanders. These invalidating responses of venue staff also contributed to a venue culture that minimised sexual violence (Anitha et al., 2021; Graham et al., 2017). In an Australian nightlife study, sexual assault survivors sometimes "felt that police and security lacked the training and skill required to respond appropriately to reports of sexual violence", and that "security guards in nightlife settings have been described as hypermasculine figures that may generate or worsen an aggressive social atmosphere" (Fileborn et al., 2020, p. 10).

2.9 Recommendations for bystander intervention programs

To make bystander intervention (BI) programs more effective we need to understand the characteristics of bystander behaviour, especially in the context of music venue and festival spaces (Wrightson-Hester et al., 2022).

Bystander programs can highlight a range of interventions available to bystanders. Bystander behaviour can be at risk of being perceived as "all or nothing" and perceived as direct and potentially aggressive in style (McMahon et al., 2013). A range of bystander intervention styles and opportunities, both direct and indirect can address the possible negative feelings or ambiguity of intervening in situations with strangers (Baillie et al., 2022). Moreover, there needs to be an acknowledgment of the difficulty in recognising a situation as one that needs intervention (Wrightson-Hester et al., 2022).

A respect for autonomy was identified as a factor in bystander behaviour in nightlife settings for young adult Australians (Wrightson-Hester, 2022). BI programs can educate bystanders "on how to intervene in ways that respect the recipient's autonomy even if they do not explicitly ask for help." (Wrightson-Hester et al., 2022).

Bystander programs should also promote prosocial behaviour that can help to shape venue and festival culture, encouraging norms in these communities that position "checking in" with others as normal and not disparaged or considered "nosy or invasive" (Baillie et al., 2022). Safer space policies may provide a good example of this. In European and UK research, Barriere (2021) explores safer spaces policies in a festival context, while Hill & Megson (2020) explore live music venue safer space policies.

Safer space policies articulate the norms and expectations of patrons. Venues or festivals publicise their safer space policies through their website and/or onsite, so that patrons read and act accordingly. Content of such policies vary but the key focus is on preventing discrimination, harassment and violence. Safer space policies also insist on role of the venue/festival community, a 'communal responsibility' for bystander intervention versus individuals, "the audience a key participant in the fight against gendered violence" (Barriere, 2021, p72). For LGBTQI+ music venue and festival patrons, safer spaces offer a response to homophobia and associated violence (Lohman, 2022). Safer spaces "generate feelings of belonging (Hartal, 2018) and intimacy (Keenan and Darms, 2013), and they are spaces of predictability (Hartal, 2018) in which those in the space have more control over what occurs there" (Hill & Megson, 2020).

In an evaluation of bystander training for bar staff (US) researchers found that BI programs may have different effects on men and women (Powers & Leili, 2018). Consistent with other literature Powers and

Leili found the men and women have different barriers and facilitators of bystander behaviour and that these need to be considered within BI program and training content.

In comparable bystander program evaluations in college/campus settings, gaps have been identified in including individuals identifying as a sexual and/or gender minority (Kirk-Provencher et al., 2023). In a review of sexual violence bystander programs in colleges, Kirk-Provencher and colleagues found sexual and/or gender minority individuals were rarely identified in the content of programs, or the evaluation analysis/reporting. This study recommended that BI programs ask whether they are representing minority groups (including prevalence and risk factors for sexual and/or gender minority individuals), and whether these programs improve sexual violence prevention for this subgroup.

2.10 Summary of literature

Although sexual violence is prevalent in live music settings both nationally and internationally, we know little about the state of play in the NT. Bystander programs are part of a whole of community response to preventing sexual violence. There is emerging evidence that staff bystander programs can be helpful in preventing sexual violence in live music settings through increasing staff confidence and intention to help. In the NT no bystander program has been trialled to our knowledge. Below we explore the experience of safety in the largest music festival in the NT, including readiness and intention to intervene as a bystander.

3. Festival study

The broader evaluation includes both qualitative and quantitative methods to understand whether the All Good Project is meeting its stated objectives. This following section describes one part of the evaluation, which engages with members of the public to understand experiences, attitudes and beliefs relating to sexual violence, which will be tracked over three years.

3.1 Methods

The festival study aimed to understand participant experiences of a range of unwanted sexual, physical and discrimination behaviours at music venues/gigs/nightclubs and festivals in the NT, as well as bystander intervention behaviour. This data is key to outlining the problem of discrimination and sexual violence in music venues of the NT, given the limited data available. The survey also sought to understand participant interaction with and perspectives on All Good Project branding and campaign messages.

In May 2023, a research team attended the Bass in the Grass festival, the largest single day music festival in the NT. The study team approached festival attendees and invited them to complete a short survey on participant's mobile phones via a printed QR code. Participants received a small gift such as a polaroid photo or temporary tattoo for participating. Participants who provided their contact information were also sent a follow-up survey two days after the festival. The follow up survey was open for one week after the festival, and participants went into a draw to win 2 tickets to the 2024 Bass in the Grass festival. While participants were recruited from patrons who attended Bass in the Grass festival, the first survey asked participants about harassment experiences and bystander behaviour more broadly, at ***NT music venues, festivals, gigs or clubs*** as well as recall of All Good Project branding. The follow up survey captured experiences of harassment at Bass in the Grass 2023 and feedback on the All Good Project brand campaign and messaging.

Participants were asked about harassment at music venues, festivals, gigs and/or clubs in the NT in the past 12 months "In the last 12 months have you experienced or witnessed any of the following at music venues/festivals/gigs/clubs in the NT?". In the first survey these questions captured behaviours experienced and witnessed, broadly at music venues and festivals in the NT. The follow up survey captured experiences at 2023 Bass in the Grass festival. The survey of festival attendees intentionally asked about a range of sexual violence and discrimination behaviours to capture participants' experiences quantitatively in a way that doesn't self-exclude or underreport the more trivialised 'minor' forms of sexual violence (see literature review). The authors recognise however that this method does not capture the overlapping and co-occurring continuum of lived harassment experience that is complex and multi-faceted. The festival survey does however capture the prevalence (in past 12 months: May 2022 – May 2023) of sexual violence, discrimination and harassment in NT music venue and festival settings, which address a current gap in the literature. Furthermore, to understand harassment experiences more deeply, patrons were asked to report how they responded to experiences of harassment and what, if any, were the barriers to responding.

To explore bystander behaviour, participants were asked about being active bystanders through questions adapted from Dr Bianca Fileborn's previous studies for the festival/nightlife context, which had been adapted from the Intention to Help scale and Readiness to Help scale (awareness and responsibility subscales) (Banyard, 2008; Banyard, Moynihan, Cares & Warner, 2014). The readiness to help, no-awareness subscale was used, which can be related to the precontemplation stage, as described by Prochaska and DiClemente (1984). This essentially asks participants if they are aware there is any problem with sexual or physical harassment at NT music venues, clubs, gigs and festivals. The responsibility subscale was also used, which is related to the contemplation stage (Prochaska &

DiClemente, 1984). These statements related to whether participants felt a responsibility to help with the problem of physical and sexual harassment in NT music venue and festival settings. Intention to help scale, measured intention to act as a bystander in a range of festival-specific harm scenarios. These measures were used in addition to reporting of actual bystander experiences in the NT music venue and festival setting.

3.2 Study findings from survey 1 (at-festival survey)

3.2.1 Socio-demographic characteristics

Overall, 357 participants completed the baseline survey. Their median age was 27 years (IQR: 21-35 years) with half (50%) living in the Northern Territory or interstate (49%). Most of the sample identified as female (72%). Ten percent reported they were Aboriginal or Torres Strait Islander (or both). Most participants were not currently studying (63%) and reported that their highest level of education was either a university undergraduate degree (25%), TAFE, certificate or diploma (25%), or year 12 (20%).

In the past 12 months, 85.2% of participants had consumed alcohol (N=304). For those who consume alcohol, based on the three-item Alcohol Use Disorders Identification Test (AUDIT-C) scores, participants were classified as low (24%), medium (48%), and high (24%) risk of harmful/hazardous drinking behaviour. Almost half (47%) of participants reported having ever used drugs, other than alcohol.

Table 1. Socio-demographic characteristics of participants at baseline survey

Variables	N=357	%
Where do you usually live?		
Alice Springs	5	1.4
Darwin	157	44
Interstate	175	49
Jabiru	2	0.6
Katherine	9	2.5
Nhulunbuy	3	0.8
Overseas	1	0.3
Tennant Creek	1	0.3.
Missing	4	1.1
Gender		
Female/woman	256	72
Male/man	91	25.5
Non-binary/gender fluid	4	1.1
Missing	6	1.7

Age group		
16-17 years	28	7.8
18-24 year	116	32.5
25-29 years	77	21.6
30 years and over	133	37.3
Missing	3	0.8
Aboriginal or Torres Strait Islander		
No	319	89.4
Yes, Aboriginal	30	8.4
Yes, Aboriginal and Torres Strait Islander	1	0.3
Yes, Torres Strait Islander	3	0.8
Intentionally skipped question	3	0.8
Missing	1	0.3
Currently studying		
No	225	63
Yes	83	23.3
Intentionally skipped question	4	1.1
Missing	45	12.6
Highest level of education		
High school, year 10 or lower	25	7
High school, year 11	25	7
High school, year 12	71	19.9
TAFE, CERT or diploma	88	24.7
University - undergraduate course (e.g. Bachelor degree)	88	24.7
University - postgraduate course (e.g. Masters, Doctorate)	52	14.6
Intentionally skipped question	8	2.2
Missing	0	0
Weekly recreational spending		
$120 or less	184	51.5
Over $120	163	45.7
Missing	10	2.8
Sexuality		
Heterosexual	218	61.1
LGBTQI+	94	26.3
Undecided/Questioning	15	4.2
Prefer not to say	9	2.5
Intentionally skipped	21	5.9
Disability		
No	328	91.9
Yes	22	16.2
Prefer not to say	5	1.4
Missing	2	0.6
Person of colour		
No	302	84.6

Yes	48	13.5
Prefer not to say	4	1.1
Missing	3	0.8
Have you ever used drugs besides alcohol?		
No	130	36.4
Yes, in the past year	109	30.5
Yes, but not in the past year	59	16.5
Intentionally skipped question	28	7.8
Missing	31	8.7
AUDIT-C categories [A]	**n=304**	
Low risk (0-3)	73	24
Medium risk (4-7)	145	47.7
High risk (8-12)	73	24
Missing	13	3.3

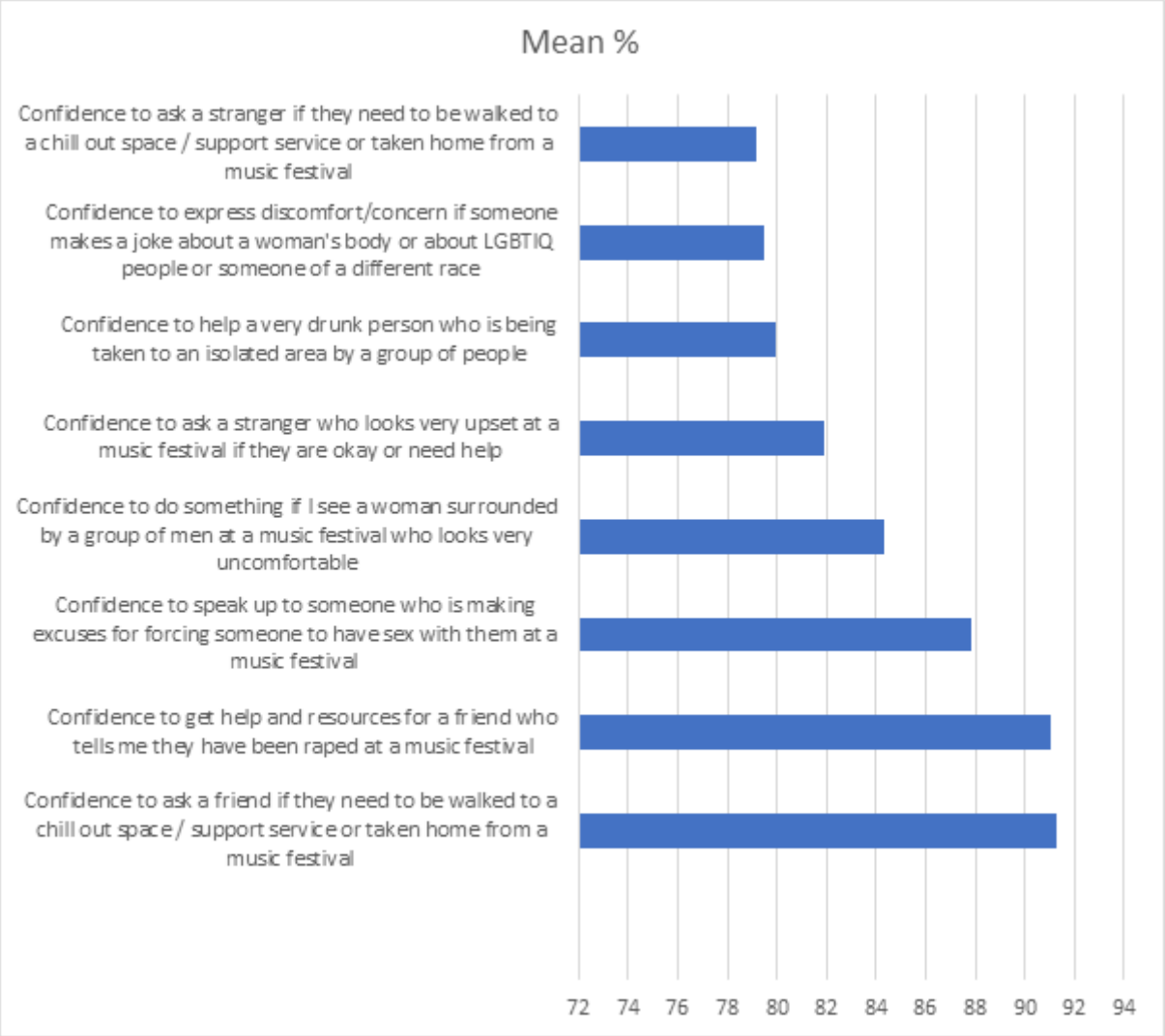
A. Among participants who had consumed alcohol in the past 12 months

3.2.2 Bystander confidence

Participants were asked to rate their confidence (between 1-100), to intervene as a bystander in a range of scenarios. Highest confidence was reported when participants were to intervene with friends; for example, confidence to "get help and resources for a friend who tells me they have been raped at a music festival" (M=91%, IQR=90-100) and confidence to "ask a friend if they need to be walked to a chill out space / support service or taken home from a music festival" (M=91.3%, IQR=86.5-100).

Least confidence was reported when participants were asked to "express discomfort/concern if someone makes a joke about a woman's body or about LGBTQI people or someone of a different race" (M=79.5%, IQR=65-100) and to "ask a stranger if they need to be walked to a chill out space/support service or taken home from a music festival" (M=79.2%, IQR=68-100).

Figure 1. Confidence with the following bystander intervention scenarios



3.2.3 Harassment at NT music venues/festivals

Overall, most participants had experienced or witnessed at least one harassment behaviour in the past 12 months at music venues/festivals/gigs/clubs in the NT (71.7%), with a much smaller percentage having no experience or witnessing of harassment in past 12 months at music venues/festivals/gigs/clubs in the NT (20.2%). Half the participants had experienced or witnessed active bystander behaviour, “people (friends, strangers or staff) stepping in to keep others safe (active bystanders)” (50.3%), with 37.3% having neither experienced nor witnessed active bystander behaviour. Sexual violence was prevalent in the sample, with 58% of participants having experienced or witnessed sexual violence at music venues or festivals in the NT in the last 12 months, a minority 29%

had not experienced or witnessed any sexual violence. For individuals identifying as a sexual and gender minority (n=109) the prevalence of experiencing or witnessing sexual violence at music venues or festivals in the NT in the last 12 months, was 63.3%, higher than the general sample.

Table 2. Harassment at music venues, festivals, gigs and/or clubs in the NT

Variables	N=357	%
Behaviour that makes someone feel uncomfortable (eg. inappropriate staring, looking someone up and down, leering or following someone around)		
Experienced only	23	6.4
Witnessed only	58	16.3
Both experienced and witnessed	69	19.3
Neither experienced nor witnessed	161	45.1
Skipped	45	12.6
Missing	1	0.3
Sexually aggressive or suggestive verbal behaviour towards someone (including whistling, sexual comments or catcalling, making sexual gestures, or asking for sexual favours)		
Experienced only	17	4.8
Witnessed only	72	20.2
Both experienced and witnessed	60	16.8
Neither experienced nor witnessed	166	46.5
Skipped	40	11.2
Missing	2	0.6
Repeated requests for sex / persistent flirting or advances		
Experienced only	16	4.5
Witnessed only	50	14
Both experienced and witnessed	61	17.1
Neither experienced nor witnessed	186	52.1
Skipped	41	11.5
Missing	3	0.8
Touching without permission, in a sexual way (eg. rubbing up against someone, touching someone on the bottom, groping, fondling, kissing)		
Experienced only	15	4.2
Witnessed only	51	14.3
Both experienced and witnessed	83	23.3
Neither experienced nor witnessed	166	46.5
Skipped	39	10.9
Missing	3	0.8
Any other behaviour that you consider to be unwelcome sexual behaviour		

Experienced only	14	3.9
Witnessed only	53	14.9
Both experienced and witnessed	84	23.5
Neither experienced nor witnessed	162	45.4
Skipped	38	10.6
Missing	6	1.7
Unwanted verbal behaviour (non-sexual) (eg. Verbal abuse, derogatory or discriminatory language)		
Experienced only	15	4.2
Witnessed only	63	17.7
Both experienced and witnessed	99	27.7
Neither experienced nor witnessed	139	38.9
Skipped	37	10.4
Missing	4	1.1
Unwanted physical behaviour (eg. being yelled at or sworn at, aggressive gestures and looks)		
Experienced only	16	4.5
Witnessed only	70	19.6
Both experienced and witnessed	84	23.5
Neither experienced nor witnessed	140	39.2
Skipped	42	11.8
Missing	5	1.4
Physical acts of aggression (eg. Pushing, shoving, choking, slapping, punching, kicking)		
Experienced only	17	4.8
Witnessed only	78	21.9
Both experienced and witnessed	55	15.4
Neither experienced nor witnessed	159	44.5
Skipped	42	11.8
Missing	6	1.7
Being treated with discrimination (eg. Being treated with less respect than others based on race, gender, disability, religion, or some other personal characteristic)		
Experienced only	13	3.6
Witnessed only	73	20.5
Both experienced and witnessed	48	13.5
Neither experienced nor witnessed	176	49.3
Skipped	43	12
Missing	4	1.1
People (friends, strangers or staff) stepping in to keep others safe (active bystanders)		
Experienced only	13	3.6
Witnessed only	66	18.5
Both experienced and witnessed	99	27.7

Neither experienced nor witnessed	132	37
Skipped	44	12.3
Missing	3	0.8
Any harassment behaviour*		
Experienced and/or witnessed	256	71.7
Neither experienced nor witnessed	72	20.2
Skipped all	29	8.1
Any sexual violence*		
Experienced and/or witnessed	208	58.3
Neither experienced nor witnessed	105	29.4
Skipped all	29	8.1
Missing	15	4.2

**Derived*

3.2.4 Responses to harassment

Experience of harassment

Of those who had experienced or witnessed at least one harassment behaviour (N=256), the most reported responses to experiencing harassment were evasive or avoidant responses including; moving away from the person (48%), ignoring the person (38%) and leaving the area (35%). Of the responses that involved reporting or telling someone, 28.5% of participants had told friends, 19.5% had told security, with fewer telling staff (12%), police (6%) or peer volunteers (5%). Very few participants had reported the incident after they had left the venue or event (4%). The most reported barriers to responding to harassment were the incident was 'minor' (37%) and difficult to identify offender in the crowd (10%) and the expectation of harassment behaviour in the festival/music venue setting (11.3%).

Table 3. Responses to at least one experience of harassment

Variables	N=256	%
How did you respond to your own experience of verbal, physical or sexual harassment behaviours at music gigs in the NT in the last 12 months?		
Ignored the person	97	37.9
Moved away from the person	123	48
Used facial expressions to show the behaviour was unwanted	73	28.5
Told the person to stop	85	33.2
Told friends	73	28.5
Used aggressive or forceful reactions	27	10.6
Left the area	89	34.8

Left the venue	40	15.6
Stopped going to the venue/ festival altogether	13	5.1
Told staff	31	12.1
Told security	50	19.5
Told/Called the police	15	5.9
Told peer volunteers (e.g. Dancewize, All Good Festivals)	13	5.1
Reported the incident after I left the venue/event	10	3.9
Took some other action	6	2.3
Prefer not to say	5	2
Skipped	16	6.3
Was there anything that impacted how you responded?		
The incident was 'minor' / not serious enough	95	37.1
Difficult to identify the offender/perpetrator in the crowd	26	10.2
Difficult to find someone to report to	20	7.8
Didn't think staff will respond appropriately	23	9
Didn't think security will respond appropriately	22	8.6
Didn't think police will respond appropriately	16	6.3
Thought because of how I as dressed, I was responsible/to blame for the unwanted behaviour	15	5.9
Thought because I was intoxicated/drunk/high I was responsible/to blame for the unwanted behaviour	17	6.6
I expect this type of behaviour in the festival/music venue setting	29	11.3
Other	6	2.3
Prefer not to say	6	2.3
Skipped	33	12.9

Witnessing harassment

Of those who had experienced or witnessed at least one harassment behaviour (N=256), the most common response to witnessing harassment behaviour at a music venue or festival in the NT in the last 12 months was to intervene in some way (eg. Ask the person if they are okay) (34%) or to tell the offender to stop (26%). Interestingly, the most common responses to witnessing harassment were direct/overt responses followed by evasive/avoidant responses which is the opposite to responses when participants had experienced harassment themselves (most common responses were avoidant). Like participants who had experienced harassment themselves, participants who witnessed harassment were more likely to report to security and staff, than police or peer volunteers. Like the barriers in responding to a direct experience of harassment, participants who had witnessed harassment were

impacted by the incident as 'minor or not serious enough (25%). Participants also reported being unsure (13%) or not confident (12%) to intervene.

Table 4. Responses to witnessing at least one harassment behaviour

Variables	N=256	%
How did you respond to witnessing verbal, physical or sexual harassment behaviours at music gigs in the NT in the last 12 months?		
Ignored the situation	49	19.1
Intervened in some way (e.g., Asked the person if they are, okay?)	86	33.6
Told the offender to stop	66	25.8
Used aggressive or forceful reactions	20	7.8
Left the area	48	18.8
Left the venue	19	7.4
Stopped going to the venue/ festival altogether	9	3.5
Told staff	41	16
Told security	53	20.7
Told/Called the police	8	3.1
Told peer volunteers (e.g., Dancewize, All Good Festivals)	8	3.1
Reported the incident to someone after I left the venue/event	5	2.0
Took some other action	4	1.6
Prefer not to say	10	3.9
Skipped	39	15.2
Was there anything that impacted how you responded?		
The incident was 'minor' / not serious enough	63	24.6
Difficult to identify the offender/perpetrator in the crowd	25	9.8
Difficult to find someone to report to	27	10.6
Didn't think staff will respond appropriately	21	8.2
Didn't think security will respond appropriately	23	9
Didn't think police will respond appropriately	17	6.6
Not my responsibility to intervene	5	2
Didn't feel confident to intervene	31	12.1
Was unsure if I should intervene	34	13.3
I expect this type of behaviour in the festival/music venue setting	7	2.7
The victim/receiver of the unwanted behaviour was intoxicated	5	2
Clothing/appearance of the victim/receiver of unwanted behaviour	3	1.2
Other	7	2.7

Prefer not to say	9	3.5
Skipped	50	19.5

3.2.5 All Good Brand Recognition

Participants were asked if they were familiar with All Good Project branding logos. Most participants had seen an All Good Project logo (53%), with 46% seeing a logo at the festival, 2.5% outside the festival only, and 4.5% both at the festival and outside of the festival. Forty-three percent of participants had never seen any of the All Good Project logos before. In written responses eight participants described seeing All Good logos on social media, Instagram or the internet, while one participant had seen the logos in Darwin prior to the festival.

Table 5. All Good Brand Recognition

Variables	N=357	%
Have you seen any of the 3 All Good logos?		
Yes, today at the festival	164	45.9
Yes, outside of the festival	9	2.5
Yes, both today and outside of the festival	16	4.5
Never seen any of these logos before	153	42.9
Skipped	6	1.7
Missing	9	3.5

3.3 Follow up Festival Survey

3.3.1 Socio-demographic characteristics

Overall, 123 participants completed the follow-up survey in the week following the festival. Overall, the sample is similar demographically to the baseline sample. There were a majority of female participants (71%), and a slightly older median age of 29 years.

Table 6. Socio-demographic characteristics of participants who completed follow-up survey

Variables	N=123	%
Residing state (based on postcode)		
Northern Territory	69	56.1
Other	54	43.9
Gender		
Female/woman	87	70.7
Male/man	30	24.4
Non-binary/gender fluid	3	2.4

Missing	3	2.4
Age group		
16-17 years	6	4.9
18-24 year	39	31.7
25-29 years	22	17.9
30 years and over	56	45.5
Missing	0	0
Aboriginal or Torres Strait Islander		
No	110	89.4
Yes, Aboriginal	10	8.1
Yes, Aboriginal and Torres Strait Islander	0	0
Yes, Torres Strait Islander	1	0.8
Intentionally skipped question	1	0.8
Missing	1	0.8
Highest level of education		
High school, year 10 or lower	4	3.3
High school, year 11	11	8.9
High school, year 12	23	18.7
TAFE, CERT or diploma	34	27.6
University - undergraduate course (e.g. Bachelor degree)	27	21.9
University - postgraduate course (e.g. Masters, Doctorate)	23	18.7
Intentionally skipped question	1	0.8
Missing	0	0
Currently studying		
No	78	63.4
Yes	30	24.4
Intentionally skipped question	1	0.8
Missing	14	11.4
Weekly recreational spending		
$120 or less	67	54.5
Over $120	55	44.7
Missing	1	0.8
Sexuality		
Heterosexual	83	67.5
LGBTQI+	34	27.6
Undecided/Questioning	0	0
Intentionally skipped question	6	4.9
Missing	0	0
Disability		
No	109	88.6
Yes	11	8.9
Intentionally skipped question	2	1.6
Missing	1	0.8

Person of colour		
No	100	81.3
Yes	19	15.5
Intentionally skipped question	4	3.2
Missing	0	0

3.3.2 Festival safety

Among participants who previously attended Bass in the Grass (n=50), 58% reported that they felt more safe, 36% reported it felt 'about the same' level of safety and 6% reported it felt less safe compared to other years. In open-ended responses, participants indicated that improved security presence and better signage for toilets and the wellbeing space would help make the festival feel safer. To improve safety at the festival, one participant said "More security guards in the mosh pit to report incidents such as smoking and unsafe behaviour" while another said "More Security with torches, to stop people from kneeling down and pissing on the grass". In contrast, another participant said "None, I think it was great. A lot of police and security guards around and I witnessed bar staff cutting people off."

3.3.3 Harassment at 2023 festival

Participants were asked about specific harassment behaviours that they may have experienced or witnessed at Bass in the Grass 2023. Overall, a majority (54%) of participants had witnessed and/or experienced at least one harassment behaviour at the festival. Almost half (43%) the sample had experienced and/or witnessed active bystander behaviour. The most common harassment behaviours experienced and/or witnessed was behaviour that makes someone feel uncomfortable (eg. inappropriate staring, looking someone up and down, leering or following someone around) (28.4%) and physical acts of aggression (eg. Pushing, shoving, choking, slapping, punching, kicking) (28.4%).

The least prevalent harassment behaviour was discrimination behaviour "Being treated with discrimination (eg. Being treated with less respect than others based on race, gender, disability, religion, or some other personal characteristic)" 89% of the sample had neither witnessed nor experienced this behaviour. Notably, non-verbal sexual harassment behaviour eg. Inappropriate staring /leering (28.4%) was more prevalent than verbal sexual harassment behaviour such as catcalling (11.3%) and persistent and repeated requests for sex (10.5%). Most participants had not experienced or witnessed sexual violence at the festival (62.6%), a minority (35%) had experienced or witnessed sexual violence at the festival.

Table 7. Harassment at Bass in the Grass 2023

Variables	N=123	%
Behaviour that makes someone feel uncomfortable (eg. inappropriate staring, looking someone up and down, leering or following someone around)		
Experienced only	6	4.9
Witnessed only	18	14.6
Both experienced and witnessed	11	8.9
Neither experienced nor witnessed	84	68.3
Skipped	3	2.4
Missing	1	0.8
Sexually aggressive or suggestive verbal behaviour towards someone (including whistling, sexual comments or catcalling, making sexual gestures, or asking for sexual favours)		
Experienced only	1	0.8
Witnessed only	10	8.1
Both experienced and witnessed	3	2.4
Neither experienced nor witnessed	104	84.6
Skipped	4	3.3
Missing	1	0.8
Repeated requests for sex / persistent flirting or advances		
Experienced only	1	0.8
Witnessed only	9	7.3
Both experienced and witnessed	3	2.4
Neither experienced nor witnessed	106	86.2
Skipped	3	2.4
Missing	1	0.8
Touching without permission, in a sexual way (eg. rubbing up against someone, touching someone on the bottom, groping, fondling, kissing)		
Experienced only	3	2.4
Witnessed only	9	7.3
Both experienced and witnessed	8	6.5
Neither experienced nor witnessed	100	81.3
Skipped	3	2.4
Missing		
Any other behaviour that you consider to be unwelcome sexual behaviour		
Experienced only	3	2.4
Witnessed only	7	5.7
Both experienced and witnessed	8	6.5
Neither experienced nor witnessed	100	81.3
Skipped	5	4.1

Missing	0	0
Unwanted verbal behaviour (non-sexual) (eg. Verbal abuse, derogatory or discriminatory language)		
Experienced only	2	1.6
Witnessed only	13	10.6
Both experienced and witnessed	14	11.4
Neither experienced nor witnessed	91	74
Skipped	3	2.4
Missing	0	0
Unwanted physical behaviour (eg. being yelled at or sworn at, aggressive gestures and looks)		
Experienced only	2	1.6
Witnessed only	14	11.4
Both experienced and witnessed	10	8.1
Neither experienced nor witnessed	93	75.6
Skipped	4	3.3
Missing	0	0
Physical acts of aggression (eg. Pushing, shoving, choking, slapping, punching, kicking)		
Experienced only	1	0.8
Witnessed only	24	19.5
Both experienced and witnessed	10	8.1
Neither experienced nor witnessed	84	68.3
Skipped	3	2.4
Missing	1	0.8
Being treated with discrimination (eg. Being treated with less respect than others based on race, gender, disability, religion, or some other personal characteristic)		
Experienced only	2	1.6
Witnessed only	4	3.3
Both experienced and witnessed	4	3.3
Neither experienced nor witnessed	109	88.6
Skipped	3	2.4
Missing	1	0.8
People (friends, strangers or staff) stepping in to keep others safe (active bystanders)		
Experienced only	4	3.3
Witnessed only	30	24.4
Both experienced and witnessed	19	15.4
Neither experienced nor witnessed	66	53.7
Skipped	4	3.3
Any harassment behaviour*		
Experienced and/or witnessed	66	53.7
Neither experienced nor witnessed	55	44.7

Skipped all	2	1.6
Any sexual violence*		
Experienced and/or witnessed	43	35
Neither experienced nor witnessed	77	62.6
Skipped all	3	2.4
Missing	0	0

**Derived*

3.3.4 Responses to harassment

Experience of harassment

For those participants who had experienced and/or witnessed at least one harassment behaviour at the festival (n=66) the most reported responses to an experience of harassment were to move away from the person (35%) or use facial expressions to show the behaviour was unwanted (29%). Like in the first survey, the incident not being serious enough/minor was the most reported reason (39%) that impacted how participants responded to their experience of harassment at the festival. 12% of participants reported that they "expect this type of behaviour in the festival/music venue setting".

Table 8. Responses to at least one harassment experience at Bass in the Grass 2023

Variables	N=66	%
How did you respond to your own experience of verbal, physical or sexual behaviours at BITG 2023?		
Ignored the situation	13	19.7
Moved away from the person	23	34.8
Used facial expressions to show the behaviour was unwanted	19	28.8
Told the person to stop	13	19.7
Told friends	10	15.2
Used aggressive or forceful reactions	5	7.6
Left the area	8	12.1
Left the venue	2	3.0
Stopped going to the venue/ festival altogether	1	1.5
Told staff	2	3.0
Told security	4	6.1
Told/Called the police	1	1.5
Told peer volunteers (eg. Dancewize, All Good Festivals)	1	1.5
Reported the incident after I left the venue/event	1	1.5
Took some other action	0	0
Prefer not to say	1	1.5
Skipped	4	6.1

Was there anything that impacted how you responded?		
The incident was 'minor' / not serious enough	26	39.4
Difficult to identify the offender/perpetrator in the crowd	7	10.6
Difficult to find someone to report to	5	7.6
Didn't think staff will respond appropriately	2	3.0
Didn't think security will respond appropriately	4	6.0
Didn't think police will respond appropriately	1	1.5
Thought because of how I as dressed, I was responsible/to blame for the unwanted behaviour	0	0
Thought because I was intoxicated/drunk/high I was responsible/to blame for the unwanted behaviour	0	0
I expect this type of behaviour in the festival/music venue setting	8	12.1
Other	2	3.0
Prefer not to say	0	0
Skipped	4	6.1

Witnessing harassment

For those participants who had experienced and/or witnessed harassment behaviours at Bass in the Grass 2023 (n=66) the most reported responses to witnessing harassment were direct responses including to intervene in some way, such as to ask the person if they are okay (39%) or to tell the offender to stop (21%). Rates of reporting to security or staff were higher when participants witnessed harassment (15% and 11%) versus experienced harassment (6% and 3%). Again, the 'incident being minor' impacted how participants responded to witnessing harassment (39%), followed with participants thinking security (14%) and staff (11%) responses would not be appropriate.

Table 9. Responses to witnessing harassment at Bass in the Grass 2023

Variables	**N=66**	**%**
How did you respond to witnessing verbal, physical or sexual behaviours at Bass in the Grass 2023?		
Ignored the situation	7	10.6
Intervened in some way (eg. Asked the person if they are okay?)	25	38.9
Told the offender to stop	14	21.2
Used aggressive or forceful reactions	3	4.6
Left the area	10	15.2
Left the venue	0	0
Stopped going to the venue/ festival altogether	0	0
Told staff	7	10.6
Told security	10	15.2

Told/Called the police	3	4.6
Told peer volunteers (eg. Dancewize, All Good Festivals)	3	4.6
Reported the incident to someone after I left the venue/event	4	6.1
Took some other action	5	7.6
Prefer not to say	3	4.6
Skipped	7	10.6

Was there anything that impacted how you responded?

The incident was 'minor' / not serious enough	26	39.4
Difficult to identify the offender/perpetrator in the crowd	6	9.1
Difficult to find someone to report to	4	6.1
Didn't think staff will respond appropriately	7	10.6
Didn't think security will respond appropriately	9	13.6
Didn't think police will respond appropriately	3	4.6
Not my responsibility to intervene	1	1.5
Didn't feel confident to intervene	5	7.6
Was unsure if I should intervene	4	6.1
I expect this type of behaviour in the festival/music venue setting	2	3
The victim/receiver of the unwanted behaviour was intoxicated	3	4.6
Clothing/appearance of the victim/receiver of unwanted behaviour	1	1.5
Other	1	1.5
Prefer not to say	4	6.1
Skipped	7	10.6

3.3.5 Bystander behaviour

Participants were asked about being active bystanders through questions adapted from Dr Bianca Fileborn previous studies for the festival/nightlife context, which had been adapted from the Intention to Help scale and Readiness to Help scale (awareness and responsibility subscales) (Banyard, 2008; Banyard, Moynihan, Cares & Warner, 2014).

Intention to help

Likeliness to help was consistently higher for friends versus strangers, both when friends were the offender or the victim in a harassment scenario (eg. "Confront a friend who sexually harassed someone" and "Let festival staff or security know if someone you know experienced sexual harassment or sexual assault"). Participants reported they were very likely or likely to help in most scenarios (81-90%) except to challenge a stranger who says something sexist, homophobic, transphobic or racist (65%) and confront a stranger who sexually harassed someone (74%).

Intent to help is an attitude that has been shown to be related to bystander action. In each scenario there were differences between the level of likeness to intervene. For example, participants reported they were 'very likely' to ask someone they know if they are okay or need help (75%) versus 15% who were 'likely' to intervene. In contrast, 45% of participants reported that they were 'very likely' to ask a stranger who seems upset at a festival if they are okay and need help, versus 41% who were 'likely' to intervene in this scenario.

Table 10. Intention to help "How likely are you to intervene in the following scenarios?"

Variables	N=123	%
Challenge a friend who says something sexist, homophobic, transphobic or racist		
Very unlikely	4	3.2
Unlikely	2	1.6
Neutral	7	5.7
Likely	38	30.9
Very likely	67	54.5
Intentionally skipped	3	2.4
Missing	2	1.6
Challenge a stranger who says something sexist, homophobic, transphobic or racist		
Very unlikely	3	2.4
Unlikely	13	10.6
Neutral	21	17.1
Likely	48	39
Very likely	32	26
Intentionally skipped	3	2.4
Missing	3	2.4
Confront a friend who sexually harassed someone		
Very unlikely	3	2.4
Unlikely	0	0
Neutral	5	4.1
Likely	36	29.3
Very likely	72	58.5
Intentionally skipped	5	4.1
Missing	2	1.6
Confront a stranger who sexually harassed someone		
Very unlikely	1	0.8
Unlikely	9	7.3
Neutral	17	13.8
Likely	51	41.5
Very likely	40	32.5
Intentionally skipped	3	2.4

Missing	2	1.6
Ask someone I know who seems upset at a festival if they are okay or need help		
Very unlikely	1	0.8
Unlikely	0	0
Neutral	2	1.6
Likely	18	14.6
Very likely	92	74.8
Intentionally skipped	7	5.7
Missing	3	2.4
Ask a stranger who seems upset at a festival if they are okay or need help		
Very unlikely	1	0.8
Unlikely	1	0.8
Neutral	8	6.5
Likely	50	40.7
Very likely	55	44.7
Intentionally skipped	6	4.9
Missing	2	1.6
Step in and say something if someone you know was sexually harassing or sexually assaulting someone at a festival		
Very unlikely	1	0.8
Unlikely	1	0.8
Neutral	2	1.6
Likely	38	30.9
Very likely	73	59.3
Intentionally skipped	5	4.1
Missing	3	2.4
Step in and say something if a stranger was sexually harassing or sexually assaulting someone at a festival		
Very unlikely	3	2.4
Unlikely	4	3.3
Neutral	9	7.3
Likely	52	42.3
Very likely	49	39.8
Intentionally skipped	4	3.3
Missing	2	1.6
Let festival staff or security know if someone you know experienced sexual harassment or sexual assault		
Very unlikely	1	0.8
Unlikely	3	2.4
Neutral	8	6.5
Likely	24	19.5
Very likely	77	62.6

Intentionally skipped	7	5.7
Missing	3	2.4
Let festival staff or security know if a stranger experienced sexual harassment or sexual assault		
Very unlikely	1	0.8
Unlikely	2	1.6
Neutral	10	8.1
Likely	29	23.6
Very likely	71	57.7
Intentionally skipped	8	6.5
Missing	2	1.6

Readiness to help

On average, the majority of participants had an awareness that physical and sexual harassment was a problem at music venues, clubs gigs and festivals (M=66.4%). On average, 15% of participants were unaware of any problem of physical or sexual harassment in these settings.

On average 44% of participants felt responsible for thinking, planning and learning more about the problem of physical and sexual harassment in the music venue/ festival context. On average 19% of participants did not feel responsible for the helping with physical and sexual harassment in this setting.

Figure 2. Awareness subscale: Readiness to Help % N=123

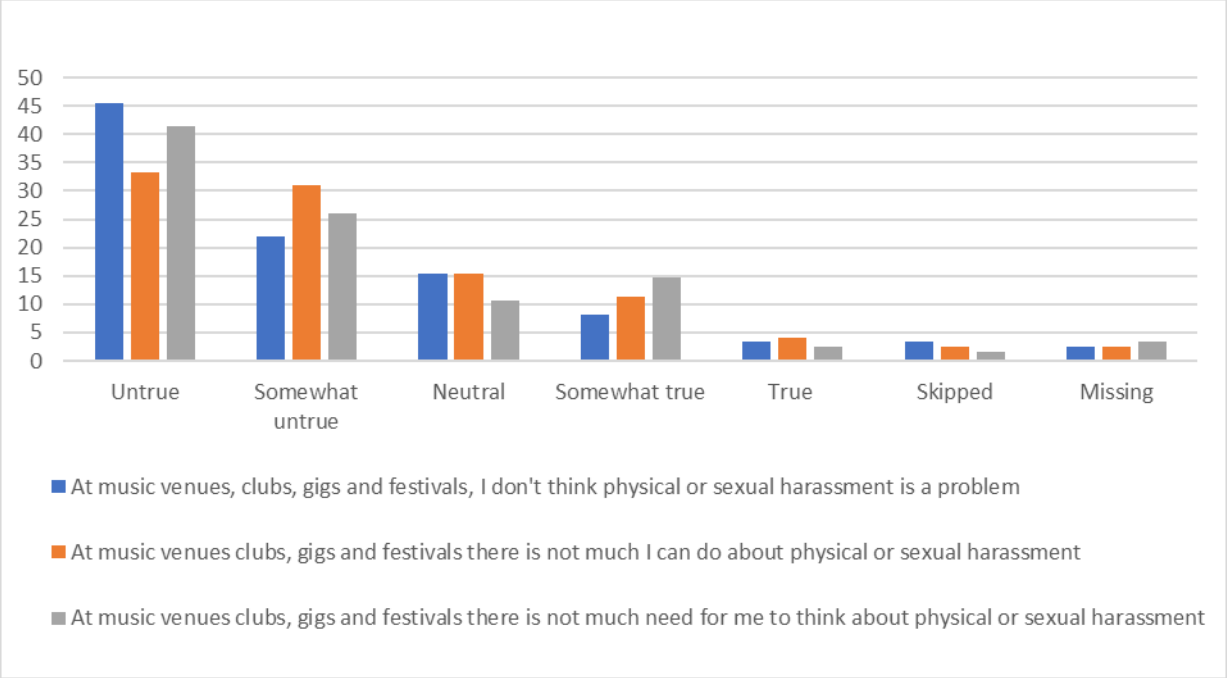
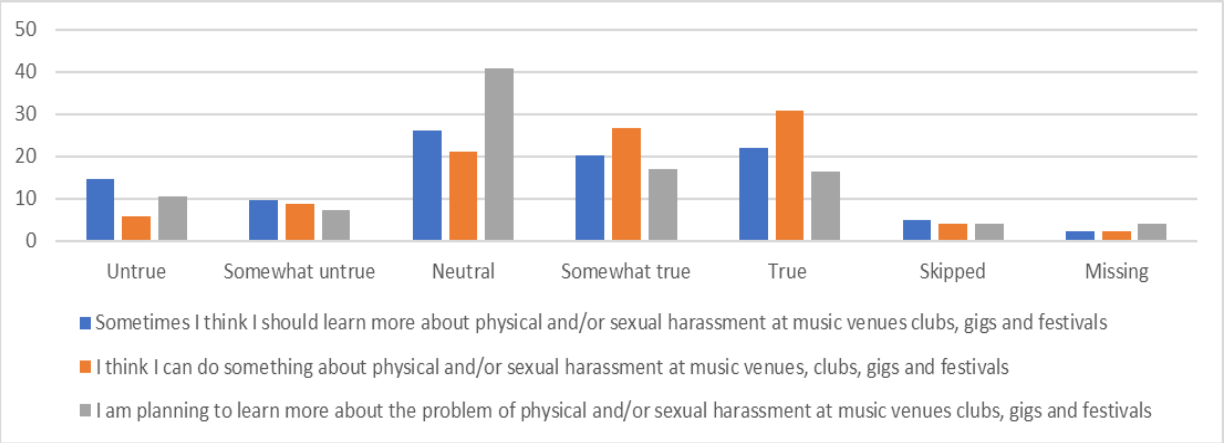


Figure 3. Responsibility subscale: Readiness to Help % N=123



3.3.6 All Good Project brand recognition

Participants were provided with All Good Project logos accompanied by a brief description of the project. Most participants felt positively about the overall brand campaign (80%) with zero reporting a negative overall impression (Figure 4a). 71% felt positively towards the colours used in the campaign (figure 4b) and 69% positive towards the logos (Figure 4c). There were more neutral responses towards the colours (20%) and logos (22%) than the overall impression (14%).

Participants were asked if they had seen the following campaign messages;

- “Stand up, don’t stand by. If you see or hear something that seems wrong, speak up.” (Stand up)
- “Consent is hot, assault is not. Anything less than an enthusiastic yes is a no.” (Consent)
- “This venue has a zero tolerance policy for harassment. If you do it, you’ll be shown the door.” (Venue policy)
- “Everyone has the right to enjoy their night. Please don’t kill the vibe.” (Rights)
- “Only cowards speak with their fists.” (Violence)
- “Don’t let your mates ruin someone else’s night. Everyone deserves to enjoy live music.” (Mates)
- “Music doesn’t discriminate and neither do we. Everyone’s welcome here.” (Discrimination)

The most commonly seen campaign messages were the ‘Venue policy’ (58%) and ‘Rights’ (54%) messages. Participants reported that the least seen campaign message was “only cowards speak with their fists” (28%) (Figure 5). Overall participants reported feeling positive to the campaign messages with the lowest positive feeling towards “Only cowards speak with their fists” (73%) and the highest

positive feelings towards “Everyone has a right to enjoy their night. Please don’t kill the vibe” (84%) and “Music doesn’t discriminate and neither do we. Everyone’s welcome here” (83%) (Figure 6).

Open text feedback on the All Good Project campaign included “the logos on the hi-vis vests needs to be bigger” and “I saw the images/messages on the screens a few times but only knew what it was for because of these surveys”. Other participants commented that there should be “more advertisement – billboards, bus stop signs, social media on bass in the grass, tags on socials” as well as “slogans are long, difficult to remember”.

Figure 4a: Brand campaign feedback: Overall impression

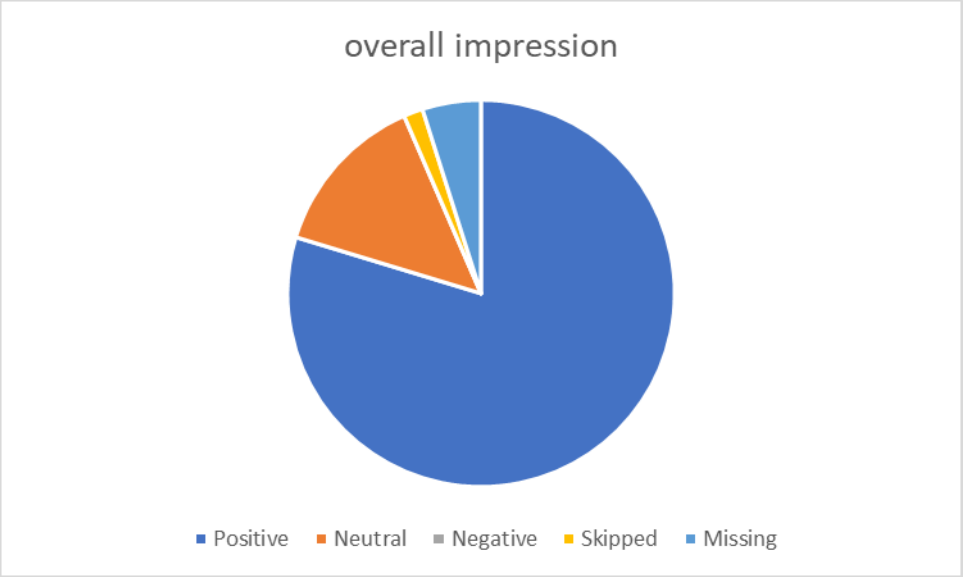


Figure 4b: Brand campaign feedback: Colours

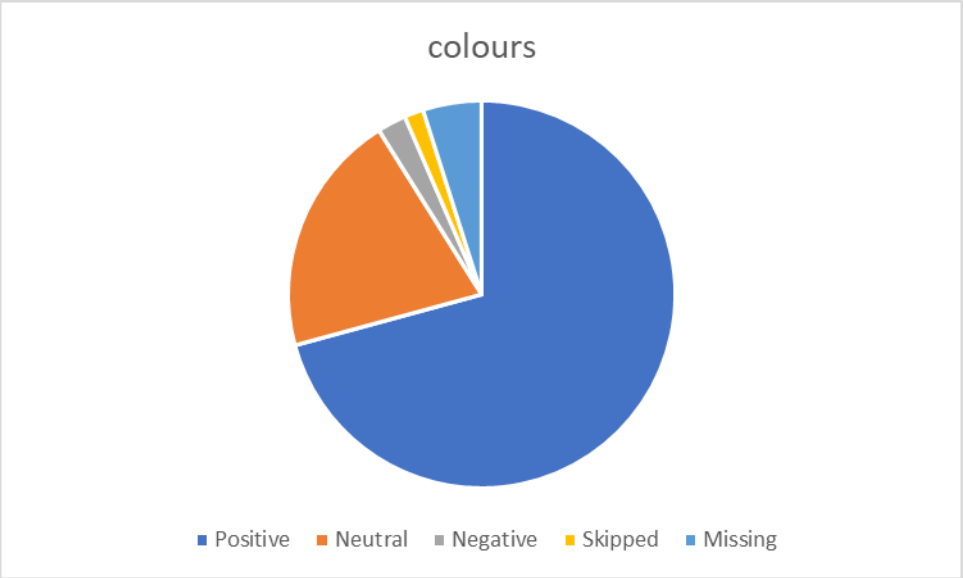


Figure 4c: Brand campaign feedback: Logos

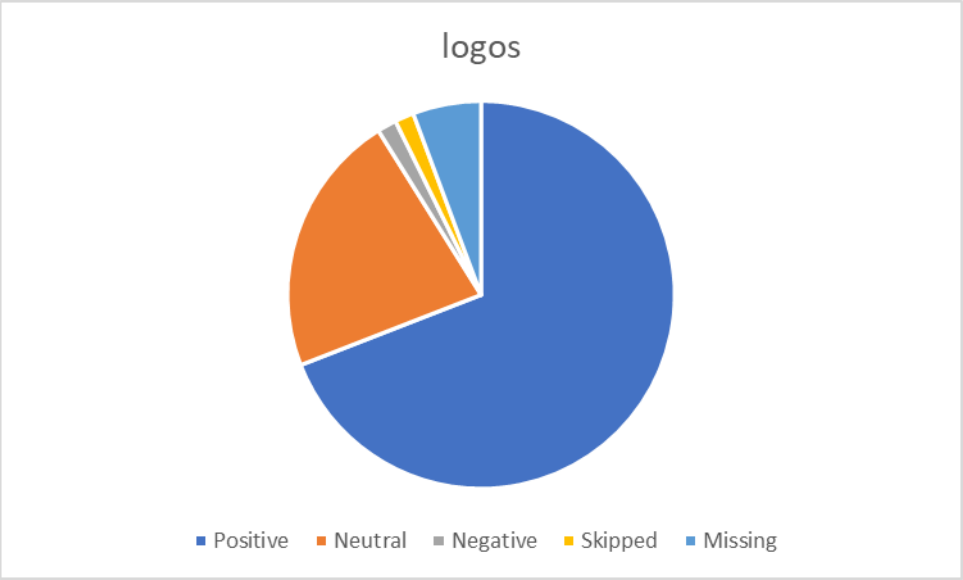


Figure 5: Recall of campaign messages

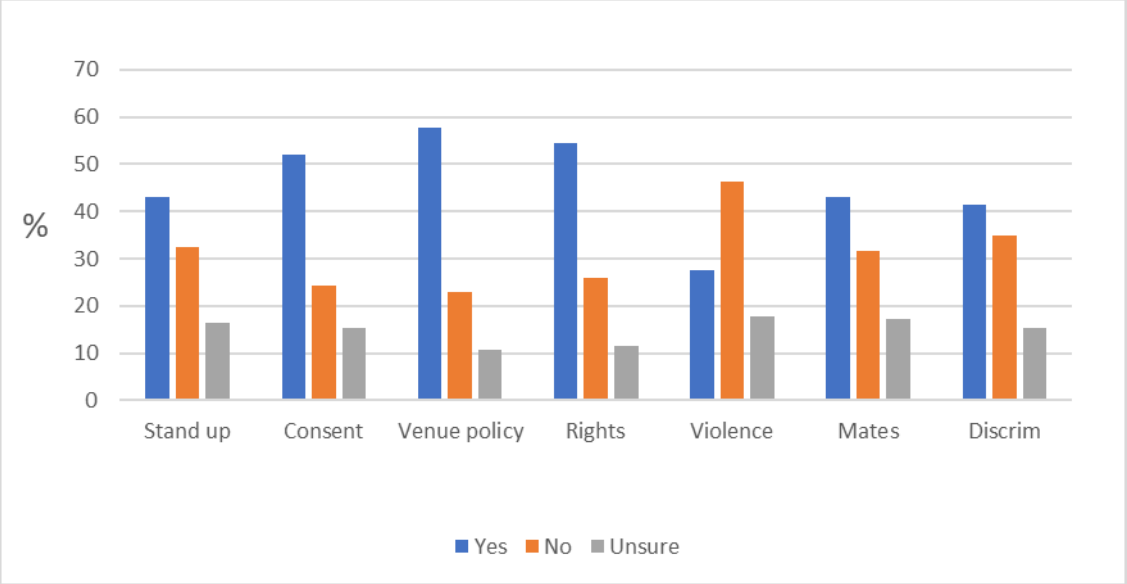
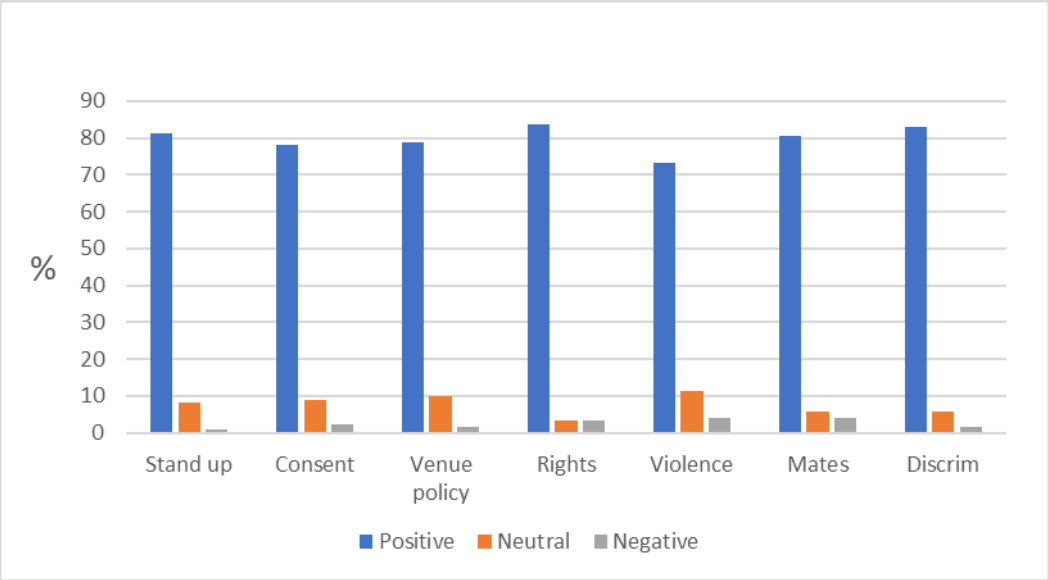


Figure 6: Feeling towards campaign messages



4. Summary

- A sample of 357 participants completed the first survey, and 123 participants completed the follow up survey.
- The surveys were demographically similar, both surveys featured a majority of female patrons (72% and 87% respectively).
- Overall, most participants had experienced or witnessed at least one unwanted harassment behaviour in the past 12 months at music venues/festivals/gigs/clubs in the NT (71.7%), with a much smaller percentage (20.2%) having no experience or witnessing of harassment in past 12 months at music venues/festivals/gigs/clubs in the NT.
- At the festival itself, a smaller majority of participants had witnessed and/or experienced at least one harassment behaviour (54%).
- Sexual violence defined as 'minor' through to severe unwanted sexual behaviour, was prevalent in the first sample, with 58% of participants having experienced or witnessed sexual violence at music venues or festivals in the NT in the last 12 months, a minority 29% had not experienced or witnessed any sexual violence.
- The most reported responses to experiencing harassment were evasive or avoidant responses including; moving away from the person (48%), ignoring the person (38%) and leaving the area (35%). Fewer participants indicated that they had reported or told someone about their experience, 28.5% of participants had told friends, 19.5% had told security, with fewer telling staff (12%), police (6%) or peer volunteers (5%).
- The most reported barriers to responding to harassment were; the incident was 'minor' (37%); there was an expectation of harassment behaviour in the festival/music venue setting (11.3%); and it was difficult to identify offender in the crowd (10%).
- Consistent with other literature on bystander behaviour for sexual violence, participants were most confident to intervene if a 'victim' of sexual violence was a friend.
- All Good Project branding had been seen at the festival by 46% of the sample. A minority 2.5% had seen the branding prior to the festival and 42.9% had not seen the brand before.

5. Next steps

The evaluation of the All Good Project will continue in 2023 with the development of surveys for staff undertaking All Good bystander intervention training. These surveys will be delivered and managed by Music NT. Qualitative interviews with staff from a sample of music venues will be developed and delivered in 2024 and a second festival survey will be conducted in May 2024 at Bass in the Grass Festival.

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