



A STUDY INTO WOMEN IN MUSIC, ENTERTAINMENT AND LEISURE INDUSTRIES AT NIGHT

Supported by



FOREWORD

Savenightlife and Lady of the House conducted a survey in September 2021 on Women's Inclusion and Safety at night. The aim was to bring to light some of the real challenges faced by women on a daily basis whilst emphasising the importance of providing opportunities for women to speak freely, safely and with confidence. Finding real solutions and driving cultural change requires us all to do our part, and it is essential that we fully understand these challenges. From this we will formulate a call to action to address the key findings set out in the survey report below.

The widespread affliction upon women through deviant behaviours such as harassment, assault, rape, and murder shouldn't be necessary to restart the conversation about the inclusion and safety of women at night. As this report aims to demonstrate, these acts are symptomatic of a wider issue found within our society, enabling a culture of discrimination and marginalisation through such behaviours - including those involved in the music, entertainment and leisure industries.

WOMEN AT NIGHT TASKFORCE CALL TO ACTION

In response to the findings of this report, Lady of the House and the NTIA's Savenightlife CIC have formed a taskforce to come up with a practical solutions to tackle the issues that women are facing at night. We want to bring people together to talk and be a part of this solution. Discrimination and abuse against women is not just an industry challenge it is a wider societal issue, but we can help society navigate some of the issues women face through doing the work to educate, support, raise awareness and make change within our own sectors.

Silvana Kill

Director of Operations,
NTIA, Savenightlife and UKDSA

Laila Mckenzie

Founder and Co-Author,
Lady of the House

Deborah Hewitt

Managing Director,
Lisa Lashes School of Music

Ed Jenkins

Artist
Manager

Professor Fiona Measham

Chair in Criminology, University of
Liverpool & Director, The Loop

George Fleming

Founder,
Save Our Scene UK

Golchehr Ghavami

Regional Manager,
AFEM

Grace Flynn

Senior Brand Manager,
Event Horizon

Dr Hillegonda Rietveld

Professor,
London South Bank University

Ian Haworth

Director of Communications,
Hippodrome Casino

Helen Croke

Partner,
Ropes & Gray LLP

Jenni Cochrane

Founder and CEO,
Getahead

Kirsty McShannon

Founding Director,
Azorra Ltd

Leo Charalambides

Barrister,
Kings Chambers

Margot

Union Representative,
Bristol Sex Workers Collective

Maria May

Head of Electronic,
Creative Artists Agency

Meenal Odedra

Director/ Founder
Music Assistant

Nikki McNeill

Owner,
Global Publicity

Olivia Leigh

Co-creator,
Where You At App

Rebecca Cullum

Consultant Operations Manager,
UKDSA

Sally Freeman

Director,
Director of Love Live Music UK

Sam Divine

DJ/Producer,
Defected Records

Professor Sam Warren

Researcher,
In the Key of She

Steven Braines

Co-founder,
HE.SHE.THEY

Suzanne Bull

CEO,
Attitude is Everything

Sylvia Oates

Owner,
Six Till Six

Vick Bain

President Elect,
Incorporated Society of Musicians

Wez Saunders

Managing Director,
Defected Records

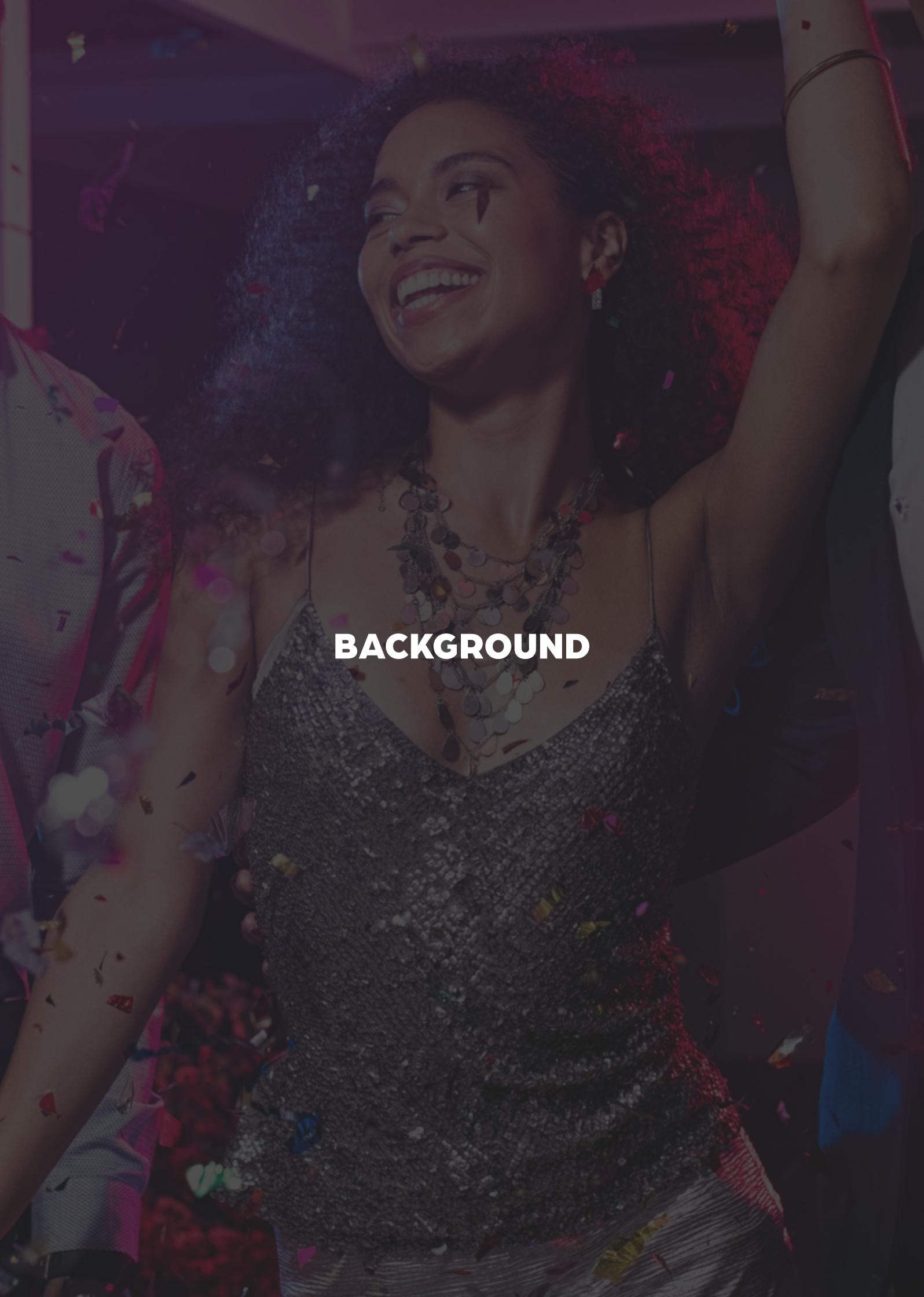
Yasmin Webb

Partnerships,
Defected Records

This report will form the basis of our Call to Action which will be driven by our Women at Night Taskforce.

Our Call to Action is to Introduce a Women at Night Charter for members and associated industry communities with the following commitments:

1. Work towards improving pathways to career progression addressing challenges based on preconceived attitudes because of gender, appearance, and work-life balance.
2. Seek opportunities to celebrate and increase visibility of successful women at all levels within Music, Entertainment and Leisure.
3. Work with members, partners and affiliates on initiatives to address inappropriate behaviours and attitudes towards women.
4. Work with government and regulators to encourage and empower women to feel confident and safe when going out.
5. Work with communities to encourage and empower communities to stand up and speak out: including bystander training.
6. Lobby for better working practices, and more clarity of confidentiality clauses; seek to raise awareness and better access to legal advice and legal aid.
7. Work with members to build a hub of best practices and guidance on how to enhance diversity and address discrimination in the workplace, including bystander training.
8. Work with secondary and tertiary businesses and service providers on initiatives to tackle discrimination and improve on safeguarding women.
9. Develop training and educational tools for music, entertainment and leisure industries, communities, and schools to help raise awareness on how to celebrate, champion and honour women in our society.
10. Provide accessible support and guidance to help make women feel safer at night.
11. Forge alliances with other industry and trade organisations to collaborate and unify our mission to stand up, speak out and end discrimination against women in music, entertainment and leisure industries.



BACKGROUND

For decades, the music, entertainment and leisure industries have struggled with their perception by society. While the majority of its business during operating hours are incident-free, certain incidents are picked up by the media, and it's these headlines that resonate for many – distorting the reputation of the industry when compared to more structured, corporate sectors of the UK economy. As an industry we welcome every opportunity to contribute and play a part in making our communities safer.

However, there is an ongoing internal problem within music, entertainment and leisure industries that needs addressing with its own dose of respect and recognition – the treatment of women.

In AFEM's recent *BE THE CHANGE – Women Making Music* report in April 2021, the inclusion and recognition of women in music is shown to be a huge issue. Their results were perhaps unsurprisingly damning, with 90% of respondents agreeing the music business treats female artists differently, 81% agreeing it is harder for female creators to get recognition, and 81% also agreeing there are not as many female role models for creators.

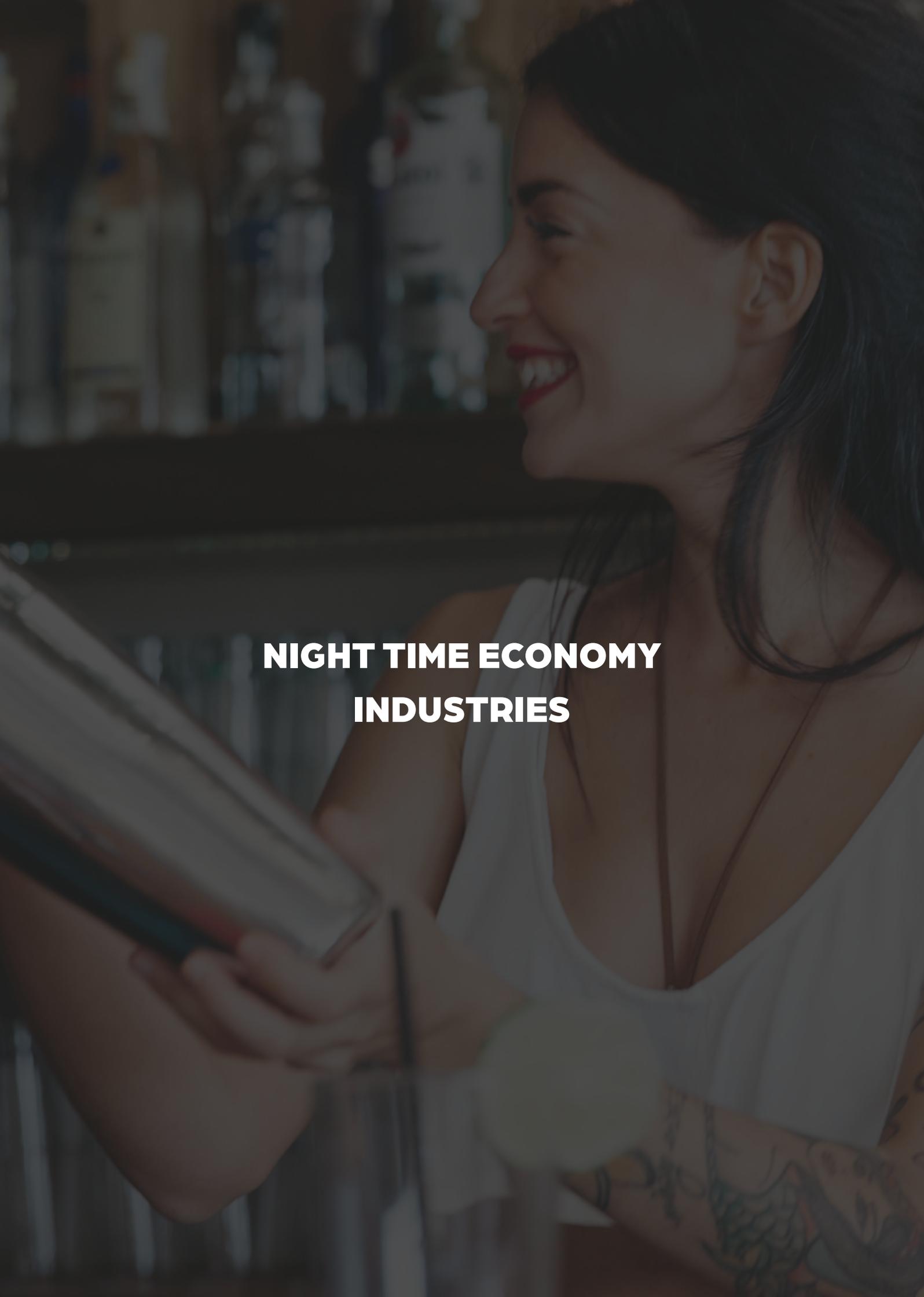
There are countless other reports detailing the plight of female artists, but what about the women who work backstage, behind the bar, or who are simply enjoying events themselves? This report aims to tackle what the feelings are on the ground and what the reasoning is behind these feelings.

Savenightlife CIC is a movement organisation highlighting the social and cultural significance of nightlife and associated contemporary arts. A key pillar of the NTIA, it aims to secure recognition for the UK live and recorded music scene by elevating its voice and substantiating its value, not just in terms of contribution to the economy, but also for its essential cultural output, both nationally and internationally. Supported by a global network of DJs, artists, venues, promoters and industry figureheads, it raises awareness of UK music culture while also providing a supportive, inclusive and representative ecosystem for everyone who lives, works and plays within the industry.

Lady of the House is the first ever book that tells the stories of the women who have underpinned the Dance Music scene. From rewriting the previously male-dominated narrative, highlighting the achievements and upholding the legacies of those women, *Lady of the House* has evolved into a movement centered on three core values that can be applied to wider society outside of music – Celebrating, Championing, and Honouring Women in Dance Music and beyond.

The partnership came about against the backdrop of continual challenges within the music, entertainment and leisure industries with regards to the safety and inclusion of women. These challenges were particularly highlighted (along with other inequalities) during the pause time that the pandemic brought. Allegations had become rife during this time and subsequent reports on abuse and discrimination followed.

There is still a lot of work to do to understand why women are still experiencing these issues. Abuse and gender discrimination are symptoms of a greater, more complex issue. Reports of men abusing their positions of power are sadly all too familiar. Stories of headline DJs' sense of invincibility, door staff acting inappropriately, and consumers spiking each other are all symptoms of a broken system within a wider, deep-rooted, enabling culture.

A woman with dark hair and tattoos on her left arm is smiling while reading a book. She is wearing a white top. The background is a library with bookshelves filled with books. The image has a dark, semi-transparent overlay.

**NIGHT TIME ECONOMY
INDUSTRIES**

The 'night time economy' (NTE) in this report concerns businesses within the Music, Entertainment and Leisure industries that operate between the hours of 6pm and 6am. The NTE represents the cultural hub of many of our towns and cities; it is an economic multiplier that creates thousands of jobs.

The NTIA recently published *A Study of the Night Time Economy* in October 2021 which contained the following key findings on how nightlife contributes to the UK economy:

- Over the last decade the UK Night Time Cultural Economy (NTCE) has shown a steady and sustained contribution to the UK's gross domestic product (GDP), generating 1.64% or £36.4bn in 2019.
- The UK NTE contributes 5.1% and £112.8bn of GDP; the OHLE 7.7% and £171.2bn.
- The NTCE is a significant and growing employment sector, supporting approximately 425k UK jobs and 38k businesses in 2018* (*latest figures). (The UK OHLE 2.92m of the country's 32.75m jobs, 2018).
- Overall, the NTCE contributes £10.6bn to HM Treasury through the payment of VAT, from national insurance and taxation, corporation tax and duty on alcoholic and non-alcoholic beverages. (The OHLE figure is £50.5bn).
- We estimate that overall Gross Value Added (GVA) of the UK NTE was £45.7bn in 2018 and the GVA of the UK NTCE was £10.7bn. OHLE was £71.1bn. This makes the NTE and NTCE and the wider OHLE key contributors to the UK economy.

For every trip to a destination, there has been a committed team of operators, employees, freelancers and supply chain businesses acting to make the event run smoothly and safely.

This work is an important asset to our cultural offering, and also fuels the wider music, leisure and entertainment industries we know and love – but it doesn't stop there.

The communities they serve are the main vein in our cultural life cycle. It is of paramount importance that the under-represented and vulnerable groups within are safeguarded, and the challenges faced belong to all of us. As such, the value of the contributions as an industry needs to be recognised, as work is continuously being done to understand and realise how the sector can help society pave the way for change by directly addressing these challenges.

Women represent an integral proportion of the workforce behind music-related industries. In 2020's *UK Music Diversity Report*, 49.6% of survey respondents identified as female, which is actually higher than the 48.8% who identified as male (1.1% chose not to answer the question and 0.5% were non-binary). The fact that women are still experiencing maltreatment from men in the industry, despite there being more female-identifying employees, is something this report hopes to explore and analyse.

A photograph of a female DJ performing at a club. She is wearing a white tank top, large hoop earrings, and a headband with headphones. She is focused on her DJ equipment, which includes a turntable and various controls. The background is dark with colorful, abstract lighting. The word "METHODOLOGY" is overlaid in white, bold, uppercase letters in the center of the image.

METHODOLOGY

This report was a joint collaboration by Savenightlife CIC (NTIA) and Lady of the House to call on evidence for Women's Inclusion and Safety in the music, entertainment and leisure industries. The target demographic is women and non-binary individuals who work or socialise within the nightlife scene.

The report is based upon results of a survey which was open for 32 days from the 2nd September – 4th October 2021 and circulated in industry associations, trusts, publications, and bodies. The survey was also shared amongst individual professionals and other industry organisations. It was shared over social media through the platforms of artists and brands to engage with the public who utilise the night time sector to ensure a diverse range of responses were gathered.

1,356 respondents were surveyed with 46 questions about individual experiences as well as how they felt women are treated and perceived in the music, entertainment and leisure industries. There was a mixture of both open and closed questions, although this report mostly focuses on the closed questions for ease of comparison and visual representation.

A broad spectrum of respondents were able to contribute, including employees, freelancers and business owners as well as questions accessible to anyone who socialises at night. As a result 41.6% respondents work in night time industries and 58.4% respondents do not. This combination allowed us to present a balanced and proportionate account of the experiences of as many women within the sector as possible, whilst gaining a confidential insight into work and social practices.

The survey questions were organised and split into three sections. 'Working in the music, entertainment and leisure industries' asked about their experiences and treatment in the workplace, 'Women's safety in the music, entertainment and leisure industries' asked more general questions about the safety and provisions available to all women who work in or frequent night time businesses, and 'Attitudes towards women in the music, entertainment and leisure industries' asked about how women feel they are perceived within night time businesses and how any associated problems might be best resolved.

A person wearing a white apron is shown from the chest down. They are holding a small, clear perfume bottle in their right hand, positioned above a glass of red wine. The glass is partially filled with a dark red liquid. The person's left hand is resting on a dark surface, possibly a bar or table. The background is dark and out of focus. The overall lighting is dim, with a slight blue tint. The text "FINDINGS AND ANALYSIS" is centered in the middle of the image in a bold, white, sans-serif font.

FINDINGS AND ANALYSIS

Responses were also gathered from women and non-binary individuals who work within and experience the night time sector. The responses received came from a range of sexualities, ethnic backgrounds, intersectionalities as well as socio-economic backgrounds across England, Scotland, Wales, Northern Ireland, other European countries and the rest of the world. Intersectionality and socio-economic background are also captured within the survey.

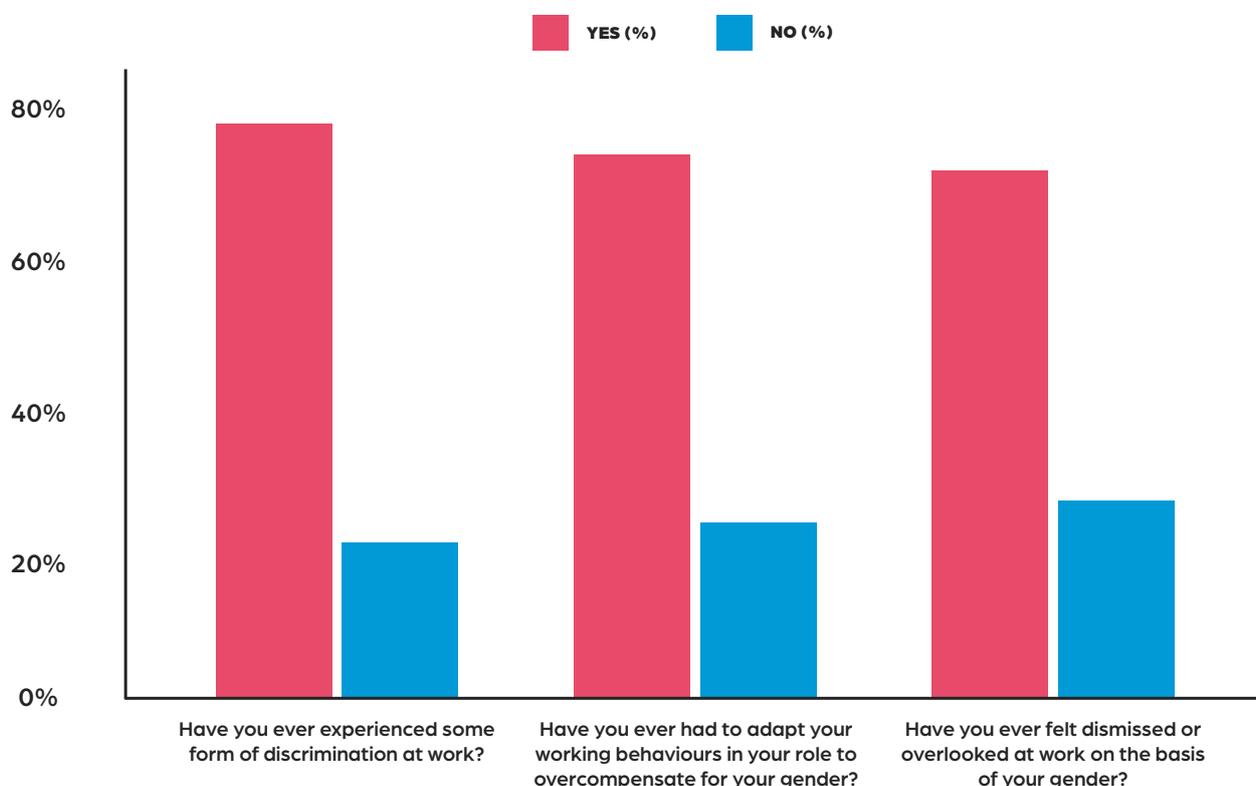
Inclusion & Discrimination

There have been numerous reports on instances of the assault and harassment of women within the industry, but not all of these acts of discrimination and abuse are physical. Implicit bias and stereotyping within the workplace, in business and socially is a key issue the survey also addresses.

A form of discrimination at work was experienced by 78.2% of respondents, and 74.8% felt they had to adapt their working behaviours in a role to overcompensate for their gender.

73.5% of respondents felt dismissed or overlooked at work on the basis of their gender, and there are clear issues regarding representation and visibility with almost one third of respondents (31.3%) being unable to name any well known women in leadership positions in the music industry.

This discrimination is perhaps best exemplified as 79.2% of respondents ranked preconceived attitudes because of their gender as the biggest challenge for women progressing in their working life.



The prevalence of working women having to overcompensate for their gender is not just happening behind the scenes though. Charlotte de Witte is one of the biggest Techno artists in the world, but her path to the top was also fraught with this inherent need to overcompensate as a woman.

“I did feel that I had to work doubly hard to prove myself and to get accepted, mainly that it took me a very long time to be considered one of the boys”

Mckenzie, L. & Snowball, I. (2021) *Lady of the House*

If even the likes of de Witte have struggled to make it to the top, what of women who experience intersectionality?

Intersectionality

Intersectionality by definition is an analytical framework for understanding how aspects of a person's social and political identities combine to create different modes of discrimination and privilege. Within the scope of women in the music, entertainment and leisure industries, there are numerous marginalised communities that converge to compound sexism with other prejudices.

Black Lives in Music recently released their *Being Black in the UK Music Industry* report, which told of the barriers to progression faced by 89% of Black women who work within the music industry. Black women have an intersection of both sexism and racism combining for even greater hardship in discovering new industry opportunities. The Black Lives in Music report also sadly revealed that over 40% of Black women working in the music industry felt the need to change their appearance because of their ethnicity. 42% of the Black women industry professionals surveyed say their mental health has significantly worsened since starting their career in the music industry.

Being Black in the UK Music Industry 2021

In 2020's *UK Music Diversity Report*, 81.9% of respondents identified as Heterosexual – with 5% Bisexual, 4.4% Gay, 1.5% Lesbian, 1% Questioning, 0.8% Pansexual, 0.8% Self-Described, and 4.7% Preferred not to say. This equates to less than 1 in 5 individuals involved in the UK music industry being from the LGBTQIA+ community. With women specifically in mind, those who identify as Lesbian represent only 1.5% of the UK music industry. This is a greater minority than those who identify as Bisexual or Gay, and while all may be subjected to homophobia, the Lesbian community can also experience sexist discrimination and abuse.

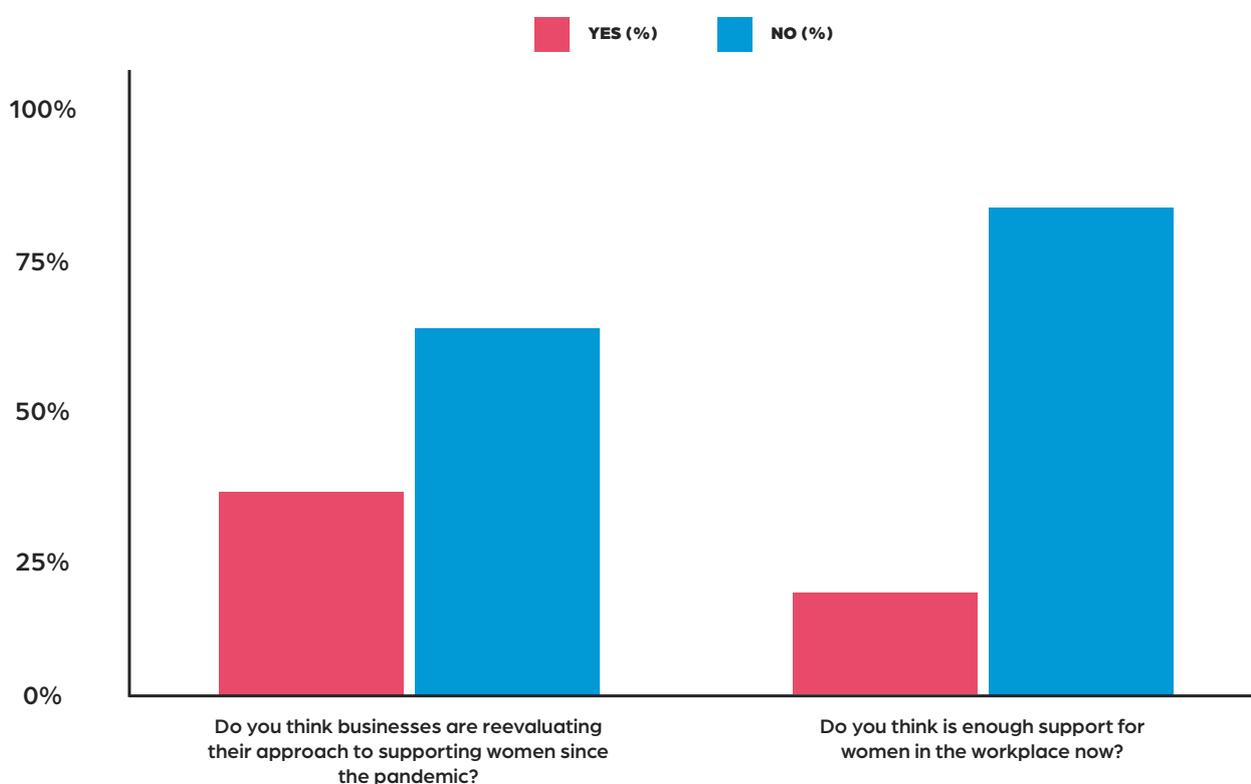
According to Arts Council England's *Making a Shift* report in September 2021, when it comes to those who identify as having a disability, the overall percentage of the UK population is 18%, compared with a meagre 1.8% of UK music industry employees. The fact that the actual number of disabled employees in the UK music industry is only one tenth of the UK-wide proportion of disabled citizens represents an enormous disparity when it comes to representation and employment opportunity. Already susceptible to discrimination as an under-represented community, to be a disabled woman in music-related industries exacerbates that susceptibility.

Musicians' Union research in 2018 found that over 40% of those from low-income families say music lessons are beyond their household budgets, while families with a total household income of less than £28,000 are half as likely to have a child learning an instrument as more affluent peers with a family income of £48,000 or more. This sets a worrying precedent, effectively stopping almost half a generation of children from low-income families from having their first experience of music – and subsequently impacting how likely it is for those children to pursue a career in music-related industries later in life.

Post Pandemic World

During the various lockdowns, the pause in operations allowed businesses time to reflect on their practices. The Black Lives Matter movement was seismic in how it gave other marginalised communities inspiration to raise their voices and be heard by those in power above them. Inequalities in the music, entertainment and leisure industries didn't escape these reflections, with timely allegations against individuals and businesses as a whole ushering in a chance to rebuild the industry better than ever.

Following the outbreak of COVID-19, almost two thirds of respondents (64.6%) didn't think businesses were re-evaluating their approach to supporting women since the pandemic. An even greater proportion (83.7%) of respondents still didn't think there was enough support for women in the workplace now.



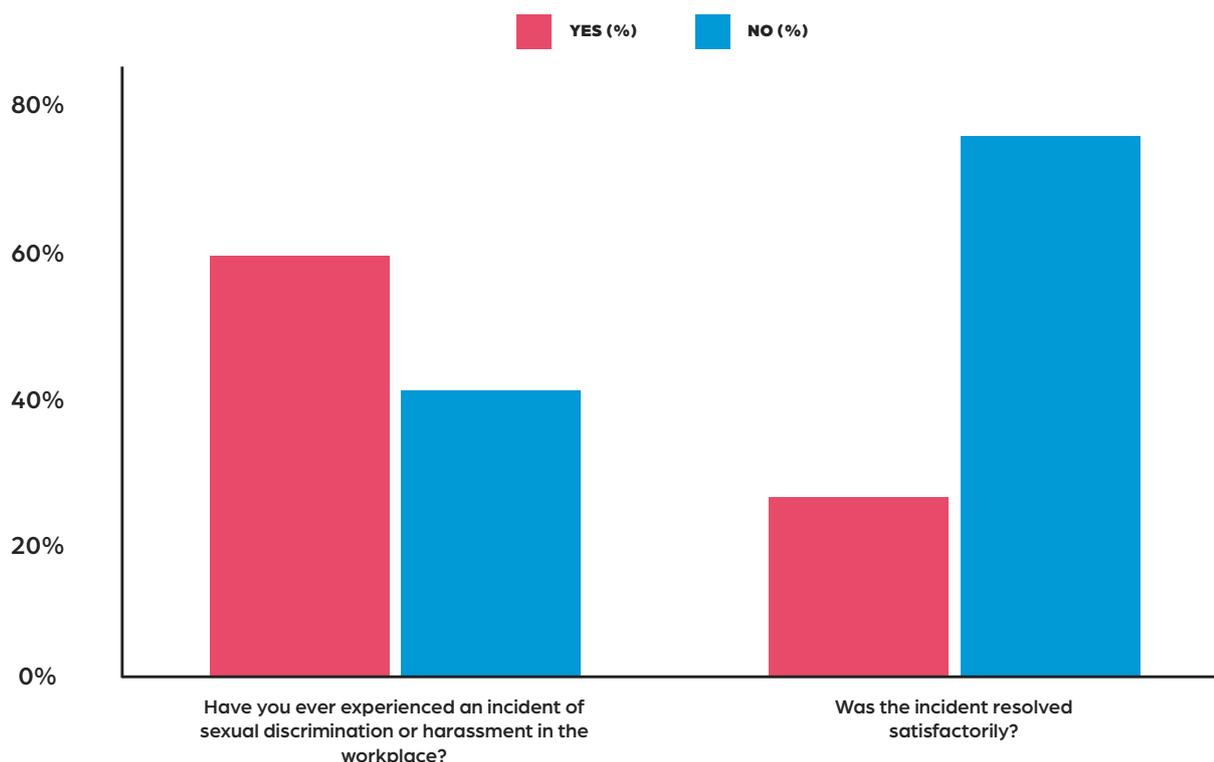
It's no secret how devastating the pandemic has been to the music, entertainment and leisure industries in the UK. There has always been an element of uncertainty when it comes to the financial security of nightclubs and festivals when compared to more corporate ventures in other sectors. The pandemic laid bare this wavering stability, with Music, Entertainment and Leisure businesses having to find creative solutions to solve constantly evolving issues.

While many settings sadly won't reopen their doors in this 'new normal', there are success stories to be found across the country that have adapted to their new conditions and are operating with renewed vigour. Although this is undoubtedly a cause for optimism, according to our findings there is less optimism when it comes to rectifying the same issues that women who engage in the nightlife scene continue to face.

Sexual Harassment, Abuse and Assault

The picture presented here is not news. Sadly, 60.5% of respondents had experienced an incident of sexual discrimination, harassment, or assault in the workplace – with 71.3% of these instances being inappropriate touching and/or groping. 39.3% of workers who experienced sexual discrimination or harassment didn't tell anyone, with 73% of those who did report it feeling unsatisfied with how the incident was resolved.

Over half of respondents (56.5%) had witnessed someone else being teased and/or harassed at work, with 72.7% of those who didn't intervene scared of the consequences of doing so.



Hennekem & Bennett (2017) detailed how the characteristics of creative industries as being heavily networked, freelance-oriented, and driven by reputation proves a fertile breeding ground for sexual harassment to thrive in.

Harrington, Warren & Rayner (2015) found HR professionals reluctant to literally put a label on bullying being as such, so they didn't have to enact policy and were therefore protecting the perpetrator (often in a position of power in the organization or a high-worth individual to the business).

There needs to be a drive away from the current trend of the 'silent bystander'. Schulte (2018) suggested how organisations need to train people to be effective bystanders – if someone sees something, they should feel compelled to say something, or have the confidence to help either directly, or indirectly. However, there seems to be a culture within the industry that makes it hard for people to speak out against harassment. This could be due to fear tactics on the employer's side, the fear of not being believed or taken seriously, or an understandable lack of faith in benefits outweighing associated risks.

Cunningham et al. (2021) emphasised how it is not just the individuals who are engaging in harassment but those who close ranks around them: "To stop persistent sex harassment, not only must perpetrators be removed, but formal and informal ties among network of complicity members must also be weakened or broken" (p.392).

Professor Samantha Warren (University of Portsmouth) conducted 61 interviews with women in the industry as part of her *In the Key of She* project.

"What I have found in my research are common themes such as isolation... Very few of the women I spoke with are connected to a crew or a group, which is something guys tend to do more of. There's also been a lot of having to battle against people's perceptions, and pretty much every one of my interviews have given an example of not having been taken seriously, or have been sabotaged or have experienced sexual harassment."

Mckenzie, L. & Snowball, I. (2021) *Lady of the House*

This "isolation" Warren attributes to some women in the industry undoubtedly has the potential to exacerbate any feelings of helplessness for those who experience harassment. There seems to be a distinct lack of faith in the system when it comes to taking accusations seriously and ensuring appropriate action is taken as a result.

The women in the study (female producers and DJs) used strategies such as dressing down, not wearing make-up, and generally trying to pass as a man in order to avoid mistreatment and/or be taken more seriously. Those who were seen as attractive faced a constant battle to prove that they had not had sex with male gatekeepers for career success. Even in 2021 these attitudes are still prevalent.

Equally, those who had not directly experienced sexual harassment expressed this as them being 'one of the lucky ones'.

Workplace policy

Non-disclosure agreements (NDAs) are one way for businesses to silence many victims of discrimination – from harassment, racism, and maternity, to gaps in gender pay or limited opportunities because of personal commitments. A non-disclosure agreement (NDA) is a legally binding agreement, or contractual confidentiality provision that an individual can be asked to sign prior to starting work or engaging in business. A confidentiality clause will be a standard term of an employment contract. Its purpose is to prevent any commercially sensitive and confidential information from being disclosed to third parties. Such provisions are put in place to protect intellectual property and confidential business information that could be shared to competitors. They are also used to protect the organisation's reputation, and so to prevent individuals from sharing such information online, or to the press.

Pagan (2021) describes NDAs as haunting the victim by ensuring the incident is ever present through not being able to achieve justice or closure. To be able to stop this, we need to bring together an independent body that can oversee the utilising of such practices to ensure they are not enacted for the purposes of masking wrongful conduct.

Settlement agreements are also utilised to settle employment disputes and exit an employee from the business. They usually contain extensive confidentiality clauses prohibiting the departing employee from speaking out against the business or anyone within it or divulging the nature of the issue which led to the advice from an independent legal advisor such as a lawyer or trade union representative who will advise on the terms of the agreement. The level of advice provided might not always specify the extent to which a worker is legally able to divulge information on their experiences during their tenure or what their legal limitations actually are within the agreement. In the absence of robust legal advice, or access to legal aid, this places the employee at a disadvantage and unable to seek resolve through the proper legal channels for fear of recourse against them for potential breach of contract.

A code of conduct is a well-intentioned policy, but what does it actually do? It sets out a company's standard of operating. It is not a legally binding document on the employee. Whilst many policies hold some basis of legal compliance, it is not actualised against the company; although it can have legal implications on the employee or contractor. Roehling (2020) states how zero tolerance policies are fraught with implementation difficulties, and can discourage reporting of harassment events.

In other words, the company can set out a range of policies, but if an individual within their company acts against it, then in a court of law, a company is able to demonstrate their efforts to ensure such conduct does not occur, thereby circumventing responsibility for the offending worker's behaviour. So who is the policy actually protecting? We need to go further.

People of influence in our industry should be tasked to drive cultural change towards women; to set expectations and seek preventative actions to promote a culture of zero-tolerance against discrimination and gender stereotyping. A policy must reflect the culture and environment of a business, not just a 'tick-box' action. Driving the right environmental attitude and culture will deter perpetrators. It will also reassure people who speak out, that they will be believed and protected without compromise or recourse.

Whistle-blowing policies are in place in the workplace, but only if managers implement them consistently, at all levels of their organisation, and to a proper conclusion. Research has shown that claims under whistle-blowing law, under the Public Interest Disclosure Act 1998 (PIDA), have shown a mere 3% success rate when brought before employment tribunals. Currently, personal grievances (for example bullying, harassment, discrimination) are not covered by whistle-blowing law unless a particular case is in the public interest. The definition of 'public interest' must be sought and legal aid must be extended for whistle-blowing. No one should be bigger or more powerful than the business or organisation within which they work.

We must seek the power to investigate such documents to ensure they are being used in the right manner, raise awareness of existing legal rights, and seek better access to legal representation. Sadly, many legal mechanisms are used that allow businesses to circumvent such 'issues' and little protection is given to individuals who, because of their vulnerability, and because of the influence their employers have, are left with little or no protection and years of physical and psychological repair ahead of them. [The Solicitors Regulatory Authority](#) issued a warning notice to Solicitors in March 2018 in relation to use of NDAs, including that an NDA must not give the permission that a person cannot report an offence or make a protected disclosure under Public Interest Disclosure Act 1998 (PIDA) and be clear on what disclosures can and cannot be made.

The law is in place to prevent, protect and punish wrongdoing. Sometimes the same law can seem to also cause barriers, particularly when it comes to allowing people to seek help or speak out against wrongdoing. The law can always be challenged, if you have the means to do so. Research by Leopold et al. (2021) showed that the MeToo campaign was actually more successful at combatting sexual harassment than the law itself. Seeking further legislation to place the employer under obligation to make sure their employees know their rights and limitations on confidentiality clauses is critical; and making sure people understand that such clauses do not prevent employees reporting a crime or render them in breach of contract is also key.

Safety

A vast majority of respondents (91.8%) didn't feel the police force does enough to make women feel safer at night, and 51.8% of respondents felt that crimes against women were increasing (rather than decreasing or plateauing).

The Police Force plays a critical role in protecting women at night. At a time when nationwide trust and confidence in policing is at its lowest ebb, the repeated failure to adequately assist with making the music, entertainment and leisure industries safer for women comes as no real surprise. Each time a story breaks about women being preyed on at night, a generic police statement is made promising action but delivering inaction.

Approximately 2,000 policing staff were accused of sexual misconduct, including rape, during the past 4 years, a [Channel 4 investigation](#) revealed. Only 8% resulted in dismissal. 60% resulted in no further action taken with most of the accused never facing criminal charges.

This must change and we need to understand what are the police actively doing to stop the misogynistic tolerance of such inappropriate behaviour and see the evidence based effects of their activities. More transparency is needed for women to regain their trust and confidence in the police.

Similarly, with the recent increase of spiking incidents reported in our communities, we need our Police Force to work harder at identifying such cases so we can all work together to tackle these societal issues. The NTIA and Savenightlife have called for an inquiry into the handling of such incidents.

[The Crime Survey for England and Wales \(CSEW\)](#) estimated that for the year ending March 2020 there were 773,000 adults aged 16 to 74 years who were victims of sexual assault (including attempts) in one year; 618,000 of those victims were women, and 155,000 were men.

Over the past 15 years, the prevalence of sexual assault in the last year among adults aged between 16 to 59 years has fluctuated between 1.5% and 3.0%. The last year this decreased to 2.2% because there was a reduction in indecent exposure or unwanted sexual touching; nevertheless, rape or assault by penetration remained at 0.5%. Latest estimates show that fewer than one in six (16%) female victims and fewer than one in five (19%) male victims of sexual assault by rape or penetration reported it to the police.

Something is seriously wrong here. It is clear that the fear of not being believed or taken seriously underpins the obvious issue of women not reporting such incidents and we must get to the core of why this is happening. Once again, we must get to the route of the issue, not just try to manage the symptoms. This must involve bringing together the government, police, regulators, businesses, charities, universities and communities – crucially – creating safe forums for listening to women who have been attacked. We must continue to lobby for further action without delay, to help prevent this from continuing to happen, and bring those responsible to justice and ensure they face the full force of the law.

72.5% of respondents felt comfortable approaching venue staff and/or security for help if needed.

Understanding how businesses in the Music, Entertainment and Leisure industries operate, their operating standards and policies and their licensing obligations within the communities they serve is critical to demonstrating and reassuring women that they can safely participate in nightlife.

Having fully trained staff and security confident in handling incidents, and clear communication to customers, will not only reassure women, it will also deter perpetrators. Currently, only 7% of licensed door security are female. It is imperative that a greater presence of female licensed door security operatives will help reassure female customers whilst also providing effective support for their male counterparts, particularly when handling sensitive incidents, as well as managing enhanced searches.

Security Providers and Business Owners take Public Safety very seriously, not only because it is a key licensing objective under their premises licence but because they have a high duty of care towards their staff and customers. What is necessary is ensuring best practices are in place and accessible for customers so that they understand what we do as an industry. The very few businesses who do not operate within these standards have no place within these industries, and as a collective we must seek to ensure this standard is maintained by all.

The above goes towards prevention and protection, but more needs to be done to address the reasons why women are being targeted in the first place. We can do more to enforce the expected standard of conduct and attitudes towards women within night-time settings for staff and customers. Again however, we need to work with key stakeholders to ensure a consistent approach in order to effectively drive change.

Almost two thirds of workers (64.6%) weren't assisted by employers with getting home safely at the end of shifts, and 92.6% of respondents didn't feel there was enough proactive support or guidance to help make women feel safer at night.

80.5% of respondents didn't feel it was easy to quickly access support if they, or someone they know, has suffered from an act of gender discrimination or harassment.

What support is actually out there for Women?

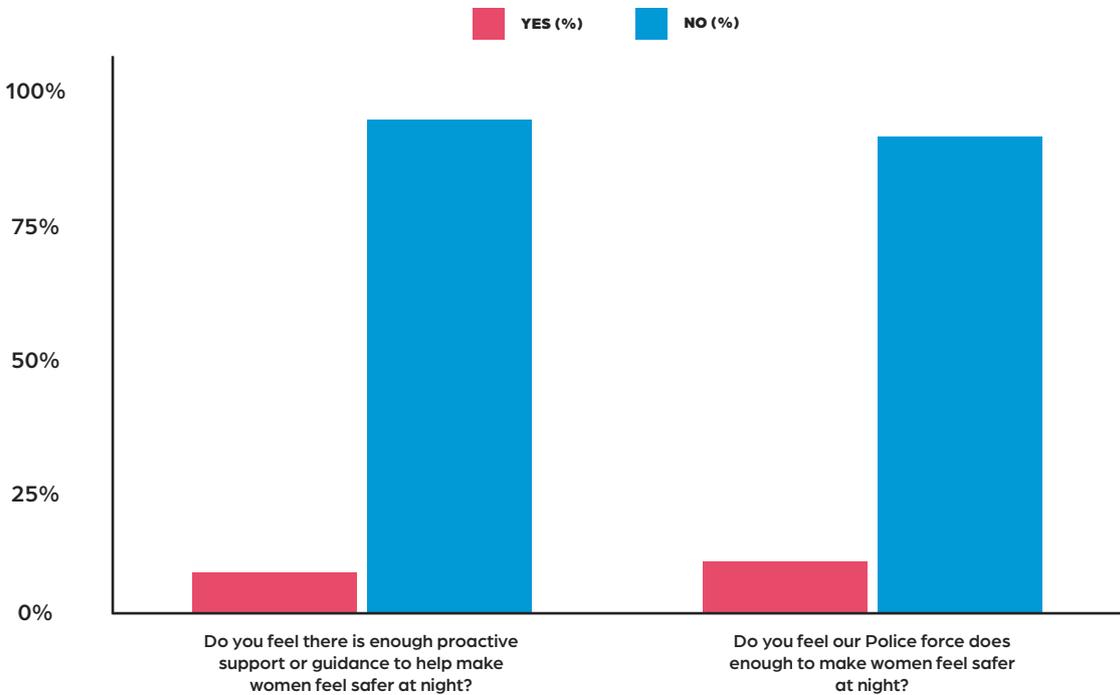
An exclusive YouGov poll carried out for The Independent found that 7 in 10 women consider government action to stop sexual harassment, rape and domestic abuse to be inadequate; with 9 in 10 women deem tougher sentencing for sexual harassment, sexual assault and domestic abuse would be "very effective" in tackling these issues.

Thousands of people are left at risk of domestic violence because they cannot get access to legal aid to protect them. According to Domestic Violence Assist (DV Assist) only 40% of victims who approach them for legal aid qualify for legal aid to obtain protection orders. Many aren't confident seeking protection orders themselves or representing themselves in court, and 60% cannot afford private legal support.

Legal Aid applicants are eligible for civil legal aid if their monthly disposable income, after basic living expenses, does not exceed £733 and their disposable capital does not exceed £8,000. The threshold of disposable income does not take into account existing debt, utility bills or food costs.

Many women on low income are not able to access legal aid for representation, and with a 50% increase in cases of domestic abuse, this must be urgently reviewed by the Ministry of Justice. It should be noted, the number of orders protecting male victims has risen from approximately 100 in 2020 to approximately 600 in 2021.

We need to work with agencies, including the Police, local councils and the government on how we, as an industry, can pro-actively contribute towards protecting women in our environments. We all have a duty of care and support should be accessed everywhere, once again such activities will help women access the support they need, whilst driving a supportive culture which will deter perpetrators and start to alter deviant behaviours.



Businesses themselves must do more to protect the hard-working women who make their operations possible. The notion that they can care for their employees through business hours and then leave them to fend for themselves as soon as their shift ends is a culture that needs changing. Whilst there is no specific legal requirement for employers to provide employees with transport home, employers do have a duty of care to their employees, which means that they should take all steps necessary to ensure their health, safety and wellbeing; this includes ensuring their safety when travelling home, late at night.

At the same time, the wider infrastructure of our public and private transport needs to be addressed with urgency. Recent figures released from the LPHCA showing over 50% drop in taxi drivers during the pandemic is alarming, raising further concerns regarding transport infrastructure supporting the night

time economy, something which is vital in providing safe passage for our customers and staff to and from our businesses. With a focus on vulnerability, and the safety of women at night, and thousands of night workers across the country, we cannot underestimate the vital role these services play in keeping people safe at night, it must be prioritised by the Government and City leaders across the country.

The partial reinstatement of the Victoria and Central Line night tube in November 2021 is simply not enough. The industry has called for a full reinstatement of night tube services across London. Sadik Khan described the national issue of violence against women and girls as an 'epidemic' and as such the government has a duty of care to provide a safe transport infrastructure. When operational, the night tube service provides essential transportation for key workers, those who work within the night time economy and visitors to London and the West End.

A letter has also been sent to the Scottish Government asking for immediate action to resolve the current night time transport issues following a severe shortage in taxis and no night time public transport in place after 11:30 pm. It is shocking to learn of the absence of night time public transport post 11:30pm in Glasgow, and demonstrates a clear lack of focus on people's safety, particularly women at night.

The NTIA has supported a letter from women in the nightlife scene in Glasgow which proposes the following:

- Cheaper, quicker and easier tests for taxi drivers to gain license.
- Incentives for people to become taxi drivers.
- Public night transport to be introduced, specifically subway and buses that run from 11pm–6am.
- Funding for a Glasgow based buddy system like Strut Safe in Edinburgh.
- Funding for Strut Safe phone lines to stay open past 3am when streets are most dangerous.
- More electric hire transport systems on the streets.

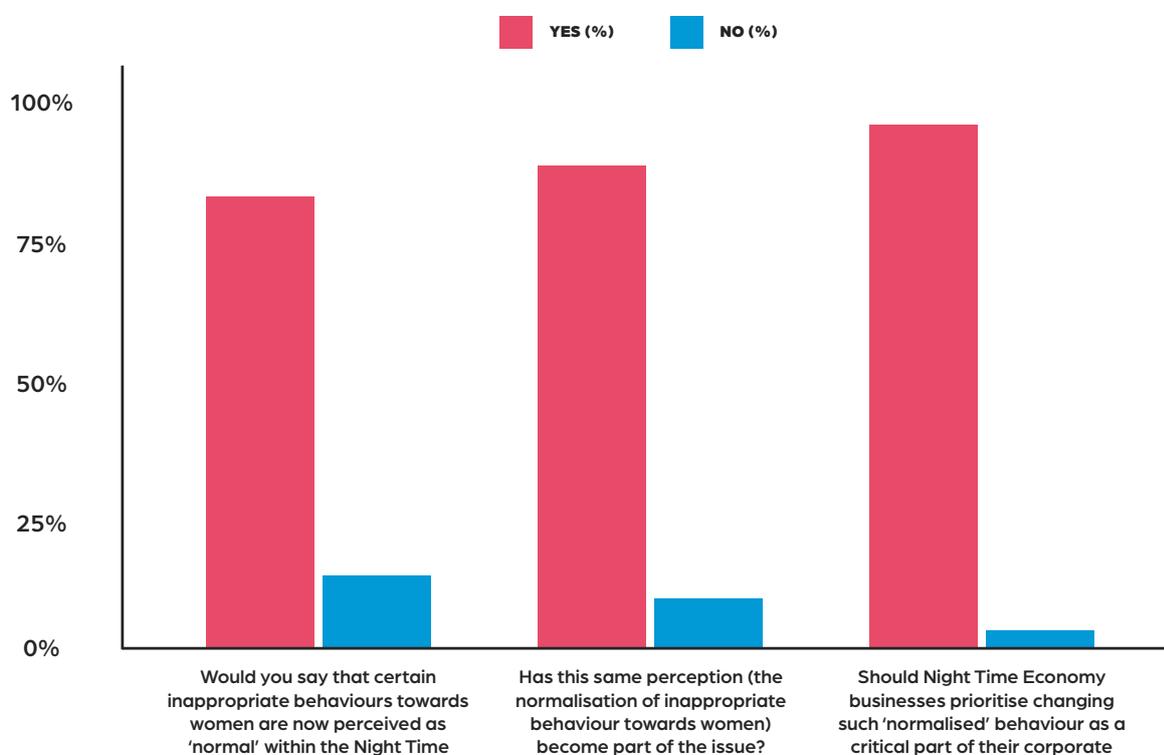
We must continue to work together as a collective to seek immediate solutions to ensure the safety of women and other vulnerable groups when travelling late at night. With annual increases in costs of travelling imposed on commuters, this should not even be a case for challenge; nevertheless, challenge we must.

Attitudes and Culture

84.7% of respondents agreed that certain inappropriate behaviours towards women were now perceived as 'normal' within the Music, Entertainment and Leisure industries, with 88.7% of respondents thinking this normalisation of inappropriate behaviour towards women had become part of the issue.

Educating men ranked as the best way to change the culture of such normalised behaviour for 50.4% of respondents, while 47% of respondents ranked Education in schools as the best way to impact a change in behaviours towards women

Almost all respondents (96.3%) thought Music, Entertainment and Leisure businesses should prioritise changing such 'normalised' behaviour as a critical part of their corporate social responsibility, with a further 87.3% not believing that Music, Entertainment and Leisure businesses did enough to advocate for safer environments for women.



The *In the Key of She* research also found that sexual harassment, sabotage, or not being taken seriously is largely normalised by individuals who find ways to work around the issue. Often to the detriment of their own career, there is the notion of just accepting that 'this is the way it is'. Some of the respondents didn't even class the behaviours they have experienced as harassment until they looked back on their treatment years later.

The trope that 'not all men' are to blame for these issues is also a factor here. This is often used to excuse certain actions as unusual or 'other' from their own perception of male behaviours, rather than actively listening and taking steps to tackle a culture that allows more minor transgressions to go unchecked, or even celebrated. Unwanted sexual touching was recorded by the [CSEW](#) as the most common type of sexual assault in the last year (ending March 2020).

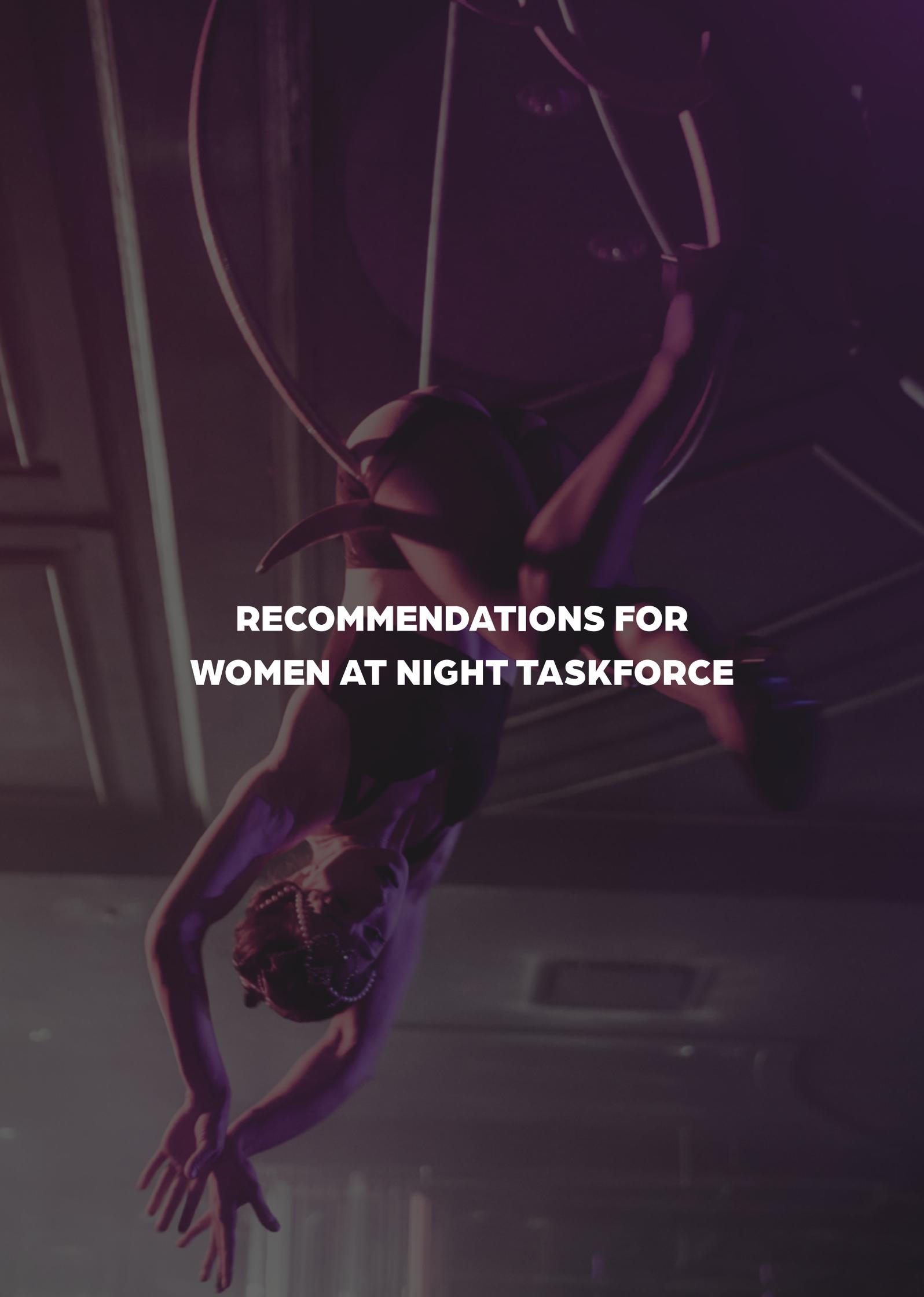
Many larger businesses/multi-site operators continuously review their Corporate Social Responsibility commitments as standard practice. However, smaller, independent businesses may be naive to this formal approach.

The Licensing Act 2003 places a legal obligation on public authorities to have due regard to the need to eliminate unlawful discrimination, harassment and victimisation; to advance equality of opportunity; and to foster good relations, between persons with different protected characteristics. The Public Sector Equality Duty (PSED) is a duty placed on Public Authorities to consider how their policies or decision-making processes affect people who are protected under the Equality Act 2010.

This approach forms a part of the licensable activities for each business holding a premises license. Every Local Council's Licensing Department should work with their licensed premises and ensure PSED compliance by removing or reducing disadvantages for women, and encouraging their participation in public life. However, many Councils have limited resources to ensure this happens pro-actively. We need to forge better relationships with key stakeholders to ensure education on safeguarding women (as well as other under-represented groups) in communities is an active part of their licensable activities, and bring communities together through partnership-working to strengthen voices.

The level of crimes against women is at an all time high, this is our new epidemic. The only way to drive change is through collectively taking action and speaking out together in our daily lives. Not just when a heinous crime happens like in the tragic cases of Sarah Everard, Bibaa Henry and Nicole Smallman, or Sabina Nessa. It should remain high on everyone's agenda. Since Sarah's death, at least 81 women have been killed in circumstances where the suspect is a man.

Deviant attitudes and behaviour towards women who socialise within our night time spaces must change. Education and community engagement are key factors to change societal deviance, and stamp out discriminative and harmful behaviours and attitudes towards women that are not acceptable. We must strive to normalise the right attitudes and stop the wrongful behaviour women are conditioned to think they must accept; because to challenge is futile, when actually it should not be.



**RECOMMENDATIONS FOR
WOMEN AT NIGHT TASKFORCE**

Educate Men

Men are our allies, and play an integral part of societal change. Not all men are offenders, but all are responsible for how we, as a society, think and behave towards women. They need to lead by example and be involved in every step of the journey of change. It is about bringing men into the conversation at every opportunity; to realise and stand up against discrimination and violence against women.

The endemic nature of men misunderstanding their role in improving the safety of women was perhaps perfectly encapsulated when Dominic Raab, the UK Government's own Justice Secretary and Deputy Prime Minister, recently claimed live on [BBC Breakfast](#) that "misogyny is absolutely wrong whether it's a man against a woman or a woman against a man".

We must ensure that men fully understand about the various types of discrimination against women to really identify with how they can contribute towards a different approach, and lead by example. We must all provide the right environment for learning and discussion.

We must raise awareness around issues like male sexual entitlement, the mythical prevalence of male power through various entertainment outlets and realise that it is just entertainment, not reality. We must understand that women who work or play within such entertainment industries, or who wish to express themselves any way they want, have the right to do so, safely.

As the archaic saying goes: Men are from Mars, Women are from Venus. This no longer applies within our society. Every individual is defined by their unique strengths and characteristics. Let us seek ways to educate men to be our allies, to understand, support and contribute towards this change. Let us open doors for intersectional perspective to deepen that understanding.

Better education in schools

To treat the problem of men abusing women, you need to find the cause of the issue: boys abusing girls. In a recent [article](#), Patrick Roach (General Secretary, NASUWT Teaching Union) painted a grim picture of what is going on in classrooms across the UK – citing daily reports of "inappropriate touching, sexually explicit and derogatory comments, sexting and up-skirting targeting girls and women teachers".

In the same report, Andrea Simon (Director, End Violence Against Women Coalition) urged the UK Government to "take this issue seriously by creating a taskforce that brings together leaders across government, education, and experts on violence against women and girls to advise on next steps and drive the roll-out of a whole school approach that is relevant to the daily experiences and reality of young people's lives".

The sad reality is that women's safety is an issue that can't afford to depend on this government's inevitable inaction – this is why we feel compelled to form our own taskforce to enact change in male behaviour, from school age to adult life.

Drive cultural awareness in the workplace

After the revelation of Wayne Couzens' reputation prior to Sarah Everard's murder, Sue Fish (Former Nottinghamshire Police Chief Constable) recently told [The Times](#): "It's fair to say sex on duty was seen by some of my colleagues... as being a perk of the job. It left me as a brand-new probationer feeling like I didn't know who to talk to about it, because saying to the concerned man, 'Don't do this to me. Don't do this to her, just don't do this at all', made no difference."

This inability to infiltrate a workplace's male-dominated hierarchy and break down entrenched behaviours can be translated to the music, entertainment and leisure industries. The aforementioned figure of almost one third of our respondents (31.3%) being unable to name any well-known women in leadership positions in the music industry is something that must be rectified through the Women at Night Taskforce.

Both within the music, entertainment and leisure industries and within wider society, promoting women and putting them into positions of power within businesses where they can set behavioural standards for others to follow is paramount to stopping this vicious cycle of enabling misogynistic culture in all workplaces.

Educate to Empower Women

Let us educate women to empower themselves to expect only acceptable behaviour and realise that being vulnerable is not the same as being weak.

We live in a society where instilling fear and scaremongering is an influential driver for women and other under-represented groups in society, affecting the way they perceive themselves as well as how others perceive them. Being vulnerable is not a weakness. Educating women is about empowerment through knowledge, understanding and promotion of self-worth, beyond aesthetics or perceptions of how women should behave.

Furthermore, what it is to be successful in life varies from person to person. And the deserved attitude and conduct towards a woman should not be determined by their celebrity, career, or social status. The word inclusion itself means providing equal access and opportunities and eradicating discrimination and intolerance; so, we need to make sure socio-economic background is considered as part of our learning journey. Under the Women at Night Charter, the Taskforce aims to:

Under the Women at Night Charter, the Taskforce aims to work with businesses to stamp out underlying gender stereotypes and routes to achieve gender parity and eradicate the disparity of opportunity for women in senior roles, regardless of background, which remains lacking. Different approaches to flexible working, job-share schemes, mentoring programmes, and pathways to progression at all levels must be an industry-led focus.

Businesses must create an environment for progression offering mentorship programmes, collaborative working, and building scope within their performance management systems within which people can showcase and quantify their achievements and build confidence through self-promotion.

Through enhancing the profile of accomplished women in our industry and providing access to mentorships and opportunities where any woman can influence others no matter where they are in their careers, and encourage women to progress across all industry sectors, and at all levels.

We can all play our part to influence every individual on their career journey. It is up to us as a collective to educate future generations. This is a commitment of our Women at Night Charter.

Through raising awareness, lobbying to change the law that influences policy-makers to ensure individuals are fully protected within the law, and having a better understanding of limitations and restrictions. Seek to build an independent body that is there to support and guide women who have experienced any form of discrimination or harassment at work or in business.

A photograph of a woman singing into a vintage-style microphone at night. She is shown in profile, facing left, with her eyes closed and mouth open as if in the middle of a performance. The background is dark with out-of-focus lights, creating a bokeh effect. The overall mood is intimate and artistic.

REFERENCES

References

Cunningham, P., Drumwright, M.E. and Foster, K.W. (2021), "Networks of complicity: social networks and sex harassment", *Equality, Diversity and Inclusion*, Vol. 40 No. 4, pp. 392–409.

Fox-Kirk, W., Gardiner, R., Finn, H. & J. Chisholm (2020) 'Genderwashing: the myth of equality', *Human Resource Development International*, 23:5, 586–597

Harrington, S., Warren, S. & Rayner, C. (2015) 'Human Resource Management practitioners' responses to workplace bullying: Cycles of symbolic violence', *Organization*. Vol 22, 3 pp.368–389

Hennekam, S. & Bennett, D (2017) 'Sexual Harassment in the Creative Industries: Tolerance, Culture and the Need for Change' *Gender, Work and Organization*, Vol 24, 4 pp.417–434

Leopold, J., Lambert, J.R., Ogunyomi, I.O. and Bell, M.P. (2021), "The hashtag heard round the world: how #MeToo did what laws did not", *Equality, Diversity and Inclusion*, Vol. 40 No. 4, pp. 461–476

Mckenzie, L. & Snowball, I. (2021) *Lady of the House*

Pagan, V. (2021) The murder of knowledge and the ghosts that remain: non-disclosure agreements and their effects, *Culture and Organization*, 27:4, 302–317

Roehling, M. (2020) 'The Effective Use of Zero Tolerance Sexual Harassment Policies: An Interdisciplinary Assessment' *Labor Law Journal*, June 1 pp.89–96

Schulte, B. (2018) 'To Combat Harassment, More Companies Should Try Bystander Training', *Harvard Business Review*, Oct 31st 2018

Violence Against Women and Girls Report 2018–19, Crown Prosecution Service (October 2021)

<https://www.cps.gov.uk/sites/default/files/documents/publications/cps-vawg-report-2019.pdf>

Harvard Business Review, To Combat Harassment, More Companies Should Try Bystander Training (October 2021)

<https://hbr.org/2018/10/to-combat-harassment-more-companies-should-try-bystander-training>

Solicitors Regulation Authority, Warning Notice, Use of Non Disclosure Agreements (NDAs) (October 2021)

<https://www.sra.org.uk/solicitors/guidance/non-disclosure-agreements-ndas/>

Protect-Advice.org.uk, Government NDA Proposals: A Good Place To Start (October 2021)

<https://protect-advice.org.uk/government-nda-proposals-a-good-place-to-start/>

Citizens Advice Website, Public Sector Equality Duty (October 2021)

<https://www.citizensadvice.org.uk/law-and-courts/discrimination/public-sector-equality-duty/what-s-the-public-sector-equality-duty/>

Sky.com (November 2021)

<https://news.sky.com/story/thousands-of-domestic-abuse-victims-forced-to-stay-with-their-abuser-after-being-denied-legal-aid-12464958>

Theguardian.com (October 2021)

<https://www.theguardian.com/society/2021/oct/02/the-81-women-killed-in-28-weeks>

Office for National Statistics (October 2021)

<https://www.ons.gov.uk/peoplepopulationandcommunity/crimeandjustice/bulletins/sexualoffencesinenglandandwalesoverview/march2020>

Black Lives in Music, "Being Black In The UK Music Industry"

<https://blim.org.uk/report/>

Association for Electronic Music, Be The Change

https://associationforelectronicmusic.org/wp-content/uploads/2021/04/BE-THE-CHANGE_Women-Making-Music_MiDiA_TuneCore.pdf

In the Key of She: Women, Technology and Cultural Production, Professor Samantha Warren

<https://inthekeyofshe.org>



NTIA | NIGHT TIME INDUSTRIES ASSOCIATION

Supported by

