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**Safety Measures - Artist**

This document provides a list of suggested safety measures that an artist can use to reduce the risk of harassment in their work space, whether in the studio, on tour or at a live event.

**How to use this document**

This document has been developed to provide artists with practical steps to reduce the risk of harassment when in a work setting or on tour. If this document looks complicated or unfamiliar don’t panic – you can just have a look over the tools and ideas and pick those that might be useful or applicable for you in the context of your workplace, studio or event venue.

This document outlines specific safety measures, but it is not in itself a complete framework. For example, it does not address who is responsible for each measure on the day or the escalation processes. Areas of responsibility can vary depending on arrangements made with a promoter, venue or studio. An easy way of figuring out if an artist is responsible, is to determine if the artist has any influence over decision-making in any work space. For more information refer to the [Sexual Harassment Policy Templates](https://www.soundcheckaotearoa.co.nz/sexual-harassment-policy) on the SoundCheck Aotearoa website.

This document has been prepared from the perspective of an artist and there is a similar document addressed to venues and promoters. However, it’s important to note that the promoter and venue (and sometimes artist) will have overlapping duties with respect to a live music event and this document doesn’t determine who is legally responsible for which aspects. For further guidance on this see the Artists section of the [SoundCheck Aotearoa website](http://www.soundcheckaotearoa.co.nz/resources-for-artists-and-managers) and the [Artist Show Checklist](https://www.soundcheckaotearoa.co.nz/s/show-checklist-artist.docx).

Ideally these safety measures would be implemented along with a [Sexual Harassment Policy](https://www.soundcheckaotearoa.co.nz/sexual-harassment-policy) which outlines your commitment to preventing sexual harassment and includes a framework for reporting concerns. If you are already operating within a wider health and safety framework and an existing sexual harassment policy, you can integrate this document or parts of it into your overall health and safety risk assessment to ensure that sexual harassment is considered and addressed.

Finally, the measures below are not a list of requirements. Artists should consider budget, demographic, crowd size, work environment and all other aspects of an event when establishing what safety measures to use.

This diagram outlines the different types of safety measures available, 1 being the most effective and 4 being the least effective. A practical approach should be taken when considering what is appropriate to implement, and if it’s not practical, then you don’t have to do it. If an artist is unsure, they should seek advice from a health and safety consultant.

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| **Area of influence** |  | **Safety measure** | **Details** |
| Backstage Area | 1 | Team Composition | Establish a diverse, inclusive team that brings together a broad range of demographics, allowing the fostering of a positive and balanced culture. Checking of touring staff history can help remove any people who might pose a risk. |
|  | Alcohol management | Remove alcohol from areas to reduce intoxication levels, an artist has the same decision-making power as a promoter on a show in this area. |
|  | Permanent or temporary ban | Banning of people can be an appropriate way of removing the risk of harassment occurring, whether in the interim or permanently. An artist has the same decision-making power as a promoter on a show in this area. |
|  | 2 | Security measures | Safety of yourself as an artist gives you the ability to request what security measures are needed from a promoter, both parties have equal influence. If you feel unsafe or feel additional measures are needed, coordinate with the promoter and request additional staff, this might include ID checking or accreditation checks. This is most effective when raised early on in negotiation stages. |
|  | 3 | Posters | Posters are a good way of bringing awareness to particular topics, an artist has the same influence as a promoter in this area and can request what posters are displayed in the venue and/or backstage prior to any show. Examples and template posters can be found on the [Soundcheck Aotearoa website.](https://www.soundcheckaotearoa.co.nz/visual-resources-and-posters) |
|  | H & S signage | Promoters and venues should have health and safety signage in place, this signage should include the risk of harassment. Where this isn’t present but practical to have, the topic can be raised with the promoter, as your reputation is associated with the show. |
|  | Induction / Email | A pre-show email can bring awareness to aspects of a show prior to arriving, this email might include behaviour expectations, artist policies, a simple email footer or any other good information that might help foster a positive culture ahead of time. |
|  | Briefing | When the tour party or artist arrives on site, it’s good practice to have a brief discussion with the touring team, raising any risks or concerns that might be present or need addressing. |
|  | Merlin Pass | A request can be made to promoters for a Merlin’s Pass Holder to be onsite. A Merlin’s Pass is a green laminate that’s identifiable to all workers across any site in New Zealand, with this system in place. It identifies the Pass Holder as someone who is able to receive disclosures and reports of sexual harassment and assault. |
|  | Wallet Trifold Card | Pocket-sized collateral with information about harassment, bystander intervention, and disclosures can be found on the [Soundcheck Aotearoa website](https://www.soundcheckaotearoa.co.nz/resources-and-tools) and can be a great way of sharing information with other people who work with you. |
|  | Catering | A request to have the catering staff proactively monitoring intoxication levels and risk levels of harassment can be made to a promoter, an artist has equal influence in establishing safety methods in this area. |
| Stage Area | 1 | Alcohol management | The license holder has a duty of care across all licensed areas. The stage area is your work space and therefore you can request what controls are placed in this area. This might be additional staff, extra security, no alcohol side of stage or a stage lockdown. |
| 2 | Barrier / crowd management | An artist can raise crowd management expectations with a promoter. This might include how you want security staff managing the public, what assistance you might need if you go into the crowd, whether you need a security escort to stage, how you might stop the show, or what you might say if you see something happening to someone in the crowd. |
| 3 | Merlin Pass | A request can be made to promoters to have a Merlin’s Pass holder onsite. A Merlin’s Pass is a green laminate that’s identifiable to all workers across any site in New Zealand, with this system in place. It identifies the Pass Holder as someone who is able to receive disclosures and reports of sexual harassment and assault. |
| Posters | Posters are a good way of bringing awareness to particular topics, an artist has the same influence as a promoter in this area and can request what posters are displayed in the venue and/or backstage prior to any show. Examples and template posters can be found on the [Soundcheck Aotearoa website](https://www.soundcheckaotearoa.co.nz/visual-resources-and-posters). |
| Briefings | When the tour party or artist arrives on site, it’s good practice to have a brief discussion with the touring team, raising any risks or concerns that might be present or need addressing. |
| Public Areas | 2 | Safer Spaces | A request can be made to promoters for the establishment of alternative zones/areas for punters, who might be looking to remove themselves from the crowd for any reason. These spaces should be easily identifiable and accessible and offer calm spaces away from general flow where people can seek sanctuary.  This could look like:   * Small cordoned off areas using barrier, bike rack, rope, or alternative marker * Opening up unused seating areas * Using existing platforms or spaces unoccupied small or large * Placing security guards in particular locations to establish a presence * Allocating specific platforms for safe zones * Signposted areas * Clearly identifiable areas for support such as Medics, Crowd Care Tent, Red Frogs, Consent Club and other organisations that the public can access if feeling unsafe.   An artist has equal influence over this decision and should be raised with promoters early on. |
| Toilets | Request any toilet arrangements, such as gender-neutral facilities, prior to any show if not already at a particular venue. |
| Announcements / Messages | Request promoters use messaging to convey any relevant message to the public via PA or video announcement in between sets. This can be an effective tool in positive awareness, whether it’s pointing out water stations, crowd care tents, security, medics or safer spaces. |
| Offsite Travel | 1 | Alcohol & Drug Management | Establish drug and alcohol etiquette on tour, making sure all are made aware of these expectations prior to touring. This might involve providing a clear understanding of suitable intoxication levels, what consent is or what the reporting process is should any such matter arise. |
| Team Composition | Diverse team composition can create a positive and inclusive culture for touring teams. Having a previous understanding of staff and how they might conduct themselves on tour can help in establishing if someone is suitable to tour with. |
| Permanent or temporary ban | Banning of people can be an appropriate way of removing the risk of harassment, whether in the interim or permanently. |
| 3 | Tour Expectations | A pre-tour email can be sent to the full tour party prior to a tour starting. This can include a briefing around expectations, touring policies, and code of conduct, clearly outlining sexual harassment. |
| Briefing | A pre-tour briefing can establish clear touring expectations and reporting channels, this is a great time to raise any risks or concerns that might be present or need addressing. |
| Accommodation | When making accommodation arrangements (either booking yourself or communicating your needs to a promoter), ensure that consideration is given to individual safety and comfort levels of the entire tour party. For example, room shares may pose a risk of sexual harassment. Consider engaging with the team when making these arrangements to gain a better understanding of what people require to ensure they feel safe on tour. |

Establishing a safe workplace is an ongoing system, whether it’s establishing promoter expectations, looking after staff who work for an artist or protecting other people in an artist’s work space. An artist has equal influence in many areas of a show, however early discussions with promoters is important when establishing a shared approach, this fosters a positive setting and collective approach across areas. When unsure, contact a health and safety consultant for advice.

If harassment happens in your workplace, respond using the processes set out in your sexual harassment policy and establish whether additional control measures need implementing to reduce the risk of future harassment. All duty of care must be taken when removing any person from a workplace or event. When someone has been harmed, ensure follow up contact is carried out to ensure the safety and wellbeing of the person harmed.

**Hierarchy of Control**

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| **Eliminate:** |  |  | **Most effective methods**  **Least effective methods** |
| |  |  | | --- | --- | | **1. Eliminate sexual harassment**  Remove it completely from the workplace  *e.g. Permanent ban* | If this isn’t possible then…. | |  |  |
| **Minimise:** |  |  |
| |  |  | | --- | --- | | **2. Substitute the hazard**  Wholly or partly with a safer alternative  *e.g. Temporary ban*  **Isolate the hazard**  Use physical barriers, time or distance  *e.g.*  *Redeploy/New role*  **Use engineering controls** | Minimise the risk if practical, by taking one or more of these actions, if not then… | | **3. Use administrative controls**  Develop methods of work, processes and procedures  *e.g. Agreements/Signage* | If not then…. | | **4. Use personal protective equipment**  Highly unlikely to be used but can be hi-visibility clothing | If a significant risk still remains, decide if it’s safe to proceed. | |  |  |
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