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RESEARCH

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# All Good Project

Evaluation: Key Learnings

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**MENZIES SCHOOL OF HEALTH RESEARCH**

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# Contents

The All Good Project .....	4
History of All Good peer harm reduction service .....	4
Rationale for the All Good Project.....	6
Evaluation of the All Good Project .....	7
Harms in NT music spaces.....	9
Sexual violence .....	9
Other harms.....	9
Harassment in the music venue workplace.....	10
Why does safety in music spaces matter? .....	11
Bystander intervention.....	13
All Good Project Training: Reach and Impact.....	14
Bystanding - why does it matter? .....	17
Whole-of-community approach to bystander intervention.....	18
Enablers of a whole-of-community approach.....	19
Barriers to a whole-of-community approach .....	20
Other AGP-safety-strategies in venues.....	21
Harassment policies .....	22
The All Good Project brand .....	24
Harm reduction messaging.....	25
Harm reduction at festivals .....	29
All Good peer harm reduction service reach.....	29
Satisfaction and recall of the service .....	30
Impact on patrons .....	32
Ongoing volunteer engagement.....	33
Collaboration across the festival safety system .....	33
Recommendations.....	35
References.....	39

# The All Good Project

MusicNT's All Good Project works with live music venues and festivals across the Northern Territory (NT) to create safer spaces for staff, performers, and patrons. The All Good Project (AGP) aims to increase safety for patrons – including minority groups, encourage equity and diversity, and contribute to ending discrimination and gender-based violence. AGP refers to the broad program of activities within music venues and festivals to increase safety and wellbeing. The program has developed NT-context-specific social marketing campaigns focussed on harm reduction and the prevention of gender-based violence. When working with music venues, AGP offer environmental audits, tailored harm reduction advice, bystander training for venue staff, and support with policies and practices around safety and harm. Since 2023, the project comprises of training and education for music festival staff and volunteers and delivers a festival peer harm reduction service, locally known as 'All Good'.

## History of All Good peer harm reduction service

All Good is a peer harm reduction programs that aims to offer brief interventions and sub-medical care, education and resources for reducing harm, as well as enhancing health and safety at festivals and events. Trained volunteers offer welfare assistance, first response, triage, and referral to medical care as necessary. Training is provided to volunteers to recognise and assist individuals showing signs of adverse alcohol and drug use, mental health distress, or other biopsychosocial harms. This program coordinates with existing services and collect data for program improvement and informing event organisers.

In 2021, NT Major Events Corporation (NTMEC) piloted the inclusion of the DanceWize model at Darwin's *Bass in the Grass* music festival. DanceWize is a peer-based harm reduction program developed in Victoria that supports safer partying at music events by providing onsite care, education and referrals through volunteers with lived festival experience – all as part of an integrated health and emergency response strategy. This pilot program was coordinated through the NT Harm Reduction Advisory Group, a subcommittee of the Sexual Health Advisory Group within NT Health, which has a focus on implementing harm reduction policy in NT services. The 'Harm Reduction Advisory Group' included stakeholders from a range of organisations and disciplinary backgrounds with expertise in alcohol and other drugs.

For the 2021 pilot, staff from Harm Reduction Victoria and DanceWize NSW (run through NSW Users and AIDS Association) were engaged to coordinate the program with a group of local volunteers recruited to support delivery at the event. Stakeholders reported positive feedback from the pilot program (Wright, et al., 2022). Following the success of the pilot program, the Association of Alcohol and other Drug Agencies NT (AADANT) formed a Darwin-based Local Drug Action Team funded by the Alcohol & Drug Foundation. Input and guidance by the Harm Reduction Advisory Group ensured ongoing alignment with NT Government priorities. Supplementary funding provided by AADANT and NTMEC assisted the development of a local, NT-led AOD harm reduction program with Darwin-based staff and volunteers. The project delivered a service at Darwin's 2022 *Bass in the Grass* with shared DanceWize and the AADANT branding. Beyond 2023, MusicNT took over operations of the peer harm reduction service, which complements their All Good Project, an initiative which, at the time, worked only with live music venues across the NT.

From 2023-2024 the All Good peer harm reduction service comprised of a wellbeing space co-located with the festival 'chill out area'. In 2025, All Good launched the low sensory space, aiming to complement the offerings of care for alcohol and drug intoxication with broader wellbeing support for sensory related presentations. The front of the All Good marquees have consistently hosted an education space focussed on alcohol and drug harm reduction and sexual health topics, as well as free merchandise including water bottles, stickers, fans, water, sunscreen, earmuffs, earplugs, lollipops and other consumables.

Over the evaluation period, presentations in the All Good fixed site service have primarily been for alcohol related issues and sensory and mental health presentations. While illicit drug presentations have been seen, these have co-occurred with alcohol intoxication in almost all presentations.

In addition to this fixed site service, each year All Good rovers have moved throughout the festival grounds, providing water, sunscreen, and other consumables, health promotion advice, as well as general advice on event services and facilities. Rovers have also provided a role as active bystanders, intervening to deescalate potentially harmful situations (such as physical or sexual violence, and AOD-related issues), checking-in with festival patrons, and providing referral support to the wellbeing or low sensory space or other festival services.

# Rationale for the All Good Project

Sexual violence is a major community, public health, human rights and gender equality issue. It is pervasive and commonplace, both globally and in Australia. In Australia, 22% of women aged 15 years or older, have reported an experience of sexual assault (ABS, 2022). Sexual harassment is even more prevalent with 53% of women and 25% of men reporting having ever experienced sexual harassment (ABS, 2016). In the 2021-2022 Personal Safety Survey, an Australia-wide survey measuring prevalence of violence among people aged 18 and older, approximately 13% of women and 4.5% of men had experienced sexual harassment in the last 12 months (ABS, 2022). This is important because there is research linking sexual microaggressions and harassment type behaviours to the more extreme violence of sexual assault (Bows et al., 2024; Fileborn & O'Neil, 2023; Kavanaugh, 2013). This is conceptualised as a continuum of sexual violence that acknowledges the complex and interconnected experiences across the life course. Acknowledging the continuum of sexual violence is imperative to working towards prevention.

Entertainment and recreation venues (including nightclubs and other live music venues) are the most common locations that public sexual assaults occur in in Australia (ABS, 2023). In live music and festival settings, patrons may be reluctant to make formal reports due to victim blaming (which increases where the victim-survivor is intoxicated), inconsistent responses by responders (police, security, venue staff), and perceived low severity of sexual violence (i.e., not reporting incidents perceived as minor) (Fileborn et al., 2020).

Despite the challenges of reporting, 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; Consulting, 2022; Crabtree, 2021; Fileborn et al., 2017; Fileborn & Barnes, 2019). Women and gender-diverse people are considered at a higher risk of sexual violence victimisation than men (Baillie et al., 2022; Bolton et al., 2023; Bows et al., 2024).

Prior to the All Good Project evaluation, there was no context specific literature exploring sexual violence at music venues or festivals in the NT. Establishing this evidence base was therefore essential to inform targeted prevention and response strategies in these settings.

# Evaluation of the All Good Project

Menzies School of Health Research was commissioned by MusicNT to undertake an evaluation of AGP between 2023 - 2025. The evaluation includes both qualitative and quantitative methods to understand whether AGP is meeting its stated objectives of working to end discrimination and gender-based violence in NT music spaces. The evaluation includes surveys and interviews with festival and venue patrons, and surveys and interviews with venue staff who undertook AGP training. Where appropriate, we include de-identified quotes from participants to illustrate important points while protecting confidentiality.

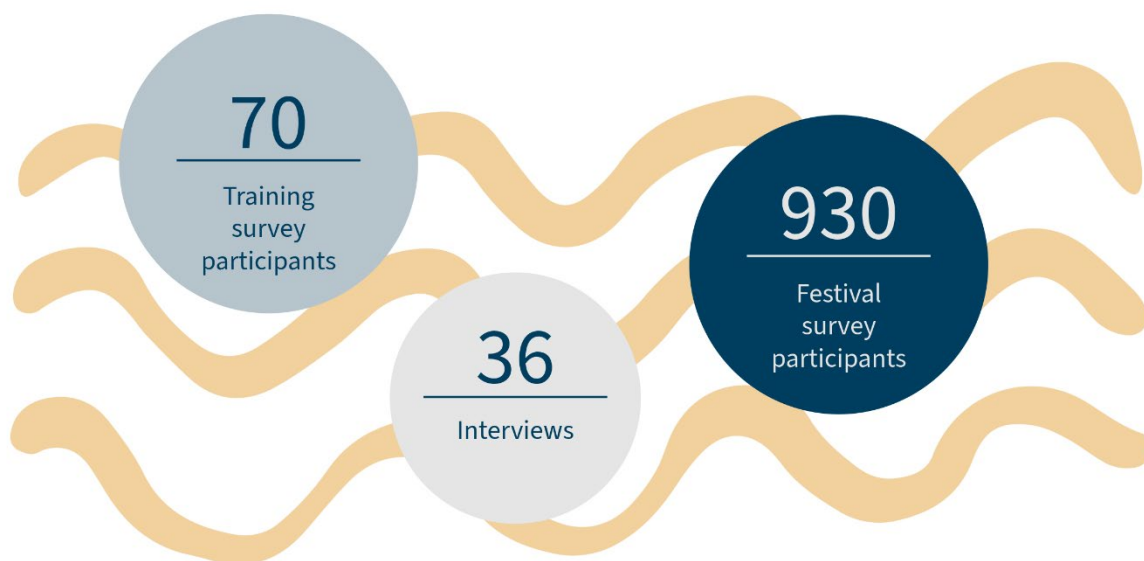
Prior to the All Good Project evaluation, there was no context specific literature exploring sexual violence, discrimination and aggression at music venues or festivals in the NT. Throughout the evaluation period, the rationale for the program has been clearly established. Sexual violence, discrimination and aggression in music venues and festivals of the NT is a problem that needs addressing.

The current report describes key findings from the evaluation and refers to the following documents that contain more detailed methods and findings from each component of the evaluation.

- Wardle, F., & Wright, C.J.C. (2023). *All Good Project: 2023 Festival Report*. Darwin, Menzies School of Health Research.
- Wardle, F., Clifford, S., & Wright, C.J.C. (2024). *All Good Project: 2024 Festival Report*. Darwin, Menzies School of Health Research.
- Wardle, F., & Wright, C.J.C. (2025). *All Good Project: 2025 Festival Report*. Darwin, Menzies School of Health Research.
- Wardle, F., Clifford, S., Piatkowski, T., Ramsamy, R., Canty, R. & Wright, C.J.C. (2025). *Volunteering With The All Good Peer Harm Reduction Service*. Darwin, Menzies School of Health Research.
- Wardle, F., Clifford, S., Piatkowski, T., Ramsamy, R., Canty, R. & Wright, C.J.C. (2025). *Stories of Care: The All Good Peer Harm Reduction Service*. Darwin, Menzies School of Health Research.
- Wardle, F., Clifford, S., Piatkowski, T., Ramsamy, R., Canty, R., Caluzzi, G. & Wright, C.J.C. (2025). *All Good Project Evaluation: Venues Report*. Darwin, Menzies School of Health Research.

The current report draws insights from the following data sources collected over the evaluation period.

- Surveys of patrons at the 2023, 2024 and 2025 *Bass in The Grass* music festival.
- Pre- and post- surveys of staff working in live music spaces receiving training from All Good Project.
- Qualitative interviews with:
  - volunteers operating the All Good harm reduction service.
  - patrons receiving care from the All Good harm reduction service.
  - staff working in live music spaces.
  - patrons of music venues.





# Harms in NT music spaces

## Sexual violence

Our data showed that in the NT, rates of sexual violence (sexual harassment and/or sexual assault) were consistent year to year, with approximately one in three participants indicating an experience of sexual violence in NT music spaces in the past year; 33% of participants between May 2023-2024, and 32% of participants between May 2024-2025. Over these two timeframes, female music patrons were more likely to report experiences of sexual violence than male music patrons, and lesbian, gay, bisexual or queer music patrons were more likely to report experiences of sexual violence than heterosexual music patrons.

Our research is supported by national and international research that shows that sexual violence at music venues and festivals is a problem that requires action.

## Other harms

We also tracked experiences of aggression and discrimination in music spaces across the NT over the evaluation. Aggression was defined as verbal or physical acts of aggression, such as being yelled at or sworn at, aggressive gestures, pushing, shoving, choking, slapping, punching, kicking. Discrimination was defined as being treated with less respect than others based on race, gender, disability, religion, or some other personal characteristic. Prevalence of these harms have remained consistent over the evaluation period.

Consistently, around one in four participants had experienced aggression in NT music spaces in the past year (2025 Festival report).

The entire time I was in there I felt like I was about to be punched in the back of the head you know so [friend's name] and I went briefly one night and yeah didn't last very long there.

**John (male, venue patron)**

Consistently, around one in six participants had experienced discrimination in NT music spaces in the past year (2025 Festival report).

In 2025, survey results showed that women, lesbian, gay, bisexual or queer patrons and people of colour were more likely to report experiences of discrimination (2025 Festival report).

And then they [patron] just started unleashing on him [the security guard]. Like all these racial slurs. Then she, like, dropped all her stuff and started like, like punching him and everything.

**Kayla (female, venue patron)**

## Harassment in the music venue workplace

Interviews with music venue staff revealed that sexual harassment of staff by patrons remains a significant and under-addressed issue within the industry. Several staff described witnessing or directly experiencing sexual harassment and assault while at work. These harms were often minimised or normalised, particularly in venues with transient, casual workforces where staff feared losing shifts if they raised concerns. The power imbalance between staff and management was seen as a major barrier to reporting, with staff often lacking confidence that action would be taken or feeling unsafe to speak up.

Sexual assault that you might experience in the workplace no matter how small it is that could even be like someone like slapping you on your bum or brush past you or like the verbal cat-calling and that sort of thing - it's stuff that maybe a lot of men don't perceive as being as serious as it is...A lot of the time we're accustomed to feel like it's the nature of the work that you're in whereas, you know, you should never feel uncomfortable somewhere that you work - but you know you have to earn money.

**Veronica (female, venue staff)**

Leadership was repeatedly highlighted as a critical factor in shaping workplace culture and responses to harm. Several staff spoke of AGP-trained venues where management set clear expectations around harm reduction, including zero-tolerance policies for harassment, and proactively supported staff safety. In contrast, non-AGP-trained venues that prioritised customer satisfaction over staff wellbeing were described as unsafe, especially for female staff. One participant compared their experience at a largescale commercial venue, where management took a hard line on intoxication but ignored sexual harassment, to a locally owned AGP-trained venue with strong harassment policies and a clear commitment to staff wellbeing. This staff member reported higher

job satisfaction at their current AGP-trained venue and a motivation to work somewhere they felt safe.

These insights point to a need for stronger commitment to protecting workers across the sector, particularly in light of recent Northern Territory "positive duty" legislative requirements for employers to prevent workplace harassment (Northern Territory Anti-Discrimination Act 1992 (NT), s. 18B). Embedding harm reduction in industry practice not only improves safety outcomes but also contributes to staff retention, reduces turnover and training costs, and builds a culture where safety is shared and visible. As one staff member put it:

*"These conversations should be spearheaded by management"*

For us, this underscored the vital role of leadership in driving change.

## Why does safety in music spaces matter?

I noticed myself going out less and less into town to places like [club name 1] and even [club name 2]. Just because of experiences of, harassment, they just made it not enjoyable anymore. I found myself on the lookout for it, for me, but also watching other people's interactions and making sure that other people were okay, which became a bit less enjoyable. So I kind of stopped going to those places as much.

**Izennah (female, venue patron)**

In interviews with NT music venue patrons, the impacts of harm in music venues were felt when patrons were directly affected or had witnessed harm occurring. Patrons described many negative consequences of experiencing or witnessing harm including feeling agitated and annoyed, uncomfortable, shocked, hypervigilant, and unsafe. These emotional and psychological harms had been experienced by almost all music venue patrons and staff interviewed. Many we interviewed spoke about experiences of harm influencing where they go out and how often, with most leaving venues where they experienced harm or felt unsafe, and some avoiding going out after such experiences. While the most important consequences are borne by those harmed, venues and the broader nightlife economy are also affected, with reduced participation and spending by patrons.

[Speaking about experiencing sexual harassment as a patron] When it [sexual harassment] has happened to me in general I usually end up going to a different venue.

**Tara (female, venue staff)**

Patrons we interviewed were quick to recognise when safety was deprioritised by venues. Several of them commented on how they thought venues were 'cutting corners' by reducing security or staff numbers to save money. This not only affected patrons' trust in the venue's ability to respond to harm, but also influenced whether they chose to stay, return, or recommend the venue to others. When safety is perceived as an afterthought, patrons reported feeling the need to manage risk themselves, which would often lead them to leave early or avoid certain spaces altogether.

They don't have many security guards, or they don't have many staff working because they're really trying to push down on making money... it takes away from it being a nice place to visit.

**Evone (female, venue patron)**

The NT music industry is estimated to bring at least \$74.74 million worth of economically valuable benefits (MusicNT, 2017). Expenditure associated with the live music economy in the NT is further estimated to support over 200 full-time and part-time jobs worth \$6.12 million, while providing taxation revenue to all tiers of government of \$0.73 million (MusicNT, 2017). Harms in music spaces affect both staff and patron participation in the broader nightlife economy. For venues already engaged with the All Good Project, positive word-of-mouth and repeat patronage reinforced the value of continuing harm reduction efforts. The commercial benefits of trust and loyalty aligned with cultural goals, demonstrating that safety could be both the right thing to do and good for business.

# Bystander intervention

*Bystander intervention 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 behaviour . . . or being unsupportive in responding to a victim . . . (Banyard, 2011, p. 216).*

Bystander intervention refers to the actions taken by individuals who witness harmful or potentially harmful situations, such as harassment or violence. These actions can involve direct intervention (e.g., confronting the person causing harm) or indirect intervention (e.g., seeking help from security or alerting a friend). Additionally, bystander responses can vary in style and tone, they may be passive (e.g., quietly observing or choosing not to act), aggressive (e.g., confrontational or hostile responses), or engaging (e.g., calm, supportive, and constructive involvement aimed at de-escalating the situation) (Haikal et al., 2018).

Bystander programs are part of a whole of community response to preventing sexual violence and other harms. There is emerging evidence that programs that train venue staff in bystander intervention can be helpful in preventing sexual violence in live music settings through increasing staff confidence, readiness and intention to help (Ayoub et al., 2024; Quigg et al., 2022).

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 (Centre for Alcohol Policy Research, 2018). There are various established volunteer-led harm reduction services (i.e., DanceWize, ConsciousNest, Hi-Ground) that also engage peers as potential bystanders in festival settings.

In the NT the All Good Project is the first evaluated program working to improve bystanding and reduce harms in music venues and festivals, to our knowledge.

## All Good Project Training: Reach and Impact

AGP has delivered bystander training to approximately 114 music venue staff and 275 festival staff/volunteers during the evaluation period.

The AGP training has primarily been delivered to music venue staff and festival peer harm reduction volunteers. In 2025 the training program expanded to include training of other festival staff, such as leadership teams, festival bar staff, and security personnel. To date, the AGP training has shared core messages around active bystanding, and creating safe, inclusive environments. The training has encouraged music venue staff and festival staff/volunteers to be alert, compassionate, and to recognise their role in preventing and responding to harm. Training has also addressed discrimination, privilege, and responding empathetically to reports of harm. However, the training has also differed in its focus and setting. For festival volunteers there was more focus on harm reduction, triage processes and post-incident care at festivals e.g., responding to intoxication, drug use, and ensuring vulnerable patrons are supported. In contrast, venue staff training focused more on values-based culture change, fostering a consistent safety culture within a venue team and reinforcing zero tolerance for harm.

You always hear that you should help if you ever see the thing, we're never really told how to or shown how to do it. So, like you're told to step in if you ever see anyone get in trouble or feeling uncomfortable, but you're never given those tools... There's been times before where I've seen things like that happen, and I've tried to defuse it, but maybe not in the right way, but from [the AGP] presentation I thought it was very, very well put together and eye opening for me in some ways.

**Urvi (male, venue staff)**

In the interviews, music venue staff described how the bystander training had a range of reported impacts on staff knowledge, venue culture, and safety practices. Venue staff reported increased ability to recognise discomfort, harassment, and early signs of aggression after AGP training. They became more attuned to subtle cues like body language and crowd shifts and felt more confident identifying situations that could escalate. For experienced staff, the training clarified instincts developed over time, enhancing early intervention and team-wide consistency in response.

I just felt like my mindset had shifted a bit. I felt a bit more confident to be able to say something and step up to people if I did see something that didn't seem very safe.

**Sue (female, venue staff)**

Staff stated that the training offered clear, practical strategies for safe and effective intervention, which boosted confidence and reinforced their sense of responsibility. Peer volunteers similarly described feeling more prepared, noting the training removed uncertainty and fear around bystander action by providing tailored options for different roles and confidence levels.

There was one or two training sessions - meet up and training sessions - where they explained what we have to do. All the legal responsibilities we have, how to take care of people, how to deal with people who are intoxicated and people who are not intoxicated and how to make sure that if we see someone who's going through a hard time we be there by their side... they made sure that I understand and know what I'm doing.

**Ari (male, peer volunteer)**

Surveys were also provided to staff and volunteers before and after AGP training. Adapted scales for readiness to help, intention to help and confidence to help were measured before (pre) and after (post) training. These scales provide insight into different dimensions of bystander behaviour and were used to assess changes in participants' attitudes (readiness), motivation (intention), and perceived capability (confidence) with intervening effectively in real-world situations. Survey findings reiterate the perspectives shared in venue staff and festival-peer-volunteer interviews.

**For both music venue staff and festival volunteers, there was a statistically significant increase in readiness to help, intention to help, and confidence to help scores following the All Good Project training** (2025 Venues Report).

In the post-training survey both music venue staff and festival volunteers were asked about the impact of the training. Overwhelmingly, participants felt positively about the training.

**Most participants agreed or strongly agreed that after the training they felt better equipped to work towards reducing violence and harassment in live music venues/festivals** (2025 Venues Report).

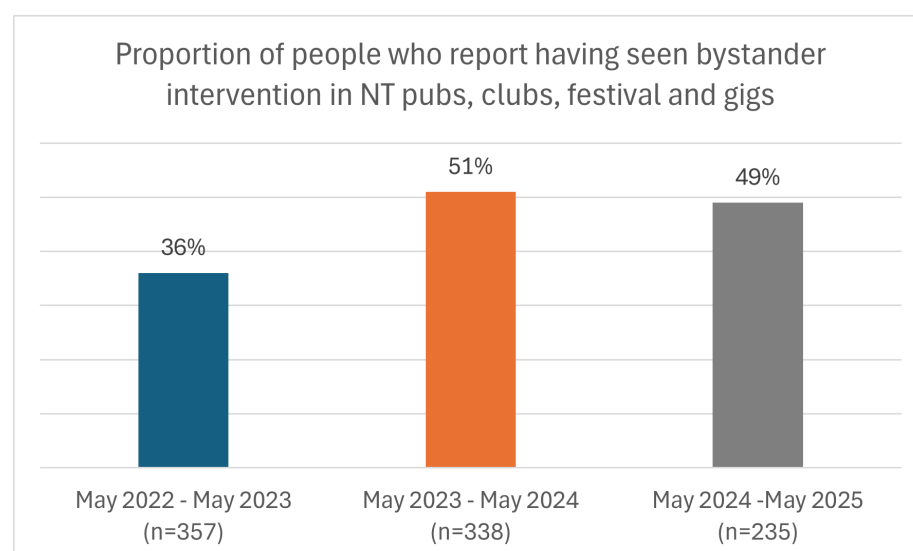
In interviews with All Good peer harm reduction volunteers and music venue staff, several people described using the skills and knowledge gained in their AGP training outside of festival events or music venues itself. For some, this centred around increased confidence to intervene as a bystander in other settings to prevent harm. For others, increased knowledge of consent, alcohol and drug harm reduction, and issues around diversity and inclusion were useful in their professional and personal lives. Filling this knowledge gap suggests that the project training is contributing to increased capability for the workforce to respond to both alcohol and other drugs, and harassment and discrimination.

I've actually surprisingly used it more in my personal life as well as using it in situations I even see on the street or that sort of thing. Or after work having a few drinks and I see a woman on the road who seems a bit uncomfortable ... I would feel more comfortable going up and trying to see if she's okay or anyone. I feel more comfortable now after the presentation to do that for anyone I ever saw in trouble. Which is great.

**Urvi (male, venue staff)**

In the festival surveys actual bystander behaviour was measured by asking festival attendees if they had experienced "people (friends, strangers or staff) stepping in to keep others safe" in music venues/festivals/gigs or clubs in the NT in the past 12 months. Over the evaluation there was a statistically significant increase in the proportion of people who reported having seen a bystander intervene in NT music spaces (Figure 3).

**Figure 3. Experiences of prosocial bystander behaviour**





## Bystanding – why does it matter?

It was just really scary, and I didn't know what to do about it, and I, and I still don't know what to do about it, cause that was like a year or two ago now... I just think of all of the times when someone could have intervened, and they didn't. And how I had, I don't know how else I could have tried to explain how much that wasn't okay, or what I could have done in that moment.

**Izennah (female, venue patron)**

Bystander training programs have become a popular and common approach to the prevention of sexual violence and other harms 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 can make a significant difference to the prevalence of sexual violence (Baillie et al., 2022).

Our evaluation demonstrated that for both staff and patrons of music festivals and venues, bystander intervention provides an intervention which assists patrons and also represents a broader culture shift among the workforce. Performers, community members, and staff all have a role to play in signalling expectations and creating safer spaces. Bystander intervention empowers individuals to challenge harmful behaviours and reinforces the idea that safety is a shared responsibility – not just the job of security or management.

Our evaluation found that many patrons experience or witness harms in NT music spaces, ranging from invasive staring to persistent unwanted attention or physical touch, and their sense of safety often hinges on how those around them respond. For most music venue patrons, their sense of safety within a venue influenced whether they chose to stay, return, or recommend the venue to others.

I wouldn't wanna go to those places because I wouldn't feel safe I don't think... if you've got staff and security that are well aware of community expectations around safety and inclusivity that would be good for business - I would have thought people will feel more faith in those venues and have a better time.

**Adam (male, venue patron)**

Music venues and festivals are inherently communal spaces. Across our interview data sets, bystander intervention was found to reduce isolation and help both festival and music venue patrons feel supported to enjoy their experience of live music. Bystander intervention was also found to reinforce positive social norms and promote prosocial venue and festival culture, setting a tone for what behaviour is acceptable or not, and building a shared language and expectations for collective care.

Always reinforce the culture to include venue safety. An integral part of each of those venues is that they're safe spaces for everyone to be and enjoy and have a good time and experience local music and art and culture... I don't really go to those other places very often all those other pubs I don't like the culture of them, so I don't go there.

**Justine (female, venue patron)**

In NT festival settings, peer volunteers play an important bystander role in early intervention, support, and de-escalation, fostering trust and ensuring patrons recover safely. Their role as bystanders was seen to enhance festival safety while reducing pressure on medical and emergency responders.

There's quite a few sort-of instances of particular people that I think we helped a lot, that most likely would have fallen through the net if it was just the ambulance, or police services or security being left to deal with it. And in some cases, not even found. You know, I think with us rovers, really getting out there into the shady spots, it's quite a big festival and most of us are getting out there into spots where you're not going to see from the commonly walked areas, you know, I think this made a difference as well.

**Jerry (male, peer volunteer)**

## Whole-of-community approach to bystander intervention

A whole-of-community approach to bystanding recognises that the responsibility to notice, interpret, and respond to harm in music venues cannot rest on one individual or role alone. Venues are dynamic, crowded spaces where harm can emerge quickly and in different forms – from subtle discomfort to overt aggression. Who is best placed to notice and act will vary depending on the situation. Sometimes it is bar staff; other times it is a security guard, a manager, or even a nearby patron. The more people across these roles who are trained in bystander intervention, the greater

the chance of recognising harm early and responding effectively. This not only increases the potential to prevent escalation but also contributes to a broader shift in venue culture – one that clearly communicates that safety and respect are shared responsibilities.

## Enablers of a whole-of-community approach

The evaluation data revealed a range of interconnected enablers that support a whole-of-community approach to bystander intervention in music venues. These enablers operate across staff, patrons, management, and physical environments:

- **Engaged Leadership:** When venue managers and owners are committed to safety, whether driven by values or commercial imperatives, harm reduction becomes embedded in the culture and daily operations of the venue. Longstanding and experienced managers play a key role in shaping and maintaining this safety culture.
- **Stable and Experienced Staff:** Long-term hospitality staff contribute significantly to consistent safety practices. These workers have often developed intuitive harm reduction skills through years of experience and provide critical mentorship to newer staff.
- **Harm Reduction through Training and Practice:** AGP training helped formalise and articulate instinctive safety practices among experienced workers, while also providing newer staff with the practical skills, readiness, and confidence to intervene. Staff who feel capable and supported are more likely to act when harm occurs.
- **Integrated Safety Systems:** Clear roles and coordinated collaboration between bar staff, performers, security, and patrons enable quicker and more effective responses to harm. A system of responders within a venue ensures multiple points of potential intervention.
- **Consistent Communication:** Open dialogue and clear behavioural expectations within teams help staff understand their role in responding to harm. Regular communication fosters a culture of collective responsibility.
- **Visible Trust-Building Practices:** Proactive and respectful staff responses to concerns build trust with patrons. This trust can lead to increased intervention from both staff and patrons, as well as repeat attendance from those who feel safe.
- **Signage and Messaging:** Posters, performer messages, and safety signage visibly communicate venue values and expectations. When reinforced through staff behaviour and leadership, such messaging strengthens harm reduction efforts.
- **Venue Culture and Patron Community:** A strong cohort of regular patrons can help maintain venue safety. Familiarity with venue values encourages patrons, especially older

patrons, to take notice and intervene when harm occurs. 'Regulars' often act as informal guardians of venue culture.

- **Atmosphere and Event Focus:** Venues oriented around live music and relaxed socialising, rather than intoxication or sexualised interactions, were associated with lower risk of harm and increased perceptions of safety.
- **Additional Safety Supports:** Features such as quiet areas, accessible drinking water, and food contribute to a safer and more supportive environment for patrons, reflecting AGP recommendations.

## Barriers to a whole-of-community approach

Despite enablers listed above, several systemic and situational barriers undermine the implementation of a whole-of-community bystander approach in venues:

- **High Turnover and Casualisation:** The transient nature of the hospitality workforce reduces the incentive for venue operators to invest in comprehensive training. This limits opportunities to build staff skills and sustain safety cultures.
- **Selective Training Access:** Some managers limited training to supervisors, seeing broader roll-out as inefficient. This limits the diffusion of bystander readiness across the venue workforce.
- **Role Confusion:** Inconsistent expectations for who should act led to hesitation and fragmented responses.
- **Security as Default Responders:** Patrons and staff questioned the appropriateness of security handling harassment, citing a lack of training and the potential for gendered power dynamics to escalate situations.
- **Venue Design Limitations:** Poor lighting, crowding, and noise made it difficult to identify or report harm. Visibility of harm is directly shaped by the physical environment.
- **Commercial Conflict:** Financial pressures may lead venues to tolerate harmful patron behaviour or dismiss reports of workplace harassment. This undermines staff confidence, limits accountability, and prioritises profit over safety.
- **Eroded Patron Trust:** When safety is not prioritised, patrons—especially women—may choose to leave early or avoid returning. This loss of trust diminishes community-based safety responses and undermines harm reduction efforts.
- **Inconsistent Systems of Responders:** In some venues, inconsistent application of policies and unequal training across staff roles (e.g., security vs bar staff vs management) result in missed opportunities for intervention and confusion about who should act.

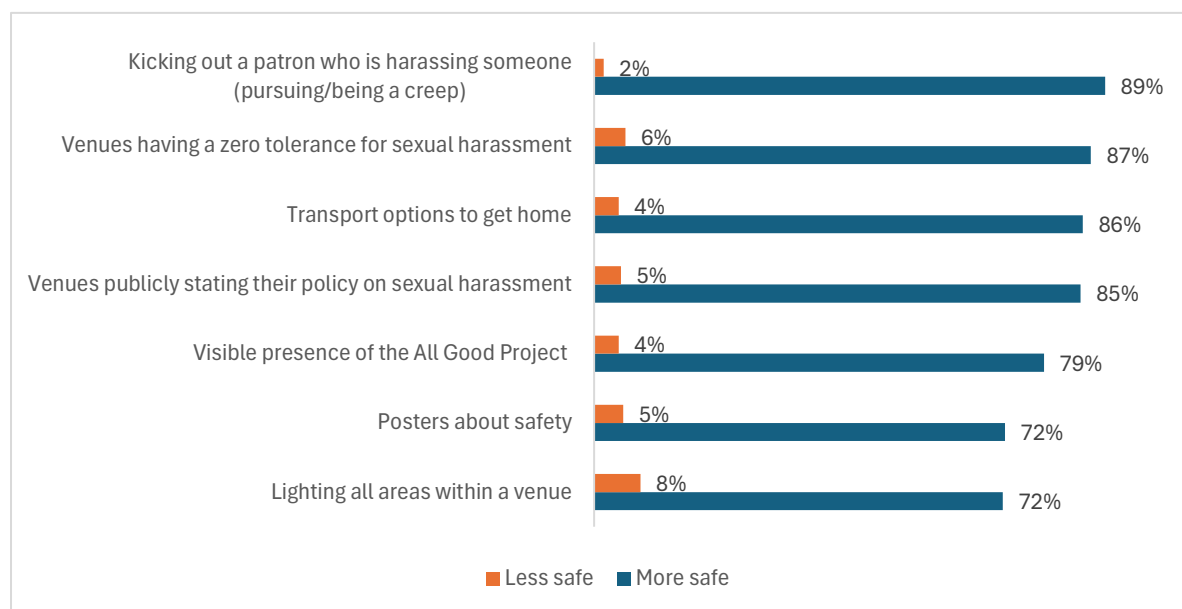
## Other AGP-safety-strategies in venues

Collectively, data across interviews and surveys showed that venue-level safety strategies increased patron feelings of safety. The presence (or absence) of venue safety practices directly influenced whether patrons felt safe enough to stay, return, or recommend the music venue to others.

In 2025, survey participants were asked a series of questions about venue responses to harm and the commercial viability of venue safety measures. They were also provided with a list of AGP venue safety measures and asked, "if a venue actively works to create a safer space for partying, how likely are you to go there?". Most participants said they would be more likely to go there, with a minority saying that it would not impact them or be less likely to go there (2025 Festival Report).

In 2025, survey participants were provided with a list of initiatives related to the work of the AGP and asked whether these made them feel more or less safe (2025 Festival Report). Participants indicated that zero tolerance practices for sexual harassment, such as kicking out a patron for sexual harassment and zero tolerance policies for sexual harassment made them feel safer (Figure 4).

**Figure 4. All Good Project Initiatives and perceptions of safety (2025 festival survey, n=235)**



## Harassment policies

For most venue patrons interviewed, any level of harassment was considered unacceptable. Staff from AGP-trained venues spoke about having adopted a zero-tolerance approach to harassment and sexual violence, which resonated with the wishes of many patrons and staff. Regular patrons of these venues expressed clear expectations that venues should implement and enforce zero-tolerance policies. They believed that staff should act, regardless of whether a formal complaint or request for removal is made, and that swift responses were important for ensuring safety.

I just feel like there just needs to be a zero tolerance policy "If you're being creepy, you can leave" like no one warning, because then as the person who's calling it out and as the victim of, like, often you're left in an uncomfortable and potentially dangerous situation where you're not being supported.

**Izennah (female, venue patron)**

In 2025, survey participants were asked: *"Venue staff and security can't always see everything that happens in a venue. If someone is harassing another patron (being a creep, not taking no for an answer, pursuing them without consent) should music venues kick them out when someone reports it (even if they didn't see it)?"*. Most participants responded "yes", that music venues should kick them out, even if they did not see it, with a minority of participants saying a venue should not kick them out (2025 Festival Report).

I think that's fair enough to be kicked out [for making someone else feel uncomfortable] it's just that it's meant to be a safe space for everyone and they're making it unsafe, then that's entirely appropriate.

**Justine (female, venue patron)**

For a minority of music venue patrons interviewed, harassment in nightlife settings occupies a 'grey area', especially compared to more overt acts like physical violence or sexual assault. These participants described the ambiguity of these situations, where behaviours felt threatening or unwelcome, but did not clearly violate a venue's rules.

The bartenders were telling the security guard but because he hadn't touched us or like been violent there wasn't much they could do, but it kind of sucks, because like we just don't want him near us but he just kept following us.

**Fay (female, venue patron)**

Patron experiences of inaction or inadequate venue responses to harassment often led them to leave or choose not to return to that venue. For some, this also had broader impacts, reducing their participation in the live music economy. There were several patrons who called for more uniformity in venue approaches to harassment.

I feel like those kind of policies [on sexual harassment] should be a uniform across multiple venues so you should expect the same response from whatever venue you go to but then also like those policies could also be driven by legislative guidelines or policy legislation as well.

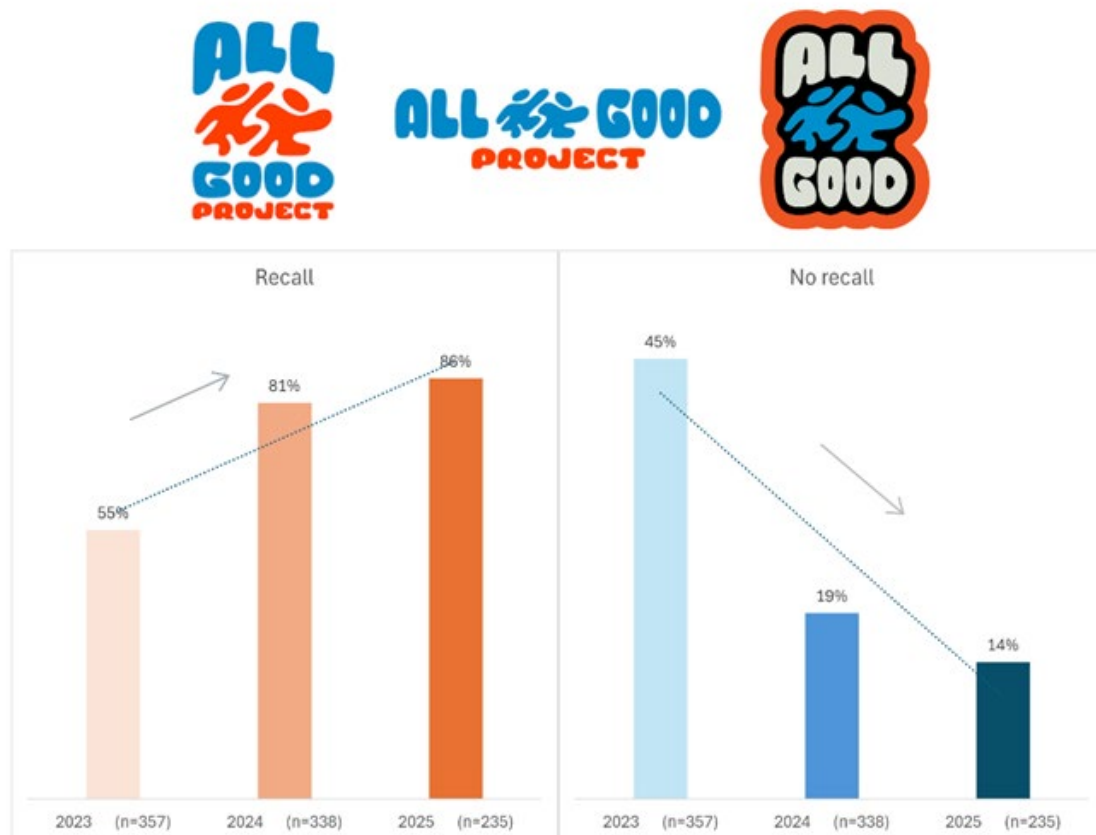
**Rob (male, venue patron / performer)**

## The All Good Project brand

Familiarity with the AGP brand has been trending upwards over the evaluation period (Figure 5).

The AGP brand was found to be associated with feelings of safety. Most of our survey participants in 2025 reported that the presence of AGP increased their feelings of safety (2025 Festival Report).

**Figure 5. All Good Brand Recognition trends 2023-2025**





## Harm reduction messaging

I think having posters up in the toilets with people's numbers on them that sort of thing is really important, if you're feeling uncomfortable calling someone. Yeah, I think that's a really good initiative that is being used now. It's signalling to people really clearly, the ethos of the venue, and the importance of the focus on safety, that kind of thing. People want to feel safe, and I think that makes people feel safer yeah.

**John (male, venue patron)**

In music venues, key AGP harm reduction messages are communicated primarily through AGP-branded-posters.

Key AGP campaign messages are:

- "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)

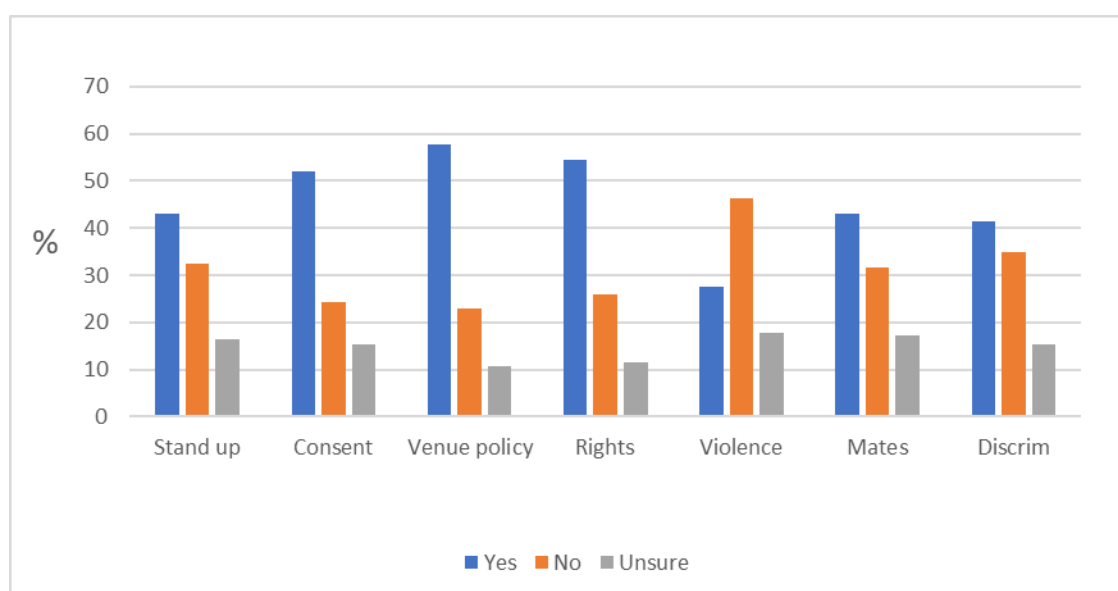
Feelings towards and recall of key AGP campaign messages were explored in the first festival survey in 2023, and through interviews with venue staff and patrons. For most of the music venue patrons and staff we interviewed, AGP-branded-posters were visible and impactful, with a minority unable to recall seeing any AGP or other harm reduction posters in venues.

I love it yeah, especially those ones [points to a row of AGP posters in the bar] because I asked the All Good Project to send us more because there is some already and I want to put them everywhere.

**Lisa (female, venue staff)**

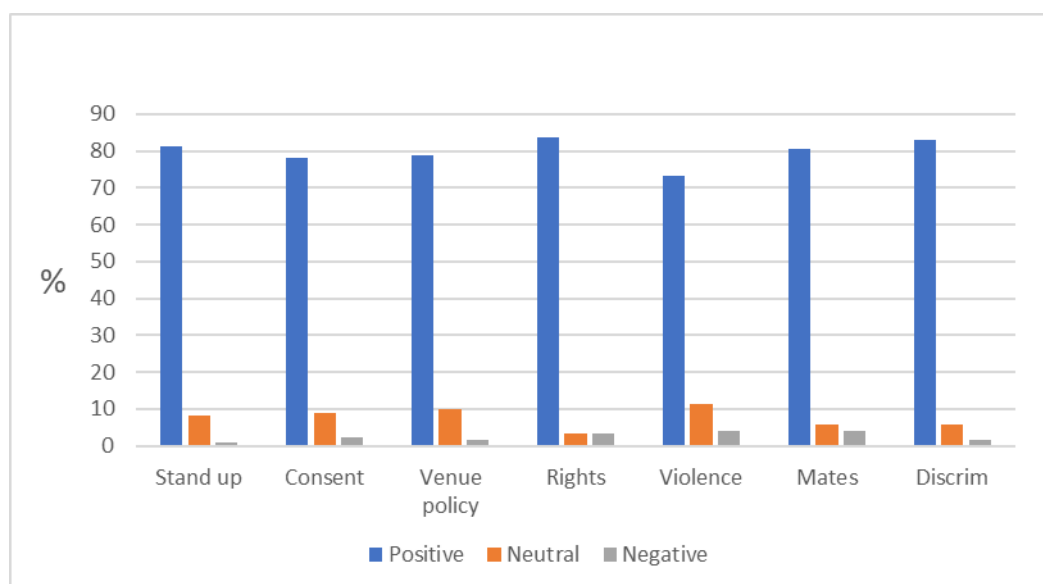
In the 2023 festival survey (after the festival), participants were asked if they had seen the key campaign messages. The most commonly seen campaign messages were the 'Venue policy' and 'Rights' messages. Participants reported that the least seen campaign message was "only cowards speak with their fists" (Figure 6).

**Figure 6. Recall of campaign messages (2023 festival follow up survey, n=123)**



Overall participants reported feeling positive towards the campaign messages, with the lowest positive feeling towards "Only cowards speak with their fists" and the highest positive feelings towards "Everyone has a right to enjoy their night. Please don't kill the vibe" and "Music doesn't discriminate and neither do we. Everyone's welcome here" (Figure 7).

**Figure 7. Feeling towards campaign messages (2023 festival follow up survey, n=123)**



All good project posters that remind people to pull up their mates, if necessary, not to turn a blind eye to their mate's shitty behaviour don't let your mates wreck someone else's night. I think that's a good one I think that's very good messaging because, yeah. It's a pretty good point, a good reminder.

[Referring to poster campaign message: "Don't let your mates ruin someone else's night. Everyone deserves to enjoy live music"]

**Justine (female, venue patron)**

Many patrons interviewed viewed visible safety messaging, such as AGP campaign posters, sexual health and 1800RESPECT posters, and Ask for Angela materials, as strong signals of a venue's commitment to safety. These messages reassured patrons and helped cultivate a sense of safety. Some distinguished between values-based messaging and action-oriented content, calling for clear instructions on what to do if harm occurs. Others suggested venues should go beyond posters and develop broader safety communications through social media and ticketing platforms to more comprehensively convey their safety culture.

Several patrons emphasised that follow-through by venue staff was just as important as messaging, warning that posters alone could feel tokenistic. Toilets were identified as common retreat spaces for patrons feeling unsafe; posters in these spaces were seen as comforting and informative.

Staff and venue managers also viewed posters as valuable tools in creating a supportive environment. Practical resources, such as posters with local helpline numbers, were particularly appreciated. Safety messaging could be further reinforced through verbal messaging from performers and staff, several patrons highlighted the positive impact of publicly stating safety values during events.

At the beginning of the night, just as something as simple as "no dickheads, everyone look out for each other", you know, having that kind of announcement going on at the beginning of the party and throughout. Like they [event organisers] had multiple of those announcements really. That just made me feel quite safe. And knowing that it wasn't just someone saying that, knowing that if something was going to happen, if I called it out, there would be people around who would support me in that. Yeah. And so like, sometimes that's one of those places where you might drink a little bit more... you feel safe to let go of that vigilance because you're in a safe space with safe people who have similar values to you.

**Izennah (female, venue patron)**

While these examples highlight the potential influence of performers and venue managers in promoting safety messages, this remains an underexplored area. It is unclear how many performers see this as part of their role, or what support they might need to do so effectively. This presents a valuable opportunity for organisations like MusicNT to explore how to support musicians in delivering safety messages, including identifying barriers, enablers, and preferred formats.

# Harm reduction at festivals

A lot of people were intoxicated and some people needed water, some needed condoms, some needed fans, a lot of things. So, we were just showing them the way to the tent ... people who were like in desperate need of water or a space where they can rest, a space where there's like, not much crowd. So, we were bringing them back to the tent. And it was really helpful for them, I could say, because the moment they just sat or laid down in the tent, I could see that they felt safe.

**Ari (male, peer volunteer)**

Harm reduction interventions focus on reducing adverse consequences of drug and alcohol use, without necessarily aiming to reduce the use itself. Peer-and-community led initiatives have been incorporated into harm reduction approaches both globally and nationally (Eassey et al., 2024; Harris et al., 2021; Measham et al., 2021; Piatkowski et al., 2025a; Piatkowski et al., 2025b; Santamarina et al., 2024; Satinsky et al., 2021). Peers have played a pivotal role in the creation, implementation, and evaluation of harm reduction services in diverse settings including in festivals and nightlife spaces.

## All Good peer harm reduction service reach

The reach of the All Good peer harm reduction service has been tracked at the annual *Bass in the Grass* festival between 2022 to 2025. *Bass in the Grass* is the NT's largest single day festival, attracting approximately 12,000-16,000 patrons each year. Peer harm reduction volunteer numbers and patron interaction numbers are recorded in Table 1. Total patron interactions include the All Good service offerings (such as all roving and brief harm reduction interactions, education interactions, and engagement at the wellbeing space and low sensory space).

**Table 1. All Good peer harm reduction service reach 2022 to 2025 at Bass in the Grass festival**

Bass in the Grass festival year	Volunteers	Total patron interactions
2022	40	10,824
2023	40	2,062*
2024	68	5,586*
2025	40	9,445

\*These numbers are considered an underestimate due to inconsistency in data collection methods.

The festival harm reduction program expanded in 2024 with service presence at five major festival events (*Bass in the Grass*, *Bass in the City*, *Club AWI Darwin Festival*, *National Indigenous Music Awards*, *Electric Storm Festival*).

**At these combined 2024 events, the service deployed 99 trained volunteers, with 13,428 patron interactions.**

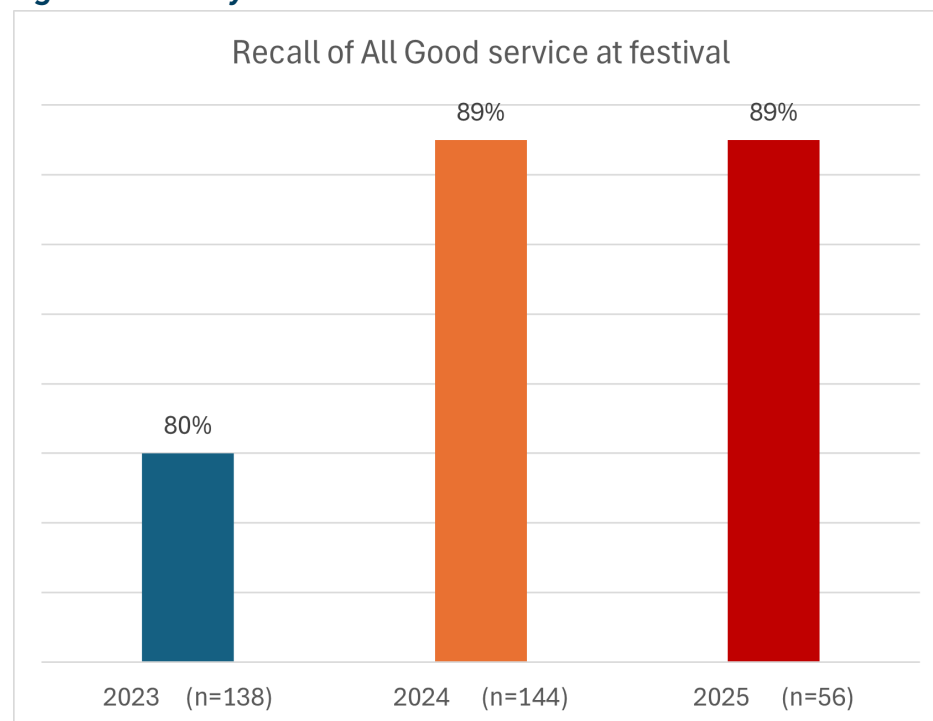
At the time of this report, the 2025 program reach has not been measured as key festivals (beyond *Bass in the Grass*) have not yet been held.

## Satisfaction and recall of the service

Recall of and familiarity with the purpose of the All Good service has increased over the evaluation period. During this time service-user satisfaction with All Good has remained reliably high.

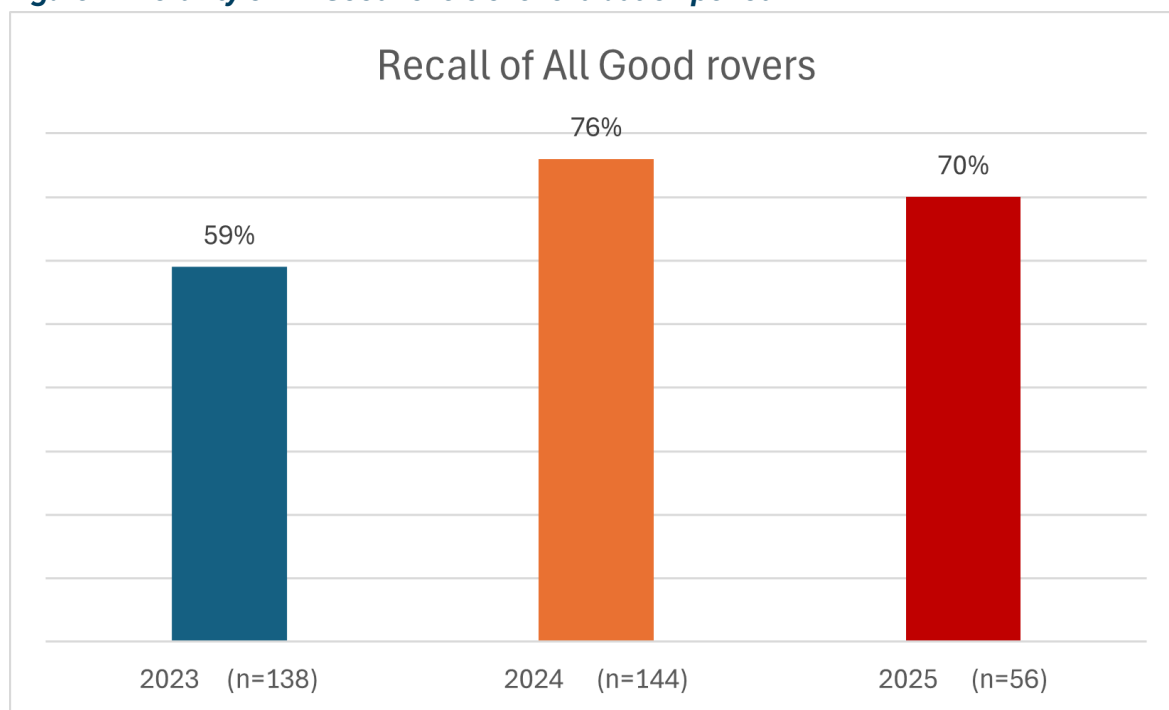
The proportion of participants who recalled seeing All Good at the festival increased between 2023 to 2024 and remained consistent in 2025 (Figure 8).

**Figure 8. Visibility of All Good service**



The proportion of participants who recalled seeing All Good rovers at the festival increased over the evaluation period (Figure 9).

**Figure 9. Visibility of All Good rovers over evaluation period**



Among participants who interacted with All Good, almost all reported being satisfied or very satisfied with the services they used. The proportion of satisfied service users remained consistently high for 2024 and 2025 survey participants (2025 Festival Report).

In 2025, almost all participants who used the All Good chill out or wellbeing space reported satisfaction with the service, while some reported neutral satisfaction, no participants reported dissatisfaction. In 2024, all participants who used the All Good chill out or wellbeing space reported satisfaction with the service.

In the 2024 and 2025 surveys, participants were asked for feedback on how All Good could best support them and others to party safe. Improvements that were suggested included having more visibility between festivals, improved enthusiastic consent education, drug/pill testing services, more giveaways of merchandise, and resources and signs for All Good over the festival site. In open-text responses, participants were enthusiastic and impressed by the work of All Good (Table 2).

**Table 2. Patron responses on how All Good can support them to party safe**

Year of survey	Snapshot of descriptive responses
2025	"Ensure they keep going and are well supported" "Maintain presence in multiple festival areas" "I'm honestly impressed with what you're doing. NSW is so far behind."
2024	"Continue what they are doing as it is working" "I think what they did at Bass this year was fantastic. I had to take a friend to the wellness tent and they did a great job looking after him. I haven't been to Bass since it moved to Mindil and it was fantastic - we never had this kind of support previously" "I thought they did an amazing job having stations set up around the festival and having people walk around helping people!"

## Impact on patrons

In providing care, the All Good peer harm reduction service were able to reduce pressure on other health and festival services, provide direct early and preventative care, and support patrons with referrals to appropriate onsite services. The service was also able to provide resources directly to patrons to reduce risks of harm from alcohol and drug intoxication. Further to this, roving teams increased safety in less visible, darkly lit festival areas, through the presence of trained volunteers able to provide sober and safe supervision throughout the festival grounds.

He kept saying he felt like a burden, and I was just telling him that a lot of us who are volunteering here, we have been in your position... and we believe that you deserve to have a safe space and a place to recuperate when you're partying and it's not something to be ashamed about, sometimes we overdo it. ... The thing about it that really stuck with me was how he expressed that, without hearing that and receiving the care and support from the volunteers and team that he did, he thinks that he would have been in a really vulnerable mental health space because of the shame of dealing with this... he said that it really moved him.

**Maisie (female, peer volunteer)**



## Ongoing volunteer engagement

A previous study reporting on the 2022 *Bass in the Grass* harm reduction service identified, some challenges to the sustainability of the initiative, including the limited resourcing for the program. This has implications for the development of a peer workforce that can be mobilised to operate the service (Wright et al., 2022).

In 2022, the service was only funded to operate at one festival per year, with no funding available to support ongoing training and engagement with volunteers. Recruitment and retention of volunteers is often an issue for peer-based programs. Nationally, these issues are common for a wide range of volunteer projects and activities.

Since early 2024, a series of small grants have enabled a year-round coordinator position for volunteers and significant energy has been invested in revising volunteer training, expanding the service's reach to multiple events, and engagement with volunteers.

I think it's a great project, and I think there should be more of it. I work at other festivals, and I try to, you know, bring some of the stuff that I learn with these kinds of projects to those others. You know I always talk about consent now, in all my inductions and those sorts of things. And yeah, and pronouns and all the things that we're learning, as you know, getting better at it.

**Amelia (female, peer volunteer)**

The All Good peer harm reduction service has been able to foster high satisfaction and engagement of volunteers with the program. This has been reflected in **increased volunteer retention rates**; at *Bass in the Grass* there were 12% of returning volunteers in 2024. This increased to 42% returning volunteers in 2025.

## Collaboration across the festival safety system

The All Good peer harm reduction service operates within a system of patron safety that includes organisers, festival staff, medical staff, security and police. Harm reduction interventions are known to have both short term (on the day) effects but can also reduce harms in the longer term by informing future decisions (Eassey et al., 2024; Brun et al., 2021; Piatkowski et al., 2025a). The volunteers interviewed emphasised the importance of early intervention in preventing harm,

whether from heat-related issues, substance use, or emotional distress (such as providing a safe space for recovery). This could prevent harms from escalating further in acuity as the event went on and change the trajectory of a patron's evening. This early intervention diverts patrons from needing other medical and emergency services, reducing the pressure and burden on the broader system, including when people exit the festival.

The people that potentially that drunk too much or they're taking too many drugs and potentially they're freaking out. The ability to look after these people and to keep them there in the care space until they're feeling better and cleaned up and ready to go back out. You know these kinds of things are hard to show, just how useful that is until you take that away and then you go. OK, well, here's those people, you know, freaking out, out there, you know having taken too many drugs or too many mushrooms and look at the problem this makes then, when you've got these 10/15/20/30 however many people all of a sudden having to be dealt with by everyone else and people not knowing where to take them.

**Jerry (male, peer volunteer)**

The All Good peer harm reduction service was also described as a critical triage service, an intermediary between patrons and other service providers. Volunteers noted that without the peer-based service, many more intoxicated patrons would end up in risky and vulnerable situations with unsafe ways to get home, or in unnecessary tertiary care, or police stations. One volunteer spoke about the trauma for people who use drugs through being treated inappropriately by medical care, which could be prevented through the provision of adequate peer support.

Most 2025 survey respondents reported that they perceived the festival to be as safe, or safer in 2025 than in previous years (2025 Festival Report). This speaks to the substantive efforts by event organisers to improve the festival design with safety in mind, including investing in the All Good peer harm reduction service and training for festival staff.

Over the evaluation period, survey data has consistently demonstrated clear support from patrons for increasing access to harm reduction initiatives at the festival, such as ensuring the space has additional shaded areas, access to resources including sunscreen, earplugs, condoms and sanitary products, and free water. The high levels of support for drug checking, demonstrated in survey data over the evaluation period suggest that this may also be a valued harm reduction service to consider for future events (2025 Festival Report; Wardle, et al., 2024).

# Recommendations

## Recommendations for All Good Project in Venues

Embed sexual violence prevention, anti-discrimination and wellbeing as core safety pillars.

Maintain and strengthen the project's focus on preventing sexual violence, addressing discrimination, and reducing aggression in music venues – with particular attention to the disproportionate risks faced by women and sexually diverse patrons in the NT. This includes diversifying representation in campaign materials and collaborating with specialist organisations to implement best-practice approaches. Embedding these efforts into the project's ongoing venue engagement responds to critical safety issues, demonstrates leadership, aligns with national safety priorities and builds patron trust.

Leverage All Good's brand to promote safety standards in NT music spaces.

Continue building brand visibility at festivals, where its presence is already associated with increased safety and positive crowd behaviour. Extending this recognition into venues signals a consistent safety standard that patrons associate with care, respect, and reliable responses to harm, while also building program reach. Mobilising musicians and performers as messengers to encourage patron safety, training venue staff to recognise and respond to safety issues, and leveraging public-facing campaigns to equip patrons to act as active bystanders are all part of this brand promotion. This combined festival and venue approach embeds safety as part of music culture, not just venue policy.

Strengthen venue safety program offerings.

Expand the reach of bystander and safety training across all roles in venues – including staff, security, venue leadership and industry-level stakeholders. This includes supporting venues to map and plan their harm response systems by clarifying roles and responsibilities, outlining staff coordination processes, identifying who has or needs bystander training, and establishing escalation pathways. Assisting venues to communicate safety values consistently through multi-channel approaches such as posters, social media, and ticketing platforms also builds upon the program and strengthens venue safety. Together, these measures create cohesive, visible safety systems that make intervention easier and harm prevention more effective.

## **Recommendations for All Good Peer Harm Reduction Service in Festivals**

Strengthen alcohol and drug harm reduction through education and evidence-based services.

Maintain the service's strong focus on alcohol harm reduction, recognising the high prevalence of alcohol use and its central role in harms at festivals in the NT. Providing drug information and education – both pre-festival and on-site – can foster informed decision-making and a stronger culture of peer safety. This should include collaboration with other festival services, accessible harm reduction messaging, and visible engagement points at festivals. Supporting the implementation of drug checking services in partnership with event organisers and health providers also provides patrons with real-time, accurate substance information, further reducing risk.

Build coordinated safety capability through training and integration.

Expand bystander and harm reduction training across all roles in the festival safety network – including volunteers, security, bar staff, medical services, leadership, and police – to establish shared standards and expectations. Including targeted training on accurate, consistent data capture also strengthens service evaluation, assists in monitoring trends, and informs service planning. Strengthening integration with medical services, security, event organisers, and other stakeholders further enables coordinated handovers and responses, and consistent communication during incidents.

Invest in volunteer engagement, retention, and wellbeing.

Maintain and grow a committed volunteer workforce by setting clear role expectations, recognising and valuing volunteer contributions, and providing opportunities for ongoing skill development. It is important volunteers are equipped to incorporate appropriate self-care strategies during and after events to manage the emotional burden of challenging interactions and uncertainty that can arise over patrons' outcomes. Sustaining volunteer wellbeing and retention ensures continuity, quality, and the ability to expand operations into other regions and events across the NT, increasing the service's reach and impact.

Increase patron awareness and reach of the service.

Promote the full scope of All Good's support – including assistance with safe transport home, access to phones, and other practical help – through pre-event communications and clear on-site visibility. Normalising help-seeking and making the service's role widely understood encourages earlier engagement from patrons, reduces escalation of harm, and reinforces the service's position as a trusted, non-judgemental support within the festival safety system.

## **Recommendations for Venue Managers**

### **Develop and integrate coordinated safety response systems**

Venue managers play an important role in ensuring venues have coordinated response systems that integrate venue staff, patrons, performers and security. This involves embedding safety values throughout the organisation, displaying explicit safety messaging, and making sure all staff and security personnel understand their roles and responsibilities in responding to safety issues. There are also issues around patron-to-staff harassment that should be integrated into overall venue safety plans, in line with positive duty obligations, to ensure venues are safe for both patrons and staff. Environmental design such as improved lighting, sightlines and layout adjustment to support visibility and early intervention and should also be integrated into response systems.

## **Recommendations for Festival/Event Organisers**

### **Sustain and strengthen the commitment to patron wellbeing and safety.**

Continue building on safety by maintaining and expanding key measures such as free water provision, harm reduction and peer-based services, and visible safety messaging. For *Bass in The Grass* retaining the co-location of the All Good Project with the medical team and chill-out space also creates an integrated, easy-to-find support hub. Pairing these measures with ongoing harm reduction training for leadership staff ensures safety values are consistently modelled, decision-making is well-informed, and responses remain coordinated across the event.

### **Enhance the physical environment to support harm prevention.**

At outdoor events increase shaded areas and chill-out spaces to reduce heat-related health risks and provide low-stimulation environments for recovery. These adjustments not only improve comfort but also encourage early help-seeking and create safer spaces for patrons to rest and regulate.

### **Expand harm reduction information and engagement opportunities.**

Work with the All Good Project and partners to support the implementation of drug checking services, enabling patrons to access accurate, real-time substance information to guide safer choices. Harm reduction messaging and details of available supports can be further embedded through high-visibility items such as wristbands or lanyards. Normalising safety and harm reduction conversations across multiple touchpoints (e.g. services, signage, ticketing, lanyards) also ensures patrons are aware of supports and more likely to access them when needed.

## Recommendations for Industry

Embed harm reduction and bystander approaches into industry training.

Advocate for the inclusion of harm reduction and bystander awareness in NT RSA training, and for similar inclusion in other mandatory industry training frameworks. Embedding these approaches at a systems level ensures a baseline of knowledge, expectations, and accountability across the sector. When paired with coordinated training efforts this raises industry-wide standards, fosters shared language and knowledge, and builds trust across the nightlife industry as a whole. For lasting cultural change, this baseline training must also be complemented by tailored training for specific roles – including security, management, performers, and frontline staff – to ensure the skills, confidence, and decision-making capacity needed for effective intervention.

Embed gender-based violence prevention and response into security training at a national level.

Advocate for a coordinated, national approach to embedding gender-based violence prevention and response into national security licensing and training requirements. Security staff are often first responders to incidents of sexual harassment or violence, yet they are often unqualified or unprepared to respond appropriately. Building gender-based violence prevention skills into licensing ensures all security personnel, regardless of location or employer, have a baseline competence in recognising early signs of harm, de-escalating situations, and supporting victims with sensitivity and appropriate referrals. This not only improves immediate safety outcomes but also positions security staff as active partners in a venue or festival's broader safety strategy.

Strengthen NT hospitality industry compliance with positive duty obligations.

Ensure that venue management and event organisers are aware of, and supported to meet, their obligations under positive duty legislation and workplace harassment prevention frameworks. Providing industry-specific resources, role-based training, and clear reporting pathways can help venues and event organisers prevent and respond to patron-to-staff harassment, allowing them to meet their legal requirements, protect staff wellbeing, and foster an inclusive workplace culture. Linking compliance with visible, values-driven safety practices also strengthens public confidence in the industry's commitment to respectful and safe environments.

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