

**TUNESMITHS AND TOXICITY:
WORKPLACE HARASSMENT IN THE
CONTEMPORARY MUSIC
INDUSTRIES OF AUSTRALIA AND
NEW ZEALAND**

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the degree of

Doctor of Philosophy

under the supervision of
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CERTIFICATE OF ORIGINAL AUTHORSHIP

I, Jeffrey Robert Crabtree, declare that this thesis is submitted in fulfillment of the requirements for the award of Doctor of Philosophy in the School of Communications at the University of Technology Sydney.

This thesis is wholly my own work unless otherwise referenced or acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

This document has not been submitted for qualifications at any other academic institution.

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This is a conventional thesis

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LIST OF ABBREVIATIONS USED

A&R	Artist and Repertoire
AAM	Association of Artist Managers
AHRC	Australian Human Rights Commission
APRA/AMCOS	Australasian Performing Right Association/The Australian Mechanical Copyright Owners Society
BECTU	UK Broadcasting, Entertainment, Communications and Theatre Union
DJ	Disc Jockey
EMB	Emblematic
FEU	UK Federation of Entertainment Unions
GLM	The General Learning Model
IFPI	International Federation of the Phonographic Industry
IMSHO	Integrated Model of Sexual Harassment in Organizations
INC	Incident
IPO	Initial Public Offering
MEAA	The Media Entertainment and Arts Alliance
MU	UK Musicians Union
NAQ-R	The Negative Acts Questionnaire Revised
NET	Network Exchange Theory
NZ MCWBS	The New Zealand Music Community Well-being Study
P2P	Peer-to-peer
PCBU	A Person Conducting Business or Undertaking
PR	Public Relations
PTSD	Post Traumatic Stress Disorder

RIAA	Recording industry Association of America
SAT	Shattered Assumptions Theory
SCT	Status Characteristics Theory
SEQ	Sexual Experience Questionnaire
SEQ-W	Sexual Experience Questionnaire for Workplaces
SIT	Status Influence Theory
SVT	Status Value Theory
SXSW	South By Southwest
SYS	Systematic
WAM	WA Music
WAR-Q	The Workplace Aggression Research Questionnaire
WAS	The World Assumptions Scale
WH&S	Work Health and Safety

ABSTRACT

The aim of this thesis is to investigate the nature and extent of workplace harassment in the contemporary music industry. There has been no previous research on the types of harassment prevalent and its effects on various music industry stakeholders. To achieve this, a mixed methodology was used, that combined semi structured interviews with 33 participants with an online survey of 145 music industry workers using the Negative Acts Questionnaire. This questionnaire, commonly applied in the field of organisational psychology, was developed to examine the phenomenon of workplace harassment and provides a taxonomy of toxic behaviour types as a framework for understanding harassment in the music industry context.

This research finds that workplace bullying and sexual harassment are widespread, and are perpetrated by patrons, peers and power figures. The most common forms of workplace harassment include withholding information, being ignored, unmanageable workload, humiliation and sexual harassment. In comparison to their male counterparts, women experience harassment at more serious levels and with greater prevalence. Furthermore, the research proves that women are sexually harassed in ways that become normalised in the industry. Finally, the thesis demonstrates the serious personal cost to those affected, including career damage, career abandonment, and various psychological after effects.

This research concludes that asymmetries of power are pivotal to harassment. Furthermore, a pervasive gendered power order subordinates women professionally, and renders them particularly vulnerable to harassment of all kinds. This research has implications for music industry peak bodies and for music education curricula in terms of ethics training, cultural change and remediation. Reporting harassment is problematic, in part because of a fragmented industry, and also because of the absence of an effective industrial or professional organisation. Government policy in the arts sector should review criteria to ensure that funding recipients operate with effective anti-harassment protocols. Inadequate enforcement of existing workplace safety and sexual harassment legislation also places music industry workers at high risk of harassment.