

Speakers:

Hattie Butterworth (HB)

Kathryn Williams (KW)

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HB: Welcome back everyone. My name is Hattie if you haven't been here already. If you have, welcome back, so nice to have you here listening. Today is an episode with me on my own speaking to Kathryn Williams who is a flautist and also the co-author of the ISM's recent study 'Dignity at Work 2'. We speak about the impact of the study on Kathryn, how she processed all the information, any surprises that came up through looking over the information, what the key findings were and then we also went on to have the most brilliant discussion and Kathryn shares some really moving details about her life as a single parent whilst she was also studying for her masters at the Royal London College of Music. It really highlights some of the realities of musicians that maybe we don't consider, and Kathryn was really honest about the ways in which she tried to hide the struggle she was going through. So yeah, I'm really thrilled to be presenting this episode for you today and huge thank you to Kathryn. It's taken us a bit of a while to get this out. Context being that I think it was like the 12th December when we recorded this because I remember it'd been that day that it snowed, or maybe it was, yeah it was I think it was the 12th of December, so oopsie, one two miss a few, and all these months are gone past but I don't think it matters because this conversation is so brilliant and she is a wonderful speaker so yes, I'll hand over to my chat far too long ago with Kathryn Williams.

HB: So, Kathryn thank you so much for joining me today over the beautiful zoom, which feels like we haven't done this for a while actually, I'm not very, I've forgotten how to work everything, but how are you?

KW: I am OK thank you very much. I am zooming you from the rolling ice-topped hills of Rossendale

HB: Aww

KW: I think we have very different views of the world right now, I'm assuming.

HB: Yeah, I have some ice-topped erm South London houses though which is pretty beautiful.

KW: Ok that's charming as well.

HB: I know, thank you so much for coming to talk in what I know is quite a busy time anyway with the addition of you being pregnant and also having a lot on with this report and everything

KW: Any time Hattie

HB: Could you let us know, you know, your elevator pitch about yourself. No pressure...

KW: Elevator pitch? Oh no! Oh well I'm a versatile flute player, recording artist and researcher.

HB: Ugh

KW: There you go.

HB: You do sound so cool, Oh my God. Keep going, keep going

KW: Thanks! A bit more? Onto the next floor? I am a freelance flute player and have been for the past 11 years or so. Studied at the Royal London College of Music. Just to satisfy your listener's curiosity, 'where is her accent from?' which I can't seem to get away from, it is a transatlantic accent. I moved here from Ohio 16 years ago, so I'm nearly to the halfway point where I've lived longer here than I did there, which is a crazy thought. Thought I would just finish up an undergrad degree and then go back and here I still am.

HB: Wow

KW: I gathered three 3 degrees from RCLM and yeah I got really into like contemporary music there and that's a really big part of my work, is collaborative composition and new music and commissioning pieces, so I just like to do a bit of everything really, bit of orchestra stuff as and when someone is ill enough to call me.

HB: Oh gosh, which is quite a lot?

KW: Yeah, you never know. It's always pretty last minute but erm and then the research stuff came out of erm doing a PHD at Huddersfield University which I finished two years ago and that was on the visibility of breathing. It stemmed from a project where I commissioned over 100 pieces that are limited to a single breath, which was a way to focus both the composer's work and me as a performer. It's something that we don't often think about is what the performers body is doing behind the instrument, what limitations they might have. Erm and it was started because I had a really bad time with my sinuses for a number of years and it meant that I couldn't actually breathe through my nose at all, it was completely blocked and I have severe asthma, so I had to find all kinds of funny ways to play the flute because at the same time I was a single parent to a toddler, so the pressure was on to make it work somehow, erm I did find some ways to build up work, which was a lot of that was doing Live Music Now and going into really fun settings like museums and hospitals and prisons. So, my flute wore a little trolley of instruments.

HB: Dressing up as a flute as well...

KW: Dressing up as a flute which I've got a little early years show now where I get to do a full body flute costume which is just my dream.

HB: You do have to go, I think it's on Twitter or is there a picture of it on Instagram?

KW: Yeah, I think both

HB: It's absolutely hilarious. Erm what was the longest commissioned piece for one breath?

KW: So the longest that I have to sustain a single breath is 2 minutes and 20 seconds or thereabouts. It's the hardest one.

HB: Wow

KW: By far. Very difficult

HB: Can you make it all the way through?

KW: Yep

HB: Wowzer

KW: Yep, but I obviously that's still not very long for like a concert. 2 minutes and 20 seconds so like if I'm doing a concert where I have to play like 60 or more of these pieces in one little go, they've got to be very careful how I programme them, so I would do the 2 and a half minute one and then I have a piece that like is a film, so then I can have a little break to er regain. The shortest one is like 2 seconds.

HB: Whoever wrote that, angel

KW: Yeah, yeah totally

HB: So, coming back to the work you're doing at the moment with the ISM, can you talk us through like why they got you on board and sort of the research?

HB: So, the research I was doing was all about breathing and the environment and that kind of thing and that twinned perfectly with a Twitter call out that came out at the very start of lockdown by the ISM saying they were looking for a PhD researcher to do a global literature review on aerosol transmission. And I thought well I'm into air and I'm researching, I've got an institutional login, so I'm very grateful to have gotten that work. So that ended up being two global literature reviews that they published in 2020. A few months later I came on board with them as a freelancer to do all of their like Brexit research cause that was at the time of the free trade agreement and all that stuff happening over Christmas 2020, and then I had a baby and then this job came up which is Research and Policy Officer in Equality, Diversity and Inclusion, which is brilliant for me because it's from home and it's flexible and I can still do a bit of my freelancing and it's super interesting, so I'm really enjoying it. I started that back in March and Deborah, the CEO, told me that my first job would be to revisit the Dignity at Work research that they undertook in 2018. Their plan was always to do a survey and a report again four years later to see if there'd been any cultural change since that report came out. So, in 2017, in the wake of the Me Too movement, they began to receive a lot of calls from predominantly female members wanting to talk about things that had happened to them at work, and that year the legal team at the ISM saw a tripling of cases that were to do with workplace discrimination.

HB: Wow

KW: So that led to this 2 surveys that they did; one was a workplace survey so similar to the one that had just happened- trying to investigate how widespread is this problem and it's something that we all kind of as musicians we might say "Oh yeah it's terrible everyone I know has had a problem" but you need the research, you need the data to back it all up and actually make a meaningful campaign off the back of it. They did a survey around higher education institutions that was including music, dance and drama, so that was called Dignity and Study.

HB: Mmm

KW: Fairly unsurprisingly, it found that this was a widespread problem that was pretty much just as bad in training as it was in the profession. So yes, that was my job four years later was to design the survey and get as many responses as possible, which we got 660 in about a five week period, which I think is really good

HB: Mmm

KW: And then spend the summer analysing it.

HB: Yeah, I'm really interested because we spoke first, just before/ whilst the survey was out, and people were responding and you were kind of waiting for all the data and everything to come back. How was that process of, you know, the survey closing and just having all of this data to go through and everything? How was that process, like how did you go about looking through it all and writing it up?

KW: Yeah, I think I had to take quite a measured approach because there was so much to go through and there's also so many different ways of looking at it, filtering through the results and so I took a few weeks just reading through everything and then trying to sort of work out some rough categories of what was coming through. So, there were 660 like usable responses but we also had several open comment boxes where people could choose to share more information about what happened or about the workplace scenario where it happened, or any other context that they wanted to share. It was all anonymous and there were like well over 1000 comments for that, so there was a lot to go through. I used a lot of paper- I just couldn't do it all on a screen, so I printed it all out- I love the feel of it and different piles of paper, many different highlighter colours, and um a spreadsheet to start putting things in. But also, like I said, I was working from home so my only contacts with other people who knew what I was doing like at work was maybe once a week or every couple of weeks. I was grateful that we'd got a puppy at around the same time.

HB: Aww

KW: It was really comforting 'cause you can't work with data like that and not be affected by it, so I had to make sure that I was taking breaks regularly and chatting with my family about it and stuff like that.

HB: Hmm and I mean we're going to probably go on a bit to talk about your experience, you know, as a you know, discrimination in the freelance world and as a flautist and everything, but how did it feel? I guess it makes sense to be printing these things out because it is someone's experience and to have it on a screen is quite faceless I guess, so I think that makes sense. I can imagine myself wanting to do the same thing but was there something that particularly stood out to you or moved you the most in what you read from these responses?

HB: Yeah, a lot of the things were just mainly from women came through as experiencing 78% discrimination described in the report. It just kind of all gathered as like one, kind of in my head when I was reading it, I could hear like lots of women's voices saying these things at the same time.

HB: Hmm, yeah

KW: It was like quite a full experience actually. I think everyone has their own experience of reading to themselves or reading aloud or sometimes you can hear it in your head or I mean, that's what I experienced

HB: Yeah, yeah

KW: I could hear voices in my head as I'm reading, and to me the voice was just like a lot of women saying you know "I'm never going to get booked again. Being pregnant was amazing but it meant I'm never going to have the same career or I was told I shouldn't do this" Or, you know, what I found was all these women's voices just getting smaller and smaller and smaller through these comments of like "Oh I shouldn't dress like that, I don't want to dress like that but I'm told if I don't, then I won't be booked" All these different ways of controlling what they want to do, which is just play music or work in a studio or work in publishing or anything like that. It's just erm all these different ways that people are unable to pursue the career that they want or feel safe within their career.

HB: 'Cause I suppose to a certain extent you could have anticipated the response. It's not a huge surprise in some ways but was there an element to the survey that was a surprise to you in reading or from the data that you received?

KW: Yeah, I think there are a few things like, you know, I've been a freelancer for a long time. I've experienced things, I know a lot of people who have. In all the work I've ever done in 11 years, I've never received one policy document that outlines the organisation's policy on or stance on sexual harassment in the workplace, or what to do if you feel you've been treated badly while working for us. Never. Nothing. So not that surprised but if you actually put it into the numbers, 94% of freelancers who experience discrimination, there was no one to go to or there's no clear guidance of what to do.

HB: Hmm

KW: I mean just I think putting numbers on the things that you feel like you know already is very very powerful, but then also people who did report officially who were perhaps in more traditional employment, the majority of them still had no action taken. Only 10% had a settlement at the end of the because really that's what going to happen

HB: Hmm

KW: Like we're talking about legality, we're talking about settlements. That's what all this stuff can lead to is maybe an apology, hopefully a cultural change. It's going through the legal system and getting a settlement, which is still not enough to recover from discrimination, which is why I think it's really important to talk about the more personal recovery from experiencing things like that.

HB: What does it mean now going forward to have a number behind that. To be able to say this is the issue, it's huge. How do you take that forward now knowing that sort of data?

KW: So the data fed into the recommendations that we've made. So there's 2 sets; there's one set for the government and then there was a set for the music sector. Erm the thing about freelancers, it goes into both sets, so freelancers are so vulnerable- the gaps in legislation that mean that they often don't have any legal protections or they're murky- whether their classed as a worker or purely self-employed. There's also no protections currently around third party harassment although there is a new bill that might be coming into law next year which would be very exciting. Yeah so with the government, we're lobbying to amend the Equality Act to clearly define freelancers or workers. There's been recommendations made by the Women Inequality Select Committee back in 2018 and these haven't been implemented yet and that includes a mandatory preventative duty on employers. The thing is they use the word employee so it's very confusing. Although the word employee technically does mean worker, so if you're say contracted personally to do the work then you're a worker but often organisations don't quite understand what their obligations are, so we're hoping that these erm recommendations actually get some proper parliament time and attention.

But then for the sector there's a lot that can be done, like immediately- policies that get sent to everybody whether they're employed or self-employed, coming in for a three hour session, a one off or if they're in every week. We can really look to other sectors who are doing really good work on making policies. There's The Fawcett Society that have a sexual harassment in the workplace toolkit and there's also UK hospitality, which has a lot of similarities I think with the music industry, in that it's quite client-facing and it's casual and it's quite late hours and things. But they've got a template where you can make your own policy and what I did in the report was just simply swap a few words out in the example. Just just say orchestra or rehearsal or concert instead of the words in the hospitality sector document, and it actually works really well. Let's say one of your friends gets an Arts Council grant, which is even more impressive than ever

HB: Funny joke

KW: Haha. Which means that they can then hire freelancers to do whatever project it is that they've been awarded this money for. There's nothing in place for those people who are like

the secondary recipients of this money, so if they're not being paid on time, or the workplace isn't feeling safe, there's nothing for them to, there's no one for them to go to with the funding. So we're trying to encourage some discussion around how some protections can be put in place in grant award agreements.

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KW: because we were just talking about the vulnerability of the majority freelance who work in the music sector. Well, why are they so vulnerable? There's a lack of legislation that protects them, they might not understand their rights. The organisations who paid him to do some work don't understand their obligations, but also it's such a closed world. If you're known as the one who complains, you're not going to get asked back and there's nothing protecting you from victimisation. You're not owed anything and you know you think about the level of anxiety if you get asked say into an orchestra for the first time. Oh my God am I meant to offer to pay for the tea? Do I have to go for a beer? I don't like drinking um, am I talking too much, too little. Am I too friendly? Oh and then you have to play your part perfectly obviously, like that's almost the easiest part. I always find the social bit of that just so stressful and then if you've done well enough, you get another booking.

HB: Hmm

KW: But also, someone might not be ill for a couple of years, they might not need you. There's just no...

HB: Yeah

KW: There's just no way, and heaven forbid something happens where you feel very awkward or even worse, you have some, you know, someone says some inappropriate things to you based on what you're wearing, or something like that. You gonna go and tell the fixer or are you just making more work for them? Everyone just wants to do their job and go home

HB: You know, in terms of you writing this report as a freelancer, with an understanding of what it means and like what that, what this whole life entails and the potential discrimination you can come up against, can you talk about maybe how your own experiences align with what you found in the report, or maybe some of the discrimination that you've experienced yourself?

KW: Maybe compared to a good number of the comments that we had, I feel like I've come out somehow as luckier than others in that the more sinister things I've experienced in my life um they haven't been at work. So, although I have had some pretty horrendous things happen and they're not really things that I attached to going out and freelancing. There have been things like text messages like during work from people in the same workplace you are in a position of, you know, have a full-time position, erm and I would just, you know, just leave it. It's just sort of 'ugh it's annoying but what do you do' um and things like being mansplained to, or you know perhaps not being seen as someone with the authority that I

know that I do actually have. It's not just about what I've experienced, it's what if you witness things happening and weren't sure what to do.

HB: Hmm

KW: That's another part of all of this I think as well.

HB: In terms of as well I think a big part of what we see, or maybe what's not discussed enough is becoming a parent as a musician as well.

KW: Mmm

HB: And I remember you speaking about, was it your masters that you were pregnant whilst you were studying. Was it your masters or your undergrad?

KW: Well I had a baby between my undergrad and my masters and I started the masters when my daughter was 1

HB: OK

KW: Like on my own, totally on my own

HB: Many younger people might not understand a commitment that takes and also then there's this added thing of I'm hearing a lot of people not being booked because they're not taken seriously because they're pregnant. Can you talk about, you know, facing that as a parent and out of the report maybe anything that you think could protect parents specifically or pregnant people?

KW: It was 11 years ago, I feel like things have changed a lot since then. A lot more dialogue going on about how to support young parents but I was 23, um my family was in the States, I was in um a very tricky personal situation where I couldn't just take her home and maybe you know, get support from my family and start my career in the States. I had to stay here and also like I look back and I think 'how the hell did I do that?' I don't know. I just um took out huge American student loans that I'll probably never pay back, so that we could live somewhere. And um I was told right away that the biggest impression I had about how to actually start you know working as a parent was, I was trying to explain that I had just moved back to Manchester with my daughter. I hadn't found a nursery yet or any like babysitters yet but I was working on it, and I was asked to do this like weekend long orchestral project at college, and I was like "oo erm can I maybe do the next one?" "I don't want to know what your problems are, you just have to say yes and turn up"

HB: Yeah

KW: So that's just basically what I tried doing, so I tried to make it look very easy, kind of to complain, I said yes to everything. Actually, a lot of singers at the College signed up to one of the babysits so I could like afford a few pounds an hour, like so I could get to lectures. And so

my daughter was like so fabulous like strutting down the refectory with these amazing, lovely students who just wanted to hang out with her for a few hours

HB: Aww wow

KW: That was really nice and then, you know, I did find a nursery but it's not just about the nursery hours because our rehearsals are like till half 5. I'll pick you up at 5 but then the concert is at 7:30, which is bedtime, so who can do bedtime? What babysitter can cook? Do I need to get a ready meal?

HB: Mmm

KW: Or can I trust this person to use the microwave? And that's something that was very hard 'cause it was just me, there was no one else helping me with that you know childcare. Luckily there weren't too many like situations but erm definitely felt a lot of guilt and uncertainty like have I made the right choice? I feel like I'm too little to be doing all this. It's just me, I don't know. Just juggling I suppose but also that feeling that I had to make it all look pretty effortless. I see people now, they say "but you always seemed so happy when you brought your daughter into college" Like childcare fell through and I wanted to audition for a young artist programme and I had to like beg someone to sit with her so I could just go and play. By then I was just like so stressed, like I was just playing like trying not to cry. Like "it's fine it's fine, just gonna try and play my flute"

HB: Mmm

KW: If there are any young parents out there who need some advice, there's a lot more out there. You know, the paper campaign of parents in the performing arts who have recently released a really great research report that again quantifies how um parents are often, and carers are penalised for their caring responsibilities.

HB: In terms that being, I guess, discrimination and coming into the report, you know, is there anything legislatively?

KW: Unfortunately not because, you know, I've had to learn like discrimination is actually an umbrella term for harassment, direct discrimination, indirect discrimination. Actually, maybe it was indirect discrimination, that's like policies or ways of working that just end up discriminating against you for under the nine protected characteristics of the Equality Act, so it could be age, disability, gender reassignment, pregnancy, maternity. I think with the pregnancy, maternity only goes up to I think is it 26 weeks after having a baby. So, for me, having a one year old and being discriminated against by various working practices, I don't think there was really much I could do, which is not fair.

HB: No

KW: It's just not cool but I don't think there's much more I could have done.

HB: Yeah, I think there's just a kind of expectation if you're in that situation, there must be a partner to take care of the child. There must be a parent, a grandparent there just seamlessly able to slot into your life. But that's not the reality.

KW: Yeah things like that like "well can't she just go to her dads"- no. During the masters, my mum did come over once per year for two or three weeks when I had like a particularly busy time, so she would just cook, clean, do the nursery run. Oh my God, the amount of progress I made in two weeks...

HB: Aww wow

KW: With like my whole year of progress, like I could wake up and go practice in the morning

HB: Hmm

KW: And come home and there'd be food. Like I wouldn't have to go and worry about oh nappies, like snacks, play dates, you know all these things and yeah the progress would just zoom up and then of course that's when I was really getting ill with the sinuses which was a lot to do with the stress as well I think. I even got hospitalised for viral meningitis, so my first nights away from my daughter were because I hospitalised for being so stressed.

HB: It's really important I think as well for someone like me to hear, as someone who doesn't have caring responsibility, you kind of you take it for granted so easily how many people have to do everything I do whilst also caring for someone else. But you know as now you're pregnant with your third child, how have you kind of managed that now as a freelancer like being a parent?

KW: Well now I do have a partner, so that definitely helps things a tonne and erm he's also a musician so he really gets it, and actually we love working together.

HB: Aww

KW: Which is like really sweet erm but it has been very difficult erm having especially a very little one, so obviously my daughter is almost 12, so she's just about self-sufficient but we've got a nearly two year old and we tried, well we did, we achieved teaching a course of Darlington last summer when he was six months old

HB: Wow

KW: Then we're actually gonna do the same this coming summer with the 2 1/2 year old and then the six month old

HB: Oh my God

KW: 'cause we had a big conversation like "should I just stay home in the summer and then I can have the kids and you can do the course?" and we thought "no, we really want to work together, we have to just find a way to make it work" and maybe be more open about first of

all how hard it is, how rewarding it is, and how you actually make it work on a practical level, and that's part of the paper work that's happening. It's how can organisations make it possible for people who have caring responsibilities to turn up and do their work?

HB: And the work they want to do as well and not having to compromise and be like "Oh no we shouldn't both go because what will it mean?" It's like, there should be things in place to mean that you can both work together and fulfil that

KW: Well, it's still an extremely unequal society especially when the mum normally takes step back and the career goes down, you know, in order for there to be equality, that might mean the men need to take a step back

HB: Hmm

KW: When I play that scenario out in my head about not going so I could be home, I felt so sad

HB: Yeah, yeah

KW: Like no, no. When I was on my own with my daughter, I would often just feel so left out

HB: Yeah

KW: There's so many programmes I could never go on and every bit of professional work I'm doing or have ever done has been with her and so like I'm kind of I'm doing it in spite of the odds. Would it have been easier to just get like a law conversion degree or something?

HB: Oh my Gosh

KW: And get a little job? I don't know maybe in the short term, but...

HB: Yeah

JW: Why is it so hard to do this job? And it's not just exclusive for people who have kids, like it is extremely difficult. There's like, you know, there's the work life balance, there's very little of that, there's the planning, there's the childcare, there's the often quite low pay or being paid really late, the scarcity. I do think that work definitely has not picked up with covid and then we had Brexit as an issue, which could be a contributor to the levels of discrimination actually climbing from the survey. It's that much harder to get work that you're definitely not going to complain if you get it.

HB: Yeah

KW: If you get where you just need it so badly, why would you report anything?

HB: What are you are and the ISM hoping that you know the next year, what does your campaigning maybe look like? What are the goals and aims for the next sort of year or so?

KW: Well hopefully we will gather lots of signatures for this open letter which will give it a lot more impact. Hopefully we'll get some kind of response, we would love to get some timeline from the Government as to when these issues will get some proper attention, and keep going for it if they, well no matter what.

HB: Absolutely yeah

KW: Just relentlessly highlight how precarious the situation is and it's also working with organisations that have the power to make these changes that will trickle down, so that includes erm membership organisations, erm having a code of practice, code of conduct, more organisations signing the ISM MU code of practice that was established in 2018. We've got over 140 organisations that have signed it and so we need even more stepping up, saying what's actually clearly defining the behaviours that are unacceptable, cause I think a lot of times it's easy to just say "Oh that's discrimination" Where what you really need is a very clear like an index of what types it can be, cause it can be so many different types, and it could be that people are doing it and maybe don't realise. Yeah, I do think people are talking about their experiences and more I feel like there's been a lot more progress in the film and television industry since 2017. I don't really think the music has had their proper Me Too movement

HB: No

KW: And I wonder what it would take..

HB: Yeah

KW: For that wall to come down and it's not just it's not just the big stars I think. The thing that we keep thinking about at the ISM is what about the wedding band, scraps wedding band that drives hours over the toll, to make £50 playing for an evening. You have to keep thinking about the majority of musicians and the way that they work and what happens if an audience member harasses them, or what if two members of the band have an issue, like what would you actually do? And so and also I think it is for students finishing their, preparing a talk to give to the RLCM student union on International Women's Day.

HB: Oh cool

KW: Which will be kind of aimed at final year students or students who are just about to go into the profession to understand what their rights are, and we'll have the head of legal services there as well

HB: Oh awesome

KW: So he'll make it sound very very smart and I'll have like the ground experience of the different situations you'll get into in your first few years out, erm and he'll have the things to back it up but the ISM has got six lawyers that work for them, and then they take on over

1600 cases a year on behalf of members, which includes unpaid fees and things like that but also a lot of workplace discrimination, so the advice is always there.

HB: Hmm

KW: And there's always erm sign posting to organisations that can help if it's because at the end of day it's not all just about the legal thing, about sorting it legally. At the end of the day, you're still there as a person who's experienced some horrible stuff, you've got to pick yourself up again and try and keep going and how do you do that?

HB: Hmm and sort of how long will the impact of that last, it is the impact of your experience on your work you know could be, if you don't get it sorted or don't have the adequate help, you know, it could go on for years feeling trauma or...

KW: Yeah actually a big part of my PhD research was about the physiological impact of trauma on performers,

HB: Wow

KW: About how it can deteriorate your self-trust and that has a really close connection with like performance anxiety which can be its own issue, but if you also have some triggers for trauma, they can happen at the same time and then your brain doesn't know what to do and so you go into fight or flight mode that obviously could lead into some not very enjoyable performance experience or audition experiences, and then that just erodes your self-belief and ability to keep going, and so you could get a lot of people just ending up just quitting or going to do something else, or turning to substances perhaps to ease that pain. I couldn't stand the sound of erm people exercising at the gym because it triggered memories for me and erm so I made a piece where I had to work out for 18 months with a personal trainer and play the piccolo at the same time...

HB: Oh wow

KW: To try and work on building up both my body strength but also that relationship with my instrument and how they were connected, and so the pieces where I exercise while playing the piccolo for 20 minutes in front of the audience

HB: Oh my god

KW: Pixercise

HB: Pixercise. You've put yourself through it, Kathryn

KW: Yeah well, I suppose so but I think that's what I like to do is just focus so intensely on one thing

HB: Yeah

KW: Until it gets ridiculous. I want to know everything about it so I'm really enjoying getting to learn so much about employment law and

HB: Yeah

KW: And all this stuff surrounding discrimination in workplaces

HB: Thank you so so much for your time and for sharing your story with us and everything, and for writing this incredible report which is now available for people to read

KW: You can sign up to the campaign so #dignity2 and keep updated with all the things that we're doing

HB: Awesome, thank you so so much Kathryn

KW: Pleasure

HB: It's been lovely to talk to you

KW: Lovely talking to you as well

HB: Yay and to your little doggy

KW: Woohoo, and Roxy

HB: So good, she's been so good

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