

MAP THE RISKS!

What risk factors for discrimination, sexual harassment and other types of misconduct exists in the organisation?

How can we reduce the risks?

RISK FACTOR	IN THE ORGANISATION	SUGGESTED MEASURES
<p>Freelance work In arts and culture, many work as freelancers or are self-employed. When you don't have a permanent position, and you rely on contacts to get new work, it's a lot harder to set boundaries and people are reluctant to report harassment in fear of ruining opportunities.</p>		<p>Include a paragraph about protection against sexual harassment in contracts for freelancers and self-employed.</p> <p>Introduce clear routines for handling unwanted incidents, also during shorter productions.</p>
<p>Networking A lot of recruitment happen through social networks, and people rely on good relations with others. This created power dynamics where it can be hard to report anything unpleasant and set boundaries.</p>		<p>Clear instructions to employment committees to recruit and advertise outside familiar circles.</p>
<p>Hierarchies and competition Parts of the cultural sector in characterized by tough competition for a few prestigious spots. Some institutions and persons have a lot of power by virtue of deciding who's accepted and promoted. In such environments it could cost a lot to report misconduct.</p>		<p>Clear routines that help make it safe to notify.</p> <p>Open conversations that create a culture where notifying is not perceived as harming one's career.</p>

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<p>Short contracts Many people in arts and culture work on short productions and projects, moving from one workplace to the next. When you know your employment will end soon, many decide they won't bother to report misconduct. That way a toxic culture may grow.</p>		<p>Include a paragraph about protection against sexual harassment in contracts for freelancers and self-employed.</p> <p>Introduce clear routines for handling unwanted incidents, also during shorter productions.</p>
<p>Changing roles In one production A is the leader and B is a coworker, and in the next production B is the leader and A is a coworker. When the same people work together with changing roles and responsibilities, boundaries can be unclear. Are we friends? Are we colleagues? Is there a power relation between us?</p>		<p>Clear conversations about which areas of responsibility belong to whom.</p> <p>Appoint a "safety representative" (verneombud) even in small productions.</p>
<p>Alcohol Premières, exhibitions, concerts, conferences – alcohol is often present in arts and culture. Parties and alcohol can heighten the risk of misconduct.</p>		<p>Create guidelines for safer alcohol culture. Managers can, for example, avoid serving hard liquor.</p> <p>Organizers can consider not offering alcohol on artist's raiders.</p>
<p>Blurred lines between work and private life Many artists use personal elements in their creative work. Touring, night work, social settings, often with alcohol, can create a blurred line between work and private life.</p>		<p>Awareness raising around one's own and others' boundaries in the business.</p>

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<p>Intimacy as a tool For dancers, actors and other performing artists the body is their tool at work. Being physically close to coworkers is a part of the work and you often work closely, sometimes in pairs alone. Getting into a role may entail challenging your own intimate boundaries. Stepping in and out of the role may create unclarity around relations, norms and boundaries, on and off stage.</p>		<p>An idea from performing arts environments is to introduce a routine where the exercises start and end with a round where everyone has the opportunity to talk about boundaries and experiences, and give input and feedback to each other. A talking stick goes around the room so that everyone gets a say.</p> <p>More and more productions are hiring intimacy coordinators to work with actors who perform intimate scenes.</p>
<p>Sexualized profession Idolizing actors and artists often entail elements of sexualization. “Sex sells” is a well know idiom in the business. As a performing artist, you can experience that appearance and sexuality are emphasised in others' reviews and description. In this way, one can say that the professional role is being sexualised.</p>		<p>Challenge gendered and sexualized descriptions of performing artists, performers and actors – say something when it happens.</p>
<p>Protecting the talent In some productions and environments, the consideration for the big talent takes precedence over the consideration for everyone else. This makes it particularly difficult to report unwanted scenarios involving a particularly talented person or celebrity.</p>		<p>Include a paragraph about protection against sexual harassment in contracts for freelancers and self-employed.</p> <p>Introduce clear routines for handling unwanted incidents, also during shorter productions.</p>

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<p>Media coverage Being famous can give you power. At the same time, the threshold for reporting can be extra high for famous people because of potential media coverage. It's hard to handle cases, and it's even harder if the case is discussed publicly.</p>		<p>Provide a good support system around famous people who want to report. Inform that this will be put in place.</p>
<p>Protecting the power If the person harassing you "knows everyone", it can be difficult for the person harassed to report an incident. Who should you report to if everyone has some close relationship with the person in question?</p>		<p>As an organization, it is important to have many different contact persons for reporting, and to have open conversations to counteract power relations.</p>
<p>Charismatic power Parts of the arts and culture sector are characterised by charismatic leadership where especially talented artists gain a lot of power. Some have pointed out that artists who take up teaching positions or leadership positions may identify themselves more as artists than as leaders or teachers, and in the worst case may misunderstand their responsibilities.</p>		<p>Clarification of roles and responsibilities.</p>
<p>The bystander effect This is when "everyone" knows that there is abuse of power and boundary-crossing, but no one does</p>		<p>Talk about the bystander effect in the working environment, and provide clear information about routines for reporting</p>

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<p>anything. Everyone expects someone else to take action, and the responsibility is shifted. When no one speaks out, a culture where abuse of power becomes normal - "that's just the way it is".</p>		<p>and every employee's duty under the Working Environment Act to contribute to a safe environment.</p>
<p>Boundary-breaking art Artistic practices are often characterised by breaking boundaries. Art challenges conventions and norms, and constantly pushes artistic boundaries. At the same time, it is important that artists feel that there is room to set their own boundaries and that the entire production is aware of this.</p>		<p>Be aware of your own and others' personal boundaries.</p> <p>Reflect on how situations will be experienced by others, be it colleagues or the audience.</p>
<p>Work where people work closely together alone When two people work together alone, it can feel extra vulnerable and insecure to be exposed to something awkward. It can be hard to report when you do not have witnesses to rely on.</p>		<p>Awareness raising about one's own and others' boundaries.</p> <p>Urge people to report, and stress that all cases will be taken seriously.</p>
<p>Work that involves close contact with customers, guests or audience Customers and audiences are out having fun. Not everyone can behave, and many customers and visitors forget that what is a party for them, is a job for others.</p>		<p>The organizer should ensure that the venue is a safe place and that the security guards must take harassment from the public seriously. The organizer must make it clear that this is a work situation for artists, volunteers and employees.</p> <p>Artists and workers should know that they're allowed to speak out, also when they're at work!</p>

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<p>Negative attitudes towards groups For example, towards women, LGBTQIA+ people, people with multicultural backgrounds, indigenous people, religious minorities, people with disabilities.</p>		<p>Stress that the organization should be an inclusive place, and that exclusionary attitudes are unacceptable. Arrange workshops to increase competence.</p>
<p>Sexualized culture and jargon in the workplace Some people find crude jokes to be a lot of fun. In some places, a culture can arise where being cheeky and rude becomes the norm. It is often not as fun for everyone.</p>		<p>Clear position from management level – stress what is okay and not okay.</p>
<p>Lack of knowledge about discrimination challenges and/or inability to understand other groups' perspectives.</p>		<p>Regular courses and conversations, for example, you can use Balansekunst's conversation tools.</p>
<p>Homogeneous environments If there is little diversity, one can miss different perspectives, and in the worst case there is a risk of reinforcing or confirming norms in society. Under-represented groups also become extra visible when they enter the environment.</p>		<p>Work purposefully for better representation. Be conscious about diversity in the next recruitment process. Read more under Balansemarket's measure <i>Representation</i>.</p>