

**“MY WORK OPPORTUNITIES DEPEND
ON HOW MUCH I CAN TAKE”**

**Inappropriate behaviour and harassment
in the cultural domain in Finland**

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ABSTRACT

Thesis

Title	Number of pages
“My work opportunities depend on how much I can take” – Inappropriate behaviour and harassment in the cultural domain in Finland	69 + references and appendixes
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Abstract	
Phenomena of inappropriate behaviour and harassment are neither new nor unique to the cultural domain. However, these phenomena have not been largely publicly discussed before the 2017 me too movement, presumably due to the culture of silence prominent within the cultural domain. After the movement that started from the film industry and quickly spread around the world, discussion on ethical working conditions has arisen within all the cultural domain as well.	
This qualitative driven mixed methods research reviews the current situation of inappropriate behaviour and harassment in Finland and seeks to understand the magnitude and forms of the phenomena. The research questions are: 1) What special characteristics or structures in the arts and culture field enable inappropriate behaviour and harassment or the possibility of them? And 2) What can be done to eliminate inappropriate behaviour and harassment from arts and culture workplaces?	
The research questions are answered analyzing research data collected using a survey and six themed interviews. Research data was collected in the spring of 2021. Topics that surfaced from the survey were used as a basis for the interview questions. Findings from the survey and the interviews act as the thematical scope of this master’s thesis, as they are the most important themes to come out of this research.	
The main findings of the thesis are that there are four elements that enable and maintain the improper working culture within the cultural domain. The elements are insufficient funding, poor management, artist myth, and limitlessness of the work. These themes are examined in discussion with literature. The four steps this thesis suggests helping uproot the improper behaviour in the cultural domain according to the research data and literature are 1) Pushing for the cultural domain’s ethical board to be established, 2) Composing ethical guidelines for all the cultural domain, 3) Basing funding on following the said guidelines, and 4. Talking about improper behaviour publicly and bringing cases of misconduct forward.	
Keywords	
Harassment, inappropriate behaviour, improper behaviour, cultural domain, arts management, mixed methods, me too movement	
Additional information	
This master’s thesis’ research topic was assigned to the author by Trade Union for Art and Culture Professionals. All operational work has been executed by author.	

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1 INTRODUCTION

1.1 Background of the Study

Breaking the Silence

In 2017 actor Alyssa Milano asked her followers on Twitter to share their experiences about sexual harassment using the hashtag #metoo. The intent was to show the magnitude of the phenomenon of structural sexual harassment and assault. The tweet surfaced around the same time as some victims of movie mogul Harvey Weinstein's sexual offences assembled and spoke about their experiences publicly. Together these started a trend that spread across all social media platforms and public discussion about sexual harassment especially in the film and television industry around the world. (Lindén, 2018.) This movement is known as the #metoo movement, named after the hashtags of the first tweets.

However, the term *me too* itself was not created during the 2017 social media campaign but is older, dating back to 2006. This is one of the aspects that show the imperfection of the movement, regardless of its importance: the movement did not take flight before a white woman tweeted about it, even though the term and movement were launched by a black woman (Koskela, 2019) over a decade earlier. In 2006, human rights activist Tarana Burke used it to describe the structures in society that make sexual harassment possible (Me Too, n.d.).

From the film and television industry the #metoo movement started to spread to other areas of the arts and culture domain, revealing the systematic abuse and harassment that has been going on for decades, if not centuries. This structural oppression and injustice also include other forms of inappropriate behaviour and abuse, not only sexual harassment. Now, in the 2020s, it finally feels like this silence around the phenomena of harassment and inappropriate behaviour is being lifted and the time for concrete change is approaching.

Collaborative Thesis

This research was initiated by the Trade Union for Art and Culture Professionals TAKU, who were planning a project regarding improper behaviour and harassment

within the cultural domain. (Henceforth I am using the established abbreviation TAKU instead of Trade Union for Art and Culture Professionals, stylized as Taku for better readability.) Taku is a trade union whose mission is to develop working life in the art and culture domain, improve the fields' appreciation, and to advocate for the good of the arts and culture sector. Members of Taku work with a large variety of tasks in the arts and culture industry, in e.g., event production, municipal administration, or as freelancers. (Taku, n.d.) The research was planned to widely examine inappropriate behaviour and harassment in arts and culture workplaces in Finland. This master's thesis research provides Taku with researched data that they can use in their advocacy work for the cultural domain.

Following the research, the project includes a publication on the findings of the research that I write. While the thesis is conducted in collaboration with Taku, the thesis and the publication are two separate projects.

The publication explains what is considered inappropriate behaviour and harassment according to Occupational Health and Safety Act (738/2002), that has acted as a basis for what is meant by inappropriate behaviour and harassment in this research. In addition, the publication includes case examples that arise from the research material, instructions on how to act and where to turn to for help in the case of encountering said behaviour at work. Based on the findings and analyses of the research, whose data is collected through a research survey and themed interviews, the publication seeks to learn how common phenomena inappropriate behaviour and harassment are and in which forms do they exist in today's arts and culture workplaces in Finland. The publication is distributed by Taku.

Government-level Discussion of Ethics

The ethics of the field has been discussed also on a governmental level. In 2020, the Ministry of Education and Culture published a report that proposes founding an ethics board (eettinen toimielin) for the culture field (Liedes, 2020). The ethics board is suggested to be working in conjunction with Arts Promotion Centre Finland (Taiteen edistämiskeskus, Taike), yet remain independent from it. The main principle of the ethics board would be taking preventive action in cases of encountering improper behaviour. According to the report, another important action the ethics board would have, would be retrospective investigation of actual

procedures reported to the board as improper. The statement suggests that commitment (or the lack of thereof) to ethical principles would affect the possibilities of receiving governmental funding. (Liedes, 2020.) Lindén (2018) also proposes that funding should be contingent on following certain agreed-upon ethical guidelines. The need for an ethics board for cultural domain was also visible in the replies of the research survey and interviews, and also surfaced in conversations with Taku.

In my work as a freelance producer in the culture field, I have experienced diverse working conditions, organizations, and habits, and recognize many of the themes that appeared in the research process. I am interested in the wellbeing of people at work, work atmosphere, and how to better work resilience in organizations. In this master's thesis I examine ways in which inappropriate behaviour exists in the environments of arts and culture, and especially attempt to learn what are the special characteristics and structures in the arts and culture field that enable this kind of behaviour. I also mention what consequences improper behaviour has had on those who have encountered it.

Recent #metoo Emergences in Finland

In Finland the sub-movements of #metoo have largely started to surface during this thesis process in summer 2021, as several new #metoo movements have emerged within the music and performing arts industries. Like the original #metoo movement, these too began on social media, this time especially on Instagram, where numerous anonymous accounts were created. All were named in the same style as the original me too, such as punkstoo (the first to emerge in the Finnish music scene, in the subgenre of punk music), performingartstoo, and metaltoo. These accounts shared anonymous experiences from victims of systematic harassment and different forms of inappropriate behaviour within several music industry's subgenres and the world of performing arts, including e.g., theater and dance.

As of July 2021, these Instagram accounts had already led to actions. For example, a Finnish indie band dismissed their bassist due to sexual harassment accusations made against him. Also, the leading publicly funded music radio channel in Finland, YleX, first paused its rock show slot, then ended it altogether, as the host of the show

was mentioned in many of the aforementioned Instagram posts as a possible harasser. (Kuokkanen, 2021; Nygård, 2021.) The rock program later continued with a new host.

The atmosphere for discussions about the current situation of inappropriate behaviour and harassment in Finland seems to have opened slightly recently. Therefore, now is a good time to research these phenomena, and to examine how they appear in the cultural domain today. It is crucial to understand why behaving in an improper manner has been possible in the arts and culture field for so long. Consequently, we can try and seek ways to uproot this kind of behaviour from the culture industry.

Importance of #metoo Movement

When discussing harassment and inappropriate behaviour in today's world, the #metoo movement cannot be overlooked. Tarana Burke refers to herself as the original founder of the me too movement and she has been working with the topics of systematic and structural issues that harm marginalized groups. She mostly works with concerns that disproportionately impact black women and girls. Burke emphasizes that me too is a movement, not a moment. Burke has been working on the topics related to me too movement for over thirty years. (Lindén, 2018, 32; Me Too, n.d.) In my thesis I seek to find the structures and characteristics that in the arts and culture field enable inappropriate behaviour and harassment in Finland, and therefore it seems appropriate that the original meaning of the term me too is structural.

The #metoo movement has however, hopefully forever, changed the way harassment and inappropriate behaviour are spoken about in the public discussion. My master's thesis does not focus specifically on sexual harassment, but on harassment as a wider concept and a form of inappropriate behaviour.

In the film industry, due to its project-driven nature, only very few employees are in a safe position with guaranteed income and set working hours. This structure, like many characteristics of the film and television industry that also exist elsewhere within the cultural domain, creates remarkable ground for keeping silent and quiet tolerance of sexual and other forms of harassment. Even if inappropriate behaviour is seen or heard about, almost no one dares to bring it up or talk about it fearing for

their own or their colleagues' work opportunities or wages. The culture of keeping silent is strong within the arts and culture, and the film industry. Employees feel like they have been silenced in structural and work culture ways – they can even censor themselves and feel like they should have been able to prevent the inappropriate things done to them. (Lindén, 2018, 33–34; 88.)

As Lindén mentions (2018, 33–34) people do not want to be seen as difficult, further allowing non-wanted structures to strengthen. The need to not be seen as difficult was also very prominent in the research material of this master's thesis. In the arts and culture field many are left on their own devices. Information about harassment cases or inappropriate behaviour is not shared, as the same people compete for the same working roles, and individual employees do not dare to bring up inappropriate behaviour or for example contracts they have signed, even if later the contracts have been proven to be illegal. (Lindén, 2018, 70–71.) Some industries, such as the events and live music industry in Finland, do not have a collective bargaining agreement, which allows for the existence of colourful contracts that can barely be legal.

Lindén (2018, 77–81) proposes concrete steps that could be performed in order to improve the working conditions and the overall state of the film and television industry. Many of these steps can be applied to the cultural domain as a whole, such as teaching arts, culture, and media students about their lawful rights already in schools, negotiating collective bargaining agreements, financial aid for trade unions who are not able to hire full-time lawyers to help their members, and establishing occupational health care system for freelancers. Some of the steps are presented in chapter 4.6 where I discuss basic elements of good organizational culture based on the interviews, and literature.

1.2 Prior Research on the Topic

In this chapter I first shortly introduce the legislation that has acted as a base for this thesis research: the Occupational Safety and Health Act (738/2002), the Act on Equality between Women and Men (609/1986), and Non-discrimination Act (1325/2014). Then, I introduce some of the prior reports and research on the topic of improper behaviour within the cultural domain from the 2000s in Finland.

1.2.1 Legislation on equality and work safety in Finland

The Act on Equality between Women and Men

The law often referred to as the Equality Act, the Act on Equality between Women and Men came into effect in Finland in 1987, after which details of the law have been fined down and updated with multiple amendments, to better respond to changing equality situations. The law aims to prevent discrimination based on gender and this way improve the position of women, especially in employment. This law has worked as an important basis for this research. Of course, all of the law is important, but the sections especially relevant to my thesis are prohibition of discrimination, preventing harassment based on gender or gender expression, discrimination in work life, and requirement of employers to improve equality in work life. The law provides that all direct and indirect discrimination based on gender is strictly prohibited (The Act on Equality between Women and Men (609/1986), 7th section). In the law these two means e.g., placing men and women in a different position on the basis on gender, or placing an individual in a different position on the basis of pregnancy or giving birth. Further, the 7th section provides sexual harassment and harassment based on gender are against the law. The 8th section of the law describes situations in work life where employer's actions can be seen as discrimination based on differentiating employees based on gender. (The Act on Equality between Women and Men (609/1986).)

The Non-discrimination Act

The Non-discrimination Act came into effect in 2015, and it updates on multiple sections that are in the Act on Equality between Women and Men (509/1985). Its purpose is to cover areas of discrimination and equality more widely than the Act on Equality between Women and Men, which is specifically a law on work life equality, while the Non-discrimination Act applies generally to public and private activities. It does, however, apply to private family life or the practicing of religion. It also takes into consideration the protection provided by law to those who have encountered discrimination, and underlines authorities' duty to promote equality, including employers and education providers. (Non-discrimination Act (1325/2014).

The Occupational Health and Safety Act

The third law that is important to this thesis is the Occupational Health and Safety Act (738/2002). In order to delimit the forms of harassment involved in this research, I decided I would consider inappropriate behaviour as it is described in this act. The act prevents harassment that causes disadvantage or danger on employee's health. It describes harassment as constant and systematic negative actions or behaviour. (Tyosuojelu.fi website, 2022.)

In addition to what is mentioned in the act, many other forms of behaviour can be seen as improper as well. The topic deserves further discussion as to why some forms of inappropriate behaviour are, and some are not mentioned in the Occupational Health and Safety Act. However, the following forms are included in said act, and therefore what is seen as inappropriate behaviour and harassment in this master's thesis research:

- Inappropriate manner of speech (e.g., being shouted at, mocked)
- Bullying based on religion, gender, sexual orientation, disability, or some other feature
- Constant unjustified criticism or hampering of work
- Questioning of reputation or status
- Patronizing manner of speech
- Excluding from the work community
- Malicious messages
- Suggestive messages
- Sexual harassment
- Threatening, intimidation
- Physical violence
- Abuse of the right to direct labor, e.g., repeated unjustified interference with work, unjustified alteration of the quality or quantity of work, unlawful alteration of agreed working conditions, improper exercise of authority, and humiliating way of giving orders.

It is worth noting that the act also mentions the employer's responsibility to take action when they find out misconduct has taken place at a workplace. However, this is what often is the problem; people do not dare to report their employer for

misconduct for fear of being labeled as a difficult person or thinking they will not be listened to or believed. Employees should be reminded that harassment of all the kinds listed above is against the law and encouraged to take action. The aforementioned list of forms of harassment was utilized in for example planning the research survey and interview questions and finding prior research on the topics of harassment.

1.2.2 Prior Research on Harassment in Finland within the Cultural Domain

Some surveys, research, and reports on inappropriate behaviour within different subfields of the cultural domain have been carried out before this research, also on a governmental level. These prior reports have not necessarily been conducted in a scale that seeks to cover the complete cultural domain but concern smaller areas of the domain and include different forms of improper behaviour and misconducts. All reports mentioned and their general point of views are shown in Table 1.

Title of the report	Publishing year	Publisher and author	Report's main point of view
Kulttuurialan eettinen toimielin - selvitys	2020	Ministry of Education and Culture, author Jukka Liedes	Legality, operations, and responsibilities of the recommended ethics board, look at the reports by Paanetoja, Anttila, and Koivunen and Marsio
Eettinen toimintaohje tanssin ja sirkusken kentälle	2020	Teatteri- ja mediayöntekijöiden liitto Teme	Support for individual dance and circus professionals, raise awareness on work wellbeing and safe working environment
Tyttöhän soittaa kuin mies! Kuinka vahvistaa taide- ja kulttuurialan tasa-arvoa ja työhyvinvointia? (Asiallista?-hanke)	2019	Center for Cultural Policy Research (Cupore), author Anna Anttila	Work wellbeing in the cultural domain
Häirintä ja muu epäasiallinen kohtelu elokuva- ja teatterialalla, selvitysraportti	2018	Ministry of Education and Culture, author Jaana Paanetoja	Labour legislation in the film and theatre industry
Tasa-arvobarometri 2017	2018	Ministry of Social Affairs and Health, authors Henna Attila, Marjut Pietiläinen, Miina Keski-Petäjä, Päivi Hokka and Markku Nieminen	General look on the gender equality in Finland, not cultural domain specific
#Metoo-vallankumous: kuinka hiljaisuus rikottiin? (book)	2018	Like, authors Heidi Lindén and working group	Sexual harassment in the film industry
Tasa-arvo, yhdenvertaisuus ja monimuotoisuus musiikkialalla Suomessa -kyselytutkimus (Yhdenvertainen musiikkiala -hanke)	2018	Music Finland, author Ilona Rimpelä	A report based on the 2017 preliminary report also by Music Finland, more thorough look on the equality of music business
Esiselvitys sukupuolijakaumista työ- ja luottamustehtävissä musiikkialalla	2017	Music Finland, author Ilona Rimpelä	Distribution of positions and jobs in terms of gender in the music industry in Finland
Taiteen ja kulttuurin barometri	2015-2021 (harassment mentions especially in 2016-2018)	Cupore and Arts Promotion Centre Finland (Taike), multiple authors	Changing themes annually, harassment and improper behaviour of the field as an ongoing theme
Reilu kulttuuri? Kulttuuripoliikan eettinen ulottuvuuus ja kulttuuriset oikeudet	2006	Ministry of Education, authors Hannele Koivunen and Leena Marsio	Vast report on the ethics of cultural policy and dimensions of cultural rights
Onko sukupuolella merkitystä, onko toimenpiteillä vaikutusta taiteissa ja kulttuurissa? Sukupuolivaikutusten arviointia taiteen ja kulttuurin toimialalla	2004	Cupore, authros Ritva Mitchell and Anna Kanerva	Distribution of e.g., funding, positions of trust, job opportunities, and paid amounts of art pieces in terms of gender

Table 1. Some recent published reports on the topics of harassment within the cultural domain in Finland. Graphic made by author.

Ethics Board Report

As already mentioned, in 2020 Ministry of Education and Culture published a report that proposes founding an ethics board to serve all of the culture field (Liedes, 2020). The report examines already-existing ethical bodies as benchmark cases, all of which are not culture-related, e.g., FINCIS (Finnish Center for Integrity in Sports). While otherwise wide, this report analyzing only the areas of cultural domain that are affected by the municipal and governmental cultural policy, regulation, and funding, which leaves a large portion of the cultural realm out of this report. For example, a remarkable number of cultural companies and organizations do not receive governmental funding, leaving them outside this report. The aim of the report is to for example examine how the proposed ethics board would be assembled legally, which cultural domain actors should form the board, what would be the board's actual, operational actions, and how its jurisdiction would work. The report also introduces three of the reports mentioned in this chapter: Paanetoja, Anttila, and Koivunen and Marsio reports. The report examines some reports conducted on the matter of harassment, but the general outline of this report is to propose the operations that need to be taken in order to establish the suggested ethics board. However, the report clearly states that the background and need for this report is the current situation in the arts and cultural domain regarding ethical problems. (Liedes, 2020, 15.)

Ethical Guidelines for Dance and Circus

In 2020, the Trade Union for Theatre and Media Finland, Teme (henceforth the established abbreviation Teme) published their ethical operating instructions especially for circus and dance professionals (Kautto & Tuovila, 2020). This ethical guideline also has appendixes for work life, for example a template for freelancer working groups, and an anti-racist clause. The primary goals of the publication are to support individual dance and circus artists in their work, to educate the field of dance and circus on work wellbeing, and in building and maintaining a safe working environment. The publication also mentions longer-term goals that include ensuring fair treatment to all members of every working group within the field of dance and circus. The report examines general topics of e.g., unhealthy working environments, and sexual harassment. On top of these the publication mentions stress factors that are specific to the dance and circus field, but when comparing

these factors to those mentioned in other reports and what arose in my research, they seem to be rather universal within the cultural domain. These include for example tight production schedules when forming confidential working relationships is challenging, fear of speaking out in cases of misconduct, constant financial uncertainty, and lack of resources (Kautto & Tuovila, 2020, 13-14).

Work Wellbeing in the Cultural Domain

In 2019 a report by the Center for Cultural Policy Research (Cupore) was published about how to strengthen equality and work wellbeing in the cultural domain. Anttila's report for Cupore (2019, 22-25) discusses similar topics to my research: who are in the most vulnerable position to be treated in an improper manner, and especially the characteristics in the arts and culture field that can enable inappropriate behaviour. The title of Anttila's report refers to the music industry ("The girl plays like a man!", author's translation), but it does take a look at all of the cultural domain. Like many other reports, this too was built from the need to understand the metoo phenomenon deeper, and to discuss topics it had brought to light. Anttila's report is a part of Cupore's project *Asiallista?* and it discusses a large variety of topics concerning equality and work wellbeing, for example pay equality, grant equality, workplace bullying, and harassment. It also takes a look into the future, asking what will happen after the metoo movement. Anttila reminds that the Occupational Safety and Health Act (738/2002) includes a legal requirement for the employer to take action in case they notice improper behaviour (Anttila, 2019, 29).

Government-level Report on Misconducts within the Film Industry

As a reaction to ethical misconducts surfacing in the culture field, in 2018 the Ministry of Education and Culture produced an analysis report on harassment and other inappropriate treatment in the film and theatre industry (Paanetoja, 2018). Like all reports published after 2017, also Paanetoja (2018, 8; 138) mentions the importance the me too movement has had on the misconducts in the cultural domain surfacing. Paanetoja is an adjunct professor of labour and social law and Doctor of Law, and this report especially examines the labour legislation in the film and theatre field. The report investigates, among other things, if the misconducts that occurred in the film and theatre domain, were due to deficiencies regarding the contents of the labour legislation, or the lack of acting according to what the laws require. For example, the Act on Equality between Women and Men (1986)

demands employers to ensure that the working environment is free from harassment and other inappropriate behaviour. In the report, Paanetoja (2018) found that there were some deficiencies in recognizing the obligations the labour laws have, and unclarity with power and authority relationships. Preventive measures were not often taken into account enough, and the report also reveals other structural shortcomings in the working culture within the film and theatre industry. This lack of preventive measures and the misconducts of the industry were also visible in my research data. One of the respondents to the research survey mentioned that this report was shot down by producers and financiers who did not like its contents. It might be that the findings of the report were too revealing and therefore not liked.

#metoo in the Finnish Film Industry

Heidi Lindén discusses structural harassment and sexual abuse in her 2018 book #Metoo-vallankumous: miten hiljaisuus rikottiin? [#Metoo revolution: how the silence was broken?]. In her book Lindén and working group that consists of Raija Talvio, Katariina Ilmaranta, Mari Mantela, Eva-Maria Koskinen, and Merja Pentikäinen tell the story of over 150 women and their experiences with constant and structural sexual harassment in the film industry, that has continued for years, even decades. Articles in the book e.g., suggest new rules for the film industry, bring to light the age-old tradition of the film industry belonging to men, and discuss the me too phenomenon from the viewpoint of human rights.

Equality within the Finnish Music Industry

The equality situation in the music industry has been researched by Music Finland's pre-report on gender equality issues in music industry that covered 1914 music-related work places and positions of honour (Rimpilä, 2017), and a larger report written based on a survey and Rimpilä's 2017 report (Rimpilä, 2018). Rimpilä's 2017 report left freelancers and small businesses out of its demarcation. This pre-report shows rather clearly that especially board members in the music industry and those exercising supreme decision-making power are mostly men. When looking at employment as a whole, women take up about 40% of the industry's work places. The 2018 report takes a wider look in the diversity, equality, and equity in the music industry. The survey questions used in this research were based on theses published in 2018 that the music business planned. The theses aim to promote equality, non-

discrimination, and diversity in the field. (Rimpilä, 2018). This 2018 report e.g., asked the respondents how their workplaces promoted equality and highlighted non-discrimination in recruiting processes.

Equality Barometers

Together Cupore (Center for Cultural Policy Research) and Taike (Arts Promotion Centre Finland) generate an annual arts and culture barometer which is survey-based research of attitudes and visions of those working within the cultural domain. Each year it has changing themes and some questions that are asked every year. Unfortunately, while the general themes of the arts and culture barometer change, mentions of especially sexual harassment are an ongoing theme in the barometers, especially in years 2016, 2017, and 2018. Another barometer, Equality barometer 2017 (Ministry of Social Affairs and Health, 2018) notes significant differences in encountering inappropriate behaviour between men and women. Women, especially young women, encounter more improper behaviour than men, women fear the threat of violence more often than men, and over half of the women between ages 15 and 35 had encountered sexual harassment during two previous years (Ministry of Social Affairs and Health, 2018, 117–118). The Equality barometer is a wider report on attitudes towards gender equality in a variety of objectives, and it covers for example education, military service, and gender equality in decision-making in families, so it is by no means specific to cultural domain but shows the general atmosphere on the topics of equality.

Reports Published Before 2010

From the beginning of the 2000s two reports need to be mentioned, since the phenomenon of harassment and improper behaviour are definitely not new: a report published Ministry of Education and Culture (then Ministry of Education) on ethics of cultural policy (Koivunen & Marsio, 2006) and a report by Cupore that examines the distribution of e.g., funding based on gender within the cultural domain (Mitchell & Kanerva, 2004). Koivunen and Marsio's report is very vast, and it takes into consideration for example the cultural rights as human rights, immaterial rights, cultural rights of children and young people, disabled people, and linguistic minorities. It also describes ethical special characteristics of the cultural domain. Mitchell and Kanerva focus on gender and the distribution of different aspects of the cultural domain between men and women. For example, they research the

differences in amounts paid for art pieces made by men and women, how men and women's percentage as workers distribute among the subgenres of arts and culture, and equality in wages and grants. Like Koivunen and Marsio's, also Mitchell and Kanerva's report was initiated by then-minister of culture Tanja Karpela (then Saarela) and her projects on ethics on cultural policy.

1.3 Research Aim

The main aims of this master's thesis are to gather a wide understanding about the forms and frequency of inappropriate behaviour and harassment in arts and culture workplaces in Finland today. Further, I wish to gather researched, numeric data for Taku to use in their advocacy work, and to find out if the research material provides some structures or characteristics in the arts and culture field that allow the inappropriate behaviour and harassment to occur and continue.

1.3.1 *Research Questions and Hypotheses*

In this research I aim to find answers to the following research questions, that have been formulated based on the aims of this research:

Research question 1:

What special characteristics or structures in the arts and culture field enable inappropriate behaviour and harassment or the possibility of them?

Research question 2:

What can be done to eliminate inappropriate behaviour and harassment from arts and culture workplaces?

Since this is assigned research in collaboration with Taku, when answering the second research question, I seek to include a section on what resources Taku already has to offer in case of encountering improper behaviour at work.

In addition to these research questions, I am interested in learning how encountering inappropriate behaviour and harassment affects one's wellbeing at work and what consequences it may have.

When I was planning the survey, I participated in Taku's harassment and inappropriate behaviour working group's meetings. One theme we discussed about

with the group while planning the survey were the outcomes we expected to have. Based on those discussions, the ideas Taku's working group had, and the questions that made the final version of the survey, I have conducted four hypotheses. While hypotheses are not necessarily needed in qualitative research like mine, they can be used as "civilized guesses" (Hirsjärvi et al., 1997, 154).

My hypotheses for the survey are:

- 1) women and non-men face remarkably more inappropriate behaviour and/or harassment than men
- 2) the person behaving in an inappropriate manner or harassing their colleague is a person whose status is superior to the person being harassed or treated in an inappropriate manner
- 3) young people are more likely to encounter harassment and/or improper behaviour than their older colleagues
- 4) in the respondents' opinion, the arts and culture field is more prone to inappropriate behaviour and/or harassment than other fields.

These hypotheses are based on the numeric data of the aforementioned reports, discussions with Taku, and my field-experience from the cultural domain. These hypotheses are revisited in chapter 3.4.

1.4 Structure of the Thesis

This master's thesis research is practical qualitative research with an aim to produce new data on the current situation of inappropriate behaviour and harassment in today's Finland within the cultural domain. Since the themes discussed in this thesis arose from the research data, the thesis report does not have a separate literature review chapter. Instead, contents of a traditional framework chapter are divided in two places: prior research on the topic is included in this chapter 1 (subchapter 1.2) and the themes of the research are discussed in conversation with thematic literature in chapter 4.

In this first chapter of my thesis, I have presented the basic elements of the research: the background, prior research the research design, and research aim. In chapter 2 I examine the methods, methodology of the research, and operational data collection. Chapter two also has a visual description of the process of this thesis.

Further, I describe the reasoning behind how the survey and interview questions were designed, and how data from both data collection tools was analyzed.

Chapter 3 presents the survey results. The survey had a dual role in this research process: it acted as both an examination about the present circumstances of inappropriate behaviour and harassment in the arts and culture field, as well as a data collection tool. In chapter 3, hypotheses presented in chapter 1 will be revisited. Further, in chapter 3 I examine what themes arose from the survey, and how they helped form the interview questions.

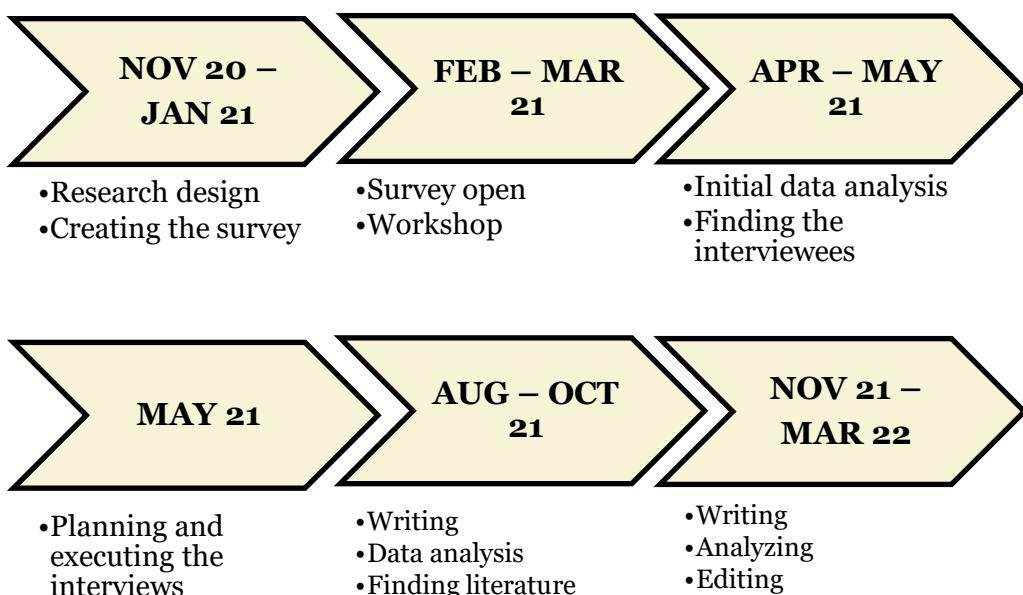
In chapter 4, the interviews, analysis, and literature chapter of my master's thesis I introduce my findings from the research data, especially the interviews and explain how the interview questions morphed into said findings. These findings act as the thematical scope that I process by discussing them with analyses of the interviews and literature. This thesis does not have a traditional theoretic framework chapter, since it is a practical study, whose thematic findings arose from the research data. Literature is, however, used in chapter 4 in discussion with the research findings.

In the conclusions chapter 5 I gather loose strands together, answer the research questions, take a critical look into this thesis process, and see what I could have done better and what I succeeded at. Finally, chapter 5 suggests areas for further research that could build from the themes of my research.

2 RESEARCH APPROACH

In this chapter I introduce the research process and explain the methodological ground of the research choices I made. After that, I describe in more detail the data collection tools I used. The data collection tools I used in this qualitatively driven mixed methods research were a survey with both open-ended and closed-ended questions and six semi-structured interviews. This method chapter has four sections: methodological approach of the study (2.1), operational description of both data collection tools that include data analyses as their own subchapters (2.2 and 2.3), and a critical overview of the research process (2.4).

Master's thesis timeline



Picture 1. Timeline of master's thesis process. Graphic made by author.

First, I started with the research and survey design. In March 2021 Taku and Globe Art Point organized an event on the topics of personal limits in work life, Reclaiming Boundaries. The workshop is also briefly discussed in chapter 2.1 as an additional data collection tool. After the survey closed, I carried out the initial data analysis of the survey to find themes that I would use in designing the interviews.

I contacted the interviewees in April and May 2021 and conducted the interviews in May 2021. After the interviews, I started writing the thesis report and explored relevant literature for my thesis. Later in 2021, I executed the proper data analysis, continuing that in 2022 as well. Writing and analyzing went hand in hand on the timeline, and the themes arising from the interviews are discussed in conversation with literature in chapter 4.

2.1 Methodological Approach of the study: The Contradictory Nature of Quantitative and Qualitative Research

The terminology of quantitative and qualitative research is slightly contradictory among researchers, yet this distinction is largely in use. The contradiction arises since this breakdown between the two feels forced and seems to suggest quantitative and qualitative research are strictly opposites of each other, yet they rarely appear in clear dichotomies. Their differences have been demonstrated for example with lists of dichotomies and tables with both methods' typical characteristics. (Hirsjärvi et al., 1997; Eskola & Suoranta, 1998.) Instead, they both settle somewhere on a continuum between the two ends (Eskola & Suoranta, 1998). Eskola and Suoranta (1998) remind that boundaries between the two methods are not clear, and for example interview data can be analyzed in both quantitative and qualitative manner. The authors further argue that these two methods are especially not measures of how good research is, that the quality of research cannot be detected from the research method used. Hirsjärvi et al. (1997, 131-133) suggest that quantitative and qualitative methods should be utilized as complementary research trends, and that they are difficult to strictly be separated from each other. Hirsjärvi et al. continue by reminding that measuring any researched phenomenon includes both quantitative and qualitative paradigms.

Methodological Approach of the Research

The methodological approach of this master's thesis' research is mixed methods research. The emphasis is on qualitative research paradigms, while recognizing qualitative and quantitative methods can neither completely be detached from each other nor be seen as opposite ends of a line, and also including elements from quantitative and narrative research. Creswell (2009, 104) argues that the power of mixed methods is in applying both qualitative and quantitative research methods, when one gains a greater sum from both together than from either research approach alone. Hirsjärvi et al. add that method of the research is more than just the data collected (1997, 132). The use of mixed methods might be an efficient idea when the research question at hand cannot be answered with just one method or when the researcher wants to take into account both macro and micro levels (Morse

& Niehaus, 2016, 13). In my research, both these levels are researched: macro level being the survey that maps the outline of the current situation of inappropriate behaviour and harassment in arts and culture workplaces in Finland, while the interviews research the themes found in the survey on an individual level and deepen the topics.

My thesis topic is quite vast and seeks to include as large a portion of the arts and culture field as possible. As the core of the research is understanding the researched phenomenon, I decided to use a data collection tool that allows me to ask the respondents what they think about the researched topic. Both surveys, as well as interviews, work well as methods for this, since when wanting to know what an individual thinks of a certain topic, it is wise to ask them (Sarajärvi & Tuomi, 2018, p. 84). “Qualitative research aims to see through the eyes of those being studied,” is how Messenger Davies and Mosdell (2006, 13) explain the usefulness of qualitative research method in seeking to understand the phenomenon at hand.

Next, I discuss the data collection tools more closely.

2.2 Data Collection Tool 1: Survey

It would have been fascinating to base the whole research on interviews, where the themes can be handled in a more flexible manner (Sarajärvi & Tuomi, 2018, 85; Hirsjärvi et al., 1997, 200), and also on a deeper level than in a survey (Spickard, 2016, 214). It was, however, an interest of Taku to also gain numeric data from this research for their daily promotion of interest work. Surveys often produce quantitative data, and their answers can be analyzed statistically (e.g., Spickard, 2016, 187; Leavy, 2017, 101; Hirsjärvi et al., 1997, 188). Also, gathering the amount of data solely from interviews that this kind of research would require would have been very time-consuming. However, the resources of a master’s thesis, including for example time and depth of the research are limited, and surveys are often thought to be an economic way of gaining a large amount of information with one survey (Hirsjärvi et al., 1998, 190). Therefore, a survey was chosen to be the primary data collection tool in this research. The second data collection tool were interviews, whose questions were formulated based on the themes arising of the survey. The interviews were used to deepen the understanding of the researched phenomena,

gain an insight on the researched themes on an individual level, and to learn about the themes that surfaced from the survey in case examples and in practice.

The survey was carried out in February and March 2021. The survey being open for two months allowed Taku to include it in two monthly newsletters for their members and boost it on their social media channels. Links to the survey were also posted to Facebook groups connected to the arts and culture field, where an abundance of arts and culture professionals could be reached. Further, personal networks of Taku and I were utilized in spreading out the link to the survey.

As for example Hirsjärvi et al., (1998, 190) point out, creating a survey that serves its purpose requires time and knowledge on surveys from the researcher. Messenger Davies and Mosdell (2006, 78-83) remind that the questions in a survey should be clearly in correlation with the research question, which is what I kept in mind while designing the survey. The survey was test-filled by my Arts Management student colleagues, whose feedback on the survey was applied when I edited the survey before it was published. This survey was created using Surveypal, an online platform for surveys. I initially created the survey in Finnish and later translated it into English. The responder could choose to fill in the survey in either Finnish or English, and the answers were all collected in one pool on Surveypal, regardless of the language chosen. In the end, the survey was only answered in Finnish. The survey began with an introduction page, where the background of the research was explained, the roles of both Taku and Sibelius Academy in the collaborative master's thesis acknowledged, and my contact details were also available. The survey outline is attached to this report as Appendix 1.

The first question of the survey asked if the person filling in the survey had experienced, or thought they had experienced, harassment or inappropriate behaviour at work. If the respondent answered yes, they continued onto the actual survey, and if they answered no, the survey ended for them. This decision was made because this survey and research especially examines people who have experienced harassment or inappropriate behaviour at work. I decided to rule out people who might have secondhand information or who might have seen situations, but not been a part of them themselves. This was selected so the answers would be as reliable as possible and portray actual first-hand concrete cases of improper behaviour.

Including second-hand cases where someone has seen or heard about inappropriate behaviour or harassment, but has not directly been impacted by it, would be an interesting topic for whole another research. After the first question, if the respondent answered yes, they were directed onto the actual survey. The survey consisted of 19 questions, of which four were open-ended questions and 15 were closed-ended questions with given answer options. I wanted to include both types, since in open-ended questions the respondent gets to explain in their own words what they mean and leaves space for the respondent to show their knowledge of the researched topic. Multiple choice questions, on the other hand, result in structured replies that are easier to handle than those of open-ended questions and makes it easier for the respondent to remember what was asked. (e.g., Hirsjärvi et al., 1997, 196.)

Reclaiming Boundaries Event as an Additional Data Collection Tool

In March 2021 Taku, in collaboration with Globe Art Point organized an online event on the themes of my research called Reclaiming Boundaries – Dialogue on harassment and inappropriate behaviour in the arts and culture field. There was a panel discussion on the theme, and I was invited to introduce the research, along with some initial results already gathered on the survey that was still open at the time of the event. The link to the survey was posted to the event as well. Reclaiming Boundaries followed the guidelines of a safer space event and therefore was not recorded. Initially, the event was meant to be more like a workshop that could have produced data for my research as well, but in the end that did not happen. Therefore, while I took notes during the event, the information gathered did not directly affect my research.

The event was, however, successful in terms of participants, and the discussions were fruitful and further showed talk on boundaries and improper behaviour in the cultural domain is intensely needed. The discussion at the event did raise the same themes that had already surfaced in the survey replies and would later be further discussed in the interviews. The conversations confirmed to me as a researcher that I had made some right conclusions with the analysis of the survey and would later act as an affirmation that the themes chosen to be the main findings of this research were actual, real phenomena occurring within the cultural domain. The

conversation at the event did also bring up important notions that can be used in producing the publication for Taku.

2.2.1 Structure of the Survey

Following the research hypotheses, I had a few expectations for the survey as well. I hoped the survey would gather a wide selection of answers from people working in different organizations and roles, and in varying locations around Finland, to gain around 200 replies to the survey, and that the replies to the open-ended questions would be beneficial and insightful.

The survey is divided into two sections, whose contents and names follow those presented in the Messenger Davies and Mosdell's book Practical Research Methods for Media and Cultural Studies (2006). Therefore, in the analysis of the survey (chapter 3.1). The first section, that includes background information questions, where the respondents provide me with information about them that is relevant to the research, is called the demographic section. The second section that includes the core questions regarding the actual topic of the thesis is called the information and attitude section, also according to Messenger Davies and Mosdell (2006, 78).

First, I composed the questions for the demographic section, of which there are seven in the survey. In general, I do not think asking the age and gender of respondents is automatically relevant. In this case, as there was the hypothesis of women and non-men experiencing more harassment and inappropriate behaviour than men, the gender of the respondent was a substantial characteristic to ask. There was, however, an option to leave the question of gender unanswered, and gender options included also the option of being some other gender than woman or man.

Another hypothesis of the research was that younger people face more inappropriate behaviour or harassment, which resulted in asking the age of the respondent. Other questions in the demographic section were built to correspond to the wish of having a diverse selection of the cultural domain included in the survey.

After the demographic section followed the more deep-diving questions of the information and attitude section, of which there are 12 in the survey. Of them, four were open-ended questions, and the rest were closed questions with multiple choice

and Likert scale options for answering. In questions with Likert scale options, the respondents can easily be asked their opinions without using open-ended questions (e.g., Messenger Davies & Mosdell, 2006, 46; Hirsjärvi et al., 1997, 192–195). Likert scale is a great tool when the questions do not have factual right choices – it is not wise to use Likert scale for demographic questions where answers need to be definite and factual. On Likert scale, answer options form either an ascending or descending scale and the respondent chooses one number that mostly represents their opinion on the question asked (Hirsjärvi et al., 1997, 192–195.)

In my research's information and attitude section three questions had Likert scale options, four were open-ended, and the remaining five were multiple choice questions. I was hoping for a large number of answers, and therefore the number of open-ended questions was wise to be kept rather low, as multiple open-ended questions can lessen the respondents' willingness to fill in the survey. Further, with the hopes of around 200 replies, four open-ended questions already would result in 800 text answers to be analyzed. In a master's thesis where the depth and length of the research process are limited, I limited the number of open-ended questions to four, therefore attempting to keep the amount of data to be analyzed controllable.

2.2.2 Data Analysis: Survey

Surveypal, the platform that I used for the survey automatically builds a visual report on the survey results once the survey has been closed. The report shows the quantitative questions as varying diagrams, portraying e.g., amount and percentages of answers in each question. This visual representation made it remarkably easier to analyze the results, even though especially on the questions that had Likert scale options, the automatic report did not immediately tell what the visualized answers meant, and I had to analyze them manually, so to speak. Replies to open-ended questions were pasted to a separate document, where they were grouped and colour-coded. I had different colours for the following themes:

- The four main findings of the thesis:
 - Financial inadequacy
 - Poor management and work culture
 - Artist myth (including concentration of power to men)
 - Limitlessness of the work

- Other mentions of poor treatment, especially of women, at work
- Mentions of small circles of cultural domain, how “everyone knows everyone”
- Sexual harassment
- Special characteristics that might enable harassment and misconducts at work
- Examples of good organizational culture
- Ideas how to improve mentioned problems.

Always these were not distinguishable from each other, but the same replies or comments included elements of several themes. I used the same colour-coding with analyzing the interviews.

While reading the survey results, I was surprised to find some clear themes seemed to surface from the replies. I decided to base the interview questions on these themes and see if the interviews would support the ideas I had in my head about the themes for the thesis. Especially replies to question number 17 where I asked whether the respondents found cultural domain more vulnerable to harassment and improper behaviour or other industries, dictated the themes of this thesis. All the main findings were mentioned in these replies, and I wanted to ask the interviewees about this topic as well. Since I did not want to ask loaded questions from the interviewees, I asked the same question that was in the survey: if they thought the cultural domain is more prone to improper behaviour. In their answers, there were all the same elements that I had gathered from the survey replies, but with more case examples and with clearer formatting.

The survey link was opened by 440 people. Of them, 194 people answered the survey, and 176 completed it. Consequently, 176 of the people who answered the survey had faced or were unsure if they had faced inappropriate behaviour or harassment in their work, and these 176 replies were the relevant ones for this research.

2.3 Data Collection Tool 2: Interviews

Following the survey, the second data collection tool were semi-structured interviews. There were several reasons for interviews to be included in this research, the most important being wanting to give those with experience on the topics of this research the floor, and to understand the phenomenon on an individual level. Like Hirsjärvi et al. (1998, 200) mention, I too wanted to make the interviewees feel like they are an active and meaningful subject of the research process. I also wanted to gain a deeper understanding of the topics that arose in the survey. The interviewees were chosen among those of the survey respondents who indicated possible interest towards being interviewed. Their interest was asked after the survey in a separate form that they could fill in after they had filled in the research survey. Contact information given in the separate survey were not combinable with the replies these people had given to the survey itself, to ensure the privacy of the volunteers for interviews. The six interviewees were chosen among these volunteers and the interviews were conducted in May 2021.

I wanted to have enough interviews in order to gather a varying collection of answers and themes discussed, as before the interviews I did not know what kind of incidents the interviewees had to share. Therefore, to be on the safe side, and because so many volunteered to be interviewed, I chose to have six interviewees. Since the time and material-analyzing resources of a master's thesis are limited, I also did not need to have dozens of interviews, transcribing and analyzing of which would have been very time consuming. The interviews were conducted in Finnish.

After I rather randomly chose the interviewees, I agreed on an interview time and place with them. Of the six interviews, three were conducted in person and three via the video conferencing application Zoom, all in May 2021. Having already answered the survey, the interviewees were already familiar with the interview and research topics prior to the interview. They were given questions beforehand, but it was possible to change the order and structure of the questions during the interview, making them thematic interviews (Hirsjärvi et al., 1998, 203; Eskola & Suoranta, 1997, 63).

2.3.1 Data Analysis: Interviews

The decision to also conduct interviews on top of the survey was finalized only after the survey was already running. This means the survey results were ready quite a while before the interviews' results. Therefore, I analyzed the data in two phases, first the survey, then the interviews. The interviews were recorded, and during them I took notes by hand and afterwards transcribed the recordings using the partially automatic transcribing feature on Microsoft Word browser version. I organized and colour-coded the materials by the categories presented in survey analysis in chapter 2.2.2.

Findings from the survey and the interviews act as the thematical scope of this master's thesis, as they are the most important themes to come out of this research. These findings explain the structures and characteristics of the arts and culture field that make it possible for inappropriate behaviour and harassment to exist within the industry. This master's thesis is practical research aiming to understand the phenomena of improper behaviour and harassment, which is why I chose this method of picking the topics for the thematic scope. The themes are discussed in chapter 4.

2.4 Critical Reflections on the Research Process

I chose the combination of these tools in order to include both a general look into the subject of inappropriate behaviour and harassment and deepen my understanding on an individual level. As for example Sarajärvi and Tuomi (2018, 84) mention, when wanting to know what someone thinks of a researched topic, it is the best option to ask them. Therefore, and in addition to the methodological grounds presented earlier, research following the guidelines of a qualitative method was a suitable choice for my master's thesis. Generally, I am satisfied with my master's thesis, the thesis process, and its results.

There is, however, always room for improvement. I detected three key points that having been carried out differently, would have impacted the research process, and the results. The points are:

- A greater number of and more varying participants in the survey
- More thorough research designing, especially the survey
- Another survey before this one, asking the respondents about their ideas about inappropriate behaviour and harassment and basing the themes of the research on these ideas.

Presumably, the six interviews I conducted were a large enough number of interviews. Next, I look more closely into these points for improvement.

First, the survey was distributed rather widely as it is. It was sent out to all members of Taku in Taku's monthly newsletter twice, the working group and I shared it directly to our networks, the link was posted to several applicable Facebook groups, and individuals shared the survey links in their Facebook profiles. I am satisfied with the distribution but considered how largely the link to the survey was spread. However, I would have been glad to receive more replies, and especially to obtain replies from a wider selection of the cultural domain workers. It would have been with this large distribution of the survey link to gather more replies to the survey.

Almost 60% of the respondents resided in the Helsinki metropolitan area, while some areas of Finland were not represented at all. This, of course, has to do how cultural domain's workplaces in general are distributed in Finland. It would, however, have been more insightful to have more areas of residence covered in the results.

The survey was opened by 440 people. However, less than half of those who opened the link, filled it in. The survey was filled in by 194 people, and of them 18 answers were not applicable as they answered they had not experienced inappropriate behaviour or harassment in their work. This left the survey with 176 replies, and the goal of Taku was to receive approximately 200 replies. Perhaps a still wider distribution could have resulted in a greater number of replies, which could have resulted in a wider look into the researched matter. The introductory letter to the survey was rather long, perhaps also leaving some potential respondents out before even opening the survey.

On another hand, it can perhaps be argued that if 440 people opened the survey link and over half of them closed it without replying, maybe they did not reply because they did not have experience of the researched topic of harassment. And while from

a viewpoint of a researcher a larger sampling is desirable, it is also comforting that perhaps those who did not fill in the survey simply did not have experience of inappropriate behaviour and harassment, which is of course favourable.

Second, the research design could have been more thorough. Careful planning and designing are crucial to any research. Looking back at the research process now, I could have used more time to study theory of research design and surveys. For example, when analyzing the results to a question where the survey respondents were asked how serious offences they found listed improper behaviours, the answers varied rather much. Therefore, I realized only in the analysis phase that perhaps some respondents answered the question as “how serious would you consider the threat of this happening to you at work”, and others as “how serious of an offence do you generally find it.” The latter is what I meant to ask, but perhaps could have been clearer in this question formatting.

In my master’s thesis research, the terminology and forms of harassment and inappropriate behaviour used in the survey were dictated by me and Taku, as presented in chapter 1.2. The third improvement proposal would have allowed the participants to further explain what they think is a form of inappropriate behaviour and harassment. Now the forms of inappropriate behaviour were based on the Occupational Health and Safety Act (609/2002), actions that are already considered against the law. The forms of improper behaviour are, however, larger than those presented in the aforementioned law. By conducting a pre-survey before the actual research survey, it could have been possible to better map out the forms improper behaviour that are being faced in the workplaces, also those actions that are incorrect but not necessarily (yet) against the law.

This idea can be taken one step further: what if this research could have acted as a list of improper actions that should be criminalized? However, surveys, while an excellent data collection tool, can suffer from loss of respondents if carried out too frequently. From my experience I know different surveys are sent out to people almost daily, sometimes asking for feedback of their recent restaurant visit, sometimes to participate in a thesis survey like mine. Time used for filling in a survey is a resource people need to prioritize, making it possibly difficult to gather enough

replies to a survey. Therefore, while it would have been interesting to carry out a pre-survey, I believe the survey I conducted was enough in my research's case.

2.4.1 Credibility of the Research

The credibility of the research would grow if the research sample was larger. The arts and culture field is not a uniform front, and the estimates of the number of people working in the field varies depending on the source. According to Statistics Finland, in 2019, 118 820 people worked in the arts and culture field in Finland (Statistics Finland, 2020), and the events sector's central organization Tapahtumateollisuus estimates 200 000 people work in the events business (Tapahtumateollisuus, 2022). While 196 respondents are a large enough number for my thesis research, the estimates presented above show that this research is not wide enough to be generalized to all of the arts and culture field. As this thesis is conducted in collaboration with Taku who mostly distributed the survey among their networks, it can be argued that members of Taku are more represented in this survey than those who are not members. This can be seen as a limitation of this research. Members of Taku work in diverse organizations across the field, but often represent the administrative side of organizations (N. Leo, personal communication, 2021). This was also visible in the survey replies. Another possible limitation is the survey being conducted completely online, leaving out possible respondents with no access to internet. I dare to argue, however, that in 2021 a group of people working in the arts and culture section with no internet access, is so small it should not have an impact on the results.

Regarding my role as a researcher, the topic of this research is very close to me in a sense that I am very passionate about workplaces being safe, enabling, and pleasant communities for the employees. As a long-time freelancer in the arts and culture field I have encountered my share of interesting working conditions and behaviour not necessarily suitable for the office. Whenever I have mentioned a colleague working in the field what my master's thesis topic is, I have received a reply within the lines of "you sure are the right person for the job", which I hope portrays my ethic and interest toward the subject of this research. This master's thesis research is an assigned project from Taku, and I am being paid for certain parts of the project: planning, creating, and conducting the survey, designing, and executing the

interviews, analyzing both, and writing the aforementioned publication. Regardless of this, I have felt very independent in the process, for example, Taku has not intervened with my research, and I am responsible for all the research choices and operations. And what comes to the topic of the research, to me it has been self-evident throughout the process that I would not take sides with anyone else but those who have been treated in an improper manner – as we all should.

3 THE SURVEY

My master's thesis research is practical qualitative research aiming to produce new information on the current situation of improper behaviour and harassment in Finland, within the cultural domain. In this chapter I present the survey results and examine how the themes based on which the interviews were conducted arose from the analysis of the survey data. Formulation of the survey was presented in chapter 2.1. As presented in chapter 2, I have divided the survey questions and therefore their analysis in two sections, the demographic section and the information and attitude section. This apportionment follows that of Messenger Davies and Mosdell's (2006).

First, in chapter 3.1 I introduce the results of the demographic section of the survey. Some results are presented as charts. After this I move on to chapter 3.2, where the results of information and attitude section are presented and analyzed. Finally, in chapter 3.3 I revisit the hypotheses presented in chapter 1.

3.1 Results of Demographic Section

The demographic section portrays in detail the characteristics of the respondents, with details relevant to the research at hand (Messenger Davies & Mosdell, 2006, 78). Multiple studies on the roles of demographics in survey engagement has shown that historically women are more prone to answer surveys (e.g., Curtin et al., 2000; Porter & Whitcomb, 2005). The topic of my research also suggests non-men are more likely to answer it. This is because harassment and improper behaviour are more often faced by non-men than men, which can be seen as a universally, yet

unfortunately, accepted fact. Of course, this statement has also been supported widely in research.

For example, in 2018 in Finland the Ministry of Social Affairs and Health published their report on Gender Equality Barometer 2017. In this report, Attila and Keski-Petäjä present the results of said barometer regarding sexual harassment and gender-related hate speech (2018, 32-48). They found that women face especially gender-related inappropriate behaviour remarkably more often than men: 63% of women and 34% of men. The authors include in gender-related improper behaviour gender-related sexual harassment, belittling and patronizing behaviour, and hate speech. The barometer shows women mostly face harassment from men, while men encounter harassment from both men and women, yet harassment by women had diminished from the previous years' barometers. In 2017, gender-related hate speech was included in the Gender Equality Barometer for the first time. 15% of women and 8% of men had encountered gender-related hate speech. However, this does not divide equally: of women who define themselves to belong to some minority (e.g., language, skin colour, sexual identity) 27% had encountered gender-related hate speech, while with men of some minority this number was 9%. (Attila & Keski-Petäjä, 2018, 42). All this is largely explained by the historical status of women (and non-men) as second-class citizens, and the long history of gendered violence that has been written and researched about so much the topic would require its own master's thesis. (E.g., Lidman, 2015; Pylkkänen, 2012.)

Taking these factors into account it is no surprise that in my research survey, 92,1% of the respondents were women. 5,1% of the respondents were men, 1,1% were neither men or women, and 1,7% did not want to answer the question.

Most of the people who took part in the survey were aged between 26 and 49 (78,9%). All age groups from under 26 to over 62 were, however, represented.

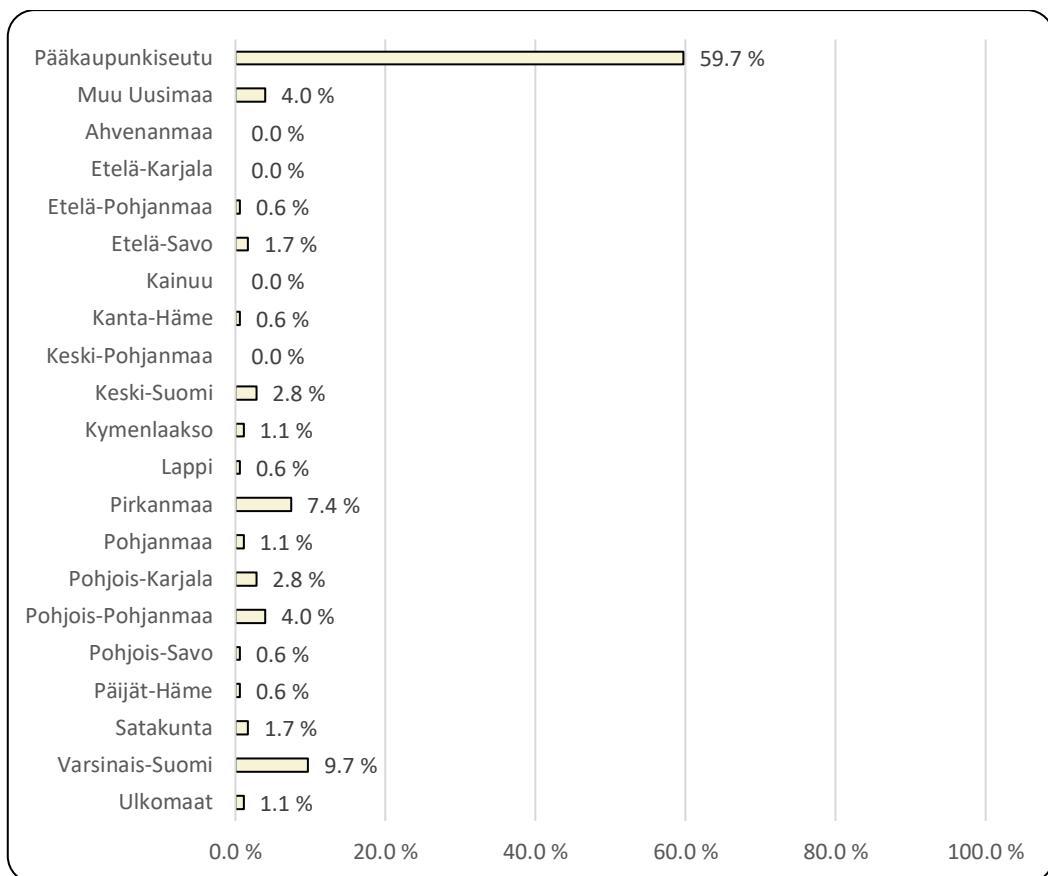


Table 2. Geographical distribution of residences of respondents. 63,7% of the respondents reside in Uusimaa, while multiple areas of residence are not represented at all. This portrays also the geographical distribution of jobs within the cultural domain. N=176. Graphic from Surveypal's automatic results report, edited by author.

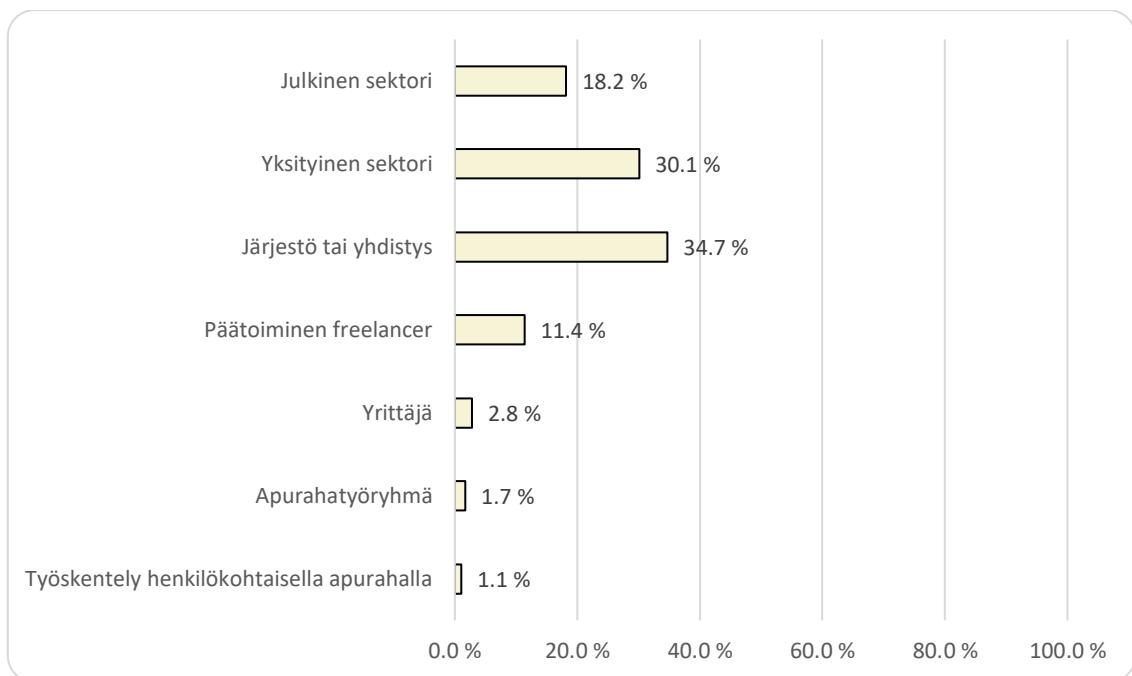


Table 3. Employers of the respondents. Third sector [järjestö tai yhdistys] and private [yksityinen sektori] workplaces were both largely represented in the replies. Other options in English are public sector, freelancer, entrepreneur, grant working group, and working with a personal grant. N=176. Graphic from Surveypal's automatic results report, edited by author.

The next question in the survey asked the respondents how long they have worked in the arts and culture field. This question got rather even replies, which could indicate either that mostly people with a certain amount of experience answered this survey, or that the length of one's career is not a very significant factor in encountering inappropriate behaviour. The largest percentages of the respondents had worked in the field for 9–12 years (18,8%), 3–6 years (17,1%), and 6–9 years (15,3%). All career-lengths from less than 3 years to over 28 years were represented in the replies.

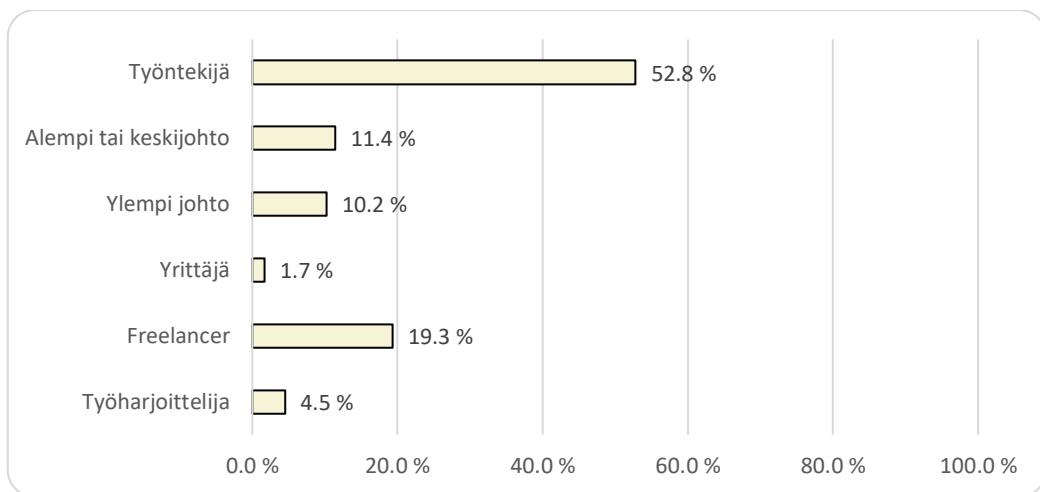


Table 4. Work life status of the respondents when they experienced inappropriate behaviour at work. Employees [työntekijä] were the most represented group, but status does not seem to have a large impact on whether one encounters improper behaviour or harassment. Other options in English from top: middle management, senior management, entrepreneur, freelancer, and intern. N=176. Graphic from Surveypal's automatic results report, edited by author.

The most considerable portion of the respondents stated that employee was the most suitable term to explain their status in work life when they encountered inappropriate behaviour (52,8%). Second-largest group were freelancers (19,3%), and lower and middle management (11,4%). Senior management was close behind (10,2%). Positions in which least inappropriate behaviour was encountered were intern (4,5%) and entrepreneur (1,7%).

The final demographic question inquired the size of the organization in which the respondents worked when they encountered improper behaviour and/or harassment. Based on the replies in the survey, smaller organizations were more represented than larger ones: 33% of the respondents worked in small organizations of 5–10 people when they faced aforementioned behaviour. Three smallest organization size groups in the surveys were less than 5 people, 5–10 people, and 10–30 people. Together these three categories cover 69,3% of the respondents. Larger workplaces with 30 people to organizations with more than 100 employees, cover 30,7% of the replies.

3.2 Results of Information and Attitude Section

Of the 19 questions of the survey, 12 were about encountering inappropriate behaviour and harassment. As mentioned before, in the information and attitude section three questions had Likert scale options, four were open-ended, and the remaining five were multiple choice questions. All questions can be found in Appendix 1.

When analyzing the results, I as a researcher need to remember what for example Hirsjärvi et al. (1997, 190) mention: I cannot know if the respondents answered truthfully, or how seriously they took the survey. And what is more, I cannot know how well the survey options fit the respondents' needs, however carefully they are planned. This came to my mind especially when analyzing results of encountering physical violence at work, since I cannot know for example what the respondents count as violence.

The respondents were presented a list of 12 forms of inappropriate behaviour and asked to tell how often, or if, they had encountered these forms of behaviour. These forms of improper behaviour were based on what is described as such in the Occupational Safety and Health Act (738/2002). In places, it was tough to read through the replies to this survey since the respondents had rather disturbing stories to share, and the numbers of encountering inappropriate behaviour were high.

The most common encountered form of improper behaviour was inappropriate manner of speech, e.g., being shouted at or mocked. 90,9% of the respondents reported having been spoken to in an improper manner at work at least once. Second came another form of improper speech, being spoken to in patronizing manner, with 84,7% of the respondents having faced patronizing speech at work. The third-most encountered form of improper behaviour was the employee's reputation or status being questioned, with 83,5% of the respondents reporting having confronted this at work. Of the 12 forms of improper behaviour presented, 11 were encountered by more than 40% of the respondents. Table 2 below shows percentages of frequencies of all forms of inappropriate behaviours mentioned in the survey.

1	Inappropriate manner of speech	90,9 %
2	Degrading manner of speech	84,7 %
3	Questioning of reputation or status	83,5 %
4	Constant unjustified criticism or hampering of work	83,0 %
5	Abuse of the right to direct labor*	77,8 %
6	Excluding from the work community	64,2 %
7	Threatening, intimidation	59,7 %
8	Malicious messages	56,8 %
9	Suggestive messages	52,8 %
10	Sexual harassment	45,5 %
11	Bullying based on religion, gender, sexual	41,2 %
12	Physical violence	10,8 %

*e.g. repeated unjustified interference with work, unjustified alteration of the quality or quantity of work, unlawful alteration of agreed working conditions, improper exercise of authority, and humiliating way of giving orders

Table 5. Percentages of the respondents who reported having encountered these forms of inappropriate behaviour at work at least once. Graphic made by author.

The respondents agreed that all the aforementioned forms of improper behaviour were serious, yet there was some deviation whether they were found slightly, somewhat, very, or extremely serious. The three forms the respondents ranked as most serious misconducts at work were physical violence, both sexual harassment and threats, and bullying based on a personal trait such as religion, sexual orientation, or gender. The least-encountered form was physical violence, the one ranked as the most severe form of misconduct at work. Of course, every case of experiencing physical violence at work is too much, regardless of the percentage. It is shocking that 10,8% of the respondents reported having faced physical violence at work at least once, with 3,4% of the respondents mentioning this having happened more than once.

The respondents were asked who had treated them inappropriately or harassed them. In this question the respondents could pick more than one option, and there was an option of adding answer yourself, therefore making this question a mix of a structured multiple-choice and an open-ended question (Hirsjärvi et al., 1997, 194).

71,6% of the respondents said their harasser was a person whose work status was superior to theirs, someone working in senior management, e.g., company owner, CEO, or an artistic director. Colleagues working in similar position to the respondents had harassed 53,4% of the respondents. Some of the other harassers mentioned were subordinates of the respondents, clients, collaborative partners, middle management personnel, technical staff of an artist performing at an event or the artist themselves, or some other board members of the association where the respondents worked at, manager's collaborative partner or friend, someone from the financier's side, and a mentor.

Although it is often thought the cases of improper behaviour are not spoken about, 84,1% of the respondents had reported or talked about the behaviour they had encountered to someone. Most (29,5%) had told their colleagues, in which cases likely no official action was taken. 23,9% had told their manager, 22,2% to occupational healthcare or some other third-party actor. Only 6,8% said they had reported to the health and safety representative of their organization, though 30,1% of the respondents had a health and safety representative at their work. Still, a worrying 43,2% did not have this resource at work, and 26,7% did not know if they did. 1,7% of the respondents had reported the misconduct they had faced to Taku.

29,6% of the respondents reported that their organization does have instructions on what to do in case someone is treated in an inappropriate manner. However, of them, 23,3% said the instructions are not in use or do not work how they should. The majority of the respondents, 44,3% do not have said instructions, and what is alarming, 26,1% of the respondents do not know if their organization has these instructions or not. While analyzing these questions I wondered if the organizations who do not have instructions and/or a health and safety representative either have equality plan that all organizations of over 30 employees should have and update at least bi-annually (The Act on Equality between Women and Men, 609/1986, section 6a, added on December 30th, 2014). Equality plan must include concrete actions to promote the workplace's equality, including e.g., pay surveys of all employees, and assessment of workplaces equality conditions. Question about whether the respondents knew this legal plan exists at their workplace could have been a question to also ask in the survey.

The respondents were presented with five sets of operations, and they were invited to rank them according to what they found the most useful in eradicating inappropriate behaviour from workplaces. The operation sets were formulated by me and a member of Taku's working group. The results are as follows:

1. **Preventive measures** (e.g., creating common ethical rules for the whole arts and culture field, appointing and training a health and safety representative in organizations, clear responsibilities in organizations, regular occupational healthcare checkups regarding employees' wellbeing)
2. **Support from a third-party actor** (e.g., external mediator or support from occupational health)
3. **Internal measures of the working organization** (e.g., intervention of a supervisor or health and safety representative, organizational rules and rule reminders, clarification of responsibilities)
4. **Management-related-measures** (e.g., intervention of the manager, increasing management experience in organizations and focusing on management skills and/or training when recruiting for management positions)
5. **The employee's own actions** (e.g., a low threshold for the employee to report harassment in a weekly meeting, solving the situation with the bully under the supervision of the manager at the employee's initiative, clear instructions to the employees on how to act in the event of bullying).

For the respondents, preventive measures were clearly what they thought would have the largest impact on how to uproot inappropriate behaviour at workplaces. Therefore, it is important to notice that in the Act on Equality between Women and Men (1986), in section 6c (added 30.12.2014/1329), it is mentioned that employers are obliged to take preventive actions against discrimination and harassment in a purposeful and systematic manner. Failure to do so is acting against the law. Thus, it is excellent that an ethics board for the cultural domain, who would provide the whole domain with common ethical guidelines, is being discussed at the moment, and will hopefully be founded sooner rather than later.

3.2.1 Results of Open-ended Questions

Open-ended questions in the survey asked why those who had not reported the improper behaviour they had encountered, had not reported it (question 12), why they thought the cultural domain is or is not more prone to improper behaviour than other working fields (question 17), what kinds of actions the respondents wished to see in order to uproot inappropriate behaviour in the cultural domain (question 18), and finally, if the respondents' organizations have already implemented some operations that have succeeded in decreasing misconducts at work (question 19).

The list of reasons why inappropriate behaviour was not reported is long. On top of the following reasons, many mentioned also that they felt ashamed and uneasy and did not want or dare to proceed with reporting. Multiple respondents mentioned that they have not reported the behaviour they have encountered because they felt it would not lead to anything, that there was no place that could be reported that could help end improper behaviour. Especially those working in small organizations where there might only be one other person who is both the only coworker and the harasser mentioned this, as well as freelancers and entrepreneurs who might not have any coworkers and the harasser is e.g., their client.

Other reasons that were most mentioned were not daring to report for fear of losing one's job or reputation, that at the time of the misconduct the victim did not know it was illegal or otherwise inappropriate, that the victims could not start the tiring process of reporting because they felt their own health would deteriorate in the process, the general working culture in the field that allows e.g., interns or women to be treated worse than others, and the status of the harasser or their organization. Individual employee feels like they cannot stand against large organizations or people in leading positions.

When asked if the cultural domain is more susceptible to misconducts than other domains, 60,8% of the respondents said yes. 28,4% said they do not know, and 10,8% thought the cultural business is not more prone to misconducts than other fields of work. The respondents were asked to justify their answer, and the answers told the same story that was later visible in the interviews: while in research like mine it is impossible to compare the cultural domain to others, it seems clear that cultural domain workers find the domain sensitive to improper behaviour. One reply

encapsulates this question well: “there’s people in all industries, so inappropriate behaviour can exist everywhere.” That is to say, the replies show that many of those who say the industry is not more prone to misconducts generally think other industries battle with this as well. Also, multiple of those who said they do not know if the domain is more prone to improper behaviour, might not have first-hand experience from working in any other field.

One of my research questions is about finding out what characteristics of the field allow improper behaviour to exist, and this question gives multiple answers to this. Together this question and the interviews map out main findings of this research: financial inadequacy, poor management and work culture, artist myth (including concentration of power to men), and limitlessness of the work.

Many respondents group multiple things together in saying the working culture in the cultural domain allows for inappropriate behaviour. When analyzing the replies further, and while the wording of the answers changes, eventually the main points can be divided into these four categories. They are further discussed in chapter 4.

I was glad to notice that the answers to question number 18, where respondents were asked to tell what operations they would wish to see in order to uprooting misconducts at work, where somewhat aligned with the operations I presented in survey question number 15 that were listed in chapter 3.2. In general, the respondents called for openness within workplaces and all of cultural domain. Openness in regard to working culture, discussion culture at work, reporting misconducts, publicly talking about misconducts especially when the harasser has public presence, and ethical guidelines that would require all of the domain to utilize them at work, and these guidelines to be monitored.

Unfortunately, a remarkable number of respondents in both this and the next question about what good operations have already been made, said there was nothing they could think that could be done to improve their situation, and mentioned having left the organizations where misconducts had happened. One respondent said that the situations are often so structural and hard they can only be resolved when someone resigns. The respondent was pressed to resign from their job as well, after which the situation got better for them. Another said that a good operation in their organization was them leaving. Many mentioned leaving and not

believing anything had been done since. Reading these answers, along with the reports mentioned in chapter 1, made it painfully clear that the need for the ethics board that has been discussed in this thesis as well, is severe.

3.3 Hypotheses Revisited

Hirsjärvi et al. (1997, 154), suggest that in qualitative research that is explanatory or comparative, hypotheses generally can be used. While they are not strictly required, in chapter 1.3 I presented four hypotheses I had prior to conducting this research. Next, I briefly revisit the hypotheses in order to examine how the research survey answered them. The hypotheses were:

1. Women and non-men face remarkably more inappropriate behaviour and/or harassment than men.
2. The person behaving in an inappropriate manner or harassing their colleague is a person whose work status is superior to the person being harassed or treated in an inappropriate manner.
3. Young people are more likely to encounter harassment and/or inappropriate behaviour than their older colleagues.
4. In the respondents' opinion, the arts and culture field is more prone to inappropriate behaviour and/or harassment than other fields.

The first one is rather clear based on the replies to the survey. As the survey itself asked only people who had experienced inappropriate behaviour and/or harassment to take part, it is safe to assume those who finished the survey, have experienced these kinds of behaviour in their work life. As presented in chapter 3.2.1, the largest portion of the respondents were women (92,1%). In addition, 1,1% presented other genders than men or women. In total, 93,2% of the respondents were non-men. 5,1% were men, and 1,7% did not want to answer the question. It is rather safe, considering these numbers, to say the first hypothesis assuming non-men face more inappropriate behaviour and/or harassment than men, to be correct in this research.

With the second hypothesis I need to look at question 10 where the status of the harasser was asked. 71,6% of the respondents mentioned the harasser's status being superior to theirs, e.g., senior management, company owner, CEO, or an artistic director. These titles repeat in the open questions too. This is a clear majority. However, the respondents could choose more than one option, and the percentage who said harasser was colleague in a similar position to them was 53,4%. This is not as clear difference as the first hypothesis but can be said to be correct.

The third hypothesis is not built very well, since terms "young" and "older" are not described, if "young" means people under 30 or 40 and is "older" people over 55 or anyone who is older than someone else. If I would now choose that of the eight age groups presented in the age question, four would be "young" (categories from under 26 to 38-43) and four would be "older" (categories from 44-49 to 62 and over). In this case, of the respondents (of whom all had or thought they might have encountered inappropriate behaviour) 73,3% would go in the "young" category, and 26,7% to "older" category. This is of course simplifying the hypothesis a lot, since it was not conducted with certain numbers in mind or otherwise planned carefully enough. However, analyzed this way, people under the age 44 were more represented in the replies than people older than that. However, it needs to be mentioned that the distribution between all age groups was rather even.

For the fourth hypothesis, 60,8% of the respondents said they think the cultural domain is more susceptible to harassment than other fields, while 10,8% said it is not. It is clear that a majority agreed with this hypothesis. However, 28,4% said they do not know if the cultural domain is more liable for misconducts, so the answer is not completely clear even with the majority agreeing with the statement. However, it can be argued the fourth hypothesis was correct. All in all, the hypotheses matched the survey results well.

Of the themes and findings that rose from the replies of the survey, I crafted the questions for the interviews and found the interviewees. The interviews and findings are discussed in the next chapter 4, along with literature on the topics of the findings.

4 INTERVIEWS, FINDINGS, AND DISCUSSION

In chapter 4 I introduce and analyze the interviews I conducted, and present the findings, four main themes that arose from the interviews. These themes that act as the thematic framework of this thesis I discuss with literature. The decision to combine both survey and interviews as my data collection tools worked well for practical research like mine, as together they result in a rather vast insight into the situation of workplace misconducts in Finland and complement each other regarding the themes and findings. The survey mapped the overall current situation of inappropriate behaviour, raised congruent themes from the replies, and helped me choose the interview questions to support the initial findings of the survey. The interviews brought in individual perspectives and further explained the topics distinguishable in the survey results. Consequently, the themes that were discussed with the interviewees arose from the analysis of the survey.

4.1 Introduction to Interviews and Findings

From the interviews I detected and grouped together four main themes. The two first ones share the basis of lack of resources. However, all conclusions have some overlapping features. The main findings are:

1. Financial inadequacy
2. Poor management
3. The artist myth
4. The limitlessness of work.

These findings answer my research question of what special characteristics or structures in the cultural domain enable inappropriate behaviour and harassment or the possibility of them. The findings are discussed in chapters 4.2, 4.3, 4.4, and 4.5 respectively. In chapter 4.6 I discuss the consequences those who have encountered misconducts at work have reported them causing.

As the themes of this master's thesis and the results presented are on the more discouraging side, chapter 4.7 briefly discusses what is good organizational culture, to end chapter 4 on a brighter note. In the survey I asked if some actions to eradicate

inappropriate behaviour and harassment had been implemented in the workplaces. In the interviews I invited the interviewees to answer a simple question of how they see good organizational culture and more, what factors contribute to enjoying work. Based on these answers, the analyses of both data collection tools, and literature, in chapter 4.7 I seek to combine an abridged answer to the question: "How should one act to ensure everyone feels good and safe at work?" I answer the second research question of how misconducts at work could be eliminated in chapters 4.7 and 5.

"There are no ethical expectations or requirements in "how to get funding" guidelines."	Theme 1: Financial inadequacy
"Artists are afraid to lose their small wages if they speak up against abuse of power."	
"I find it very problematic that the person who is given a grant is the one reporting its use."	Theme 2: Insufficient management skills
"Leaders' power and status should be questioned. Artists are not necessarily the best leaders in large organizations."	
"We need leaders with emotional intelligence, leaders who see grievances at work."	Theme 3: Artist/Genius myth
"The organization I worked at revolved around the personality cult of the leader."	
"Genius-myth and artist persona are allowed, but bad reasons to misbehave."	Theme 4: Limitlessness of work
"There is still a culture of charismatic leadership in art, and sometimes the fire to finish a project or gaining funding overrides equality and good behaviour in some people."	
"Artist/genius myth has for years enabled overlooking misconducts at work, as if that somehow "belongs to the arts field." It does not!"	Theme 4: Limitlessness of work
"As a producer I can never say this is "just a job" for me, because someone can hear it. I say this kind of ironically, but not really."	
"I got a call on a Saturday demanding why I had been trash talking the company I worked for, when I hadn't."	Theme 4: Limitlessness of work
"Everything is personal and making art mixes with your personality, it is not seen only as work."	

Table 6. Findings, themed with example quotes from research material. Graphic made by author.

4.1.1 Interviews

Sensitivity of the Topic and Anonymity

As the topic of my research is rather sensitive, I had readied myself for the scenario of no-one wanting to share their experiences, even anonymous. However, after sending the inquiry email, I started receiving multiple replies to my email and I was surprised to see how many wanted to be interviewed. I received dozens of emails and had to email everyone again saying the interviewees were already chosen, and even after this an abundance of emails saying if someone cancels, they could be interviewed, came in. Eventually I chose six interviewees.

All interviews were carried out in Finnish, and I have translated the required sections into English.

Conducting the interviews in one language and potentially quoting them on another language helps ensure the anonymity of the interviewees. Morse (1998, 301) asks if even changing the names of the research subjects is enough of a form of anonymizing, as the subjects can also be identified by multiple other identifiers. On top of the demographic characteristics of the subject, the situation in question why they are being interviewed in the first place, is an identifier in itself. Morse continues that the most dangerous part to the participants appears when each of them is described, however vaguely. (Morse, 1998, 302.)

I take the anonymity of the interviewees seriously, especially considering the sensitive topic of this research, and every effort possible has been taken to ensure confidentiality. While all the interviews were recorded, no names of the interviewees or even the interview date were mentioned in the beginning of the audio file. When transcribing the interviews, I used only the interviewees first initial so that I knew which transcription was which. In case one of the interviewees mentioned a name in their interview, I changed the name to an initial in the transcription. This way even if the transcriptions were misplaced, they could not be identified easily.

The Interviewees and Thematic Interviews

All six interviewees work in the cultural domain, either as performers or in the production side. The fields where they work or have worked at cover music festivals, classical music, theatre, dance, and visual arts. All six interviews were approximately an hour long. The interviews were thematic interviews, which in its open form is

close to in-depth interview (Tuomi & Sarajärvi, 2018, 87). In the following chapters' analyses I appoint the interviewees as "one of the interviewees" instead of referring to them with a number or initial.

I provided the interviewees with the questions beforehand, and all interviews had the same four questions that were:

1. Tell about the experience based on which you filled in the survey. Where, when, what, who? How did it feel? What consequences did it have?
2. Was it an individual case or has similar thing happened more often (e.g., at another workplace)? If not an individual case, how often did it happen?
3. I already asked in the survey, if you think there are some special characteristics in the arts and culture field that make it prone to inappropriate behaviour. Do you think that the arts and culture field is more prone to this kind of behaviour than other fields?
4. What makes good organizational culture? When do you enjoy yourself at work?

These questions were the structure of the interview. However, if the interviewee so wished, we spent more time on one question, skipped some questions completely or discussed themes outside the questions, in case the questions were not relevant for the interviewee. Consequently, these were thematic interviews (e.g., Hirsjärvi et al., 1997, 199; Eskola & Suoranta, 1998, chapter 3). All interviews followed this structure rather well. Four seemed like an appropriate number of questions, as they were vast enough to let the interviewee talk freely about the topics, but they were also similar themes that were presented in the survey, so the discussions did not travel too far away from the themes of the research. In all of the interviews and many survey responses there were mentions of the big M – money. Chapters are named with quotes from either the survey or interviews.

4.2 “Funding Needs to be More Transparent” – Finding 1: Financial Inadequacy

“There are no ethical expectations or requirements in “how to get funding” guidelines.”

“Artists are afraid to lose their small wages if they speak up against abuse of power.”

“I find it very problematic that the person who is given a grant is the one reporting its use.”

“I overworked myself to get paid even a small amount of the promised amount. At this point I already had a burnout.”

“When you get your hands on the state grants, you can throw money away like nothing.”

The above quotes tell the story of an industry where money is always an issue. Two of the interviewees mentioned the built-in supposition of the cultural domain, that everyone is expected to work with no pay at some part of their careers. The interviewees mentioned this in passing while talking about something else completely. This nonchalant way in which not getting paid for a job is spoken about, tells a lot about how common this kind of a scenario is in the arts field. One interviewee mentioned a case where multiple people were hired for a certain project but when the work actually began, they were told they would not be paid for the exact thing they were hired to do. In the survey, when asked if cultural domain is more prone to misconducts, multiple respondents mentioned the low wages of the industry as an enabler. I have heard similar comments about the financial situation of the cultural domain from numerous arts and culture field professionals and colleagues outside of this research throughout the years, and I am certain almost everyone who works in the cultural domain has experiences on the matter of financial inadequacy.

In Finland, cultural domain is largely funded by state subsidies, especially those institutions that are municipal and non-profit organizations, including professional local theatres, museums, and orchestras. The criteria based on which the amounts granted are importance of the institution, nature of the cultural project, and number of persons engaged in executing it. Other forms of funding include different

European Union program funds and Structural Funds, foundation-given grants, and statutory state aids. A remarkable part of the financial support that is handled via Ministry of Education and Culture, comes from the incomes of Veikkaus, Finnish lottery organization. (Manda et al., 2017.) Lately, Veikkaus as a funding source has diminished which will likely lead to less funding for the cultural domain. In 2021 Yle reported that due to Veikkaus' diminishing profits, those in the cultural domain who received funding based on the Veikkaus profits, will obtain 15% less funding in 2022 in comparison to the funding of 2021 (Hakahuhta & Koivisto, 2021).

There is also an ongoing debate regarding the percentage of which culture has in the state budget of Finland. For years, arts and culture industry has campaigned in order to raise the percentage of cultural funding to one percent of the state budget. In the 2010s the percentage for culture in state budget has varied between 0,8% and 0,9% (Meriläinen, 2019). For example, a campaign called Kulttuuribudjetti prosenttiin! [Increase the culture budget to 1 per cent!] that is run together by University of the Arts Student Union ArtSU and KULTA ry – a Central Organization for Finnish Culture and Arts Associations campaigns to raise culture's percentage to one percent during the parliamentary term 2019-2023 (Kulttuuribudjetti prosenttiin!, n.d.).

In the interviews financial inadequacy surfaced when discussing funding and the ways in which financing is granted to projects and organizations, and especially how it is reported. One interviewee mentioned how they found it unethical that the same person who applies for the funding, for example the director of a project, is the one who also reports how the grant was used. This same person often is also the manager of the project: they recruit employees, audition artists, negotiate contracts, and pay wages. It is impossible for a person with this much power to remain neutral enough to be the person who also reports how the grant was used and especially if any problems did occur. This sentiment was shared by multiple survey respondents. One says, “[funding] reports are made by managers, and no one asks those who have been treated in an improper manner, how they felt the project went.”

The interviewees and survey respondents suggested the same as The Ministry of Education and Culture in Liedes' 2020 report, and Lindén (2018) in her book, that funding should be dependent on following ethical guidelines that ensure the workplace is safe for the employees of all statuses. Or more, the interviewees called for a percentage of the given grants to be used to improve the working conditions.

In the report explaining what the grant has been used for, there should be a section demonstrating how the grant has been used in order to improve the working conditions and wellbeing of the project or organization.

Lack of Finances in Relation to Human Resources

Finances were also discussed in the interviews when talking about sufficient staff, especially those working on the production side of the project or third-party persons. Need for three different cases of third-party coordinators could be identified: situations where children are included, situations of physical touch, and human resource coordinators.

First, the work wellbeing should be taken into special account when children or young people are involved in a work environment, for example as actors or dancers. One interviewee imagined a coordinator whose work would include “feeling” the atmosphere at work, someone who would actually ask the workers, especially the children, in private how they are feeling. Or that this person would arrange a debriefing daily where people could tell even small incidents from the day. This way small things, if they are handled soon after happening, would not pile up and probably explode at some point later. The interviewee also underlined the importance of really asking young people how they feel and showing they are listened to, so that the young do not end up in a position where they are told that some action was not taken because they did not say or report something was wrong. This interviewee highlighted this person should be a third-party actor, who is not included in the artistic work, and whose responsibility is to observe the working conditions and situations and act as a preventive measure to improper behaviour. This person would also have the authority to talk to people who act in an improper manner and if needed give them warnings. With the managers of the project in question, this person would also ultimately remove a person who harasses from the project altogether.

Second, if artistic work such as dance or acting requires physical touch, either in an intimate way or if for example a fighting scene is included, the interviewees called for coordinators for these kinds of risky situations at work. While discussing how useful and important this kind of a coordinator would be, the interviewees mentioned how this is a resource issue, that a coordinator like this is not a priority

of arts organizations. The interviewees called for a third-party actor who would ensure the safety, both physical and emotional, in performing arts scenes including either nudity, intimate scenes, or fighting on stage – sometimes with weapons that can actually be sharp and heavy. In film and television industry, fight directors and action choreographers have been their own group of professionals for decades. The Finnish Film Foundation has published guidelines for working with intimate scenes in camera work (Kotkaniemi, 2020a), and a more detailed report on the same topic (Kotkaniemi, 2020b).

In the aftermath of #metoo movement, a new profession of intimacy coordinator has emerged in the film and television industry (Haring, 2018; Kotkaniemi, 2020). Kotkaniemi translates this term as intimacy choreographer (läheisyyskoreografi). The use of intimacy choreographers or coordinators is still new and in Kotkaniemi's report none of the interviewees had experience of working with one, in contrast to action scenes where there almost always a hired professional choreographing the scene and ensuring the safety of actors (Kotkaniemi, 2020, 145). In the performing arts even stunt or fight choreographers are not used because the budgets are often so tight. The next findings of the research also explain in part why this safety measure is overlooked in the performing arts on top of the financial reasons.

4.3 “Leadership Is Not Seen as Profession but Rather as an Award for Artistic Merit” – Finding 2: Insufficient Management Skills

“[Regarding what makes workplace good and safe] I’ll say a professional leader, but with no experience on such thing I don’t know how that is like.”

“Leaders’ power and status should be questioned. Artists are not necessarily the best leaders in large organizations.”

“The field as a whole lacks professional leadership skill.”

“We need leaders with emotional intelligence, leaders who see grievances at work.”

“The organization I worked at revolved around the personality cult of the leader.”

Unsatisfactory management is definitely not characteristic for the cultural domain alone. On the contrary, in his book *Good People, Bad Management* Samuel A. Culbert (2017) argues that bad management is the norm these days, continuing that bad management occurs too often to be only regarded as an exception. Juuti (2010) argues as well that people know what good management should be like, yet it is not on an ideal level. The lack of management skill in the arts and culture workplaces arose in all six of the interviews and multiple survey replies and therefore is a clear characteristic in the field according to this research. Culbert reminds that of course it is not all companies whose management is bad, but still mentions he is talking about “just about every large company and bureaucracy that exists” (Culbert, 2017, 3-5). Culbert’s notion about terrible management being the norm feels painfully accurate when analyzing the parts of the research data where management is mentioned.

Like the title of this chapter, a quote from the survey, suggests, multiple participants in this research mentioned the problem of artists leading projects or organizations with no real experience in leadership. One survey respondent says that leaders in the arts and culture industry are often leaders of contents, not people, and do not have experience in leadership and management. Others supported this with statements of problematic nature of artistic directors also being for example board chairmen, and therefore in charge of everything themselves. Concentration of power to only a few people, who often are men, was seen as a cross-cutting challenge to the whole cultural domain. The respondents felt like an idea still prevails that men are seen as better leaders and women left out of positions of power. This was clear also in for example Music Finland’s report about how men and women possessed very different positions in the music industry (Rimpilä, 2017). The problem of power and authority concentrating on only small groups was also visible in the previous chapter when discussing financing. Call for transparency across the field is apparent.

Work well-being and feeling safe at work are aspects of work life that should be self-explanatory. In his book on the topic of leading work safety and well-being, Juhani Tarkkonen (2018) draws a connection between work safety, work resilience and ability to work, and mental well-being. It is painfully clear when analyzing the data in this research that these aspects do not exist simultaneously, if at all, in many cultural domain’s organizations in Finland today. Tarkkonen (2018, 114) also

reminds that for example economical savings legally cannot go above work safety: The Criminal Code of Finland section 47 mentions that neglect of work safety orders can be viewed as a crime against occupational safety and health. Tarkkonen's (2018, 121) mention of mental well-being at work also includes management skill and quality of management interactivity.

Managerial Behaviour not Suited for Workplaces

Insufficient management was discussed in the interviews both as a general topic of poor leadership within the cultural domain and in concrete situations where leaders behaved in a manner not suited for workplaces. The interviewees shared experiences of working in conditions where, including but not limited to, the following incidents were workplace norms: being publicly humiliated in front of a working group, talking to colleagues in a rude manner and swearing, drinking alcohol at work, withdrawing promises regarding paid opportunities, being threatened with destroying the employee's reputation, being talked to in a degrading fashion, making sexually toned jokes in situations where the employees were forced to listen, e.g., weekly staff meetings, being forced to listen to an employed worker comment volunteers' looks, overworking the staff with no extra pay and other illegal measures regarding wages and employment contracts, and calling employees on days off on matters that could have been discussed when the employee returned to work. These all are symptoms of a poorly managed organization. I am also, unfortunately, sure most of my colleagues working in the cultural domain have similar stories to share, on top of the feeling that not all of them are even worth sharing. This is very alarming.

One interviewee who already had several experiences to share started the interview by saying they had so many incidents they wanted to share but thought that those are such everyday occurrences in the cultural domain they were not even worth mentioning – even in an interview regarding these exact topics. Reasons the interviewees and survey respondents presented for bad management included lack of professionally trained managers and leaders, resources such as grants and their uneven distribution, artists being promoted to work as leaders with no experience in leadership, single persons overseeing every aspect of an organization in a “dictator's” manner, and exploiting the power given to the leaders.

Especially the lack of leadership experience and/or education, and the characteristics fit for a leader were a shared theme in most of the interviews and a number of survey replies. The interviewees identified the education they spoke about does not need to be academic nor does the leader need to have a degree in management or leadership, but that the person in a managerial position should have the features that are suitable for a leader. Culbert (2017) agrees on this: he thinks that a degree from an elite university on management does not mean this person can face the real-life situations of being a manager. A very notable trait one interviewee mentioned the people put in managerial positions without necessarily wanting to be there lacking is the will and competence to make difficult decisions. Consequently, they also do not know and do not want to think about human resource side of management. The interviewee thinks these leaders do not even recognize human resources and personnel's wellbeing as important or even existing aspects of leadership.

Many of the aforementioned characteristics support Juuti's (2010, 13) notion of how in current times individuality is overcoming communalism, and how this has affected leadership to become narcissistic. Juuti (2010) mentions how people becoming overly individualistic has led to reciprocal competition, greed, and jealousy. These traits can also be recognized in how the participants describe their experiences with less-than-ideal managers. Consequently, Montuori and Purser (1995) argue that creativity is viewed as an individual phenomenon. Underlining individuality in the cultural domain is an integral part when continuing onto the next finding: myth of an artist, who can act as they wish because they are an artist.

4.4 “Artist Myth Still Prevails in the Cultural Field” – Finding 3: Artist Myth

“Some industry-superstars or those who have been in management positions for a long time think that everyone admires them and that they can use it to suggest anything to their subordinates or colleagues.”

“Genius-myth and artist persona are allowed, but bad reasons to misbehave.”

“Misogyny prevails in the cultural domain, which is seen in male leaders and merited male artists’ old boy networks. Contracts are made in e.g., men’s saunas, and women are left out of even official conversations.”

“There is still a culture of charismatic leadership in art, and sometimes the fire to finish a project or gaining funding overrides equality and good behaviour in some people.”

“Artist/genius myth has for years enabled overlooking misconducts at work, as if that somehow “belongs to the arts field.” It does not!”

Above are just a few of the comments from the survey. Of those the last one perhaps best summarizes this hard-to-narrow-down phenomenon of an artist who can behave as they please that was very clearly visible in the research data. The idea that there are a person or multiple people who lead with fear and whose bad behaviour needs to be overlooked because they are artists (and often men) came up so persistently it cannot be overlooked in this research. However, I did find it challenging to find support for this phenomenon in literature, even though it was a clearly visible theme in the research data. Especially more recent research proved arduous to come by.

Myth and mythology of artists has been researched in for example the obscure historical experiment by Ernst Kris and Otto Kurz, who have examined historical background of heroization of artists (Kris & Kurz, 1934/1979). Their work has been researched by Virve Sarapik, who also examines the connections of artists and myth (Sarapik, 2000). Other research regarding the theme but with narrowed-down topics has been conducted on e.g., on the myth of “starving artist” (Filer, 1986), author L.M. Alcott as a myth (Bullington, 2002), several research of young male artists as myths, e.g., Mintz, 1981, myth of unappreciated (musical) genius

(Lenneberg, 1980), and the book *What Maisie Knew* as a case example of the myth of the artist (Nance, 1976). None of these mentioned ended up being very beneficial for this research, and I returned to review Kris and Kurz – surely there was a reason this already decades-old book was still being referenced within the theme.

Kris and Kurz's (1934/1979) research largely discusses stories about historical artists from ancient and renaissance periods, but Sarapik (2000) argues that the principles the duo presented seem to be universal even when her article was published. Also, an article by Røyseng et al. (2007) state that charismatic artist myth can be viewed as a discourse that can change in relation to different contexts and change over time, therefore noting the same thing as Sarapik (2000) about universality. Røyseng et al., reference Kris and Kurz's work, which seems to be the guiding line among literature on the topic of artist and myth. Kris and Kurz (1934/1979) present that historically, to be an artist according to myth, is to have an inborn talent or a gift, hence making being an artist not an acquired status but something an individual is born with.

While for example an artistic leader of a small Finnish dance group who used to be a dancer probably seems rather detached from the Finnish smith god Ilmarinen or ancient Greek sculptor Lysippus Kris and Kurz (1934/1979, 14; 69) write about as their artists, the same fundamental idea seems to exist, at least in the mind of the artist: they have somehow been given the gift of art, and therefore they are above others. Despite starting their article with the notion of creativity being seen as an individual phenomenon, Montuori and Purser (1995) proceed to suggest creativity does indeed flourish in interaction to others. In the interviews it seemed this is often forgotten by several leaders who want to make all decisions, creative and otherwise, on their own. Montuori and Purser wrote their article on deconstructing the "lone genius myth" in 1995, yet it seems not much has happened since, especially in the cultural domain when contemplating this research's data.

The myth of artist suffering because of their genius is a myth of our collective consensus, researched for example in book *Rebels and Martyrs: The Image of the Artist in the Nineteenth Century* (Sturgis et al., 2006). They describe the myth of artists who willingly make themselves outsiders and well in their genius and superiority. One interviewee noticed this in practice at work, when the artists they

worked with had emotional breakdowns at work and always fought tooth and nail to finish their projects by deadline, almost as if finishing projects with time and nerves to spare would have been somehow less valuable on an artistic scale. They noted that artists with whom they worked, often seemed to think that on top of this working model that wore on everyone in the organization, massive emotional outbursts are mandatory in creating extravagant and funky art projects. While channeling big emotions is very much needed in the artistic process, the “work” side of work, including meetings, emails, and everyday lunch breaks together with colleagues, could and should be handled without massive outbursts of especially negative emotions. Drawing limits is, however, challenging, as we learn when we move onto the final finding.

4.5 “Everything Becomes Personal” – Finding 4: Limitlessness of Work

“When there’s multiple events related to your work, celebrating together and “vanhan liiton rappioelämä” [traditional decadence] related to arts, those can include bad manners and power relations.”

“As a producer I can never say this is “just a job” for me, because someone can hear it. I say this kind of ironically, but not really.”

“I got a call on a Saturday demanding why I had been trash talking the company I worked for, when I hadn’t.”

“Everything is personal and making art mixes with your personality, it is not seen only as work.”

“The limit between work and free time is changeable, and sometimes you meet your coworkers when they or you have been drinking alcohol.”

This final finding was slightly less prominent in the research data than the others, yet definitely there in different forms and situations. Limits closely relate to the artist myth. It is unfortunately very common in the cultural domain to receive work-related messages outside the agreed working times, such as in the middle of the night or as a few interviewees gave examples about, on the weekends. Artistic work is still largely seen as a calling more than just work, and this binds all the findings

together. The cultural domain is still covered by some veil of mysticism, as if most of the workdays do not consist of sending dozens of emails, just like any profession these days. It is thought that artistic work is a calling, it does not need to be paid well. It is seen as a hobby and fuss, not really work, why would the managers need to be professionals.

The latter has become particularly prominent during the Covid-19 years: whenever more cultural domain's closures and limitations were reported, internet was filled with comments about how the arts and culture professionals should get themselves "real jobs." And like many survey respondents mentioned, the cultural domain is not appreciated like some other industries, which has also been made clear in the Covid-19 years and cultural domain's strict closures. All this feeds the idea of arts and culture as not real or needed work, which further affects for example financing of the industry.

Historically, the need for arts management professionals arose after numerous new arts organizations were founded and the arts field evolved, undergoing a structural change resulting in remarkably more bureaucracy and demand for more "businesslike" skills in managing the art (Murphy, 2010; Redaelli, 2012). However, even in 2019 Heidelberg questions whether or not arts management can be seen as a profession, according to Wilensky's (1964) criteria of what professionalism means. One of the criteria is establishment of code of ethics, which obviously is lacking in the arts and culture field. Even though Heidelberg (2019) argues there is still some way to travel before the final professionalization of arts management, it can however be noted that the field already employs a large number of arts professionals who do not engage in the artistic work itself but in the administrative tasks Murphy (2010) and Redaelli (2012) called the need for.

While the artistic work can be, even within the cultural domain, seen as a calling, it is not necessarily that to those who work in the management side. Arts management is seen as an offshoot of business management (Redaelli, 2012) and I argue business management is not generally seen as a calling, but work. Therefore, I argue that, while creating the art might be a calling, producing the art or working in the administrative and enabling side of it, is not. Of course, people who work in the cultural domain not as artists, often have a deep interest and connection to the

artistic side of it as well and a reason to be working with arts. There is, however, a limit between creating the art piece and applying for funding for the piece, in terms of attachment.

One interviewee discussed how when working in the cultural domain work is expected to become an extension of personality, also in the production-side of projects. They argued that e.g., working in a university in an administrative position is commonly seen as “just a job” by others as well. To them their producer position at an arts organization was that, “just” a place where they worked, regardless of how much they enjoyed the work. However, the limits between work and life outside work were nonexistent. Consequently, they felt they could not really mention their work not being the only important aspect of their life at work, because that could be decoded as disinterest towards their job, which of course was not the case.

This interviewee mentioned multiple conflicts having started from e.g., them saying they do not work after 6pm or that they have other important things in life apart from work too. And what is more, they mentioned this expectation for flexibility not being mutual. They as a producer received feedback from their superior if they used “wrong” tone when talking to the artists yet were expected to answer said artists’ phone calls during weekend when they were not working. If the times when and the channels through which work-related matters can be communicated had been agreed on when the work started, these kinds of situations might have been possible to prevent. Even issues that seem most obvious would be wise to be agreed upon in advance, perhaps even in writing.

4.6 The Consequences

“I don’t think [any operations to improve the situation of misconducts at work] have been made, because I left when I still had some of my mental health left.”

“Now I work through an agency, and they handle communications with clients, and I detach myself from that process.”

“Yes, I improved the situation by resigning myself.”

“I like to work as a freelancer as then I have more control over who I work with.”

“Still, if I drive the routes I did back then [at that job], I feel sick.”

The question of what consequences encountering inappropriate behaviour and harassment was not a research question, but when I analyzed the survey, I recognized it was a theme that surfaced multiple times. Therefore, I decided to invite the interviewees to talk about the situation or project where they encountered misconducts, and also what consequences it might have had on them or if it had changed the way they act at work, for example. A recurring theme was the respondents mentioning they had left the organization after having encountered mistreatment there. Multiple respondents mentioned they did not know what the organizations do or might have done regarding the misconducts, but almost everyone included a mention of not believing any improvements had been carried out since their departure. Others mentioned growing so tired of the cultural domain’s working culture they have either already changed or thought about completely changing careers. These respondents mention not missing the field once changing.

Mental health and sick leaves were mentioned multiple times. One respondent had tried to confront their superiors for bullying them, but they did not believe the respondent. This resulted into a long sick leave. Others mention changing working places, before which they were on sick leaves. Further, sick leaves were also used as a threat on the part of the offender. Mental health was mentioned in a few replies as the reason of leaving an organization, and the respondents also thought the cultural domain might be more prone to causing mental health issues to its employees. One respondent argues this is because of how little the cultural field is appreciated in general, and the pressure this creates.

Work resilience was mentioned often. Following the harmful experiences at work some had questioned if they want to work as producers anymore, if their resilience is not enough for the field, feeling like they cannot endure as much as they should. Others mentioned the cultural domain having a working culture where people are expected to cope with issues that are beyond their competence and endurance. The respondents also mentioned it tremendously helping with work resilience, if resources were in order, and the working group felt in balance.

4.7 “Sometimes You Get Fairytale-lucky and Everyone in the Project Has Basic Manners” – What is Good Organizational Culture?

“If you are in a work situation where you need to touch your coworker, ask them if it is okay. No need for a drawn-out conversation, but you always have time to check if it is okay.”

“If you know your employee has young children, take this situation in consideration regarding working hours and pay.”

“If you’re hired to do something, it would be nice you actually get to do that at work and are not denied it.”

“When you are overtaken by strong emotion, wait for a few minutes for it to pass before calling a colleague and treating them badly.”

“Having a trusted person at work you can talk to about misconducts sounds obvious, but often is not.”

“Good organizational culture is having a mentally safe and strong working organization that can endure setbacks, joy, and allow people to be honest with each other.”

I invited the interviewees to describe what they consider good organizational culture, and what kinds of elements have made their work experiences safe, fun, and inspiring. In the survey I asked if some measures had already been taken in the respondents’ workplaces to try and tackle the problems of improper behaviour and harassment. This chapter is based on this research data in discussion with literature. I want to end this chapter on a brighter note, since the topic of the whole research and contents of this chapter are quite heavy.

When I asked the interviewees to describe good organizational culture, almost everyone immediately wanted to answer that they do not know what makes a workplace nice and were surrounded by their uncomfortable experiences. While this might sound very alarming, the problem was not that no one had had positive working experiences, but that almost everyone thought their own ideas were so simple and silly even they were not worth mentioning. Therefore, I found it

surprisingly unsurprising how simple the responded suggestions for pleasant work conditions and culture were.

If the one interviewee who is quoted on the title of this chapter, describes a work group of people who all have basic manners almost dreamlike stroke of luck, even the most basic principles definitely are not self-explanatory.

The interviewees highlighted the importance of basic manners: arriving to work and meetings early, not swearing or yelling at work, agreeing on common rules of working, preferably before the project starts, talking about problems when they arise, allowing (and requiring) everyone to take lunch and coffee breaks, and willingness of the managers to listen to their employees. All the interviewees wondered if the elements they mentioned were too basic or self-explanatory, and some of them used phrases like “it feels stupid to even say this as it should be a given.” It was, however, apparent from the data of this research that even the most basic manners often are not self-explanatory, and everyone would benefit from a session where all common rules of the workplace or a project were discussed out loud together, however basic the things mentioned would feel like.

Many of the discussed topics are connected to how projects and organizations are managed. One interviewee said that they would think having a professional leader would benefit the organization, yet they had no experience of working with such organization, and therefore could not be sure. Interviewees also called for mental boundaries between work and other aspects of life, to keep the two apart. The interviewees wondered if it is healthy for employees and their superiors to be friends also outside work situations – a scenario very common in the cultural domain where, again, the boundaries between work and free time are hazy.

Juuti (2010) argues as well that it is rather basic aspects that make workplaces pleasant. People want to work in an environment where mutual appreciation, willingness to help others, transparency, and confidentiality exist. Also, Tarkkonen’s (2018) notions about safe working environments, as presented earlier, also talk about rather basic topics of work well-being. He lists different aspects of working conditions, and he mentions the ability to prevent and handle inappropriate behaviour, workplace bullying, and sexual harassment as a part of mental well-being at work. It is clearly seen in the interview data as well, a safe environment and trust

that possible misconducts will be taken seriously, are extremely important, as well as the basic manners. Some of the interviewees mentioned that they cannot imagine many other working industries where for example yelling, swearing, and discussing coworkers' bodies in front of them, would be okay. Of course, it is not okay within the cultural domain either, and hopefully we all are headed towards better organizational culture and work life soon.

5 CONCLUSIONS

When I started this master's thesis process, I already thought I knew quite a lot about the topics of inappropriate behaviour. I have, however, learned plenty new and familiarized myself with the themes in depth. I am grateful I have been able to dive into these themes and discuss with brave people willing to share their stories. Analyzing the survey results and conducting the interviews were definitely the best parts of the process. In the interviews and data analysis I could actually see that the project I am working with stems from a real need to better understand the phenomena of inappropriate behaviour and harassment, and especially to improve the working conditions of a domain in which I work at as well.

In the beginning of this master's thesis report, I defined my two research questions to be:

- 1) What special characteristics or structures in the arts and culture field enable inappropriate behaviour and harassment or the possibility of them?
- 2) What can be done to eliminate inappropriate behaviour and harassment from arts and culture workplaces?

To shortly answer the first question, in this research four clear elements could be identified to answer the first research question. All the following elements were visible in survey replies, interviews, and in literature. With each element I have listed some of the main literature used when discussing that theme.

- **Lack of financial resources**, including e.g., tough competition of funding, recent and upcoming cuts to culture's funding in Finland, small percentage

for cultural funding in the state budget. (Kotkaniemi, 2020a; Kotkaniemi, 2020b; Liedes, 2020.)

- **Poor management** that largely includes e.g., historically artists being in managerial positions with no knowledge and/or education on leadership and generally inadequate leadership skills within cultural domain. (Juuti, 2010; Tarkkonen, 2018.)
- **The artist myth**, the age-old belief that artists, geniuses, and often men are allowed to behave in ways they wish and are not allowed for others at work, and fear of these artists. (Kris & Kurz, 1934/1979; Sarapik, 2000; Røyseng et al., 2007.)
- **Limitlessness of work**, the thought that artists often are more than just working on their art, that they are fulfilling their calling, and that everyone else in the team should be as well, e.g., not respecting work hours. Also, like-minded people work together and become friends outside work too and often work groups use alcohol together which can cause conflicts. (Murphy, 2010; Redaelli, 2012.)

These themes were discussed more in depth in chapter 4, where the research data was connected to literature. However, the main source in all of the elements was the data collected in this research.

Of course, I have mentioned what the main findings of this thesis are. However, this project has other results too that do not directly answer the research questions but arose during this master's thesis research and are otherwise important. Just discussing the topics of inappropriate behaviour openly is a successful result in itself. For example, one survey respondent said they wish to see the topics of improper behaviour be discussed publicly, for instance by way of research like mine. That comment, along with the dozens and dozens of comments about the misconducts the respondents had had to encounter at work, made me again realize this topic is essential for the future of the cultural domain. Also, the research results give concrete examples of who are the harassers, in which forms and how often misconducts occur, and gives ideas to how to uproot the unwanted behaviour. After me too the arts and culture field cannot return to the way "things have always been." As a domain we need to move forward, working together to make the arts and culture field a safe environment for everyone in the industry.

The second research question asked what can be done to uproot unwanted behaviour in the cultural domain. To answer this question, I present some concrete steps of what could be done next. These steps are conducted based on material along the way of this master's thesis, here drawn together. The answers are connected to the main findings of this thesis, and what was presented in chapter 4.6. While the steps are numbered for clearer readability, they are not necessarily presented in an order of chronology.

Step 1	Ethics board for the cultural domain
Step 2	Ethical guidelines for all of the cultural domain
Step 3	Funding based on following the guidelines
Step 4	Breaking the silence around inappropriate behaviour and harassment

Table 7. Suggested steps to help uproot unwanted behaviour within the cultural domain. Graphic made by author.

Step 1: Push for the ethical board to be established. As is visible in the research data and Liedes' (2020) report, the need for this board is substantial. This board needs to be as objective as possible yet consists of arts professionals, members of whom change at certain intervals. In long run, the board should have disciplinary rights to observe and intervene with reported misconducts. The ethics board should not only exist on paper, but actually be a low-threshold organization who takes reported incidents seriously.

Step 2: Composing ethical guidelines for all of the cultural domain. In addition to this set of rules, fields can and should have their own guidelines that

concern especially their craft, such as the ethical guideline for circus and dance professionals (Kautto & Tuovila, 2020). The general guidelines should include information on what is improper behaviour, how to operate in case of inappropriate behaviour, list of resources, and very concrete guidelines of behaving at work, however trivial it may sound. Every interview included a wish for such collection of rules to exist.

Step 3: Base funding on following said guidelines. Multiple interviewees, survey respondents, Liedes (2020), and Lindén (2018) called for more transparency in funding and how it is granted and reported. Same person cannot be the one receiving the grant, using it, and reporting how it was used. The report should ask how work well-being was maintained during the project for which the grant was given. Another idea is to require a certain percentage of the funding to be used to improve equality in the organization.

Step 4: Public talk about improper behaviour and bringing cases of misconduct forward. Of course, this is no easy task, and every organization needs to proceed with it the way they see fit. However, if for example an ethical board existed, the misconducts could be reported to them. Lindén (2018) showed how remarkable things can happen when cases of harassment are brought to daylight, in her case in the film industry in Finland.

Results regarding Taku

This is an assignment study from Taku, and therefore, it is substantial this research brings something useful to them. Their wish was to gain numeric data they can use in their everyday promotion of interest work, and that of course this research has generated. Taku already has produced multiple guidelines and publications to support fair work life, such as salary recommendation reports I know many individuals and organizations use in for example salary negotiations. The findings of this thesis and the suggested steps to eradicate unwanted behaviour in the cultural field are tools Taku can utilize in their work as well. Taku already offers tools for situations of encountering inappropriate behaviour at work. Taku offers legal

assistance and employment counselling, and depending on workplace, to get support through workplace trustees, or occupational safety and health representatives. (N. Leo, personal communication, 2022.) Hopefully the results of this thesis and the themes that have surfaced, will further help Taku to develop their services regarding misconducts at work. And of course, the publication I write will be a concrete tool to help in situations of encountering unwanted behaviour at work.

5.1 Critical Overview of the Thesis Process

In general, I am rather glad about how this master's thesis research process went. However, there is always room for improvement. This thesis limits inappropriate behaviour and harassment to those forms of it that are mentioned in the Occupational Safety and Health Act. Many forms of behaviour that can be considered uncomfortable or unsafe are still outside of the list mentioned in said act. To have been able to include more forms of harassment, this research should have been designed differently and perhaps a pre-survey before the actual survey should have been carried out to map out what forms of harassment not mentioned in this research or survey the respondents had encountered. The length and depth of master's theses are, however, limited, and not every aspect can be included in it.

During the research process I thought that perhaps four main findings are not enough for a master's thesis. However, when writing topics about the findings, I realized four was, maybe not quite too much, but definitely not too few. Further, when I added the topic of healthy organizational culture and the consequences the respondents had faced after encountering inappropriate behaviour, there were more than enough themes. All of the themes were more interesting than I initially credited them for and had more researched and written about them than I thought. Therefore, I feel I could have gone deeper into dealing some of the topics.

From the moment I was presented with this idea and frame for the thesis, I felt the topic was important and close to me and this research needed to be conducted. Even when the thesis process itself did not always feel easy or clear, whenever I thought of the topic of my thesis or even briefly read the survey replies or interview transcripts, the importance of the topic felt clear to me. From the beginning, I was very honoured to have been presented with this project by Taku. I knew I would

want to finish the research and the thesis in a way I could be content with, and that I have accomplished.

It sounds ambitious, but if one person reads this master's thesis or the following publication and finds comfort in it either by recognizing the uncomfortable experiences they have had at work as inappropriate behaviour or harassment through it, or by finding peer support in reading about the misconducts others have encountered, I have more than succeeded with this thesis.

5.2 Further Research

The topic of inappropriate behaviour and harassment in the cultural domain has potential for multiple further research ventures. The possibilities of further research within this theme are endless. However, I introduce three possible research ideas regarding the theme of my master's thesis.

The first idea was briefly mentioned in chapter 3, research on so-called secondhand information on inappropriate and harassment cases. Research including cases where someone has seen or heard about inappropriate behaviour or harassment, but has not directly been impacted by it, would be an interesting topic to further understand the magnitude of the problem. Involving the people who have seen or heard about misconducts would further broaden the view of the current situation of improper behaviour and how widespread it is. While my research was anonymous and somewhat largely distributed, there for sure are people who did not dare or want to answer my research, or it did not reach them. From my experience working in cultural domain, I am rather sure there is a large number of people who have information on cases of misconducts they have witnessed or heard about, but that did not directly concern them.

I am not sure, however, how academic this type of research could be, as a lot of this material might be based on rumours and word of mouth that has changed along the way. It would be rather impossible to know if the cases reported happened like the person reporting them thought, and if the victim of the situation would have reported and experienced it differently. If the person who reports it for example did not see the situation but heard about it from a colleague, they would know only one

side of the story. Of course, in my research as well the respondents only gave their part of the situations, and I cannot know if the events described were all real, but in order to conduct this research, I had to choose to believe what the respondents said. In general, I think we should always believe those who dare to report misconducts they have faced, unless proven otherwise.

Another research idea, that too might be difficult to conduct in practice, would be research on those who misuse their power, the people behaving in an inappropriate or harassing manner. The anonymity of a research like this would be even more important than in my current research, and it might prove to be challenging to find people who admit behaving in improper manners for the research, even anonymously. If these kinds of obstacles could be overcome, this could be very interesting research, for example in comparison to my research and its results, if the people who are behind the misconducts find the same themes as I found in this research, to affect how they have behaved in their work. This research would require those misusing their status and power to admit doing that, in order to even consider partaking in research like this. All in all, this one is rather hypothetical, but a fascinating theoretical idea, nonetheless. At least one survey respondent wished for research like this too.

Finally, research on the topics of the ethical board that has been discussed in this thesis. When (and hopefully not if) it is time to establish it, regardless of Liedes' (2020) meritorious report, it would be beneficial to carry out research among the cultural domain in a more concrete and practical way. In this research it could be asked how the field would prefer the board to be chosen, and how to prevent abusers to be chosen in the board. Also, what concrete actions and disciplinary operations the board should have. As the board would be founded to serve the cultural domain, the cultural domain also should be listened to when founding it, so that it actually becomes a tool to help people and not a board who have no real competence in the field.

Other ideas for research could be further using the data of this research in analyzing individual replies more closely for causal connections.

The future of the cultural domain deserves to be safer and brighter for everyone in the industry. I hope this research does its small part in eventually breaking the culture of silence within the cultural field.

6 REFERENCES

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7 APPENDICES

7.1 Appendix A: Survey Outline

In the beginning of the survey there was an introductory letter explaining the research. After this, the first question asked if the respondent had encountered inappropriate behaviour and harassment at work. If the respondent answered no, the survey ended for them, and if they said yes or not sure, they were able to start the survey. Survey outline begins from the next page.

The screenshot shows a survey page from SurveyPal. The title of the survey is "Epäasiallisten käytöksen kohtaaminen työelämässä taide- ja kulttuurialalla". The page content includes a message to respondents, details about the survey's purpose and target group, and contact information for the researcher. At the bottom, there are buttons for saving and continuing.

Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta.

Epäasiallisten käytöksen kohtaaminen työelämässä taide- ja kulttuurialalla

Arvoisa vastaja,

Tällä kyselyllä selvitetään taide- ja kulttuurialojen työpaikoilla esiintyvää epäasiallista kohtelua ja häirintää. Mikäli olet kohdannut epäasiallista kohtelua työelämässäsi taide- ja kulttuurialalla, olisimme kiitollisia jos käyttäisit noin 15 minuuttia ajastasi tämän kyselyn täyttämiseen. Kysely kartoittaa epäasialisen kohtelun muotoja ja esiintyyvyyttä taide- ja kulttuurialalla. Jos toimit freelancerina tai sinulla on useita työnantajia, pyydämme sinua vastaamaan yhtä organisaatiota koskien, jossa olet kohdannut epäasialista käytöstä tai häirintää. Kokemustesi ei tarvitse liittyä nykyiseen organisaatioosi tai työhösi.

Kysely on osa Taideyliopiston pro gradu -tutkielmaa. Tämän opinnäytetyön tavoitteena on selvittää taide- ja kulttuurialan ammattilaisten kokemuksia epäasialisesta kohtelusta ja häirinnästä. TAKU on laitimassa toimintaohjeita epäasialisen kohtelun ja häirinnän kohtaamiseen. Kyselyn ja yhteistyöopinnäytteen tuloksia hyödynnetään taustamateriaalina ohjeiden laatimisessa sekä muussa aiheeseen liittyvässä edunvalvonnassa. Kyselyllä kerättyjä tietoja voidaan käyttää myös TAKUn aiheesta mahdollisesti tekemiin jatkoselvityksiin. Vastaukseesi ovat luottamuksellisia, eikä niitä voida yhdistää yksittäiseen vastaajaan. Opinnäytteen tilaajana toimii TAKU.

Vastausaikaa kyselyyn on 31.3.2021 asti.

Vastaajan kesken arvotaan yksi 50€ lahjakortti Tikettiin. HUOM! Jos haluat osallistua arvontaan, jätäthän yhteystietosi kyselyn täyttämisen jälkeen avautuvalla lomakkeella. Voit samalla kertoa kiinnostuksestasi osallistua kyselyn teemaan kartoittavaan lyhyeen haastattelututkimukseen. Arvontaan ja haastattelututkimukseen osallistumista varten jättämäsi yhteystiedot eivät ole yhdistettävissä tämän kyselyn vastauksiin.

Kiitos osallistumisestasi!

Meri Jaakola

Taideyliopiston Sibelius-Akatemian Arts management -maisteriopiskelija
meri.jaakola@uniarts.fi, meri.jaakola@taku.fi

Kysely koskee työturvallisuuslaissa laittomaksi määriteltyä häirintää, mikä käsittää seuraavat häirinnän ja epäasialisen kohtelun muodot: toistuva uhkailu, pelottelu, ilkeät ja vihjailevat viestit, väheksyvät ja pilkkaavat puheet, työntekon perusteeton arvostelu ja vaikuttaminen, maineen tai aseman kyseenalaistaminen, työyhteisöstä eristäminen ja seksuaalinen häirintä.

Lisäksi häirintään voi liittyä työnjohto-oikeuden väärinkäyttöä, esim. toistuva perusteeton puuttuminen työntekoon, työtehtävien laadun tai määrän perusteeton muuttaminen, sovittujen työehdoton muuttaminen laittomin perustein, epäasiallinen työnjohtovallan käyttäminen ja nöyrityttävä käskyjen antaminen.

Tallenna ja jatka myöhemmin Seuraava

The screenshot shows a survey page titled "Epäasiallisen käytöksen kohtaan" (About unauthorized use). A message at the top states: "Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta." (This is a preview of the survey. Submitted answers are not saved). The main question is: "Oletko kokenut työssäsi käytöstä, jonka olet kokenut epäasialaiseksi tai häiritseväksi? *". Two radio buttons are available: "Kyllä tai en ole varma" (checked) and "En". At the bottom are three buttons: "Edellinen" (Previous), "Tallenna ja jatka myöhemmin" (Save and continue later), and a red "Seuraava" (Next) button. A progress bar indicates 10% completion. The page is powered by SurveyPal.

Epäasiallisen käytöksen kohtaan X +

https://my.surveypal.com/form/preview/3?sh=nQxDWgYp7B 80% ☆ ☰ 🔍 📎 🖊 🗃 🌐 🌐 🌐

Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta.

Taustatiedot

1. Sukupuoli *

Nainen
 Mies
 Muu
 En halua vastata

2. Ikä *

Valitse vaihtoehto...

3. Asuinpaikka *

Valitse vaihtoehto...

4. Työnantaja (päätoimisen työsi mukaan epäasiallista kohtelua kokiessasi) *

Julkinen sektori
 Yksityinen sektori
 Järjestö tai yhdistys
 Päätoiminainen freelancer
 Yrittäjä
 Apurahatyöryhmä
 Työskentely henkilökohtaisella apurahalla

5. Kauanko olet toiminut taide- ja kulttuurialalla? *

Valitse vaihtoehto...

6. Mikä kuvasata parhaiten asemaasi työelämässä epäasiallista kohtelua kokiessä? *

Työntekijä
 Alempi tai keskijohto
 Ylempi johto
 Yrittäjä
 Freelancer
 Työharjoittelija

7. Minkä kokoisessa taide- ja kulttuurialan organisaatiossa olet kokenut epäasiallista kohtelua? *

Valitse vaihtoehto...

Edellinen Tallenna ja jatka myöhemmin Seuraava

30%

Powered by Surveypal

Epäasialisen käytöksen kohtaan X +

Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta.

Tutkimuskysymykset

8. Minkälaisista epäasiallista kohtelua olet kohdannut työlämässä, ja kuinka usein olet eri muotoja kohdannut? *

1= päivittäin, 2 = viikkotain, 3 = 2-3 kertaa kuukaudessa, 4 = kuukausittain, 5 = 2-4 kertaa vuodessa, 6 = harvemmin, 7= yksittäistapaus, 8 = en ole kohdannut

	1	2	3	4	5	6	7	8
a) Epäasiallinen puhuttelu (esim. huutaminen tai pilkkaavat puheet) *	<input type="radio"/>							
b) Kiusaminen uskontoon, seksuaaliseen suuntautumiseen, sukupuoleen tai vammaisuuteen tai muuhun ominaisuuteen kohdistuen *	<input type="radio"/>							
c) Työntekon jatkuva perusteeton arvostelu ja vaikeuttaminen *	<input type="radio"/>							
d) Maineen tai aseman kyneenalaistaminen *	<input type="radio"/>							
e) Alentuva puhuttelu tai tytöttyly/pojittelu *	<input type="radio"/>							
f) Työyhteisöstä eristäminen *	<input type="radio"/>							
g) Ilkeät viestit *	<input type="radio"/>							
h) Vihjailevat viestit *	<input type="radio"/>							
i) Seksuaalinen häirintä *	<input type="radio"/>							
j) Uhkailu, pelottelu *	<input type="radio"/>							
k) Fyysisen väkivalta *	<input type="radio"/>							
l) Työnjohto-oikeuden väärinkäytöö minua kohtaan: esim. jatkuva perusteeton työhön puuttuminen, työtehtäviän määrään tai laadun perusteeton muuttaminen, sovitujen työehtojen muuttaminen perusteetta, epäasiallisten työnjohtovallan käyttö, nöyryyttävä käskyjen antaminen *	<input type="radio"/>							

Edellinen **Tallenna ja jatka myöhemmin** **Seuraava**

40%

Appendix A: Survey Outline

Meri Jaakola

5/9

Epäasiallisen käytöksen kohtaan X +

https://my.surveypal.com/form/preview/5?sh=nQxDWg 80%

! Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta.

9. Kuinka vakavina pidät edellä mainittuja epäasiallisen kohtelun muotoja? *

0 = en lainkaan, 1 = lievästi vakava, 2 = jonkin verran vakava, 3 = hyvin vakava, 4 = erittäin vakava

	0	1	2	3	4
a) Epäasiallinen puhuttelu (esim. huutaminen tai pilkkaavat puheet) *	<input type="radio"/>				
b) Kiusaaminen uskontoon, seksuaaliseen suuntautumiseen, sukupuoleen tai vammaisuteen tai muuhun ominaisuuteen kohdistuen *	<input type="radio"/>				
c) Työnteen jatkuva perusteeton arvostelu ja valkeuttaminen *	<input type="radio"/>				
d) Maineen tai aseman kyseenalaistaminen *	<input type="radio"/>				
e) Alentuva puhuttelu tai tytöttyly/pojittelu *	<input type="radio"/>				
f) Työyhteisöstä eristäminen *	<input type="radio"/>				
g) Ilkeät viestit *	<input type="radio"/>				
h) Vihjailevat viestit *	<input type="radio"/>				
i) Seksuaalinen häirintä *	<input type="radio"/>				
j) Uhkailu, pelottelu *	<input type="radio"/>				
k) Fyysisen väkivalta *	<input type="radio"/>				
l) Työnjohto-oikeuden väärinkäyttö minua kohtaan: esim. jatkuva perusteeton työhön puuttuminen, työtehtävien määrään tai laadun perusteeton muuttaminen, sovittujen työehdoton muuttaminen perustetta, epäasiallisen työnjohtovallan käyttö, nöyryyttävä käskyjen antaminen *	<input type="radio"/>				

[Edellinen](#) [Tallenna ja jatka myöhemmin](#) [Seuraava](#)

50%

Powered by SurveyPal

Epäasiallisen käytöksen kohtaan X +

https://my.surveypal.com/form/preview/6?sh=nQxDWg 80% ⌂

Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta.

10. Kenen taholta olet kokenut epäasiallista kohtelua? *

Valitse yksi tai useampi vaihtoehto.

Kollega, joka toimii saman tasoisissa tehtävissä kuin minä
 Alaiseni
 Aleman tai keskijohdon henkilö
 Ylempi johtohenkilö, esim. omistaja, toimitusjohtaja tai taiteellinen johtaja
 Asiakas
 Yhteistyökumppani
 Joku muu, kuka?

11. Oletko ilmoittanut kohtaamastasi epäasiallisesta koitelusta tai häirinnästä jollekulle? *

Valitse vaihtoehto... ▾

12. Jos vastasit edelliseen "en", kertoositko miksi et ole ilmoittanut kohtaamastasi epäasiallisesta koitelusta tai häirinnästä?

13. Onko organisaatiossasi nimetty työsuojuvaltuutettu? *

Kyllä
 Ei
 En tiedä

14. Onko organisaatiossasi ohjeet, miten toimia, jos tulee kohdella kohdelluksi epäasialliseksi? *

Kyllä ja ohjeet toimivat
 Kyllä, mutta ohjeita ei käytetä tai ne eivät toimi
 Ei
 En tiedä

Edellinen Tallenna ja jatka myöhemmin Seuraava

60%

Powered by Surveypal

Epäasiallisen käytöksen kohtaan X https://my.surveypal.com/form/preview/7?sh=nQxDWg 80% 

Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta.

15. Koetko, että seuraavista toimista voisi olla apua epäasiallisen kohtelun työpaikoilta kitkemisessä? *

1 = ei lainkaan hyötyä 5 = erittäin hyödyllinen

a) Työntekijän omat toimet (esim. työntekijälle matala kynnys ilmoittaa häirinnästä viikkopalaverissa, tilanteen selvittäminen kiusaajan kanssa esihenkilön johdolla työntekijän aloitteesta, selkeät ohjeet työntekijälle, miten toimia kiusaamistilanteessa) *

b) Johtamiseen liittyvät toimenpiteet (esim. esihenkilön tilanteeseen puuttuminen, johtamiskokemuksen lisääminen ja keskittäminen henkilöille, joilla on johtamisosamista ja/tai -koulutusta) *

c) Työorganisaation sisäiset toimet (esim. esihenkilön tai työsuojeluvaltuuden puuttuminen asiaan, organisaation pelisäännöt ja niistä muistuttaminen, vastuiden selkiyttäminen) *

d) Työorganisaation ulkopuolisen toimijan tuki (esim. avuksi ulkopuolinen sovittelija tai työterveyshuollon tuki) *

e) Ennaltaehkäisevät toimet (esim. koko ammattialan yhteisten eettisten pelisääntöjen luominen, organisaatioissa työsuojeluvaltutetun nimeäminen ja koulutaminen, organisaatioissa selkeät vastutut, säännölliset työhyvinvointitarkistukset) *

Edellinen **Tallenna ja jatka myöhemmin** **Seuraava**

70%

Powered by SurveyPal 

The screenshot shows a survey page from SurveyPal. At the top, there's a header bar with the title "Epäasiallisen käytöksen kohtaan" and a URL "https://my.surveypal.com/form/preview/8?sh=nQxDWg". Below the header, a message says "Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta." The survey consists of four questions:

- 16. Koetko taide- ja kulttuurialan erityisen alttiaksi epäasialliselle kohtelulle tai häirinnälle? ***
Three radio button options:
 - Kyllä
 - En
 - En osaa sanoa
- 17. Perustelisitko edellisen vastauksesi? ***
A large text input field.
- 18. Millaisia toimia toivoisit näkeväsi epäasiallisen kohtelun ja häirinnän kitkemiseksi? ***
A large text input field.
- 19. Onko organisaatiossasi jo tehty toimia, jotka ovat tehonneet? Jos ei, voit jättää kohdan tyhjäksi.**
A large text input field.

At the bottom, there are three buttons: "Edellinen" (Previous), "Tallenna ja jatka myöhemmin" (Save and continue later), and "Seuraava" (Next). The page is at 80% completion. The footer says "Powered by SurveyPal" with a logo.

The screenshot shows a web browser window with the URL <https://my.surveypal.com/form/preview/9?sh=nQxDWgYp78>. The page title is "Epäasiallisen käytöksen kohtaan". A message at the top says: "Tämä on kyselyn esikatselu. Annettuja vastauksia ei tallenneta." (This is a preview of the survey. Submitted answers are not saved). The main question is: "Haluatko osallistua lahjakorttiarvontaan tai olisitko kiinnostunut kyselyn aiheisiin liittyvästä jatkohäastattelusta? Jos vastaat kumpaan tahansa kyllä, siirryt tämän kyselyn päätyttyä automaattisesti jätämään yhteystietosi ja voit valita osallistutko vain arvontaan vai myös haastatteluun. Lomakkeen tietoja ei voi yhdistää tässä kyselyssä antamiisi vastauksiin.*". Below the question are two radio buttons: "Kyllä" and "Ei". At the bottom are three buttons: "Edellinen", "Tallenna ja jatka myöhemmin" (Save and continue later), and a red button "Lähetä vastaukset" (Send answers). A progress bar at the bottom indicates 90% completion. The footer says "Powered by SurveyPal" with a link icon.

7.2 Appendix B: Interview Questions

Interviews were conducted in May and June 2021, some in person and some on Zoom. There were six interviewees, all of whom had also filled in the research survey. All interviewees took part in the interview voluntarily. The interviews were recorded and transcribed. All interviews were conducted anonymously. After the interviews the transcriptions were colour-coded according to three main themes of this research.

1. Tell about the experience based on which you filled in the survey. Where, when, what, who? How did it feel? What consequences did it have?
2. Was it an individual case or has similar thing happened more often (e.g., at another workplace)? If not an individual case, how often did it happen?
3. I already asked in the survey, if you think there are some special characteristics in the arts and culture field that make it prone to inappropriate behaviour. Do you think that the arts and culture field is more prone to this kind of behaviour than other fields?
4. What makes good organizational culture? When do you enjoy yourself at work?