

**Ethics in Leadership in the Finnish
Dance Industry**
Power Structures, Workplace
Harassment and Management:
*Case Study of Susanna Leinonen
Company*

Aliisa Kattelus
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<p>Author</p> <p>Aliisa Kattelus</p>	<p>Semester</p> <p>Autumn 2023</p>
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<p>Abstract</p> <p>The Finnish theatre stage is identified as a hazardous work environment for artists due to prevalent harassment, created by unfair power dynamics within dance companies. This thesis explores tools for workplace safety and employee rights, proposing the implementation of safer space rules and clearer harassment definitions in Finnish workplace laws. It outlines how financial constraints in the arts sector contribute to power imbalances, leading to potential abuse. Furthermore, the case of Susanna Leinonen Company exemplifies how financial priorities overshadow worker safety. In the thesis the first research question delves into abuse of power within the company, revealing mismanagement and harassment. The second question focuses on prevention strategies, advocating for the implementation of safer space guidelines and clearer harassment definitions in workplace laws to protect employees and promote ethical leadership. Overall, addressing these issues is crucial for the Finnish dance industry, requiring active measures to create a more ethical and sustainable environment.</p>	
<p>Keywords</p> <p>Ethics in leadership/ management/ arts management, workplace harassment, abuse of power, safer space guidelines, Finnish dance industry, Susanna Leinonen Company.</p>	

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1. Introduction

1.1 Background of the Study

A Finnish theatre stage is said to be one of the most harmful work environments for artists as it exposes them to a lot of harassment (Anttila, 2019). It has been reported that multiple actors, dancers, and other performers are subjected to daily harassment and sexual harassment during training and performing periods. Additionally, unfair power usage and unclear power distribution within dance companies have driven their employees to the brink of burnout and other struggles. This phenomenon is often overlooked or ignored, with a tendency to dismiss such behaviour as an inherent part of the industry, consequently discouraging active concern or intervention. The issue becomes more apparent in instances where there is a lack of strong, educated leadership to address and rectify the problem. In artistic projects or dance companies, the managerial role is often not prominently adhered to by managers; instead, it is commonly held by choreographers or directors. This organisational structure may create an environment for harassment to occur due to the unequal power dynamics and limited oversight. Furthermore, it is evident that dance companies do not have the tools to nip this type of behaviour in the bud, or the willingness to do so. Therefore, one of the central objectives of this thesis is to conduct an investigation of the current tools and resources available to the Finnish dance industry concerning workplace safety and employee rights. Additionally, the study seeks to explore the potential implementation of safer space rules within the dance companies' stages and rehearsal rooms, with the ultimate aim of safeguarding the well-being of both employees and employers. To achieve these goals, a detailed examination of a particular dance company's experiences and incidents in 2019 will be conducted.

1.2 Problem Formulation

The reason this thesis focuses on abuse of power in the Finnish dance industry is two-fold. I am thoroughly interested in working in the dance industry and would like to ensure that the working environment for me and my peers would be a safe one. Furthermore, as a student of arts management, I would like to propose

clear safety rules in Finnish dance companies to ensure that future generations of artists are protected. Any kind of harassment is not welcomed into the cultural field, and I would like for this thesis to strive to eradicate one aspect of harassment from the cultural sector. Furthermore, I believe that it is crucial as a management student and a future manager to make sure that these patterns of disregarding and not intervening when faced with this type of action is not extended further.

I am intrigued by the decision-making processes employed by corporate management, particularly when they pertain to the overall organisational culture and the well-being of the workforce. It strikes me as rather odd that instances of such behaviour have persisted across various cases and companies. This persistence raises questions about the efficacy of existing systems in place to address workplace harassment or the possibility that employees are apprehensive about reporting harassers due to potential job security concerns. In the post-#MeToo era, there appears to be a decline in the proactive response to harassment, which ideally should result from a reduction of harassment rather than a declining interest on the part of the management.

1.3 Aim of Study and Research Questions

The aim of this study is to see how abuse of power is evident in the Finnish dance industries through a case study. Additionally, this thesis gives a proposition of clear safety rules that could be implemented to the Finnish dance industries. This thesis will delve into the research through the following main research questions:

- How abuse of power manifests itself in the Finnish Dance Industry, in particular in the case study of Susanna Leinonen Company?
- What systems and guidelines are available to tackle these issues, and how they can be adapted in the Finnish Dance Industries?

It will do so through utilising the theoretical framework that delves into the relevant concepts. These concepts will shed light into power abuse and how it manifests. Especially, how workplace harassment occurs and how it is defined, what type of power hierarchies exist in a dance company, and what safer space

guidelines are. Moreover, through the theoretical framework this thesis will use the qualitative research method case study of content analysis and discourse analysis to reach answers to the research questions presented.

The academic relevance of this thesis lies in exploring a topic that has not been researched a lot in Finland. After the #MeToo -movement there was a surge in research written in this topic, yet Finland seemed to miss the mark. Therefore, this thesis is bridging the academic gap that is currently existing. The topic of workplace safety and safer space is something that the curriculum of arts management could benefit from. By raising a new generation of managers that are socially more aware and responsible, this type of workplace harassment could be eradicated in the cultural field. The social aspects of this thesis are in exploring a topic that sadly touches a vast amount of people. Workplace harassment is not limited to the cultural industry, even though the #MeToo -movement started there. By writing about this issue, I hope that this thesis can encourage managers of other fields to examine their leadership methods, and question if the work environment that they create is safe for everyone.

1.4 Relevance of the Study and Previous Research

In recent times, research focusing on the Finnish dance industries has been relatively limited. Although some studies have investigated the Finnish cultural scene, predominantly from the perspective of abuse of power or workplace harassment, there appears to be a noticeable research gap specifically concerning the dance field and its associated management challenges. This thesis endeavours to fill this gap by addressing and shedding light on the management issues within the dance field. By offering a selection of theoretical background and insights, this study seeks to pave the way for future investigations in this field.

1.5 Research Approach

This thesis will approach its subject through qualitative case study content analysis and discourse analysis. It will analyse content taken from written news

platforms and the case study company's website. Furthermore, it will analyse the content through the concepts presented in the literature review. Qualitative research aims to achieve depth in cases rather than focusing on a wide phenomenon (Blaxter, Hughes & Tight, 2010). Furthermore, qualitative research involves a naturalistic approach which aims to make sense of a phenomena and to better understand the studied subject at hand (Denzin & Lincoln, 2018).

In this study I will approach the topic of power abuse in dance industries by delving into written articles and discussions about the topic. I will then dissect this information through the lens of the theoretical framework.

1.6 Limitations

The amount of literature relating to this subject was varying at times. In terms of the theoretical framework, a diverse array of sources were identified, providing a solid foundation for the theoretical framework of the study. However, when it came to the case study portion, the available written materials concerning the incidents proved to be limited, which led to a deductive approach to bridge certain gaps in the case narratives. Furthermore, it is good to acknowledge that this thesis is centred exclusively on a single case study, thereby limiting the generalisability of its findings to the broader context of the Finnish dance industry.

The forthcoming case study section of this research will delve further into related cases, excluding ones that may exhibit nuances unrelated to the primary case of investigation. Thus, it is important to keep in mind that the results I will discuss mainly apply to the specific case this thesis is looking at. It is important to keep in mind that this study narrows its examination almost exclusively to written sources relating to the case, abstaining from the inclusion of interviews of the persons affected or other emotionally charged materials. This methodological constraint was consciously chosen to uphold a neutral and unbiased research stance. However, to answer one question regarding the company structure I approached one previous employee of the company to discuss it. While this approach ensures objectivity, it is considerable to acknowledge that it may limit the ability to fully explain all the events in question.

1.7 Ethical Considerations

For this study, content analysis will be employed to explore the case study, utilising materials written both by the abuser and the individuals who experienced abuse. However, it should be noted that the available materials are limited, and as a result, the full extent of what transpired, and the actions taken may not be entirely examined. The decision to refrain from conducting individual interviews with the abuser and victims was made deliberately, as the primary focus of this thesis is on the decisions made in response to the events, rather than solely on the events themselves.

1.8 Structure of the Thesis

This thesis is structured into five chapters, along with references and appendices. The first chapter serves as an introduction to the research, providing a comprehensive overview of the subjects that will be extensively explored in the following sections of the thesis. It briefly introduces the study's background, outlines the problem formulation, clarifies the aim of the research and its related research questions. Moreover, it highlights the relevance of the study and its relation to previous research in the field. Additionally, the chapter delves into the research approach utilised, while acknowledging its inherent limitations and addressing ethical considerations. Finally, it outlines the structure of the entire thesis.

In the second chapter, an in-depth exploration of the theoretical framework of this thesis is undertaken. The chapter critically examines a selection of relevant literature, methodically organising it into distinct sections with corresponding subchapters. Within this comprehensive review, key concepts such as ethical arts management, sexual harassment, workplace harassment, and safer space guidelines will be extensively discussed and analysed. Additionally, the chapter will dissect the workers' rights as written in the Finnish law, offering a clear understanding of the legal context surrounding the subject at hand. This theoretical foundation serves as an essential basis for the subsequent analytical exploration in the following chapters.

In the third chapter, a comprehensive exploration of the methodological framework is taken to address the research questions at hand. This chapter will introduce the analytical approaches used in the case study, explaining the rationale behind their selection. Furthermore, it will provide insight into the procedures used in both data collection and its subsequent analysis. Ultimately, the chapter will finish with a critical reflection upon the study, delving into any notable insights and challenges that emerged throughout the research process.

The fourth chapter of this study undertakes an in-depth analysis of the obtained results from the research. This analysis is centred on scrutinising the written texts authored by Leinonen, Helin, and the employees of Leinonen, with a particular emphasis on aligning these texts with the established theoretical framework. Through this methodological approach, the chapter seeks to draw meaningful insights by juxtaposing the empirical findings with the conceptual results found in the theoretical framework.

The final chapter encapsulates the research's conclusions and introduces points for potential future studies on how abuse of power manifests in cultural industries. Each research question is addressed thoroughly, providing a concise response. The concluding thoughts sum up the study's key insights. Additionally, the chapter presents discussion points to inspire further research on power dynamics and workplace culture in the cultural sector. In essence, it serves as a succinct summary while inviting continued exploration of the complex issues surrounding abuse of power in cultural industries.

2. Theoretical Framework

This chapter of the thesis will present the utilised areas of study that will lay the groundwork of which the research is built on. These areas of study provide a contextual framework giving the thesis research an existing body of knowledge and research on the subject. By incorporating and critically examining these relevant areas, the study gains a strong foundation, bettering its contribution to the broader academic discourse and furthering its understanding of the topic. In each section I will discuss articles that relate to the topic at hand, and draw conclusions based on the similarities and differences within them.

2.1 Ethics in Arts Management

2.1.1 Workplace Harassment and Abuse of Power

The Finnish cultural labour market, as illuminated by a 2019 study conducted by TINFO (Teatterin tiedotuskeskus/ Theatre Info Finland), has been grappling with persistent and multifaceted challenges related to equality, harassment, and abuse of power (Helavuori & Karvinen, 2019). This extensive study undertook a deep dive into the inner workings of the Finnish cultural landscape, with a specific focus on the performing arts sector. Its findings revealed a pattern of enduring inequality, with a particular emphasis on the stark gender inequalities that are prevalent within this creative field.

The study's foremost revelation related to the substantial and enduring gap in equality between male and female workers, a gap that extended across various roles and working environments (Helavuori & Karvinen, 2019). Male and female workers within the performing arts sector found themselves navigating starkly contrasting landscapes in terms of opportunities, representation, and influence. It became painfully evident that despite progressive societal values and ongoing efforts to promote gender equality, deeply rooted disparities were persisting within the very heart of Finnish culture.

However, the study's analysis extended beyond the binary framework of gender, revealing an oversight that was equally significant. The experiences and challenges of non-binary workers were not adequately accounted for within the study's scope. This exclusion underscored a broader concern regarding the need for a more comprehensive and intersectional approach when addressing issues of equality and representation within the Finnish cultural labour market.

Perhaps most upsetting was the apparent lack of awareness within the performing arts sector regarding the barriers hindering greater gender equality (Helavuori & Karvinen, 2019). The study brought to light a concerning reality where the sector seemed oblivious to the disparities that persisted, the gap between equality ideals and actual practices, and the ongoing hardships experienced by various minority groups. This stark disconnect between perception and reality highlighted the pressing need for an intersectional lens in examining and addressing these complex challenges. Furthermore, the study illuminated the problematic situation faced by workers engaged in fixed-term contracts or working as freelancers on project-based assignments within the cultural sector. These individuals, while contributing significantly to the sector's vibrancy and creativity, found themselves in an especially vulnerable position. The transient nature of their work arrangements often left them without the job security and benefits enjoyed by their counterparts in more stable positions, further intensifying the issues of inequality and vulnerability.

While the study's findings were undeniably sobering, they also provided an opportunity for a broader societal reflection. Workplace harassment and bullying, as underscored by Hodson, Roscigno, and Lopez (2006), have been continuing issues across various industries. The cultural production arena, in particular, emerged as a ground for these troubling dynamics. The authors argue that a combination of organisational chaos and relational power imbalances can create fertile ground for bullying and harassment. Moreover, when the alignment between these two factors falters, bullying tends to target context-specific aspects of power. Of particular note is the study's suggestion that being subjected to

workplace bullying can be likened to the profound psychological impact experienced by individuals in the aftermath of war. This observation underscores the gravity of workplace misbehaviour and its enduring effects on victims. This revelation should sound alarm bells to all who do not seek to foster healthy and inclusive working environments.

Hodson, Roscigno, and Lopez (2006) also referenced previous research, which highlighted specific factors contributing to workplace harassment. Company mismanagement and poor leadership (Folger & Skarlicki, 1998), alongside structural hierarchies that place low-status workers at risk of victimisation (Einarsen et al., 2003), were identified as prominent contributors. This structural hierarchy often leads to what is described as supervisory bullying, characterised by repeated attempts to cause workers anguish through various means of provocation, intimidation, or discomfort. Moreover, the authors emphasised that a diminished sense of job security can breed distrust among employees and create an environment for bullying. Alarmingly, the study found that minority workers were disproportionately targeted for such behaviour, revealing a troubling pattern where those with less power within organisations often become the primary victims of harassment and bullying perpetrated by management.

These findings provided a backdrop for the subsequent research conducted by the Centre for Cultural Policy Research (Cupore) in 2019 (Anttila, 2019). Commissioned by the Ministry of Education and Culture, this study sought to delve even deeper into the complex issues of equality, harassment, and power dynamics within the Finnish art and culture sector. The Cupore article commenced by acknowledging the prevalence of harassment and discrimination within the Finnish art scene, these findings were substantiated by data from Cupore and Tinfo's annual barometer (Hirvi-Ijäs et al., 2019). These reports painted a picture of a sector where issues of inequality and misconduct were alarmingly widespread and acknowledged.

To gain a comprehensive understanding of harassment within the Finnish art scene, it is crucial to examine the transformative impact of the

#MeToo campaign. Launched on social media in 2017, this global movement against sexual harassment swiftly gained momentum, shining a powerful spotlight on the pervasive nature of such behaviour worldwide (Lindén, 2018). The #MeToo movement encompassed a wide spectrum of harassment experiences, from subtle forms of unwelcome advances to outright assault. However, its broad inclusivity inadvertently excluded the male perspective, as pointed out by Vilkmán (2021). In Finland, the campaign found its focal point within the cultural field, particularly within the film and TV industry, where stories of abuse of power and sexual harassment emerged with shocking regularity. While the campaign succeeded in breaking the silence surrounding harassment and abuse, it also brought forward the complexities surrounding these issues. Sexual harassment and power abuse were no longer taboo subjects, yet they remained challenging to discuss openly and candidly.

The Cupore article took a critical stance on the impact of the #MeToo movement, noting that while it was a pivotal moment for raising awareness and fostering dialogue, it inadvertently perpetuated certain dynamics (Anttila, 2019). Notably, the campaign did not explicitly exclude men; however, it mainly focused on the experiences of women who had suffered various forms of power abuse in their respective industries. This focus, while entirely valid and necessary, unintentionally sidelined the experiences of men who may have also endured harassment. Vilkmán (2021) highlighted that many men, while supportive of the campaign's objectives, wished to participate and share their experiences as well. Nevertheless, they often felt pushed to the role of observers rather than active participants. This nuanced aspect of the #MeToo movement illustrated the complexity of addressing harassment and abuse of power, especially in a manner that accommodates the diversity of experiences and perspectives.

Despite the strides made by the campaign, sexual harassment and power abuse remained sensitive and challenging topics to discuss, as noted by Pyykönen (2019). These issues were not easily broached, and the enduring stigma surrounding them continued to create barriers to open communication.

The Cupore article sought to unravel the intricate web of factors contributing to the vulnerability of the Finnish art sector to harassment, bullying, and abuse of power (Anttila, 2019). One central theme that emerged was the unique nature of artistic professions, which set them apart from other occupational sectors. Artistic careers were characterised by a blend of passion and personal identity. Individuals drawn to these professions often viewed their work as a calling, and their professional identities became deeply entwined with their personal identities. Consequently, when artists encountered harassment, discrimination, or bullying in their workplaces, the emotional impact was profound. The insults and mistreatment cut deeper when one's working identity was inseparable from their personal identity. Furthermore, in callings such as artistry, the boundaries between work and leisure are blurred. Artists were driven by a strong sense of purpose and dedication to their craft, often to the point of sacrificing personal time and well-being. Their professional success was thus linked to their personal identities, and the need to be known and successful in their field added another layer of complexity to their experiences.

The precarious nature of artistic careers furthered these challenges. Success in the arts often hinged on factors such as networking, reputation, and personal connections. Those with limited networks found it exceedingly difficult to advance their careers, as much of the industry operated on personal connections rather than formalised processes. This dynamic placed artists in a vulnerable position, where they might be more susceptible to various forms of misconduct and mistreatment. The study also underscored the importance of financial support for the arts sector. With increased funding, artists would be less likely to endure mistreatment in silence. Financial stability could empower them to speak up and defend their rights without fear of jeopardising their careers.

As the Cupore article highlighted, the findings of both Taiké and Cupore's barometers clearly demonstrated that the arts sector maintained structures conducive to misconduct and inequality (Hirvi-Ijäs et al., 2019; Anttila, 2019). Masculinity continued to serve as the norm within the field, relegating women to the status of 'other,' and gender-

nonconforming individuals to the margins. The arts sector appeared resistant to adopting an intersectional perspective, adhering instead to traditional norms and practices. This failure to embrace intersectionality was particularly problematic given the broader context of Finland's labour market. The country's labour market exhibited significant horizontal segregation, with women and men often gravitating toward different types of work. In recent decades, more women had entered the cultural sector, yet this shift had not translated into diminished inequality. Women often found themselves earning less than their male counterparts for roles they were deemed "over-qualified" for, creating a paradoxical situation within the industry.

With these statistics in mind, the Cupore article delved into the issue of harassment, bullying, abuse of power, and mismanagement within the cultural industries (Anttila, 2019). The article provided a comprehensive definition of harassment, that extends beyond discrimination to encompass deliberate torment, such as bullying and hate speech. It also emphasised that harassment involving physical contact could be considered assault under Finnish law. The research revealed that experiences of harassment or violence were more prevalent in fields where women constituted the majority of workers, such as the cultural specialists' domain. Disturbingly, the study by TINFO in 2017 showed that in harassment cases, co-workers and colleagues experienced sexual harassment 29% of the time, while subordinates fell victim in 12% of instances (Helavuori & Karvinen, 2019). The study also pointed out a troubling trend: victims often perpetuated power dynamics by subsequently harassing other employees and co-workers.

Institutional barriers also played a significant role in perpetuating harassment and mistreatment. It was revealed that HR and legal services were rarely engaged to address these issues, even in cases involving extreme misconduct. Astonishingly, only one in four harassment victims confided in someone, leaving employers uninformed about the extent of the problem. The reasons behind this silence were complex, often rooted in the desire to save face and the embarrassment of having endured such experiences. Furthermore, artists often felt compelled to present

themselves as accommodating and likable to secure future employment, making it challenging to report harassment without fearing potential repercussions.

A study by Cupore and Taiké in 2018 further reinforced the prevalence of harassment and misconduct, with 52% of women and 34% of men reporting experiences of harassment or unsuitable behaviours (Anttila, 2019). These findings underscored the systemic nature of these issues within the cultural sector. Finland's labour market, characterised by its relatively low hierarchy across sectors, also exhibited challenges. However, sectors with pronounced hierarchical elements often clung to outdated views on leadership, the use of power, and equality. Strong hierarchies created an environment ripe for favouritism and stigmatisation among coworkers, ultimately fostering workplace bullying and harassment.

These structural hierarchies posed a significant threat to achieving equality and fostering a safe and respectful workplace culture. Importantly, the Cupore article emphasised that structural discrimination, harassment, and violence are not random occurrences; they are influenced by factors such as gender and societal status, which shape the nature of harassment and the risks of abuse. However, the article also offered a glimmer of hope. By disrupting structural discrimination and challenging traditional norms, new attitudes and behaviours could be cultivated within the cultural sector. These transformative shifts held the potential to create a more inclusive and equitable working environment, where all workers, regardless of their identity or background, could thrive and contribute to the vibrant Finnish cultural landscape.

In summary, the Finnish cultural labour market, particularly within the arts and performance sector, faces a multitude of complex and interrelated challenges related to equality, harassment, and abuse of power. These issues have deep historical roots and manifest themselves in a variety of ways, from gender disparities to institutional barriers. Addressing these challenges demands a multifaceted approach that embraces intersectionality, challenges traditional norms, and prioritises

financial support for the arts. Ultimately, fostering a more inclusive and equitable environment within the Finnish cultural sector is not only an aspiration but a vital necessity to ensure the well-being and creative contributions of its workers in an ever-evolving cultural landscape.

2.1.2 Safer Space Guidelines, Occupational safety

In the digital age, numerous websites and organisations have arisen with a dedicated mission to spread crucial information and educate the public on the imperative topic of safe working conditions. Among these, I have chosen to explore the comprehensive efforts of The Centre for Occupational Safety (Työturvallisuuskeskus), an organisation wholeheartedly committed to the dissemination of knowledge and the prevention of workplace misconduct and harassment.

Their 2021 publication scrutinises the nuanced dimensions of workplace misconduct while shedding light on proactive strategies for its prevention (Moilanen, et al. 2021). At the core of their mission is a broad and encompassing definition of occupational safety, which they describe as ensuring the well-being of workers in physical, mental, and social dimensions within the workplace. This definition serves as a foundational framework for their exploration of the various facets of occupational safety. The article published by The Centre for Occupational Safety (Moilanen, et al., 2021) also ventures into the statutory landscape, referencing the Occupational Safety and Health Act 28§ (Työturvallisuuslaki) which unequivocally prohibits harassment that poses risks to an individual's health or endangers their well-being. However, this legislation, while clear in intent, does not provide a specific description of behaviours that fall under the purview of harassment and indecent treatment. Thus, the article takes on the vital task of providing its interpretations and insights into the multifaceted concept. Moreover, various municipal coalitions in Finland have echoed similar sentiments in their definitions of workplace harassment. For instance, the municipal coalition for providing basic services, Selänne, outlined workplace bullying as a form of mental abuse, where those

subjected to it often feel helpless and incapable of defending themselves (Selänne, 2023).

It is noteworthy, however, that not all instances of disagreement or conflict within the workplace can be classified as workplace misconduct, thus the article emphasises the need for a nuanced approach in discerning these complexities. To further illuminate the variety of workplace misconduct, The Centre for Occupational Safety (Moilanen, et al., 2021) defines indecent treatment as behaviours that contravene the law, societal norms, or an individual's own responsibilities within the workplace. This form of behaviour can manifest as an ongoing, systematic pattern or as isolated incidents. The article delves deeper into the realm of harassment, characterising it as systematic, repeated, and prolonged pressuring, hurtful, or demeaning behaviour that can have adverse effects on an individual's health. The source of this harassment can be a co-worker, subordinate, superior, or even an external entity, such as a customer.

Crucially, the article recognises that harassment may also involve abuse of power by workplace management, a critical dimension to consider when addressing this pervasive issue. Workplace harassment, often referred to as workplace bullying, encompasses a spectrum of behaviours and is intrinsically linked to the mental and emotional well-being of those affected. The article emphasises that sexual and gendered harassment are not only detrimental to an individual's health but also explicitly prohibited by the Occupational Safety and Health Act 28§ and, in certain cases, may also constitute a violation of the Equality Act.

The Centre for Occupational Safety (Moilanen, et al., 2021) further refines its definitions, highlighting sexual harassment as unwanted, sexual in nature, and intentionally disruptive behaviour that compromises the physical or mental safety of the subject. This behaviour may create a hostile, threatening, derogatory, humiliating, or oppressive climate, thereby contributing to a toxic workplace environment. Similarly, gendered harassment is described as unwanted non-sexual behaviour intended to harm an individual's mental or physical well-being and is characterised by creating a hateful, threatening, derogatory, humiliating, or oppressive atmosphere.

The article also tackles workplace discrimination, a situation where an employer unjustly places an employee in an unfavourable position due to personal qualities, attributes, or aspects of their personal life. Importantly, workplace discrimination can only be initiated by an employer or their representative. This definition distinguishes it from unjust behaviour, which shares similarities with workplace discrimination but may involve any member of the working community. To foster occupational safety, The Centre for Occupational Safety (2021) has thoughtfully crafted a list of behaviours considered unjust in the workplace. Furthermore, they have established clear protocols for addressing workplace discrimination, outlining steps for both victims seeking assistance and oppressors taking responsibility for their actions. These guidelines serve as a preventative measure, ensuring safer working conditions across diverse industries.

In alignment with these efforts, the municipal coalition for providing basic services, Selänne, has contributed valuable insights on the elimination and reduction of structural mental abuse within workplaces (Selänne, 2023). They emphasise the importance of open dialogues aimed at enhancing the working community, the establishment of communal conduct rules, the eradication of unjust privileges among workers, and the provision of social support for all employees.

The overarching message is clear: every working community should adopt a resolute zero-tolerance policy against harassment, violence, and bullying. Recognising harassment, preventing its perpetuation, and taking proactive measures against existing instances are the first steps toward reinforcing the well-being of employees. To achieve these goals, active spreading of information and educational initiatives on harassment, equality, and equity are indispensable components of a safer and more respectful working environment for all.

2.1.3 Ethics in Leadership

In the ever-evolving landscape of leadership and workplace dynamics, a profound shift is underway, one that redefines the role of superiors and

their engagement with shared responsibilities (Anttila, 2019). Traditional hierarchical leadership styles, often littered with the abuse of power, are giving way to a new paradigm characterised by open dialogue, active listening, empathy, and increased involvement in the work of subordinates. Yet, the cultural sector presents a unique scenario where leaders are frequently chosen for their artistic merits rather than their leadership skills, resulting in organisations and artistic productions marked by ambiguity in managerial roles. This ambiguity becomes especially pronounced when leaders lack the necessary experience and education in effective leadership, despite their prowess in producing exceptional artistic work. The field of the arts could chart a more sustainable path, both professionally and economically, by placing a greater emphasis on the quality of leadership and working conditions. It is high time to shatter the myth of the artistic genius and prioritise alternative qualities in the recruitment process. Research has demonstrated that team members who exhibit disruptive behaviour create less productive working environments (Housman & Minor, 2016). Replacing such individuals with regular workers results in exponential productivity growth, whereas the increase is not as pronounced when they are replaced with exceptionally skilled workers.

Importantly, leaders bear a moral obligation to shield their employees from harassment, even within the realm of the arts (Anttila, 2019). As previously referenced, the Occupational Safety and Health Act unequivocally deems all forms of harassing behaviour detrimental to an employee's health or safety as illegal. The law is equally unambiguous regarding the responsibilities of employers, mandating swift action upon discovering instances of harassment, bullying, or similar misconduct in the workplace. Employers cannot absolve themselves of this duty by claiming ignorance or by asserting that they looked into the matter but could not address it effectively. Allowing harassment to persist, despite being aware of it, constitutes a violation of occupational safety and health law.

Given these principles, it becomes evident that leaders must actively implement a zero-tolerance policy in their workplaces (Anttila, 2019).

By treating every case with utmost seriousness, leaders not only safeguard their employees but also cultivate a more conducive working environment. Establishing a precedent of addressing every reported incident fosters a culture where others take notice, hopefully following the commitment to action. If all instances are thoroughly examined and discussed, the prevalence of harassment among employees can be minimised, and workplace safety and trust in management can soar. However, implementing such an equality plan and zero tolerance policy can prove challenging in cultural workplaces, where managerial structures are often unclear, particularly in smaller companies within sectors like dance or music. To address this, there is a compelling need for a universally applicable code of conduct at the government level, which smaller organisations in the cultural sector can adopt and uphold.

2.2 The Finnish Dance Industry

2.2.1 Introduction to the Finnish Dance Industry

The historical trajectory of Finnish dance can be traced to the 1800s, marked by the inaugural presentation of folk dance on stage (Circus & Dance, 2023a). Notably, the emergence of the first dance artists occurred in the early 1900s. A century later, in the 2000s, dance experienced a surge in popularity, thereby consolidating its established status within the Finnish cultural milieu. Consequently, the internationalisation of dance commenced, coinciding with strategic decisions regarding the establishment of a dedicated venue for the art form. In the contemporary era, Tanssin talo (Dance House Helsinki) stands as a structurally consolidated monument in Helsinki, assuming a prominent role within the realm of dance.

Upon examining the graphical representations available on the Circus and Dance website (Circus & Dance, 2023b), a trend emerges in the trajectory of state support for the dance sector in Finland. Specifically, the data reveals an increase in state funding from 4 million to 7 million

between the years 2009 and 2021. Preceding the onset of the Covid-19 pandemic, the attendance figures showed an exponential growth trajectory every year. However, the beginning of 2020 witnessed a precipitous decline in audience numbers. Notably, despite this downturn in turnover, it is noteworthy that state funds allocated to the dance sector have persevered, reflecting a resilience in financial support during adverse circumstances.

Presently, the demographic landscape of the Finnish dance milieu includes approximately 1000 dance artists, as reported by Circus and Dance Finland (Circus & Dance, 2023c). In the year 2020, there were approximately 100 dance collectives and companies operating within the country. In the broader context of the performing arts, dance stands as a sector characterised by a labour-intensive paradigm. The allocation of resources to the domain of dance is directly correlated with the engagement of artists and professionals spanning diverse fields. It is noteworthy that a substantial proportion of dance professionals operate within a freelance framework, with their employment characterised by transient and part-time commitments.

2.2.2 How Funds Are Distributed for the Dance Industry in Finland

In the fiscal year 2020, the Finnish state allocated a substantial budget of 0,49 billion euros to the arts and culture sector. Yet, within the artistic funding, only 24.5% found its way into the hands of the performing arts (Suhonen, 2011). Much of this financial aid was channelled into the esteemed national institutions such as the Finnish National Opera and National Theatre. The rest of the budget, however, was spread between drama theatres, specifically those categorised as "VOS theatres" — establishments entitled to state subsidies as mandated by law. This group, numbering around 100 companies, experiences periodic changes every three years. Additionally, countless professionals and companies within the arts sector rely heavily on grants as their lifeblood (Suhonen, 2011; Tanssin tiedotuskeskus, n.d-a; Tanssin

tiedotuskeskus, n.d.-b). Amidst this financial ecosystem, there is a pressing concern for highly educated freelance artists who are left out quite often. These individuals depend on irregular income, state grants, and project-based funding, often navigating devoid of the safety nets typically afforded to salaried employees (Ylitalo, 2020; Toijonen, 2021). Despite the increasing spotlight on these issues, tangible improvements in their working conditions and social security provisions are yet to be made.

Since its inception in 1993, the VOS (valtionosuusjärjestelmä/ state share) system has found itself under the critical lens for its rigid structure and limited adaptability to accommodate new art forms and emerging groups. Despite a substantial surge in the number of performing artists and arts organisations flourishing across Finland, the VOS system has remained relatively unchanged (Rautiainen, 2008; Opetus- ja kulttuuriministeriö, 2020). For operators within the contemporary dance arena, this has posed a particularly formidable challenge, relegating them to seek public funding. Consequently, they are challenged with the demands of meeting a growing audience for their performances and expanding their reach to wider audiences (Tanssin tiedotuskeskus, 2017). However, a glimmer of hope appeared on the horizon in 2021 when the state subsidy system for performing arts underwent a transformative evolution. As a result, three new dance companies — Susanna Leinonen Company, Dance theatre Tsuumi, and Compãnia Kaari & Roni Martin — along with two circus groups — Circo Aero and WHS — were welcomed into the fold of governmental VOS support (Opetus- ja kulttuuriministeriö, n.d; Aromaa, 2021). This shift serves as a testament to the government's commitment to addressing these challenges and fostering greater diversity in artistic expressions. Nonetheless, the existing funding mechanisms led to inequality and disparities between VOS dance theatres, independent dance troupes, and freelance artists, each grappling with distinct starting points and challenges for their creative journeys. To cultivate a more equitable and collaborative atmosphere, the government's innovative grant model unites public and private funds in pursuit of a shared artistic vision. This approach serves

as a beacon for potential future directions, that envisions a harmonious symphony of cooperation between public and private funders, policymakers, artists, and various arts operators. The overarching goal is to create a more nurturing and inclusive system that nourishes artistic endeavours while bridging the gap between the arts and business sectors.

2.2.3 Structure of the dance industry

Artistic entrepreneurship, as succinctly summarised by Varbanova (2013) in her book, represents a fusion of sociocultural and economic practices within the realm of the arts. It thrives on innovation, embraces risk-taking, and seizes opportunities as they arise. In the context of Finnish dance companies, many choose to operate as registered non-profit associations, a strategic choice that grants them access to the Finnish tax authorities' list of nominated associations, funds, or foundations. This distinction holds a significant advantage as it opens doors to potential donations of up to 50,000 euros, a vital source of support for their artistic endeavours. However, it's noteworthy that a substantial majority of professionals in the dance field pursue self-employment.

The dance industry in Finland encompasses a diverse array of professionals who are not affiliated with specific companies but instead engage in freelance-based work (Tanssin aluekeskusverkosto, 2021). These individuals typically fund their artistic processes through a combination of state-supported grants and private funding sources. Additionally, a vital component of this ecosystem is the network of regional dance centres, which serve as notable employers for freelance dancers in Finland. These centres play a dual role, not only producing regional dance productions but also creating essential cultural services closely intertwined with social and healthcare initiatives.

Funding for these regional dance centres is derived from a multifaceted spectrum. State funding through Taiteen edistämiskeskus (Taiteen edistämiskeskus), financial support from regional municipalities, and dedicated grants or funding for specific projects constitute significant contributors to their

budgets. Additionally, revenues generated through ticket sales, product sales, and space rentals, among other sources, further bolster the financial sustainability of these centres. In essence, the Finnish dance industry's intricate web of artistic entrepreneurship, freelance professionals, and regional dance centres forms a dynamic ecosystem where creativity, innovation, and collaboration flourish, reflecting the evolving landscape of contemporary arts in Finland.

2.2.4 Challenges companies and employees face

Within the closely-knit professional dance industry, as articulated by Kaufman (2019), exists a unique community defined by its interpersonal relationships. In this industry, a recurring theme is the relatively small network of individuals, leading to a pervasive sense of mutual acquaintanceship. Dancers, in particular, find themselves navigating this tight-knit community, where career opportunities in the field often emerge unpredictably, which leads to intense competition among professionals. As a result, dancers are compelled to adopt strategic approaches to enhance their desirability as candidates, to be able to secure the roles and sustain their livelihoods.

Kaufman's (2019) autoethnographic article explores the profound influence of hierarchical structures within the dance industry on his own career trajectory, revealing instances of harassment. He observes that "extremely hierarchic employment power structures encourage varieties of exploitation additional to all the usual ways in which workers are regularly abused in our market-driven systems of economy and employment" (Kaufman, 2019, p. 85). This statement highlights the vulnerability of dancers as employees, often silenced by the fear of reprisal or damaging their professional reputation if they speak out against harassment. The hierarchical lines blur when dancers find themselves working closely with supervisors. Kaufman personally experienced this when he danced as a principal character alongside a senior dancer at the company. This proximity made it especially

challenging for him to reject her advances, fearing it could jeopardize his role in the production.

Dancers' working conditions distinguish them from other cultural professionals (Kaufman, 2019). The intimate nature of dance productions, combined with the hypersexualised, bodily-aware, and emotionally charged work settings, creates an environment where sexual banter and playful interactions can easily veer into the realm of harassment. Kaufman identifies two critical factors contributing to the abuse of power and harassment within the entertainment industry. Firstly, the inherent sexualisation of bodies within dance and theatrical performances normalises harassment, fostering an environment where it is tolerated. Secondly, Kaufman highlights the societal context of harassment, emphasising that harassment within the workplace is often perceived as less severe compared to incidents occurring outside of employment settings. This societal perspective diminishes workers' ability to defend themselves effectively, particularly when those in positions of power are the harasser. Consequently, extending safer space guidelines to encompass all workers within a company becomes a crucial step toward solving this issue.

The primary concerns of dancers in their industry are its volatile nature and the scarcity of available work (Anttila, 2019; Kaufman, 2019). The precariousness of dance employment often deters dancers from speaking out against harassment, as the potential repercussions can outweigh the benefits of reporting it. Even when dancers muster the courage to share their experiences, their claims are sometimes overlooked or, when taken seriously, may not warrant the expected response (Kaufman, 2019). Addressing workplace inequalities is a critical step toward reducing violence and harassment faced by workers in the dance industry. Until these systemic challenges are confronted, the path toward a safer and more equitable work environment remains uncertain, highlighting the pressing need for change within the dance community.

2.3 Summary of the literature review

When delving into the literature, it becomes apparent that a substantial portion of the challenges within the dance industry can be traced back to a trifecta of issues: the lack of experienced and educated leadership, inequitable fund allocation, and limited financial resources. These intertwined problems create a juncture, where employees find themselves trapped in a position that stifles their ability to voice concerns when faced with threats. Moreover, the appointment of inexperienced and undereducated leaders responsible for financial management and personnel hiring creates a conundrum, as they often lack the requisite knowledge to lead ethically, and their inexperience may inadvertently foster mismanagement and the abuse of authority. Furthermore, the issue of power abuse can also sprout from personal greed, with individuals seeking to exert control beyond reasonable bounds over the entire workforce.

A closer examination of Finnish cultural funding patterns reveals a stark reality: insufficient financial resources are not available to provide all cultural industry employees with a liveable wage. Consequently, competition for employment intensifies, compelling dancers to compromise their own rights in an effort to appear favourable to potential employers. Disturbingly, it is evident that both superiors and subordinates are complicit in perpetuating harassment within the industry. The Cupore barometer from 2019 starkly illustrates this issue, with half of female-identifying and a third of male-identifying staff reporting instances of workplace harassment. This alarming prevalence highlights the urgency of addressing these systemic problems and the need for change.

3. Methodological Framework

In this chapter I will present the methodological framework used to conduct the thesis study and aim to justify the means used in it. I will begin by introducing the research approach and discuss qualitative research and what it means in this context. Furthermore, I will justify why discourse analysis and content analysis are the best methods to conduct this study. Finally, I will present a critical reflection of this study and discuss the research process.

3.1 Research Method

The research I will conduct is qualitative in nature, and it will revolve around a single case study: the Susanna Leinonen Company and the texts written about the incidents regarding the experiences of workers in 2019. I will collect data that has been published regarding the allegations and defences of Susanna Leinonen Company in 2019. As this research focuses on one case study the aim is to collect data from reliable journalistic sources to avoid implementing opinions of people who are not connected to the case. Furthermore, in the fourth chapter I will discuss the company structure through answers I got from a brief discussion with a previous employee.

Denzin and Lincoln (2018) offer a broad explanation of qualitative research, recognising the complexity of its historical context and the various interpretations associated with it (p.10). According to their definition, qualitative research is an immersive endeavour that situates the observer within the world and encompasses a collection of interpretive, tangible methods that bring visibility to the world. Furthermore, this research adopts a naturalistic approach, seeking to comprehend and interpret phenomena to gain a deeper understanding of the subject under investigation.

I have chosen objectivism to be the philosophical approach to this study. This means that as a researcher I will look at the data objectively, without making my own interpretations or casual links within the data (Ratner, 2002). Objectivism posits that the researcher's subjectivity can potentially aid her in precisely comprehending the world as it exists independently. Objectivism brings together

the personal perspective and the factual reality by suggesting that obtaining objective knowledge relies on using active and thoughtful ways of looking at things. These include perception, analytical reasoning, synthetic reasoning, logical deduction, and the ability to distinguish essences from mere appearances.

Utilising a singular interview to address a specific research question in qualitative research is a deliberate methodological choice. This approach offers advantages in terms of focus, precision, and efficiency. An interview embodies a collaborative interaction between the researcher and the interviewee, providing the interviewee with the opportunity to freely express thoughts and share anything they consider pertinent to the topic (Peer et al., 2012). Semi-structured interviews present a blend of structured and unstructured approaches, with the interviewer preparing a set of questions while allowing for spontaneous discussions. Moreover, a semi-structured interview maximizes the potential of dialogue for knowledge production by affording both the interviewer and interviewee greater freedom to address issues they find relevant or significant to the given topic (Denzin & Lincoln, 2018).

3.2 Case Study: Susanna Leinonen Company

I am focusing on one case study in this research. This means that I am solely focusing on Susanna Leinonen Company as the subject and will not look into other similar cases in other dance companies.

O'Leary (2004) emphasises the significance of carefully choosing the appropriate case or cases as one of the most critical steps in conducting a case study (O'Leary, 2004, p. 117). She highlights how a case can emerge from an intrinsic value or an intention to represent a larger population. In the context of this study by looking at only one case, I can explore precisely what was written about the incidents and what action was taken after the case what brought up. However, as this research explores only one company, the findings cannot be generalised to the whole Finnish dance field. Since deciding on this case in early 2023 there have been articles exposing the unjust working conditions of other Finnish dance companies (see Jägerhorn & Vihmanen, 1.6.2023 in Yle).

However, even though the findings of this study cannot be generalised it still shows how the organisational structure and working culture in the field of dance

enables harassment and unjust actions. Therefore, this study calls for a change in the power structures of the dance industry, so these types of incidents can be avoided in the future.

3.3 Discourse Analysis and Content Analysis

I will perform the research using discourse analysis and content analysis.

Discourse analysis is a research method and theoretical approach used in various disciplines to study language use and communication (Fairclough, 2013). It focuses on examining spoken or written language in its context, emphasising how language constructs meaning, shapes social interactions, and reflects power dynamics within a particular culture or society.

Discourse analysis seeks to uncover the underlying structures and patterns of language, as well as how these linguistic elements contribute to shaping ideologies, beliefs, and identities within a given discourse community (Fairclough, 2013; Van Dijk, 1993). Researchers conducting discourse analysis often pay attention to the use of language, the way language constructs reality, and the implications of language choices on social practices and power relations. Through this method, researchers can gain valuable insights into various topics, such as political discourse, media representations, gender identities, educational practices, and many other areas of human interaction and communication. By analysing the ways people use language, discourse analysis provides a valuable tool for understanding and critiquing the social and cultural dimensions of communication.

Content analysis is a systematic research approach utilised to analyse and quantify the content found in diverse forms of communication, including written texts, images, audio, video, and social media posts (Katz, Blumler & Gurevitch, 1973; Gill, 2000). By identifying patterns, themes, and trends within the collected data, researchers can draw meaningful insights and conclusions about the subject under investigation. This research method is widely used in various disciplines, such as media studies, psychology, sociology, marketing, and communication research.

Combining discourse analysis and content analysis in qualitative research gives a lot of benefits, making it a powerful approach for studying textual data. The

complementarity of these two methods allows me to gain a more comprehensive understanding of the data by exploring both the underlying meanings and social dynamics present in language, as well as the systematic and quantitative examination of themes and patterns. This combined approach facilitates cross-validation of findings and enhances the study's credibility and reliability. Moreover, the research can get a richer contextualisation of the data, as content analysis offers a broad overview of prevalent themes, while discourse analysis delves deeper into the nuances and contextual meanings. Additionally, the research will benefit from a more comprehensive data analysis, as content analysis structures the data for a more focused exploration during discourse analysis. The flexibility of this approach allows me to tailor the analysis to a specific research objective, which will result in more meaningful insights into complex social phenomena.

3.4 The Data Collection

Data for this study was gathered by conducting an extensive search for articles pertaining to the incidents that occurred in the year 2019, sourced from reputable and reliable news outlets. I started my search from the published article in *Liitos* magazine in 2019 (*Liitos*, 2/2019). This was the original article where the employees of Susanna Leinonen Company spoke out about unjust working conditions in. The article had been signed by dance professionals, producers, lighting technicians and other creative professionals.

A deliberate decision was made to exclusively rely on published material as the primary data source for this research. This approach was adopted to overcome potential biases that could arise from interviews, which would ensure a more objective examination of the incidents in SLC. However, to be able to discuss the company structure I had to conduct one interview solely discussing that matter. Furthermore, employing published materials enabled the inclusion of the perpetrator's perspective, as it was presumed that Susanna Leinonen might be less forthcoming in an interview addressing any mistakes she may have made. In the end I used the article published in *Liitos* and then the countering article written by Susanna Leinonen in the same magazine as the data. Furthermore, the Finnish magazine *Suomen Kuvalehti* wrote an investigative piece into the

incident in late 2022. Their investigation focused on an external perspective, seeking to understand the reasons and factors that led to the occurrence of the events. Through this approach, the article aimed to gain insights into the incident's underlying causes, examining it from an objective standpoint to comprehensively analyse the circumstances that contributed to its unfolding. Therefore, I ended up with three written articles:

- 1) Liitos -magazine 2/2019 article written by Giordani et al.
- 2) Liitos -magazine 3/2019 countering article written by Susanna Leinonen, also published on her company's website.
- 3) Suomen Kuvalehti article published on 7.4.2022 written by Vaula Helin

The methodological criteria applied in the process of identifying relevant articles included that the publication should be from a reputable sources, it should be written by impartial contributors or individuals with direct involvement in the subject matter, and in the end the data should include of perspectives from both the perpetrator and the victims.

3.5 The Analysis Process

Upon thorough and repeated readings of the articles, I employed a systematic approach to analyse the content using the ATLAS.ti software. By employing this software, the objective was to identify and extract keywords and phrases contained within the texts. This facilitated the categorisation of the information, which enabled me to identify the overarching themes in the articles that discussed the incidents, as well as the article providing a defence or justification for the events. The utilisation of ATLAS.ti software allowed for a structured analysis, contributing to a comprehensive understanding of the content, and facilitating the identification of key patterns and themes within the articles.

According to O'Leary (2004), data analysis involves a series of interconnected stages. Researchers must efficiently manage and organise raw data, systematically code, and input the data, engage in reflective analysis suitable for the data type, and interpret the significance of the findings. Simultaneously, they should maintain a holistic perspective of the overall research project, consistently linking the data, research questions, and theoretical and

methodological framework (O'Leary, 2004). This approach ensures a comprehensive and coherent analysis that effectively addresses the research objectives.

In the course of the investigation, I gathered a substantial body of 140 quotations extracted from the articles selected for analysis. These quotations included diverse aspects of the subject matter under investigation, as they reflected perspectives and insights to the incident. To bring order and structure to this dataset, I undertook a process of thematic coding. Through this systematic coding procedure, I organised 25 distinct thematic codes, the represent recurring themes and concepts that were featured prominently across the articles.

These 25 codes were subsequently organised into five overarching categories. This categorisation aimed to create a coherent framework for understanding the multifaceted nature of the issues discussed in the articles.

The resulting five primary categories were as follows:

- 1) **Personal Experience:** This category encompassed narratives and insights related to the personal experiences of individuals within the dance industry, particularly concerning instances of power dynamics and abuse.
- 2) **Management's Education:** This category delved into discussions about the educational background and qualifications of management personnel within the dance industry, shedding light on how these factors influenced the dynamics within the field.
- 3) **Abuse of Power:** Focusing on the abuse of power, this category explored the various forms and manifestations of power dynamics within the dance industry and their consequences for individuals involved.
- 4) **Structure of the Dance Industry:** This category provided an analytical lens through which to examine the structural elements and organisational aspects of the dance industry, considering how these factors contributed to the issues at hand.
- 5) **Dance Industry Reformation:** The final category pertained to proposed reforms and suggestions for addressing the challenges and shortcomings identified within the dance industry. This

category played a pivotal role in outlining potential avenues for improvement.

It is noteworthy that the articles under investigation exhibited a pronounced emphasis on the personal experiences of dancers in relation to the abuse of power. Additionally, the Suomen Kuvalehti article and the contribution from members of the Susanna Leinonen Company presented comprehensive critiques of the dance industry as a whole. Consequently, these sources were deemed highly applicable and insightful, aligning seamlessly with the objectives of the research.

3.6 Critical Reflection of the Study

The study investigating power dynamics in the dance industry has yielded invaluable insights into a complex and often opaque domain. However, it is important to subject the research methodology to a critical examination and contemplate potential avenues for betterment.

The chosen research methodology had a thoughtful approach in addressing the multifaceted issue of power dynamics within the dance industry. Nevertheless, there are several aspects that need deeper consideration.

The most notable limitation of the study lies in its relatively modest sample size. A more extensive and diverse participant pool could have offered a more comprehensive representation of experiences and perspectives within the dance industry as a whole. A broader sample would have facilitated a more fruitful analysis and potentially uncovered more nuanced findings. It would be needed to acknowledge and address this limitation in future research. Furthermore, while the study primarily relied on written articles as its data source, the integration of in-depth interviews could have added a layer of depth and richness to the material. Interviews have the potential to delve into personal experiences and narratives in greater detail. Nevertheless, it is essential to recognise that interviews introduce their own set of challenges, including the potential for bias due to interviewer subjectivity. A significant challenge worth noting is the absence of comments or perspectives from accused perpetrators

within the dance industry. This gap in the research potentially limits the comprehensiveness of the study's analysis. As challenging as it may be, future research could explore innovative approaches or alternative methods to elicit insights from the accused. However, it must be acknowledged that this task might be difficult, given potential legal and ethical constraints.

In summary, a critical reflection on the research methodology reveals potential areas for improvement, including the consideration of a larger and more diverse sample, the incorporation of in-depth interviews with participants, and the acknowledgment of the inherent challenges in obtaining perspectives from accused perpetrators. These adjustments can contribute to a better and more comprehensive research in the future, ultimately advancing our understanding of power dynamics within the dance industry.

4. Empirical Findings and Analysis

4.1 Susanna Leinonen Company

The information sourced from the material on the Susanna Leinonen Company, employed in this study, provided valuable insights into the state of the Finnish dance industry. However, for the formulation of comprehensive conclusions, the historical trajectory of the company must be considered.

Susanna Leinonen is among the foremost internationally acclaimed Finnish choreographers. She has garnered prestigious accolades, including the Finland Prize, the Dance Work of the Year Award in 2004, and the Helsinki Cultural Prize in 2012 (Made in the Web, n.d.). She founded the Susanna Leinonen Company in 2001 and remains at its helm as the company's manager and artistic director.

Collaborating closely with composers, top-tier video, set, and costume designers, Leinonen orchestrates original and breathtaking performances. The company's management structure, as indicated on its official website, designates Susanna as the sole artistic director at the tip of the hierarchy. Consequently, it can be understood that the team working on each dance project varies, though Susanna serves as the enduring constant.

From its foundation Susanna Leinonen Company has further solidified its reputation through its intricate movement language and expansive visual compositions (Suomen teatterit, n.d.). Beyond national engagements, the ensemble actively participates in international festivals and performances. These engagements contribute significantly to the company's widespread acclaim. The Susanna Leinonen Company's core activities are repertoire workshops, audience-involved initiatives addressing contemporary themes, and the development of commissioned works. Notably, Susanna Leinonen's role extends beyond her directorial duties to include contributions as a choreographer for esteemed institutions such as the Finnish National Ballet, the Royal Swedish Ballet, and the Danish Dance Theatre. Therefore, it can be stated that the company of Susanna Leinonen has an important place in the Finnish dance field both as an export as well as a local talent.

4.1.1 Power Structure and Hierarchical Positions

The management team of Susanna Leinonen Company is not extensive. The primary contact person for the company is Leinonen herself, who also holds the position of artistic director. Unfortunately, the company's official website has been under maintenance for a while, making it challenging to research its structure. While it can be assumed that the structure follows a top-down model with a pyramid shape, and Leinonen at the top, confirming this without access to the company's official website is difficult. To supplement this information, I conducted a brief interview with a professional who had previously worked under Susanna Leinonen Company. The interview aimed to provide an insight into the company structure from a perspective that had been working under said structure.

I interviewed a previous employee of Susanna Leinonen Company who had worked in the company until 2022 (interviewee, personal communication, 8.12.2023). During their employment Leinonen was the artistic director and the executive director of the company. She took on a wide array of responsibilities, from handling contracts to championing the well-being of everyone on the team. Interestingly, Leinonen preferred a more direct approach, with employees reaching out to her directly for any discussions rather than involving a third party. The previous employee also mentioned the council that resides behind the Susanna Leinonen Company; however, they rarely met them, thus the council was not a part of their working life. They mentioned that after Susanna Leinonen company joined the VOS funding, and having previously been in favour of good funding, their hiring process was more structured. Despite these shifts, the prevalent employment model remained project-based, with employees typically signing on for a few months at a time. Continuous employment contracts were not the norm. Interestingly, the company saw various professionals coming in on a project basis, and the interviewee observed three different producers joining and leaving during their time with the company.

Based on the insights garnered from the interview (interviewee, personal communication, 8.12.2023), it can be deduced that before 2022, the Susanna Leinonen Company operated under a top-down hierarchical structure, with Susanna Leinonen occupying the pinnacle of the organisational pyramid. During this period, Leinonen held dual roles as both the artistic director and the executive director, solidifying herself to be the decision-making authority at the highest level. The interview also illuminated a historical transition within the company, wherein a preceding executive director had vacated their role, prompting Susanna Leinonen to assume these responsibilities personally. This underlines Leinonen's significant influence and hands-on involvement in key leadership functions.

And as the hiring process of this employee shows, it appears that Leinonen holds a substantial, if not exclusive, role in determining the company's direction. While this concentrated decision-making authority may streamline processes, it also raises concerns about the potential challenges for employees to assert themselves or address issues, particularly in instances of perceived misuse of power by those at the helm. Additionally, the identified top-down hierarchy may contribute to disparities between employees and the employer, creating a potential barrier to open discussions and collaborative decision-making. The organisational structure, as elucidated by the interview, suggests a need for careful consideration of power dynamics to foster a more inclusive and transparent working environment.

4.2 Year 2019 and 2022 Allegations and Responses

The analysis conducted within the framework of this thesis reveals that, as written in the article by various professionals contributing to Liitos magazine in 2019 and the scholarly work by Helin in 2022, there is substantial evidence to suggest that Susanna Leinonen, a prominent figure in the field of dance, has repeatedly employed her authoritative position to censure and coerce her subordinates into adhering to her preferences. The absence of empathy in these reported incidents serves as an illustration of the susceptibility of managerial

roles to abuse. Furthermore, as further talked upon in Helin's 2022 article, this pattern of behaviour appears to be a prevailing issue within the Finnish dance industry. The comprehensive account provided by Giordani et al. in their 2019 contribution to *Liitos* magazine shows the firsthand experiences and sentiments of various professionals who have collaborated with Susanna Leinonen across a variety of situations and projects.

4.2.1 Manifestations of Abuse of Power

The aforementioned article by Giordani et al. published in 2019 serves as an illuminating exposé of the considerable challenges endured by Susanna Leinonen's colleagues within her dance company. Notably, the article highlights the precarious position occupied by dancers and other professionals labouring within the "free sector of arts," as they often find themselves engaged in freelance contracts that lack job security. The overarching norm appears to be that contractual employment is primarily extended to producers and choreographers, thereby showing the need for systemic and structural reforms in the sector. According to the authors the main reason behind the culture of silence in the field of dance is the ongoing instability in its structure, which stems from the lack of a consistent income in the profession. This instability is at the core of why people within the dance community are hesitant to speak up or share their thoughts openly. Due to the scarcity of meaningful job options and the accompanying pressure to excel, individuals in this sphere often choose silence as a response to instances of injustice. They do so as a way of protecting their vulnerable livelihoods, navigating the delicate balance between voicing concerns and preserving their precarious professional standing. Moreover, the inherent structural complexities of the field complicate matters further, as both workers and choreographers are typically unified under a single labour union. This situation poses challenges for choreographers who are looking for structural support to tackle leadership and management issues. The high costs linked to joining a management union and the generally modest earnings typical of the arts industry make it difficult for them to access the necessary

resources. As a result, addressing leadership and management challenges becomes an uphill battle for choreographers within these financial constraints.

Furthermore, the article delves into the details of the working conditions endured by individuals employed within the Susanna Leinonen Company. It brings to attention a noticeable gap between the praise and acknowledgment received by the company and the real working conditions faced by its employees. This exposé is collectively signed by 27 individuals who share their grievances, yet they firmly believe that a larger group of professionals may have encountered the arbitrary and inscrutable exercise of power within the organisation. Their descriptions of the working conditions are marked by terms such as "degrading" and "oppressive," reflecting a contrast to the praise and acknowledgement earned by the company.

Moreover, the article draws upon a piece published in *Liitos* magazine in 2018, written by Sara Kovamäki. Her article sparked discussions within the dance community, igniting a broader conversation about the widespread problem of working conditions. From the source materials it is evident that many professionals in the field have shared experiences with instances of arbitrary, incoherent, and cold behaviour, as well as a profound sense of ambiguity surrounding their roles and responsibilities as workers. The article highlights that employees of the Susanna Leinonen Company have endeavoured to address these inconsistencies within the working culture, yet their efforts have often resulted in further complications rather than the anticipated resolution.

The article concludes by asserting that the problematic behaviour outlined is not exclusive to the Susanna Leinonen Company; instead, it reflects a systemic dilemma that persists in the entire field of dance. This concluding remark highlights the pressing need to tackle these issues on a broader scale within the industry. It emphasises the urgency of implementing systemic reforms to rectify the persistent shortcomings and imbalances in working conditions across the field, highlighting the

imperative for comprehensive changes that extend beyond individual companies.

4.2.2 Susanna Leinonen Company's Response

In the subsequent edition of Liitos magazine, a counterargument is presented, articulating Susanna Leinonen's response to the earlier discussed article. Simultaneously, it is published on the company's official website. This counterargument acknowledges the significant issues that the Susanna Leinonen Company faced in 2018, especially concerning its working culture and environment. The response serves as a recognition of the challenges and seeks to address the concerns raised in the original article. However, in stark contrast to the claims made in the preceding article, Susanna Leinonen writes that the company promptly initiated an array of investigative and reparative measures in response to these issues.

The counterargument outlines the precise strategies implemented by the company as part of its reparative initiatives. These measures included work-community training sessions conducted by a qualified professional, the establishment of comprehensive and structured working schedules, the introduction of monthly meetings, and a thorough assessment of the work environment. Notably, the dancers within the company elected a representative to participate in these monthly meetings, providing a platform for them to voice their grievances and concerns. The company emphasises the ongoing nature of these efforts and underscores the incorporation of healthcare considerations into discussions about the work environment. This reflects a commitment to continual improvement and responsiveness to the needs of the dancers.

Continuing in the same vein, Susanna Leinonen includes an apology directed at those negatively impacted by the issues outlined in the previous article. She goes on to elaborate on her dedicated endeavours to improve the working conditions of the freelance workers under her

purview. Leinonen openly acknowledges the possibility of oversights in her working methods and expresses a newfound awareness of not adequately expressing gratitude to those who have collaborated with her in the past. This reflective response demonstrates a commitment to rectifying past shortcomings and fostering a more supportive and appreciative working environment.

Moreover, she articulates a desire for a harmonious and trust-filled collaboration with the individuals who signed the previous article. Her ultimate objective is to cultivate an enhanced working culture and improved working conditions. Her aspiration is that the ongoing discourse surrounding the Susanna Leinonen Company will serve as a catalyst for profound transformation within the broader dance industry. Within this framework, Susanna Leinonen emphasises the critical need for systemic reform and reiterates her steadfast commitment to spearheading the achievement of transformative change within the industry.

4.2.3 Suomen Kuvalehti Resurgence

The article written by Vaula Helin and published in early 2022 by Suomen Kuvalehti shines a spotlight on the multifaceted allegations and discourses surrounding the Susanna Leinonen Company. A noteworthy aspect of the article's emergence is its role as a catalyst, representing the initial instance of prominent coverage of the alleged incidents involving the Susanna Leinonen Company in the Finnish news press. This was a significant shift, as after this article there have been articles exploring the power dynamics in the Finnish dance scene (see Jägerhorn & Vihmanen, 1.6.2023).

The article undertakes a comprehensive exploration of the issues at hand by conducting interviews with sixteen professionals who have been involved in collaborations with Susanna Leinonen under her company. Additionally, the discourse encompasses insights from another esteemed

choreographer, Sanna Kekäläinen, who, like Leinonen, is implicated in allegations of abusing power, thus igniting public discussions within the Finnish dance community.

The sixteen interviewees form a diverse group, encompassing dancers, other artists, designers, and individuals involved in the production of the company's performances. Their anonymous testimonies constitute a substantial portion of the article and provide a nuanced understanding of their experiences working within the Susanna Leinonen Company from 2000 to 2019.

From the very beginning, the article emphasises the overarching theme of the issues, making it clear that these are not isolated incidents limited to the Susanna Leinonen Company alone. Instead, the problems resonate with broader concerns within the entire dance field. In a sense, the article serves as a clarion call for a structural analysis of the entire dance industry in Finland, using the instances within the Susanna Leinonen Company and Kekäläinen & Company as crucial touchstones. It urges a collective examination of the systemic challenges and shortcomings within the dance sector, aiming to spark a comprehensive and transformative discussion that goes beyond individual companies.

The article lays bare specific instances that point to an abuse of power by Susanna Leinonen, painting a distressing picture of her leadership. In a documented case, Leinonen attempted to involve herself in the private healthcare matters of her employees, inquiring into the validity of their sick leaves, thereby breaching boundaries between professional and personal spheres. Furthermore, allegations of her utilising fear and verbal aggression as tools for asserting authority come up multiple times in the article. Several interviewees recount experiences where Leinonen resorted to intimidation and public humiliation, with one female dancer particularly singled out for her unrelenting and domineering tactics.

In response to the oppressive environment, workers within Susanna Leinonen Company established a closed group in 2018 to facilitate discussions amongst themselves, this led to the revelation that they had shared remarkably similar and uncomfortable encounters with the choreographer. The group offered a sanctuary for the exchange of experiences and a means of solidarity. Although, for reasons of avoiding potential defamation charges and further complicating strained relationships, they maintained a degree of ambiguity in their testimonies, leaving the accounts broadly unspecified in the Liitos article they wrote.

The article unveils the paradox of Susanna Leinonen's character. Despite the alleged misconduct and mistreatment, she is described as an incredibly charismatic, gifted, and unique artist. Yet, the accounts attest that working under her command usually leads to a position where employees feel compelled to shield, defend, and make sense of her actions, often at the expense of their own well-being and self-esteem. In the rehearsal room and the office alike, Leinonen wields unmitigated power, feel powerless or discouraged from voicing their objections or concerns. This contributes to a prevailing perception that voicing views won't lead to meaningful change. She takes on an air of infallibility and authoritative control that leaves no room for opposition. This puts employees, especially dancers, in a precarious position where they feel obligated to satisfy Leinonen, driven by the fear of being branded as "difficult" and, consequently, facing the prospect of being replaced.

Another facet of the disconcerting work environment pertains to the lack of transparency in Leinonen's artistic choices. Dancers often found themselves executing movements or wearing particular clothing without a coherent explanation from Leinonen for the decisions. The lack of transparency in her artistic process leaves workers grappling with ambiguity, which can contribute to a challenging and uneasy work environment, where individuals may struggle to fully understand or align with the creative direction.

Instances of public humiliation and degradation within the workplace are also detailed. A particularly distressing incident emerged during a confrontation between Leinonen and a dancer who had expressed discomfort with the lack of wardrobe assigned. Leinonen's response was described as a demeaning monologue that escalated to a point where she characterised the entire group present as being in opposition to the pursuit of artistic expression. The result was an environment filled with tension and apprehension.

The effects of Leinonen's management style extended beyond the rehearsal room, affecting office workers who reported excessive workloads. The pressure to market shows to companies with severed relations intensified the strain on office employees, portraying a workplace characterised by arguments and conflict-ridden relationships. This broader view suggests that the repercussions of the management approach went beyond the artistic realm, permeating the organisational structure and contributing to a challenging and contentious professional environment.

Crucially, Susanna Leinonen was approached for comment on the allegations brought forth by the interviewees. Regrettably, she declined to respond, citing a lack of time as the primary reason. However, she did release a statement on her website acknowledging that the company had faced its share of struggles and "growing pains". Leinonen highlighted the physically demanding nature of the industry that requires the engagement with one's body and persona. She emphasised the importance of employment contracts that define working hours, terms, and responsibilities, with mutual obligations binding both employer and employee. In a candid admission, Leinonen acknowledged that her journey as a manager had led her to pursue formal studies on the subject in 2021, recognising her past mistakes and expressing a commitment to take responsibility for them. She writes that she aspires to transform into a responsible employer who learns and evolves from prior errors.

The article's final chapter reveals a significant development. Beginning in 2022, the Susanna Leinonen Company began to receive government funding through the VOS system, which substantially increased the company's financial resources. The introduction of this facet in the article shines a light on a critical issue in the contemporary dance scene in Finland. Freelance dancers working in such companies receive little to no benefits and grapple with unreliable sources of income, often left at the mercy of choreographers who hold the reins of power. The VOS system's allocation of considerable funds to these companies, despite their relative inexperience in managerial and leadership positions, forms the core of the argument.

The article highlights the necessity for these choreographers to navigate positions for which they may be ill-suited for due to the underfunding of the industry. The repercussions of this mismatch between qualifications and roles lead to unjust and challenging working conditions. The transition into the governmentally funded VOS system saw a doubling of funds for the Susanna Leinonen Company, sparking debate over the fairness and efficacy of the allocation.

Furthermore, the article engages in dialogue with a representative from Taite (Taiteen edistämiskeskus), the Arts Promotion Centre Finland, who provided insights into their funding decisions. While Taite maintains that its primary focus remains the quality of art, they acknowledge their inability to handle disputes or wrongdoings, stressing that their expertise lies in evaluating artistic merit.

A prevailing theme within the testimonies presented in the article is the challenge of finding a trustworthy confidant. The pervasive authority wielded by Leinonen extends its reach not only over artistic working groups but also permeates the entire company, including the board of directors. The board, which comprises members outside Leinonen's social circle, paradoxically is perceived by the workers as a mere extension of Leinonen's authority. The accounts of the board meetings

reveal an unsettling hierarchy, with well-being and welfare taking a backseat to Leinonen's artistic vision.

In summary, the article by Vaula Helin, is a powerful exposé of the allegations and grievances surrounding the Susanna Leinonen Company. It serves as a foundational contribution to the discourse within the Finnish contemporary dance scene. The article illuminates a complex collection of experiences and challenges faced by workers in the company, underscoring themes of abuse of power, intimidation, and the erosion of trust within the workplace. It also raises essential questions about the structural issues that haunt the dance industry and the allocation of government funds to underprepared entities. The narratives presented within the article represent a vital call for reflection, accountability, and reform in the Finnish dance community, challenging not only the Susanna Leinonen Company but the industry as a whole.

4.3 Analysis on the Source Material Mirrored to the Theoretical Framework

After analysing the source material, it becomes clear that there's a significant gap in how the 17 authors contributing to the Liitos article view the situation compared to Susanna Leinonen, the person accused. Leinonen, without outright denying the events, chooses to downplay their seriousness. She claims that the events are the effect of challenging circumstances and a phase of organisational growth. Her response includes a somewhat brief apology, lacking a clear admission of responsibility. This sets the stage for a layered narrative where the events carry a negative tone, yet both the affected parties and the accused avoid public discussions, likely due to the fear of potential legal consequences. This fear adds complexity to the story. However, this thesis endeavours to undertake a systematic analysis of the written source material, mirroring it against the theoretical framework presented in Chapter Two.

4.3.1 Workplace Harassment and Abuse of Power

The analysis of the content presented in the Liitos article and the Helin article, along with the counter-narrative written by Leinonen, points to a noticeable likelihood that the documented events involve instances of workplace harassment and the abuse of power. The accounts within these articles, coupled with empirical data derived from Tinfo (2019) and Cupore (2019), create the structural likelihood of power abuse within the Susanna Leinonen Company.

The heartbreaking revelation found through research into harassment and discrimination within the Finnish cultural field, as written in Cupore (2019), brings to the forefront the unfortunately widespread nature of such hurtful behaviours. Despite the research not explicitly focusing on gender, it exposes a distinct gendered dimension. The authors of the Liitos -article are predominantly female-identifying, and the victims in the described instances in the Helin article are also female-identifying employees of Leinonen. As a result, this particular case serves to emphasise and validate the gendered underpinning proposed by Cupore. Moreover, a thorough investigation, following Hodson, Roscigno, and Lopez (2006), into the dynamics within the cultural industries reveals systemic power imbalances. In the context of this specific case study, these relational power imbalances are evident, with Leinonen using her authority over employees in a way that further worsens the problem. The implications of these findings are significant, highlighting the urgent need for a systematic change to prevent the recurrence of such incidents. The fact that these incidents serve as examples of broader issues within the cultural sector is discerning.

These findings signify that the challenges identified in this case are not isolated incidents but rather reflective of broader issues within the cultural sector. The findings also align seamlessly with the insights presented by Hodson, Roscigno, and Lopez (2006). Furthermore, the discoveries resonate strongly with Cupore's revelation concerning the recurrence of female victims in instances of power abuse and harassment. The convergence of these factors intensifies the urgency for transformative change within the Finnish cultural landscape.

In conclusion, the comparative analysis of the source material vis-à-vis the theoretical framework regarding the workplace harassment and abuse of power not only enhance our understanding of the intricacies surrounding these events but also highlights the need for systemic change within the cultural field. This research reveals a pattern of power imbalances and abusive behaviour, further calling for the need for a complete shift in the organisational culture and industry practices.

4.3.2 Safer Space and Ethical Leadership

A thorough analysis of the case, in alignment with articles focusing on safer spaces and ethical leadership, reveals critical observations. Specifically, the Finnish occupational safety and health act, particularly §28, falls short. It lacks clarity in defining the behaviours it addresses, especially regarding workplace harassment and indecent behaviour. This gap requires attention. Moreover, the absence of mental abuse in the list of prohibited behaviours within this legal framework highlights the need for a more explicit inclusion.

The articles in this case strongly emphasise the need for a fundamental transformation in the current framework. A clear and decisive systemic change is warranted, calling for the establishment of a zero-tolerance policy against power abuse and harassment within organisations. This necessitates a comprehensive overhaul of organisational culture, structure, policies, and practices to foster safer and more ethically grounded working environments.

Furthermore, the need for a universally applicable code of conduct cannot be overstated. It is imperative that the government takes the lead in formulating a code of conduct that is universally applicable across industries. This code should embody the core tenets of a zero-tolerance policy against power abuse and harassment. Moreover, it should encompass a concrete equality plan, that is aimed at solving the

imbalances and discriminatory practices that currently exist within workplaces.

In conclusion, the case study, when mirrored with the scholarly articles focusing on safer spaces and ethical leadership, serves as a call for action in legislative reforms and organisational transformations. It highlights the imperative need for a legal framework that is clear in its stance on workplace harassment and includes mental abuse in its definition. Furthermore, the case study clearly shows the need for a zero-tolerance policy and a universally applicable code of conduct in the workplace, both of which should be initiated by the government. Such initiatives are not only critical for the well-being of employees but also vital for the cultivation of a culture of ethical leadership and safer spaces within workplaces.

4.3.3 Dance Industry's Position

The structural framework outlined in this thesis reveals that the governance of the Finnish dance industry has unintentionally supported the continuation of power abuse. Within this structural framework, dancers and other industry professionals navigate a delicate situation. The act of scrutinising the authority figures they work under is risky, as it carries the potential threat of job loss. This challenge is intricately linked to the industry's funding model, relying heavily on freelance workers who must navigate a convoluted grant-seeking process to secure compensation for their project-related engagements. This model puts dance companies not covered by the VOS (valtionosuusjärjestelmä) safety net in a tough spot. These companies often deal with ongoing uncertainty about where their next pay check is coming from. Additionally, the grants given to companies often only cover the payment of choreographers, leaving dancers in a financially precarious situation. As a result, there's an unspoken pressure on dancers to build and sustain favour with the choreographer. This becomes particularly

noticeable because dancers don't have solid contracts with the dance company and have to manage their careers with limited financial security. This adds to their vulnerability and makes them more likely to tolerate difficult conditions.

Unfortunately, the current setup of the Finnish dance industry lacks mechanisms to prevent power abuse or harassment. There's a clear absence of well-defined safety protocols that cover the identification of harassment, the use of preventive measures, and the implementation of proactive strategies to handle existing cases and prioritise the well-being of the organisation's employees.

Additionally, as mentioned earlier, the need for a widely applicable code of conduct is crucial. Developing such a code with a comprehensive set of principles and guidelines is essential to tackle the various challenges within the industry. A universally endorsed code of conduct, based on ethical and professional standards, would offer a crucial framework for organisations. This framework would help them foster safer, more ethical, and harmonious working environments. It becomes especially important in navigating the complexities of power dynamics and ensuring the well-being of their employees.

In conclusion, the insights presented in this thesis emphasise the necessity for a comprehensive re-evaluation of the structural foundations of the industry. This rethinking is crucial to reduce the vulnerability of dancers and professionals, establish a thorough safety framework, and advocate for a universally applicable code of conduct. These reforms are essential to address current challenges and cultivate an environment of ethical leadership, empowerment, and well-being within the Finnish dance industry.

4.4 The Dance Industry's Code of Conduct

There are not set rules for creating a safe space (Kilpeläinen, 22.5.2023). Therefore, this thesis is drawing inspiration from the safer space guidelines promulgated by the Ministry of Justice (n.d.) and incorporating insights from UrbanAPA concerning redress for behavioural transgressions, the following code of conduct is formulated to address the identified issues within the case study.

It is crucial to acknowledge that these guidelines are dynamic and need regular reassessment. This aligns with the ongoing commitment necessary to achieve the objectives of creating safer spaces.

4.4.1 Code of Conduct

The following guidelines are inspired by the ones written in the equality website of Finnish Ministry of Justice. They were written there last year when they were organising a festival in Helsinki. These guidelines were created for that event but serve as a good basic set of guidelines all should adopt in their workplaces. I have compiled the following list following their written version.

1. Language and Communication

Language acts as a potent tool in shaping interpersonal dynamics. The way thoughts are expressed significantly affects the comfort and safety of those present. Importantly, the person in a position of authority holds the privilege of setting the tone, highlighting the significance of being mindful in communication. The lack of such mindfulness, as seen in the case study, sustains an environment where power is wielded arbitrarily. This hinders open communication and impedes the resolution of concerns.

2. Respect for Personal Boundaries

Understanding another person's boundaries requires direct communication. Always ask for consent before touching anyone. Pay attention to others and adjust your behaviour if someone expresses

discomfort. Interpersonal interactions necessitate a nuanced awareness and respect for both physical and mental personal boundaries. Prior explicit consent is essential before any form of physical contact, with careful consideration of both verbal and non-verbal cues indicating discomfort. Given the physical nature of the dance profession, it's crucial to configure rehearsal rooms and performance stages to ensure the comfort and safety of all professionals.

3. Cultural Sensitivity and Respect

It's crucial to avoid making assumptions based on variables such as sexuality, gender, nationality, ethnicity, religion, values, socio-economic background, ability, or health. This emphasises the significance of showing respect for diverse identities, including using correct pronouns and names consistently. Individuals are encouraged to develop self-awareness regarding their privileges and their potential impact on interpersonal interactions.

4. Elimination of Body Discrimination

Prohibiting unsolicited comments about physique and avoiding commentary on eating habits align with the commitment to cultivate a culture of body positivity. In the case study, the explicit targeting of an individual through discriminatory comments would be unequivocally prohibited by the implementation of safer space guidelines.

5. Respect for Diverse Perspectives and Facilitation of Inclusive Discussions

Creating a respectful environment depends on valuing diverse opinions, beliefs, and experiences. Individuals should refrain from engaging in mockery, criticising, sidelining, or humiliation through verbal expressions, behaviour, or actions. Ensuring equitable participation in discussions is a priority, requiring a deliberate effort to give every individual the chance to express their perspectives. This involves avoiding dismissive attitudes towards differing opinions,

fostering an environment where various viewpoints are respected. Simultaneously, the privacy of individuals must be respected, especially in discussions about sensitive topics. In the case study, there was an instance where dancers questioned the clothing they were to wear on stage. Leinonen didn't provide a comprehensive explanation but used her power to persuade them to act as she deemed fit. Proper communication and listening to different perspectives would be essential to further the creation of a safer space in Susanna Leinonen Company.

6. Personal Accountability

Recognising personal accountability for actions and behaviour is essential. This includes understanding the broader impact that individual actions may have on others, regardless of the initial intent.

In the case study, Leinonen's failure to take proper accountability for her actions emphasises the need for such accountability to prevent the perpetuation of abusive power dynamics within the company.

7. Intervention Against Harassment

Taking a proactive stance against harassment involves actively intervening when such incidents are observed. This includes offering assistance and support to the affected, with a crucial step being to inquire about their preference for further assistance. This directive discourages passive observation, encouraging the development of an active culture against harassment.

The case study emphasises the significance of immediate intervention, where timely addressing of issues could have mitigated further abuse of power.

In conclusion, the provided code of conduct incorporates principles from the Ministry of Justice through Equality.fi safer space guidelines section. These principles proactively tackle and rectify the issues identified

within the case study. The guidelines form a dynamic framework that requires ongoing scrutiny and adaptation to uphold the commitment to creating a safer and more respectful environment within the dance industry.

4.4.2 Code of Conduct and Urban Apa's Suggestions on How To React When the Code of Conduct Has Not Been Respected

Established in 2009, UrbanApa is an art community with an anti-racist and feminist ethos (UrbanApa, n.d.-a). Serving as a platform for events, they have developed their own set of safer space guidelines. UrbanApa values principles such as communality, intersectional feminism, decolonialism, inclusivity, and equality. This organisation challenges prevailing norms in the art field and works towards fostering a safer, more diverse, porous, and inclusive future for the Finnish art scene.

UrbanApa's safer space guidelines are on their website where they give a definition for harassment and sexual harassment, as well as ethical guidelines which include the freedoms and responsibilities of artists (UrbanApa, n.d.-b). Furthermore, they advise how to react in situations where safer space has not been respected. Below I have compiled a list based on their suggestions:

1. Develop the proficiency in extending genuine apologies by not only acknowledging instances of offensive behavior but also articulating a sincere commitment to self-reflection and continual improvement.
2. Undertake deliberate and self-directed educational endeavors, conscious of the fact that individuals occupying minority positions should not be burdened with the onerous responsibility of providing enlightenment. Recognize the imperative of self-driven learning initiatives and refrain from imposing the pedagogical burden upon marginalized individuals.

3. Foster a mindset characterized by gratitude and receptiveness to criticism when proffered, eschewing the expectation of external correctional measures. Cultivate an attitude of openness to constructive feedback while refraining from anticipating external interventions for remediation.
4. Exercise judiciousness in addressing personal challenges related to the utilization of correct pronouns, abstaining from offering explanations that might inadvertently convey a perception of inconvenience or unwelcome to individuals with diverse identities. Instead, expeditiously rectify any errors and proceed with corrective measures without excessive elaboration.
5. In instances of behavioral, instructional, or linguistic corrections proffered by others, adopt a disposition marked by receptivity to criticism, manifesting attentiveness and a genuine eagerness to extract meaningful lessons from such feedback. Abandon the inclination to expound or justify one's actions, opting instead for a receptive stance conducive to introspection and refinement.

In summary, promoting inclusive social dynamics involves mastering the art of sincere apologies and committing to continual self-reflection. Recognizing the importance of self-directed education empowers individuals, alleviating marginalized groups from the responsibility of being primary educators on their identities. Acknowledging personal responsibility for learning and correction underscores the obligation for internalized commitment to self-improvement.

A disposition of gratitude and openness to criticism, without expecting external correction, fosters a growth-oriented atmosphere. Exercising discretion in addressing challenges related to correct pronoun usage respects diverse identities with swift correction. When faced with corrections, adopting a receptive stance promotes humility and continual learning. In essence, these principles offer a concise framework for

cultivating understanding, respect, and ongoing personal and societal development within broader social interactions.

5. Conclusion and Discussion

In this thesis, I have studied how abuse of power and harassment has manifested in the Finnish dance industry, particularly in the Susanna Leinonen Company. Additionally, this thesis explored how incorporating safer space policies would further the safety of a workplace. And it voiced a concern over how governmental funding to the arts is not considering ethical standpoints in its decision making and why this is furthering the problem in harmful management. This topic emerged from a personal interest to see how management is leading in different cultural institutions and companies. The aim was to answer two research questions I mapped out for this project. They are the following:

- How abuse of power manifests itself in the Finnish Dance Industry, in particular in the case study of Susanna Leinonen Company?
- What systems and guidelines are available to tackle these issues, and how they can be adapted in the Finnish Dance Industries?

Below I will dissect each question and discuss the concluding thoughts to each question. I started the research by going through articles for the theoretical framework and searching for articles that related to the case study. As I combed through the theoretical landscape, I located research findings, legal perspectives, and various angles that enriched the subject at hand. Transitioning from the theoretical groundwork, I delved into the case study and its related materials, analysing the details and nuances that would shape the analysis portion of the research. I coded the articles and was able to locate five clear themes in the articles written about the case study by the employees of Susanna Leinonen Company, Leinonen herself, and Suomen Kuvalehti journalist Helin. The themes located were personal experience, management's education, abuse of power, structure of the dance industry, and dance industry reformation. Through these themes, I was able to reflect on what the articles discussed and in the analysis section of the thesis.

In the course of investigating power dynamics within the Finnish cultural industries, several noteworthy observations have come to the fore. A central revelation is the

constrained financial landscape within the arts sector, where limited funding often compels professionals within specific artistic domains to assume managerial roles due to the scarcity of resources for hiring qualified personnel. This phenomenon is exacerbated by what can be termed as the "genius myth," wherein individuals are appointed based primarily on their artistic prowess, with insufficient consideration given to their managerial aptitude. The consequences of this dynamic are profound. Individuals, appointed to managerial positions primarily for their artistic capabilities, may find themselves ill-equipped to fulfil the responsibilities associated with leadership. This inadequacy can potentially create an environment that leads to the abuse of power. The inherent imbalance, where artistic talent is prioritised over managerial competence, lays the groundwork for situations in which individuals in positions of authority may exploit their influential roles. Furthermore, the power imbalance in these situations can silence opposition within the organisational structure. Employees may be hesitant to speak out against any form of harassment or misconduct, fearing repercussions on their employment contracts. This fear is exacerbated by the fact that the person responsible for signing employment contracts is often the same individual perpetrating the harassment, creating a disconcerting power dynamic that inhibits open communication and accountability within the workplace.

The persistence of the issue is furthered by the existing funding strategy within the arts sector. As previously highlighted, the current financial allocation to the arts is insufficient to cover employment costs, compelling individuals within the artistic community to assume managerial roles due to resource constraints. Moreover, a critical concern arises in the decision-making processes of organisations such as Taïke or the governmental aid OKM when disbursing funds for artistic initiatives. Regrettably, the predominant focus in these funding decisions leans heavily towards the artistic merit of projects, often sidelining ethical considerations. The consequence of this approach is that financial support is granted unequivocally to artistic entities, regardless of potential issues such as power abuse or harassment within their leadership. The exclusion of ethical scrutiny in funding decisions becomes glaring, as companies may receive support even in the face of reported incidents of misconduct or power abuse. A poignant example of this oversight is evident in the case of Susanna Leinonen Company, which became integrated into the VOS system despite reported incidents within its management. This scenario underscores a disconcerting reality wherein the safety and well-being of workers, as

well as the establishment of healthy working conditions, take a backseat to financial considerations in the decision-making criteria of funding entities. This prioritisation highlights a systemic failure where funders may inadvertently perpetuate or ignore workplace issues, compromising the overall integrity of the arts sector.

The first research question focused on scrutinising the case study of Susanna Leinonen Company, specifically examining how instances of abuse of power manifested in the managerial decisions made by Leinonen herself. As expounded upon in the fourth chapter of this thesis, the narratives provided by the company's employees, detailed in two separate articles, shed light on the pervasive mismanagement and harassment they experienced during their tenure. In the article written by the employees, they not only recounted their personal experiences but also raised a broader concern that transcended the confines of Susanna Leinonen Company. They highlighted that the issues they faced were indicative of broader challenges within the dance industry in Finland, thereby emphasising the systemic nature of the problem. The Suomen Kuvalehti article delved deeper into specific instances of abuse of power and harassment endured by the employees under Leinonen's managerial role. The absence of structured mechanisms to safeguard employees from such abuses left them vulnerable and without proper refuge. Fortunately, the employees found solidarity among themselves, enabling them to collectively bring the issue to light. The findings affirm that abuse of power was unequivocally evident in the way Leinonen managed the company. The absence of protective structures for employees left them exposed to harm, and their resilience in supporting one another played a pivotal role in addressing the issue. The revelation that employees felt compelled to leave the company for the sake of their health underscores the gravity of the situation, attributing the harm to Leinonen's leadership without proper managerial training.

The second research question centered on devising strategies to prevent the occurrence of abuse of power, with a primary focus on enhancing management practices and safeguarding the well-being of employees. The fourth chapter of the thesis delved into the potential of implementing safer space guidelines as a means to improve the dance industry and proactively avert the emergence of such issues. The proposed guidelines offer a comprehensive framework that equips management with effective tools for communication and underscores the importance of respectful interactions within the workplace. By integrating these guidelines, management

would be better positioned to foster a healthy and inclusive environment, minimising the risk of abusive behaviours. Moreover, the advocacy for a broader industry-wide discourse is crucial, as systemic change necessitates collective efforts and a shared commitment to fostering a culture of accountability and well-being. In addition to the implementation of safer space guidelines, the thesis highlights the significance of incorporating clear definitions of harassment into Finland's workplace laws. This legal enhancement would serve to streamline the process for employees seeking assistance, ensuring that avenues for improvement are readily accessible. Simultaneously, it introduces a mechanism for holding individuals accountable for their managerial decisions and behaviour, reinforcing a commitment to ethical leadership within the professional landscape. Additionally, by including clear definition of harassment into the workplace law of Finland, employees could seek help far easier and employees would be held accountable for their management choices and behaviour overall.

I believe it's crucial for the Finnish dance industry to seriously address the issues highlighted in the study. Taking a hard look in the mirror would help them understand how past management practices may have contributed to the problematic behaviours seen in the case study. The behaviours exhibited there should not be tolerated in any workplace, and the industry needs to take concrete steps to rectify such issues. I also suggest conducting further research to assess the real-world impact of implementing the proposed strategies. Understanding how the adoption of safer space guidelines and legal amendments defining harassment can improve working conditions is essential. Collecting feedback from dance companies, employees, and industry stakeholders would provide valuable insights into the effectiveness of these measures and help refine them for practical use. Moreover, exploring alternative and more ethical ways of distributing financial resources within dance companies is an area that deserves attention. Investigating models that prioritise fair compensation and transparent fund allocation can contribute to building a sustainable and equitable framework for the industry. In essence, my perspective is that the Finnish dance industry should not only reflect on past practices but also take active steps to implement and assess the impact of proposed strategies. This dual approach addresses immediate concerns and works towards creating a more ethical and sustainable industry.

Usage of applications that utilise AI

As per my supervisor's request, here is a list of the tools I used to write this thesis for AI transparency. I used Microsoft Word, Grammarly on Google Docs, Google Scholar to search for articles, and Zotero to mark down references.

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Appendices

Interview questions from an interview conducted on 8th of December 2023 through voice memos and text messages.

1. Osaatko sanoa mikä on Susanna Leinonen Companyn yrityksen valtarakenne?
Do you know what is the company structure in Susanna Leinonen Company?
2. Onko Leinonen kaikkien projektissa toimijoiden ammattilaisten esihenkilö,
vaikka samalla toimii myös koreografina?
Is Leinonen the superior to all employees in a project in addition to being the choreographer?