Faculty of Business Economics
Master of Management

Master's thesis

Non-reporting of Sexual Harassment in the Creative Industries. Reasons and Remedies

Abieyuwa Bridget Osagiede
Thesis presented in fulfillment of the requirements for the degree of Master of Management, specialization Strategy and Innovation Management

SUPERVISOR :

dr. Hannelore VAN DEN ABEELE

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MANAGEMENT SUMMARY

The #MeToo movement has drawn public attention to the issue of sexual harassment that affects women (Fernando and Prasad, 2019). After Alyssa Milano's tweet in October 2017, the #Metoo movement, which refers to a situation where a large number of people used social media to acknowledge experiences with sexual harassment following claims made against prominent figures in the business and hollywood contexts (Siuta and Bergman, 2019), has gained attention from around the world and increased discussion on sexual harassment in the creative industries. According to Fernando and Prasad (2019), the movement has facilitated academic research in a number of ways. Firstly, It has highlighted not only the prevalence of sexual harassment in the workplace, but also how women are silenced about their experiences with it. Secondly, it has brought attention to the need to understand the causes of the silencing experienced by victims of sexual harassment. This study contributed to the debate by using a qualitative research method based on interviews with fifteen women working in Belgium's creative industries, such as art, film, and fashion, to answer the following questions:

- What are the reasons for non-reporting of sexual harassment by women in the creative industries?
- What can organizations and the creative sectors as well as the government and legal institutions do to invite women to report sexual harassment?

Qualitative research is useful in this study because it focuses on subjective meanings (Silvermann, 2020). My findings reveal that informal culture, precarious employment, fear of repercussions, competition for work and long legal procedures are the five major reasons why women in the creative industries do not report sexual harassment. First and foremost, the creative industries have a relatively informal culture in which many employees dine and drink together and become friends. However, when sexual harassment does occur, many women find it difficult to report it. Second, precarious employment which is defined as having short-term contracts that might last between one and three months was highlighted as another reason. Given that the industry has a high number of creatives but few job opportunities, many workers are vulnerable and easily replaceable, and as a result, many women choose to remain silent when harassed in order to maintain their jobs and make a livelihood. The third reason is fear of the repercussions, such as losing one's job, one's reputation being destroyed, and being doubted. By giving women the false impression that all reported cases would result in job termination or layoffs, the fear of reporting might be increased. Because of the confusion this generates, harassed victims may begin to doubt their own experiences or think they are not serious enough to report. The fourth reason is competition for work. Due to the fact that there are many individuals in the industry looking for work, but few openings or positions, many employed women don't speak out when they are harassed because they don't want to miss the opportunity and they believe that if they don't comply, other women will. Long legal procedures were listed as the last reason. As a result, many victims are put under pressure and they are unsure if anything will be done about their complaint.

This research will be helpful to organizations and the creative industries as well as the government and legal institutions. The findings of my research have several practical implications. Participants of this study came up with a number of advice for being more welcoming and supportive of women who seek to report sexual harassment. My study recommends that organizations and the creative industries should provide all employees an equal contract with the same benefits, present all employees with a code of conduct that explains what is and is not acceptable within the company and ensuring that the policies are strictly adhered to, establish a trustworthy external body or department that employees can approach anytime they encounter sexual harassment situations, display approachability by having an open door policy and providing helpful replies to sexual harassment accusations by not doubting or judging when employees report but rather do investigations, foster professional relationships that are based on open communication and mutual respect, encourage staff members to report incidents often with a focus on preventing recurrences and communicate partnered feedback to the reporting employees with the proper level of transparency by letting them know what the organization is doing to stop recurrences in the future. Participants suggested that the government should establish a website and a number of organizations where women can go to report sexual harassment in the workplace in an anonymous manner as well as hire external professionals to educate students in the creative industries about sexual harassment's existence and ways to avoid it. It is important for legal institutions to offer a fast, impartial, and fair investigation of sexual harassment complaints that gives victims the chance for restorative justice and redress and show a commitment to a fair investigation that is assessed on a case-by-case basis.

This study contains a number of limitations. The sample for this study was exclusively made up of women because, according to the literature, they represent the majority of sexual harassment victims (Latcheva, 2017). While I acknowledge that men can also be victims of sexual harassment, I recommend that future research and evaluations also include men. Future studies are suggested to look into other creative sectors in Belgium, such as architecture, sculpture, publishing, music, photography, crafting, and antiques to see if the experiences are comparable or different given that the sample for this study is only women working in the art, film, and fashion industries. It is also significant to note that the majority of my respondents are employed in industries with a female predominance, such as makeup and fashion, and that additional study is required to ascertain whether or not women who work in industries with a male predominance, such as technical jobs, have similar or dissimilar experiences. In addition, women employed in Belgium's creative industries made up my sample. It is useful to compare research from other places to determine how prevalent the experiences described in my paper are elsewhere. Although sexual harassment is frequently silenced in workplaces, this cannot continue. My goal in doing this study is to raise awareness of the problem and promote reporting. I believe that sexual harassment prevention would be very beneficial at the organizational, educational, governmental, and legal levels, starting with the message that sexual harassment is not acceptable.

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CHAPTER 1. INTRODUCTION

The #MeToo movements have brought the problem of sexual harassment experienced by women to the attention of the general public (Fernando and Prasad, 2019). Following Alyssa Milano's tweet in October 2017, the movements has drawn attention from all over the world and generated more discussion on sexual harassment in the creative industries. According to Verhun and Bondarchuk (2021), the creative industries whose offerings are the result of innovation, competency, and capability on the part of an individual or group, refers to those forms of economic activities intended to generate added value and jobs through cultural, artistic and creative expression, respectively. The industries promote social integration, boost economic dynamism, enhance employment rates and support economic growth (Ghazi and Goede, 2018). Despite its economic importance, numerous authors have highlighted that sexual harassment and gender inequality are still widespread in the industries. Gender inequality is defined as the unequal treatment of individuals based on their gender (Wani et al., 2019). Contrarily, sexual harassment is defined as any unwanted sexual advances, flirtatious remarks about a person's sex, requests for sexual favors, or other verbal or physical acts of a sexual nature that have an impact on a person's employment directly or indirectly or result in a threatening, hostile, or offensive work environment (US Equal Employment Opportunity Commission, 2019).

The #Metoo movements has revealed not just the existence of sexual harassment in the workplace but also how women are silenced about their experiences with it. In addition, it has highlighted the importance of comprehending the root causes of the silence suffered by sexual harassment victims (Fernando and Prasad, 2019). This thesis aims to contribute to the debate by investigating the reasons why women working in the creative industries do not report sexual harassment and have a clear understanding of what organizations, the creative sectors, as well as government and legal institutions can do to invite women to report as few studies have been done about it till date. Qualitative research is useful in this study because it focuses on individualized "meanings," (Silvermann, 2020). This research will be useful to organizations, the creative sectors as well as the government and legal institutions. It gives advice on how to encourage reporting and create a safe working environment.

The chapter that follows begins with a review of the literature, which sheds light on past studies on the economic significance of the creative industries, global issues of gender inequality, and its existence in the creative sectors. It also illustrates how the creative industries' work flexibility and informality contribute to these gender inequalities. Additionally, the chapter builds on previous study on sexual harassment in the creative industries, including its physical, verbal, and non-verbal forms, as well as its consequences for both the harassed and the organizations and its reccurring effects when tolerated.

The third chapter discusses the methods and techniques I used when gathering and analyzing the data for my study. In order to achieve my study goals, I conducted individual interviews with

fifteen women who work in the fashion, film, and arts industries in Belgium. The generated data was analyzed using both inductive and deductive coding.

The results of the respondents' interviews are provided in the fourth chapter which covers in detail the themes and subthemes that were identified through data collection and coding.

In the fifth chapter, the findings of the analysis were evaluated and analyzed in detail. Following that, the theoretical implications, practical implications as well as the limitations and recommendations for future study were presented.

The sixth chapter discusses the general conclusion of my research work.

<u>**CHAPTER 2. LITERATURE REVIEW**</u>

Prior research on the creative industries, gender inequality, and sexual harassment is summarized in this chapter. The following sections define, classify, and explain the creative industries' economic significance. Furthermore, it provides an overview of the global issues relating to gender inequality, its existence in the creative industries, followed by how the creative industries' work flexibility, and informality contribute to these gender inequalities. It also demonstrates how sexual harassment still occurs in the creative industries, how it may take physical, verbal, and non-verbal forms, how it affects the harassed as well as organizations, and how it tends to happen more frequently in workplaces where it is tolerated.

2.1. The creative industries and its economic significance

The creative industries are defined as activities that emerge from individual innovation, skill, and ability, and they are recognized to have the potential to provide money and employment through the development and use of intellectual property (Department for Digital, Culture, Media and Sport (DCMS), Task Force Report and Mapping Document, 1998, cited in Roodhouse, 2006). It helps businesses to take advantage of opportunities, adapt to change, develop, and compete in the global market (Porfírio et al., 2016, cited in Ghazi and Goede, 2018). Researchers initially adopted the term "creative industries'' to refer to areas of the British economy where creative, knowledge-based intangible inputs greatly enhance the economic and social value of goods and services (UK Government Department for Culture, Media and Sport, 1998; 2008, cited in Parkman et al., 2012). It is made up of profit-driven businesses engaged in the development, production, and marketing of artistic, cultural, and creative goods and services (Parkman et al., 2012). Intellectual property is created and utilized by them, and they are known to have their roots in individual innovation, expertise, and capabilty as well as a prospect for riches and job creation (DCMS, 2001, p. 3, cited in Bayliss, 2007). In discussing Dervojeda, Nagtegaal, Lengton and Datta's (2013) report on "Creative industries analysis of industry-specific framework conditions relevant for the development of world-class clusters'', Mylonas et al. (2020) noted that the creative industries are categorized into architecture and design, publishing, painting, sculpture, social media, advertising, art, film, music, fashion, photography, handcrafting, and antiques. They involve businesses that compete fiercely for customers such as fashion and design, digital communications, entertainment, and architecture (Caves, 2002; Lawrence and Phillips, 2002; Poettschacher, 2005, cited in Parkman et al., 2012), to those that rely heavily on public funding such museums, performing arts centers, and fine art galleries (Cowen and Tabarrok, 2000; Caust, 2000, cited in Parkman et al., 2012).

Numerous studies have shown how crucial the creative industries are to the world economy. For instance, Ghazi and Goede (2018) revealed that it boosts employment rates, promotes economic growth, develops social integration, and enhances economic dynamism. Additionally, they provide ideas about significant shifts in the global economy, especially how people and organizations

innovate to bring about those changes (Jones et al., 2016, cited in Ghazi and Goede, 2018). Also, they help in the integration of culture, technology, and business, providing services through a significant portion of artistic and intellectual endeavors that play a significant part in societal and human growth (Gregory, 2016, cited in Ghazi and Goede, 2018). An article by Daubaraite and Startiene (2015) on the "Creative industries impact on national economy in regard to subsectors'' demonstrates that there is a reciprocal connection between the national economy and the creative industries, as they are both essential components of the national internal and external environment. According to the authors' analysis, the industry's key effects on national economic indicators are employment creation, GDP contribution, and exports. Another study by Henry (2019) indicated that they are essential to the profitability of the majority of developing and developed nations and is one of the fastest emerging industry sectors in the globe since the 1990s. While Trchliková and Barteková's (2021) recent work, "The dynamic models of the creative industries entities in the globalized environment" demonstrates that the industries have dynamic economic value as opposed to only static value. Beyond what they contribute to culture and society, they provide economic growth and development. The creation of jobs, unprecedented growth in turnover, and resilience to economic crises make them a desirable sector for both private and public investment (UNCTAD 2004, cited in Verhun and Bondarchuk, 2021). Furthermore, they have evolved into a strategic approach for boosting productivity, employment, and long-term economic growth (UNCTAD 2019, cited in Verhun and Bondarchuk, 2021). Verhun and Bondarchuk, (2021) concluded that the creative industries have a significant role in the economy's ability to innovate both economically and socially. By offering innovative concepts for new products, innovative items and services for use in manufacturing processes, and innovative marketing assistance for innovative products, they encourage innovation in many other industries. As a result, they boost other sectors' productivity and competitiveness by introducing fresh concepts and technologies. In addition to being strategically significant engines of economic growth, job creation, social innovation, and economic development of regions and countries, they promote innovation in other industries by supplying a variety of creative inputs and human capital, which are crucial components to produce innovation spillover to other sectors ((Oakley, 2006; Kolenda and Liu, 2012; Jesus and Kamlot, 2017; Bae and Yoo, 2015, cited in Ghazi and Goede, 2018). Due to its dynamic nature, which has demonstrated impressive growth over the past few decades and is now helping to support other industries in this highly competitive and chaotic world, the industry itself is an important strategic topic (Ghazi and Goede, 2018).

2.2. Gender inequality as a global issue

In the literature of various fields, gender inequality has been thoroughly explored because it is a severe social problem (Ramos et al., 2020; Seneviratne, 2020, cited in Nguyen and Su, 2021). Gender inequality refers to a situation whereby men and women are typically seen as having different rights and dignity, which is manifested by unequal work opportunities, rights, or social and cultural duties (EIGE, 2020, cited in Nguyen and Su, 2021). It is widely acknowledged to have a huge detrimental impact on global progress, and it exists between men and women in every

industry and social norm (Moulabuksh et al., 2021). Gender inequality exists in major areas such as education, health, and employment, and also leads to gender-based violence, all of these contribute to a slowing growth in global development (Jayachandran, S. 2015, cited in Moulabuksh et al., 2021).

In terms of education, Moulabuksh et al. (2021) noted that men outweigh women with a professional degree in the United States by a factor of two, and that it has been seen that women have been held back and obtained less education throughout the world. Another study by Yee and Kwing-Chin (2020) showed that in many countries, girls still acquire lesser education on average than boys, and men have greater literacy rates than women. The authors explained further that girls and women who lack equal opportunity incur significant economic costs for themselves, their families, their nations, and the world as a whole.

Regarding the areas of employment, women continue to earn less money than men in the formal workplace (Wani et al., 2019). Moulabuksh et al. (2021) noted that by excluding women from numerous important areas, the region's capacity to create more is diminished. This is in line with Yee and Kwing-Chin (2020) research about "The Economic Cost of Gender Inequality: The Global Progress and Creating Change" which found that compared to men, women have a lower likelihood of working for pay and entering the workforce. Even then, it's more probable that they would work part-time, in an unorganized industry, or in lower-paying jobs. Due to these disadvantages, there are large wage inequalities between men and women, which in turn weakens women's voice and bargaining strength. The researchers disclosed that women's underrepresentation in the workforce, particularly in senior positions, and other gender inequalities are serious problems that have a considerable negative impact on a nation's economy.

In the areas of health, in discussing Alberts et al. (2014) analysis of "The male female health survival paradox: A comparative perspective on sex differences in aging and mortality", King et al. (2018) notes that women's health is generally worse than that of men and their rates of disability are higher, despite the fact that they typically live longer than men do. The authors stated that some scholars believe that gender inequality is the primary cause of these differences in health between men and women, (Annandale and Hunt, 2000; Sen and Ostlin, 2008, cited in King et al., 2018). They explained further that many individuals think that gender equality and health results are directly related, and that the more gender equality there is, the better the health outcomes. This is more frequently the case when gender equality is less prevalent and the assumption that more gender equality is good for both men and women's health is supported by research (King et al., 2018). According to a study, gender inequality refers to an added burden that worsens people's health and wellbeing, and it is frequently both a cause and a result of health outcomes (Wheeler and Bryant, 2017, cited in Su et al., 2022). In the European Union, life expectancy gaps between men and women are less apparent in nations with greater gender equality (Kolip and Lange 2018). According to a study on the mental health of the entire population in 122 nations, women are thought to be more psychologically impacted by gender inequality than men are and the more

gender inequality there is, the more commonly women experience depressive illnesses compared to men (Yu, 2018, cited in Su et al., 2022).

Gender-based violence, which results from gender inequality, is connected to rape and other sexual assaults against women (Kearns et al., 2020). The prevalence of physical dating violence victimization among female adolescents but not male adolescents was correlated with higher levels of state-level gender inequality (Gressard et al., 2015 cited in Kearns et al, 2020). Also, using a nationally representative sample, state-level gender inequality was linked to the results of intimate partner violence (IPV), specifically psychological IPV victimization among women (Willie and Kershaw, 2019, cited in Kearns et al., 2020). Wani et al. (2019) noted that due to the increase in crimes such as violence, femicide (mass killing of women), rape, and human trafficking against women caused by gender inequality, both economic development and human development are hindered.

According to estimates, it will take 108 years to achieve the highest level of gender equality (World Economic Forum Group Gap Report, cited in Moulabuksh et al., 2021). Because many people do not believe in equality and do not perceive women as being helpful to the advancement of society, there has remained inequality during all of these years (School of Politics and International Relations January 12, 2020, cited in Moulabuksh et al., 2021) and this has led to men typically having access to greater resources than women, such as more money, power, and status (Heinz et al., 2020, cited in Moulabuksh et al., 2021). The concept of inequality has serious drawbacks that hurt both the person and society as a whole and have dangerous repercussions for the entire world, creating monetary cost and a barrier to progress (Robinson, C., and N. M. Kamrany, 2012, cited in Moulabuksh et al., 2021). Gender inequality is a critical worldwide issue that requires immediate action (Yee and Kwing-Chin, 2020).

2.3. Gender inequality in the creative industries

Gender inequality is one of the biggest challenges that women in the creative industry struggle with. According to Gill (2014), gender inequalities persist despite political initiatives and efforts on the part of the creative industries to ensure diversity, inclusion, and participation. These inequalities are described by the researcher as "unspeakable". The author explained that it remains unspoken by women due to fear of being put on a blacklist or having her claims disbelieved. The researcher believes that inequality and unfairness are perceived and felt, they are not addressed in light of the likely, seriously unfavorable outcomes. Gender inequalities are not just unspeakable but also unmanageable. According to Jones and Pringle (2015), it is unmanageable when unions are not present, when there is scant evidence of inequalities in statistics, and when there is no trust in equal opportunity laws.

In some studies on gender inequality in the creative industries, authors indicated that women are significantly underrepresented in some creative sectors as well as leadership positions. For

example, Skillset (2010) disclosed that women are underrepresented in applied fields like architecture, web design, advertising, and creative media. Although women prevail in clothing, hair, and makeup roles, they are notably underrepresented in sound and lighting departments, as well as vital creative roles like screenwriter, cinematographer, and director in the film and television industry (Skillset, 2012). Films directed by women were significantly less likely to be seen on a big screen than their distribution percentages, and even when they were, they were screened less frequently (Prommer and Loist 2015; Verhoeven et al. 2019, cited in Ehrich et al., 2022). In the Uk, many women are more prevalent in television, but at the lower levels and they are minimally represented in some sectors such as computer games, with an average presence of 5% across various component disciplines like internet and multimedia (Gill, 2014). In line with the previous claim, Katsarova (2019) found that women are underrepresented in all other occupations, from more technical ones like sound and photography to critical creative jobs like director, producer, and writer, and overrepresented in traditionally feminine professions like costume design and editing. In discussing Nordicom (2018) study, Padovani et al. (2019) noted that there are just six female CEOs running firms on the top-100 list, and on average, 80% of directors and 17% of top management executives are men. Additionally, the researchers mentioned that this gender inequality in leadership and managerial positions continues to be a very problematic issue across all major transnational companies, including those that produce content for print, television, film, and online properties as well as cable companies that control the distribution of programming and produce content themselves. An analytical report "The Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 250 Films", conducted annually described that among the top 250 domestic box office blockbusters in 2012, 18% of all directors, executive producers, producers, writers, cinematographers, and editors were female and this is unchanged from 2011 with an increase of 1% from 1998 (Lauzen, 2012). In an attempt to present a more complete picture of women's representation behind-the-scenes, the same study was repeated in 2013, and the findings demonstrated that the proportion of female producers has somewhat grown, but the ratio of female directors, writers, executive producers, editors, and cinematographers has decreased (Lauzen 2013). In 2020, the proportion of women working in production on the top 100 and 250 (domestic) grossing movies increased, hitting unprecedented record levels (Lauzen, 2020). While the results for 2021 indicate a minor increase in the percentage (Lauzen, 2021). The Celluloid Ceiling has tracked the representation of women in the 250 highest-grossing films for the past 24 years. It is the lengthiest and also most detailed examination of women's behind-the-scenes work in movies that is currently accessible (Lauzen, 2021). In addition to painting a clear picture of the severe inequalities in crucial creative roles, Lauzen's research in the United States emphasizes how little these differences change from year to year. In line with this, a report by The Belgian Creative Industry Diversity and Inclusion (2019), suggested that men are twice as likely as women to hold senior positions. More than 72% of respondents from the study work in a sector with a male line manager. In some positions, like art director, there was a 97% chance of a male line manager.

Many authors believe that gender inequality exists in the form of pay (O'Brien et al., 2016; Padovani et al., 2019; Nord and von Krogh, 2021; Fidalgo, 2021), while others assert that it takes

the form of race and ethnicity (Skilset, 2012; Lauzen, 2017). In terms of pay, it is argued that women earn less than men in the creative sectors. For instance, O'Brien et al. (2016) found that women in London's creative industries make £5,800 less per year than men in comparable jobs. The issue is particularly severe in the cinema, television, video, radio, and photography industries, where there is an estimated £15,000 wage gap between men and women annually. This is in line with Padovani et al. (2019) research which demonstrated that Carrie Gracie, a BBC China editor, left the company after discovering she had been, for years, paid much less than male colleagues occupying similar positions in 2018. Similar results emerged from an investigation by Fidalgo (2021) who revealed that the public television RTP and the news agency Lusa pay female employees less than male employees in the Portuguese film industry. According to the report's findings, men were paid EUR 2,547.32 in the public television service (RTP) while women were paid EUR 2,419.48. This result indicates the overall company's average monthly salary for both journalists and non-journalists, which is in men's advantage. Furthermore, the news agency Lusa paid their male employees EUR 2,649.04, while the female employees received EUR 2,170.69 monthly (Fidalgo, 2021). This illustrates that the pay gap is also relatively higher, as the average monthly pay is 18.06 percent lower for female journalists than for males. The author went on to suggest that the gender pay difference was due to gender inequality within the same professional categories as well as the fact that fewer women hold positions with higher salaries. Another research conducted that same year indicates that even though Sweden has more women in management than the majority of other countries, there is still a wage gap among its journalists (Nord, and von Krogh, 2021).

Regarding race and ethnicity, a study by The Belgian Creative Industry Diversity and Inclusion (2019) highlighted that minorities in Belgium, including Black and Asian workers in the sector, experience inequality. In the UK television sector, the percentage of workers classified as BAME (Black/Asian/Minority Ethnic) decreased to just 5.4 percent in 2012 (Skilset, 2012). Black women made up just 19 percent of the women working in the American prime-time production crew, followed by Asian women (6%) and Latina women (5%) (Lauzen, 2017). Individuals of black, Asian, and minority ethnic origin (BAME) are significantly underrepresented, prompting claims of "institutional racism" (Thanki and Jeffreys, 2007, cited in Conor et al., 2015). According to Conor et al. (2015) BAME people make up more than 25% of the workforce in London, which is perhaps the most creative city in the world, but less than 10% of the creative workforce. This percentage has steadily decreased over the past few years, and at 5.4%, it is currently the lowest recorded value. Previous research has shown that gender inequality is still present and that it continues to be pervasive, persistent, and notable.

2.4. Work flexibility and the informality of the creative industries

One characteristic of the creative industries that contributes to gender inequality is the flexibility of the work. According to Banks and Milestone (2011), the ability to call on workers to be available for work whenever necessary, including late into the night or on the weekends, is essentially what is meant by flexibility for the owners and managers of the creative sector. The authors found that while women are typically underemployed because they lack the flexibility to fit into the organizational culture, men are employed in key managerial, technical, and creative roles because they are thought to have the skills, flexibility, and lack of family responsibilities required to fit into the required long hours work pattern. In addition, working from home was frequently discouraged or not ideal for retaining the remotely connected teams that the industry generates and strongly values and hours were excessive. As a result, the industry has proven particularly difficult for women with families because of the flexibility demands made by businesses (Banks and Milestone, 2011).

The informality of the work in the creative industries is another feature of the industry that contributes to gender inequality. The creative industries function as a highly informal field (Conor et al., 2015). Creative workplaces are considered as "funky," "bohemian," and playful, this exist in well-known companies like Google, Apple, game companies, web design studios and small start-ups (Lloyd, 2006; Ross, 2003, cited in Conor et al., 2015). According to Hennekam and Bennett (2017) informal networks are a characteristic of the creative industries and are essential for establishing, growing, and maintaining work in the creative industries. The authors explained that networks provide market awareness, expose employees to those in positions of power, and give them the opportunity to leverage their position within the network of decision-makers. This is not only done in person over drinks and other social gatherings, but also through the effective and useful effort of managing profiles, tweeting, blogging, and participating in a variety of self-promotional activities (Cote and Pybus, 2011, cited in Conor et al., 2015). These networks or "cliques'' are notable for their tendency to promote exclusion and discrimination, especially in terms of gender, race and class (Manning and Sydow, 2007; Christopherson, 2011, cited in Hennekam and Bennett, 2017). When informal networks are formed at casual social gatherings, the lines between personal and professional life are crossed, and it's possible that sexualized remarks and actions are more likely to occur (Grey, 2005; McDonald et al., 2008, cited in Hennekam and Bennett, 2017).

This informality concept extends beyond workplace environments to the hiring process as well, which ordinarily take place outside of formal channels and are created through relationships and word of mouth (Conor et al., 2015). For instance, Wing-Fai et al. (2015) stated that hiring and firing are usually handled by individuals rather than companies or broadcasters in the deregulated, informal, and frequently unstructured film and television sectors. The crew is selected by the department heads in some technical areas, such as camera or lighting. According to the authors, the chief electrician may be chosen by the director of photography, who will then be in control of the electricians. Producers may be contacted if the usual crew members and contacts are

unavailable and referrals from coworkers may be sought. In these types of situations, reputation becomes a valuable asset, and networking and maintaining contacts continues to be an important activity for building it (Conor et al., 2015). This reputation relates to the process by which people are employed based on the subjective opinions of insiders about whether they are trustworthy, reliable, and pleasant to work with.

According to Wing-Fai et al. (2015), networks and contacts are the main ways to find employment, which presents an obstacle for fresh and diverse talent from underrepresented groups because many may not have access to social events and opportunities. The authors described it as "a tendency towards homophily" which is the habit of insiders recruiting in their own image or selecting people with whom they feel they have an easy relationship. Working relationships in the sector are built on trust, which often means working with people one has previously worked with or accepting a reference from such a person. In occupations where vacancies are not formally advertised, there are no official recruitment procedures, human resource functions, or equal opportunity standards and monitoring, if jobs have historically been dominated by men, it may be difficult for many women to enter such close-knit groups. As a result, male practitioners may be able to accumulate a longer professional history than female counterparts (Wing-Fai et al., 2015). This aspect of the creative industries has been studied primarily for the ways it creates inequality and a lack of diversity in the creative sectors (Conor et al., 2015).

2.5. Sexual harassment in the creative industries

Having found that gender inequality which is a global issue exists in the creative industries, and how it is influenced by the industry characteristics such as the flexibility of the work and the informality of the work settings as well as the hiring process. The study will expand more on sexual harassment which is a challenge many women face in the creative industries, its forms, its consequences on the harassed and organizations and well its impact if it is tolerated in an organization to further our understanding.

The term "sexual harassment" has a variety of definitions. Although many scholars have characterized it, the basic concept remains the same. Dias (2008) defined it as an action that was not requested by the victim and may have a negative influence on productivity and progress at work. Another author regarded it as gender discrimination because it violates the dignity of the individual receiving the action by denying the person the right to a workplace that promotes health and balance (da Costa Higa, 2016). Latcheva (2017) specify it as sex discrimination and a violation of the equality between men and women. Another research described it as sexual approaches, demands for sexual favors, and other unwanted verbal or physical sexual activity that may have an impact on a person's job or work performance and result in a hostile and unpleasant work environment (US Equal Employment Opportunity Commission, 2019, cited in Tinkler and Zhao, 2020). Farley's work in 1978 is often credited with introducing the phrase "sexual harassment" into the feminist language (Grosser and Tyler, 2022). Farley first used the phrase publicly in 1975,

when she spoke before the New York City Human Rights Commission about women and labor (Swenson 2017, cited in Grosser and Tyler, 2022). As a result of her teachings as well as her desire to connect situations of physical and emotional abuse that women reported experiencing at work, the word was created.

Based on a research done by the European Union Agency for Fundamental Rights in 2021, Latcheva (2017) asserts that sexual harassment is still a widespread and common problem for many women in the European Union. The author revealed that between 83 and 102 million women (45% to 55%) in the 28 EU Member States have reportedly been the victim of sexual harassment since the age of 15, depending on the situation. The researcher added that it has become apparent that many women do not talk about their experiences with sexual harassment, and that only a small number of these incidents are reported to the appropriate authorities at work or to their workplace hierarchy. This is similar to a research by Fitzgerald et al. (2017) who highlighted that majority of victims of sexual harassment never come forward and keep it a secret, even from those outside of the office. While anyone can be the victim of sexual harassment, data suggests that women are the major victims and men are the perpetrators (Latcheva, 2017). Despite the fact that women make up the majority of the victims, harassment is a widespread problem in the workplace (Ford and Ivancic, 2020). In the workplace, 52% of people encounter sexual harassment, and 79% of the targets are female (Association of Women for Action and Research, 2008, cited in Ford and Ivancic, 2020).

Attention to sexual harassment has become more crucial in organizational settings as a result of the recent rise of the #MeToo movement (a social media phenomenon where a large number of individuals used social media to acknowledge experiences with sexual harassment following claims made against prominent figures in business and Hollywood contexts Siuta and Bergman, 2019). Recent studies revealed that many women in the creative industries have experienced various forms of sexual harassment. For instance, a research done in the United States demonstrated that many women working in the creative economy's modeling industry experienced different types of sexual harassment, from verbal abuse to violent physical assault (Crowley, 2021). Another recent analysis of the Australian and UK publishing sectors, sparked by the #Metoo movement, reveals that sexual harassment is a serious problem in the book publishing industry. This is especially true for marketing and publicity experts, who play a crucial role in the publishing sector in terms of visibility and status. The findings show that 54 percent of people working in the publishing industry had encountered sexual harassment at some point in their employment and more than 88 percent of those who reported incidences of sexual harassment were women (Parnell et al., 2020).

Sexual harassment which is a common belief that it is primarily motivated by sexual desire, involves an effort to exert dominance and power over others (Ford and Ivancic, 2020). Sometimes this harassment of women came from men with high levels of authority in the industry (Crowley, 2021). Few people, primarily men, have an excessively significant amount of decision-making authority in the creative industries, where power is unequally allocated (Hesmondhalgh and Baker, 2008). Given that sexual harassment is known to be more common in workplaces with large power

differences (Katila and Meriläinen, 2002), this power misuse may increase the likelihood of it occurring. According to the theory of power abuse, sexual harassment is more likely to occur when there are power differences or dynamics in a workplace (Hesmondhalgh and Baker, 2008).

It should be mentioned, however, that while men encounter proportionally less sexual harassment than women, this does not mean that they do not experience any. This study focuses primarily on sexual harassment of women in the creative industries by men, which constitutes the great majority of available evidence. In these research, men are the harassers and women are the victims of sexual harassment.

2.5.1. Physical, verbal and non-verbal forms of sexual harassment

Sexual harassment includes physical, verbal and non-verbal forms (Shaw et al., 2018, cited in Kahsay et al., 2022). The forms of sexual harassment were clearly and accurately described in the study by Kahsay et al. (2022). The authors proposed that sexually provocative and derogatory jokes, improper dating invitations, offensive inquiries about private lives, offensive comments regarding a woman's attractiveness are all examples of verbal harassment. Additionally, the researchers believe that unsolicited touching, fondling, hugging, or kissing is a physical form of harassment. While the non-verbal forms of harassment include staring and winking at someone, receiving or being shown sexually explicit pictures or gifts, being forced to watch or look at pornographic material against one's will, using technology to harass by sending offensive emails or SMS messages and making inappropriate advances on a website or in an online chat room.

2.5.2. Consequences of sexual harassment on the harassed victims

The consequences of sexual harassment are divided into three categories namely job-related, psychological, and health-related outcomes (Fitzgerald et al., 1997, cited in Willness et al., 2007). In terms of job- related outcomes, Willness et al. (2007) noted that sexual harassment can have a detrimental effect on employee job satisfaction, commitment to the organization, work withdrawal, employee performance and productivity. This is consistent with research by Siuta and Bergman (2019), which showed that harassing behaviors have a negative impact on people's well-being. The authors revealed that sexual harassment has been shown to reduce job satisfaction, commitment to the organization, and production efficiency as well as increase stress, absenteeism rates, resignation, and dispute. Mclaughlin et al. (2017) claim that harassed victims thought quitting was the only way to escape the hostile work environment. The authors pointed out that women's long-term career prospects and the ability to get references for upcoming job applications may be in jeopardy if sexual harassment causes them to leave their jobs.

Psychological outcomes are based on people's emotional and behavioral responses to traumatic events, as demonstrated by Willness et al. (2007), and it is anticipated that sexual harassment experiences will be more strongly associated with these stress-related responses than with one's

overall life assessment. The authors emphasized that anxiety, depression, despair, and post-traumatic stress disorder (PTSD) are all psychological responses to stressful situations. This is consistent with research by Siuta and Bergman (2019), which found that sexual harassment can cause post-traumatic stress disorder (PTSD), depression, anxiety symptoms, and emotional tiredness.

Health outcomes include people's self-reported physical health symptoms, such as nausea, shortness of breath and fatigue (Magley, Hulin et al., 1999, cited in Willness et al., 2007). Siuta and Bergman (2019) list headaches, difficulty sleeping, stomach problems, and upper respiratory problems as additional health consequences.

2.5.3. Consequences of sexual harassment on the organization

Sexual harassment not only have severe effects on victims, but it can also have negative consequences for the organizations. Companies may incur significant costs as a result, including costs associated with employee turnover, poorer productivity due to higher absences, lower motivation and commitment, team disruption, and legal costs in the event that formal harassment allegations are filed (Shaw et al., 2018). Many victims may believe that organizations don't care about them, which can lead to negative beliefs about organizational behaviors and values relating to justice and fairness. As a result, there may be a loss of trust and commitment to the organization and management, which can lead to decreased productivity and increased absenteeism (Campbell et al., 2009).

According to Bondestam and Lundqvist (2020), when there is a high staff turnover, the organization will have to spend a lot of time and resources in evaluating events as well as engage in a costly recruiting and onboarding of new employees. Findings show that low workplace motivation and commitments from workers can have a negative impact on the workplace's reputation (Henning et al. 2017, cited in Bondestam and Lundqvist, 2020). If the issue continues or is not handled by employers, victims' organizational participation may worsen, with resignation being a potential outcome (Willness et al., 2007).

In terms of team disruption, it has been proven that the financial performance of a team is negatively impacted by sexual harassment since it is positively correlated with team conflict and the deterioration of relationships between team members (Parker and Griffin, 2002, cited in Siuta and Bergman, 2019). Regarding legal costs, Bondestam and Lundqvist (2020) revealed that organizations may incur significant legal expenses if an employee reports an event to the law enforcement agencies.

2.5.3. Tolerance of sexual harassment

Tolerance of sexual harassment refers to attitudes that eliminate sexual assault by leading women to feel that it is not as bad as others portray it to be and that they should tolerate sexual advances made toward them (LeMaire et al., 2016; Mazer and Percival, 1989, cited in Hernandez and Oswald, 2022). Higher rates of sexual harassment will be found in workplaces that tolerate it, where employees believe there is a greater risk of reporting it, a lower probability that complaints would be taken seriously, and a lower sense that harassers will be punished (Bergman et al., 2002). This indicates that sexual harassment is more likely to occur when it is accepted or permitted than when it is not and violators are punished. A study by Hernandez and Oswald (2022) found that acceptance of hostile and benevolent sexism and endorsement of the rape myth were positively associated with tolerance for sexual harassment.

In circumstances where sexualized conduct and sexual abuse of women are common, sexual harassment is more likely to occur (Rutherford et al., 2006). If a previous attempt at sexual harassment was successful, people are more likely to do it again (Walker, 2014). In other words, men will only harass women if their workplace encourages or tolerates it. In accordance with this, Hennekam and Bennett (2017) found that sexual harassment will flourish in environments where it is condoned and even viewed as "part of the work" due to its prevalence, inevitability, and occasionally even considered a prerequisite for keeping on or getting on. The writers claim that in the creative industries, sexual harassment is not only accepted but also common during job interviews and auditions. They explained that requests for sexual favors and sexually explicit language were frequently used during interviews and auditions. Enquiries regarding the woman's bra size or if she was a virgin were instances of sexually oriented inquiries that commonly began as questions and progressed to more intense and obvious sexual harassment. Additionally, places of employment in the creative industries, like theaters, dance studios, photo studios, and modeling schools, frequently support no tolerance sexual harassment policies, despite the fact that such places of employment involve close physical contact between employees and employers as well as students and teachers (Hennekam and Bennett, 2017).

The reviewed literature show that men are the main perpetrators of sexual harassment and that women are its primary targets. It also becomes clear that many female victims of sexual harassment remain silent about their experiences. The goal of this study is to know the reason why many women do not report it as well as what organizations can do to encourage women to report. In order to find answers to my questions, I interviewed women working in Belgium's creative industries. The next chapter discusses in detail the approach and procedures used to collect and analyze data from the respondents' interviews.

CHAPTER 3. METHODOLOGY

This chapter describes the methods as well as the techniques I used to collect and analyze the data. The aim of this study is to examine the reasons why women do not report sexual harassment in the creative industries as well as to have a clear understanding of what the creative sectors can do to invite women to report sexual harassment. The purpose of this study is to advise organizations on how they can be more open to women who want to report sexual harassment. Qualitative research is employed to accomplish the study goals, and I utilized Google Meet app to conduct online, one-on-one interviews because the interviewees were far away and they preferred it. In order to comprehend human experiences and what is important to particular people, qualitative research is useful (Silvermann, 2020). Additionally, qualitative research is distinguished from quantitative research in that it focuses on subjective "meanings" whilst the latter looks for objective "facts".

The data was gathered from fifteen women working in the arts, film, and fashion industry in Belgium. This was done to determine how these experiences differ across sectors. The sample includes women who have been harassed, friends of other women who have been harassed, as well as women working in organizations that deal with sexual harassment. Respondents were reached via LinkedIn, Facebook, Gmail, and the researcher's contact information. To avoid any ethical and confidential issues during the research, an information sheet and informed consent was emailed to each respondent after they had been reached, and they were asked to read and sign them before the interview. To keep the research trustworthy, interviewees were notified that their participation is voluntary, their anonymity is ensured, their privacy is respected, and they are not obligated to finish the interview. As a result, taking part in the research poses no risk to them. Below is a table of the participants and their characteristics.

Table 1: List of participants

Names	Age	Profession	Country
Bianca	29	Visual Artist	Belgium
Diana	43	Visual Artist	Belgium
Chloe	28	Visual Artist	Belgium
Caroline	32	Visual Artist	Belgium
Michelle	30	Visual Artist	Belgium
Sonia	32	Artist and fashion designer	Belgium
Jane	28	Assistant film director	Belgium

Emily	35	Makeup Artist	Belgium
Jessica	30	Makeup Artist	Belgium
Veronica	30	Makeup Artist	Belgium
Emma	34	Dancer	Belgium
Pricillia	38	Dancer	Belgium
Charlotte	33	Dancer	Belgium
Olivia	35	Dancer	Belgium
Tina	27	Dancer	Belgium

The interviews are semi-structured and unstructured, which means that the interview questions which are twelve in numbers are both closed-ended and open-ended. However, during the interviews, some participants were asked additional questions based on the responses they shared. I audio-recorded the interviews in-person to enable the detailed recorded discussion that fieldnotes alone cannot provide (Silverman, 2020). I made use of strategies such as careful listening, summarizing to confirm the researcher's interpretation, emphasizing that there were no right or incorrect responses, demonstrating interest and attention, and allowing interviewees ample time to respond (Silverman, 2011). The interviews lasted between thirty minutes to one hour. All interviews were recorded with permission from the interviewees and transcribed for analysis. To retain the conversation, emotions, and exact phrases, the recordings were transcribed using an app called "Otter." By transcribing the interviews, I was able to save audio data that would otherwise be lost or unavailable. Also, I chose this software because it can distinguish and differentiate between different speakers, and it allows me to update and manage transcriptions directly in-app in a cost-effective manner.

Coding was utilized to transform the raw qualitative data into a communicative and trustworthy story. The basic step in the coding process is to look at a logical part of the empirical data, like a word, a paragraph, or a page, and label it with a single word or phrase that best captures its meaning (Linneberg and Korsgaard, 2019). Coding, a crucial component of qualitative analysis, reduces the large amounts of empirical data and makes it simple to analyze them while also enhancing the quality of the analysis and findings (Silverman, 2020). Essentially, the coding process creates an inventory of one's data, allowing the researcher to gain deep, comprehensive, and thorough insights into the data, make the data easily accessible and retrievable, sort and structure the data, ensure transparency, and give one's participants a voice in order to understand the phenomenon, the participants, and their perspectives (Linneberg and Korsgaard, 2019). I was able to understand participants' opinions and activities from their own viewpoints due to the

dynamic development of codes (Charmaz, 2014, cited in Linneberg and Korsgaard, 2019). I analyzed the data using a combination of inductive and deductive coding. In qualitative research, there is a strong tradition of constructing codes directly from data via inductive coding. Rather than utilizing my own vocabulary, I created codes from the data by using phrases or terms stated by the participants themselves (Linneberg and Korsgaard, 2019). In this way, the codes remain close to the data, reflecting what is actually in them rather than my presumptions and prior understandings. According to Silverman (2020), the codes used in deductive coding are theoretical concepts or themes drawn from existing literature. The number of codes in a deductive coding approach is often small, with only a few codes derived from the theoretical framework. The coding structure can be modified during coding if interesting distinctions emerge within a given code or if new and interesting things emerge that are not captured by the existing codes (Linneberg and Korsgaard, 2019).

Thematic analysis was performed on the interviews. Thematic analysis, a qualitative analysis approach employed in narrative analysis research, was used in this study to detect and categorize commonalities and themes in raw data (Riessman, 2004). The similarities and themes were then compared. Two themes emerged from the interview, and these themes were further divided into subthemes. It is illustrated in the coding tree below.
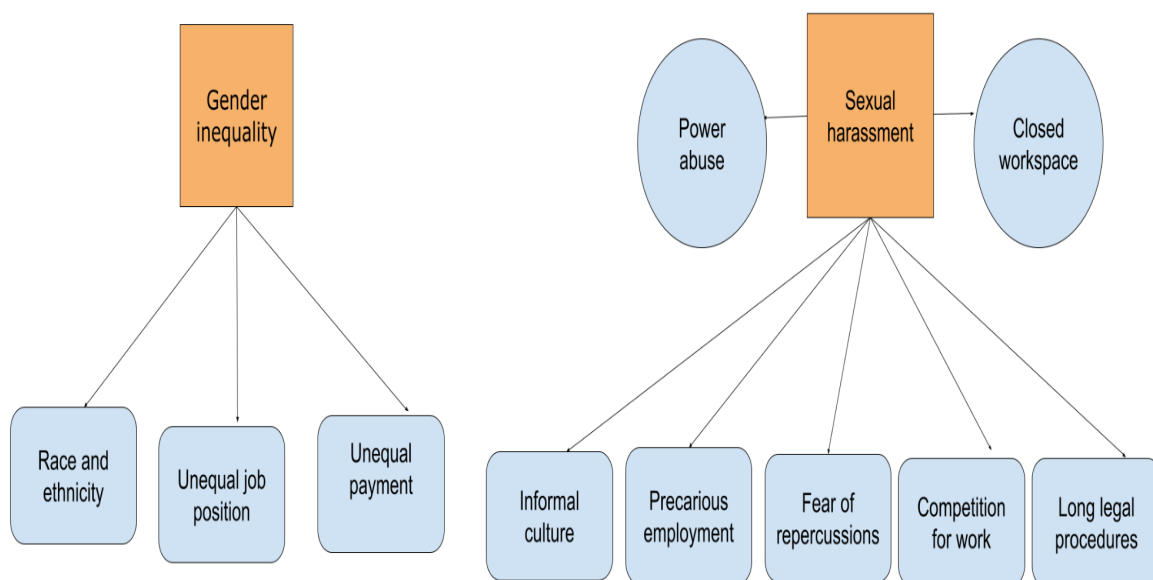

Figure 1 : Coding tree

This chapter discusses the themes and subthemes that were identified through data collection and coding. Gender inequality and sexual harassment in the creative industries were recognized as two themes, and both themes were further grouped into subthemes notably race and ethnicity, unequal job positions, unequal payment, power abuse, closed workspace, informal culture, precarious employment, fear of repercussions, competition for work, and long legal procedures.

4.1. Gender inequality in the creative industries

The interviewees in this study acknowledged the existence of gender inequality.
Diana, an older visual artist, explained that gender inequality persists in the Belgian art industry because many women are not regarded properly and frequently tolerate sexual comments from males. She stated that many women, including herself, had gone through this.

> Because I believe that at least from my own experience as an artist, you still don't get taken as seriously as you know, as a male artist. Why? I don't understand it. I don't get it. But it's a fact. And this happens not only to me, but to many women. I did an exhibition last month in Milan, also with a photographer, and she also has the same experience that you are not taking as seriously as a man and you also have to endure pithy comments, you know, like sexually charged comments. You know, you like to take pictures of yourself. So you must be a very sexual lady. And you wouldn't say that to a man that takes pictures of themselves. So that is what happens.

A younger visual artist, Bianca, supported Diana's previous claim, indicating that gender inequality continues to exist despite the Belgian art industry's perception that it is doing the right thing.

> I think that the cultural field or the artistic fields, tends to see itself as very progressive and very open minded. And therefore, they always tend to think that they're doing a good job already, you know, because we are not like the companies. We are not like the CEOs with their nice ties in jackets. But if you look at the deeper issues, there is also a lot of gender inequality there.

In the film industry, Emily, a makeup artist, believes that these gender inequalities have existed for a long time and that many women are aware of them.

> Gender inequalities have existed in the film industry for a long time, and many women, including myself, are aware of them. It doesn't only exist in Belgium but in other countries as well. It is not a good thing in my opinion, and I sincerely hope that things will change.

4.1.1. Factors that contribute to gender inequality

The participants acknowledged some factors that contribute to gender inequality such as race and ethnicity, unequal job position and unequal payment.

4.1.1.1. Race and ethnicity

Women of colour, in particular, continue to be underrepresented in the art industry in Belgium as stated by Bianca. During her studies, she claimed that the institution was predominantly white, with many white teachers who were men and few black teachers. She went on to say that CEOs, boards of directors of organizations, and political parties are all white, with men outnumbering women.

> Yeah. Not not a good place in a sense that I thought that yeah, it's a very white institution, very masculine But yeah, I think it's super obvious. If you look at CEOs in Belgium, they're almost all white and then if you look at boards of organizations is the same, if you look at politics, recently in a newspaper, there was an article with a picture of all the heads of political parties, and there was only one woman and they were all white. So, of course, there's this gender inequality. Yeah, it's a shame And I think it's really something that will take a lot of time still, but we have to keep pressuring for it.

Sonia, a visual artist and fashion designer, told me that racism is quite frequent in the art industry, with muslim women being forced to sign a contract which states that they are not allowed to wear their hijab to work, but can only put it back on after work. She explained that as a result of this, these women have a tough time finding work.

> I only see a kind of racism and many muslims women speak about that, they say it is difficult to find a job because they have to put away their hijab in order to get a contract. They have to sign in the contract that if they come to the job place, they have to put away their hijab, and then only use it after work. And sometimes somebody says, Oh, I cannot do it, but somebody goes and works like that.

4.1.1.2. Unequal job positions

Unequal job positions, according to my respondents, are another factor that contributes to gender inequality in the creative industries in which they work. Many participants of this research reveal that women are underrepresented in leadership positions in their sector. They believe that the majority of directors, curators, film or theatre directors and choreographers are often men while the dancers and the actors are often women.

Bianca, told me that she noticed that the art school she attended had more men in leadership roles than women and was therefore rather masculine. She continued by saying that although there are

many women studying in art schools, many men get hired for higher-paying positions than these women.

> That's also maybe a gender issue. So what can I say, Well, the fact that most of my teachers were men, I think I had one woman or two in the three years that I was studying there. So, I mean, I also saw at the university that many of my professors were men. There are many women in the creative industry. Surely, that's not a problem. There are many, but you see that they are not in the same kind of positions as the men. For example, directors, or film directors or theatre directors, or choreographers are often men, the dancers and the actors are often women. Meaning that the ones that decide the things, the ones that get paid more, the one that has a more stable job is often the male figure. Same goes for if you look at an art school, for example, there are many more women studying at art schools. But if you look at the job fields, many more men get a job. So I can like a class of actors of 10 people, then maybe one or two is a guy and all the rest are women. But they're entering a field in which jobs are much more given for men. So these two guys will have to fight for many more places than the eight women that will enter the field. So let's say that they are very present, women are very present But they don't get to the same positions as men.

Diana explained to me that many women have struggled with the severe inequalities that prevent them from being treated equally as males in the creative industries. By not promoting women into senior leadership roles, organizations are missing out on the opportunity to capitalize on the talent and skills of their female employees. She added that the media has led everyone to believe that everything is changing, but that there is still more work to be done to end the stark inequalities between men and women in the creative sectors.

> Because I believe that at least from my own experience as an artist, you still don't get taken as seriously as you know, as a male artist. Why? I don't understand it. I don't get it. But it's a fact. And this happens not only to me, but to many women. Well, there is, there has been up to now clearly a majority of men in positions of power in all industries. Also, in the creative industries, normally, curators have been men, art directors are men as well. The media wants us to believe that everything is changing because every time a woman gets to be a director or gets promoted as a head curator or opens a gallery, it is all over the media. However, I think that there's still a lot of work to be done.

Jane, an assistant film director, emphasized that in her industry, the majority of directors, camera operators, and technical personnel are mostly all men, demonstrating how extreme gender inequalities have become.

> Like a lot of times for me for example, the things that I do are actually done by more men. I work with a lot of men. Most of the time, camera people are almost always men. The technical people in the film industry, almost all men directors, almost always men. Yeah, it's something very strange, but it's really extreme in that way.

4.1.1.3. Unequal payment

According to my respondents, men are paid higher than women in the creative sector where they work. Sonia mentioned that men earn more than women for doing the same job in the sector she works.

> But I feel that our men, in my sector, we have, I think 50% of men and 50% of women. And I think that they get more salary than women actually get for the same label and for the same work.

Jane revealed to me that men get paid more than women in the film industry, this has existed for a long time. She felt it was due to women getting pregnant but was not quite sure if that's the reason for the unequal payment. She went on to say that many women in her industry work as makeup artists, which is a low-paying job that is always paid less than men.

> Mostly, men get paid more in my industry. I asked teachers of mine, like, why is it like that? And it's not in every function, like as a director, most of the times you get paid equally. But it has something to do with, Well, a lot of people don't know, I also don't really know. But what I've heard is that it's something that happened a long time ago, and the payments stay just the same, because if a woman gets pregnant, then that's difficult or something and she needs to go away. So they get paid less, something like that, but I'm actually not quite sure. And also because a lot of women don't have wealth in the industry. Most of the women that work in the film industry are makeup artists, or they call or whatever. And they always get paid less than men always.

Veronica, a young makeup artist has also become aware of the inequality in pay in the film industry.

> I also noticed in my industry that men are usually paid more than women, the reason for this is what I don't really know but I hope it gets better. I believe that paying the men more than the women is a form of gender inequality and it is not right.

Michelle, an older makeup artist, noted that the unequal payment between men and women has persisted for a long time and is well known.

> We all know that many men earn more than women in the art industry, it is super obvious, we have been living with that for a very long time now and it has to come to an end, something has to be done about it, I sincerely hope it gets better.

4.2. Sexual harassment in the creative industries

Many of my respondents demonstrated that sexual harassment exists in the creative sectors they work. Some claimed to have heard stories about it from female friends, while others alleged to have encountered it themselves.

During my interview with Bianca, she stated that sexual harassment exists in the art sector in Belgium because many women have reported the issues to the organization she works for, and this sexual harassment can range from mild, such as comments, to severe, such as rape.

> Of course, of course, because often they come to us to report it. So yes, I know many.
> what I can say is that it will arise from not so severe, to a very severe to rape. I mean, there are, of course, cases of rape that we know of. But they're also less heavy, but that doesn't mean that they're not problematic.

While Sonia informed me that sexual harassment does occur in the fashion industry that she works and that she has had a minor encounter with it. She revealed that as a fashion designer, she works in a team of both men and women who create sketches of clothing styles based on ideas for other companies and fix garments that cannot be sold by modifying the styles. She mentioned that after sewing these clothes, she usually fits them to see how they look, and she gets help from a man in her team who takes advantage of the scenario by coming very close to her and touching her, but she immediately avoided the situation by telling him to stop and later writing politely to him via whatsapp not to repeat such an incident again. She went on to say that sexual harassment exists because men and women are forced to work together in her industry, and the men take advantage of this by harassing the women.

> Yes, yes. Sometimes yes. that kind of behaviour. Yeah, he comes closer, because we have to put on the clothes and to put out and somebody has to assist you to put it on you and to make the clothes fit and I feel it's not not only fitting you know, the man comes very close, closer. That's why I try to avoid it and I say okay, stop, I'm ready. Sometimes I even write in a WhatsApp group. Or to him directly. Please don't do that anymore. Because in my culture that is not good. If the man comes very close to a woman. You know, I tried to be friendly in every position and to explain very well and calmly. In order to stay friends, because it's also important. Don't make a conflict. And to stay friends still. Yes. Of course it exists. It exists even in my team because men and women have to work together. It's difficult.

When interviewing Jane, she indicated that she has heard numerous reports of women being sexually harassed in her industry, which is primarily done by producers. She added that students at the film school had complained about their lecturers sexually harassing them, but nothing was done about it.

There are a lot of stories that I've heard and it's almost like a lot of times with producers, and I've heard it from my friends. I've never worked with a producer. it's not all the time sexual harassment, but there is harassment. Like sometimes, like blackmailing or domination with their physical body. I know, even like students in my school that worked with teachers, and that were sexually harassed, and nobody did something about it. Yeah, it's something. It's sad to say, but it's something very common. Every person that I know that works a long time in film, and it's a woman or a person. Like, everybody has a story.

Furthermore, she revealed that she had been harassed by a male co-worker in a position lower than hers. She explained that her friends have also been harassed by men in the industry, and that if they refuse to cooperate, these men will threaten to destroy their reputation in the industry. Nonetheless, these women refused to comply with their request.

Oh, yeah. Yeah. It happens. It happened to me also, I think two or three weeks ago, I was on a set with a lot of women. I think we were over 13 women and one guy that worked on a film and as this one guy, which is strange, but he, for example, with me, he was constantly because it was such a stupid thing. But I had a higher function than him, if you think in a conventional way, and he tried to dominate me and come close to me to say what I needed to do, and blah, blah, blah. And I really had to cut him off like, No, this is not how I work. This is not how we are going to work. So that happens, but yeah, also Yeah, I know, a friend of mine, she was on a set. And there was this guy also working. I don't know what he was doing in the film. But he was constantly like, trying to intimidate her. And luckily, she was someone who is not scared to speak up. But yet that happens, and I also have another friend. She had it with producers that it was her film, she wanted to do something else with the film. The producers said, No, it's impossible. And they didn't sexually intimidate her. But they tried to sabotage the whole film with intimidation, money and with everything. So yes.

Tina, a young dancer, told me that sexual harassment is prevalent in the art industry that she works because many of her friends have encountered it from their directors and colleagues, she said that her friends never reported it to the organization due to fear of losing their jobs.

Yes, sexual harassment does exist in my industry. A friend of mine confided in me about being harassed by her director but never reported it because she was afraid of losing her job, but she told me, he immediately stopped it when she asked him to.

Two older dancers made identical remarks that were strikingly similar to Tina's viewpoint.

Of course, it does exist, because a friend of mine told me she was sexually assualted by her colleague in my industry, but she didn't report it. Although I have never experienced it, I have heard a lot of stories about it from the news, especially with the Jan Fabre case. (Olivia)

Yes sexual harassment exists in the film industry too, I have heard alot of stories from my female colleagues, at work and from the internet too, it is really demeaning. And the worst thing is that many of these ladies do not report it to the organization they work for and even if they report, will the organization do anything about it? No they won't and that is why the harassers keep on doing what they are doing but I truly hope it gets better. But with the Jan Fabre case, I believe many ladies will be encouraged to speak up now, I believe so. (Priscillia)

4.2.1. Elements that contributes to sexual harassment

Two elements according to my interviewees contributes to sexual harassment in the industry they work namely, power abuse and working in a closed workspace.

4.2.1.1. Power abuse

Sexual harassment according to my participants can result from power abuse. Bianca explains that when a person with authority and a fixed contract hires a freelancer with precarious employment, the one with more power can easily harass the one with less power, leading to abuse of power because if the one with less power refuses to yield to the advances of the one with more power, she can easily lose her job. She goes on to say that in the art world, there are people known as powerful gatekeepers who decide whether or not a person can expose her work, and that power dynamics can easily lead to sexual harassment.

> Well, the cliche thing that happens is that the director starts inviting an actress over. And that's, that actress doesn't dare to say no, because he's the one that gives her a job. And then it goes further and further. And if she says, No, he doesn't want to give her the job anymore, stuff like that. Then again, there is this power relation, where there's a person that works at a fixed contract, and hires freelancers, then there is imbalance in power and existence of precarity. There are also powerful gatekeepers, so people who decide who gets a job, and who doesn't. There's a big hierarchy and these men can easily abuse power. Also, I now gave the example of Dance and Theatre, but of course, also in the visual arts in a gallery that decides whether or not you can expose your work, that can have an enormous impact on your career and can really decide if you are visible or not.

Diana demonstrated that power abuse is more common in companies with centralized power structures in which decisions are made by one person than in companies with decentralized power structures in which power is distributed to many.

> Yeah, of course, if you're working in a company where the decisions are taken very much by one single person, they can easily abuse their power. You know, if the power is like a pyramid, and you are on the bottom, and then the higher, the more important people, the lower the less

important people and normally there are more men in the high hierarchy. And if it's only one person who makes decisions, then things tend to be more secretive.

Jane mentioned to me that men in positions of power in her industry are always very dominant and everyone is aware of it.

Oh, yes. Yes. Because it's also about power. In an environment where there is like power dynamics, and when position is not equal then the men are very, mostly men are very dominant. So it's something that's really like, everybody knows it. It's really, it's like that always.

4.2.1.2. Workspace with closed doors

Working in a workspace with closed doors, according to two of my respondents, can lead to sexual harassment. They went on to say that when there are different offices with private conversations going on, harassers can easily harass their target because no one is nearby. They believe that sexual harassment does not occur in an open office environment where everyone works together and communicates openly.

Yeah, I think so. Also, if you work in a workspace, for example, that is open, you know, there are no different offices, but everything is open ended conversations, hopefully get taking place with other people around you, I think then the person who want to harass you would not they're doing it because there are people or the people around you, you know, so you can protect it by the, by the openness of the conversations. (Diana)

I also believe that working in closed workspace can lead to women being sexually harassed, yea, if everyone is working together in an open workspace it will be very difficult for such incidents to occur. (Michelle)

4.2.2. Reasons for non-report of sexual harassment

My interviewees indicated five key reasons why women do not report sexual harassment in the creative industries. They include informal culture, job flexibility, precarious employment, fear of repercussions and long legal procedures.

4.2.2.1. Informal culture

Two visual artists in my interviews believe that it is very informal because many employees eat and drink together and are friends with one another. However, when boundaries are crossed, which results in sexual harassment, many women find it challenging to report it.

There are some sector specific characteristics that make it difficult in these specific fields to report. I think, for example, what does play a role is that there's a very informal culture in the arts field, like you're friends with each other, and the director is not your boss, but your friends, and you have beers together, you take drugs together, and it's all really very free. And that's also a thing that is often considered as a very positive thing that everything's very free. And when a woman is harassed she finds it difficult to report it. (Bianca)

We all know that the art industry is very informal. You know we are all friends around here. The creative scene is small. We all know each other rather intimately. We go out and drink together. This familiarity can be disadvantageous to women because the men will use it as an opportunity to harass the women. I try my best to avoid that most times so that boundaries will not be crossed. (Caroline)

4.2.2.2. Precarious employment

Several participants of this study stated that having a precarious job is another reason why sexual harassment is not reported more frequently. Many of the women who participated in my interviews explained that, as freelancers, they have precarious contracts. As a result of this, when these women are harassed sexually by their boss, they often do not report it because they do not want to lose their jobs. They believe that the creative industry is characterized with lots of people but very few jobs, and many people are very vulnerable and are easily replaced. In order to keep their jobs and earn a living, these women keep silent when harassed.

Another thing is the precarious contracts thing. Many people are freelance, so they have a contract for a month, two months, three months, and then they are again without a job. So you really need your contracts. Then if someone lets say your boss harasses you, then you don't want to report it because you don't want to lose your job. And maybe he has an important name. There are very few jobs, and they're very many actors and dancers, for example. So it's very easy to replace you. If you don't want to have the job. Fine. We take another one. So People are very aware of their vulnerability in those jobs. And there's a very highly competent devotee of course. (Bianca)

We all know that there are very few jobs in the creative industry, as a result, there is a very high competition. And most times you get short term contracts. So in order not to lose your job, you end up keeping silent as a lady when harassed, especially by your boss who is often a male. (Chloe, makeup artist)

Precarious contracts is mostly the reasons why women often do not report sexual harassment, they are afraid of losing their job, As a result they do not speak up. If this precarious

contracts were not present, I believe many women would be bold enough to speak (Jessicca, makeup artist)

4.2.2.3. Fear of repercussions

Many of the participants of this research held the opinion that many women do not report sexual harassment because they are afraid of the consequences, including their own reputation being damaged, getting fired after reporting an incident, and being doubted.

Bianca disclosed that the art industry she works in is a small community where everyone knows each other, when a lady reports being sexually harassed and she is eventually fired, it will be very difficult for her to get a job in another organization in the same industry and as a result her reputation is destroyed. In order to avoid these, these ladies often do not report being sexually harassed.

> The art industry is a small world, it's not a very big community, it's not like, if you get a bad situation in one job, you just go to another place. Everyone knows each other, quote, unquote, I mean, everyone, especially in like, another Theatre Company, if you get fired because of something people will know about it. So there's a fear of breaking your reputation or being seen as the difficult one, or stuff like that. So I think many of the things are also present in other sectors.

Emma, a dancer mentioned that she has heard numerous stories of women being fired from their jobs after complaining about a negative incident, such as sexual harassment, to the company. She added that all of these situations put fear in the hearts of other women because they do not want to lose their jobs.

> Fear is one thing that makes women not report being sexually harassed. Also I have heard a lot of stories of women getting fired after reporting harassment incidents to her organization. Just imagine if her colleague gets harassed, she has no choice but to keep silent so that she will not be laid off as well, is very demeaning.

Diana, a visual artist believe that many women are afraid to report sexual harassment incident due to fear of being doubted on and not taken seriously. She quotes "I think fear of being judged, fear of being said, yeah, that is not even a problem, you know, that's not sexual harassment".

Sonia, a visual artist and fashion designer, believes that many women are reluctant to speak up because they feel that no one will support them.

> I think they are afraid. I think they are afraid to be able to say that everybody knows about it, you know, I think because I also was the person who was confronted with a situation and I was

so for a long time afraid to speak about it. This person, you have to stay there to work with him and how can you talk about it. And then maybe women think nobody can help them.

Chloe, a makeup artist, believes that many women, especially women with precarious contracts do not report harassment due to shame, and distrust of the legal procedures.

That is a lot, and it is probably an underestimate: because of shame, distrust of the procedures envisaged and the fear of not being taken seriously or of being blamed, the barrier to respond remains high. Especially young people with precarious contracts are the most vulnerable.

4.2.2.4. Competition for work

Competition for work is another reason why many women in the creative sector typically fail to disclose instances of sexual harassment, as disclosed by Diana. She stated that every artist aspires to have their work seen by others through exhibitions and performances in the art industry. In order to not miss out on this opportunity, many of these women choose not to report any incident of sexual harassment because they believe that other women will comply with the harasser's demands if they don't. She believes that this has been occurring as a result of the structure of the art industry, which requires evaluation.

I think that there might be too much competition in between, you know, all people trying to get an exhibition or a show or a dance. And kind of like, yeah, if I don't do it, she will do it. And I lose my opportunity. But I think that that happens, because of the structure that we have been working in all these years up to now that needs to be reassessed.

4.2.2.5. Long legal procedures

According to two respondents, the length of time it takes to examine complaints makes many women to be hesitant in reporting sexual harassment. Because of the demanding policies and procedures already in place, the victim is put under a lot of pressure, and they frequently mistrust that anything will be done about their complaint. Bianca revealed that most of the time nothing is done and the results are unsatisfactory.

People who want to report any of these issues are dumped into walls. Basically, there is a complaint procedure, but when you complain, you don't know where your complaint is going. You are entering a procedure that takes months and months and months and you don't know what is going to happen. And often nothing happens. So you think I made a complaint. But what happens with my complaints? The people that harass you are not facing any consequences. So there is a very complex, also legally a very complex thing. (Bianca, visual artist)

Charlotte, a dancer, feels that the processes ought to be impartial and concise.

> Yea, with the long legal procedures in place, many women are usually discouraged from reporting being sexually harassed, they try as much as possible to avoid that. I believe that the legal procedures should be shortened and fair, this can encourage women to report.

Overall, my findings shows that gender inequality and sexual harassment both exist in the art, film and fashion sectors. Furthermore, gender inequality is influenced by race and ethnicity, unequal job position and unequal payment. Sexuall harassment, on the other hand, is found to be caused by power abuse and working in a closed workspace. Participants concluded that informal culture, competition for jobs, precarious employment, fear of repercussions and long legal procedures are the key reasons for the non-reporting of sexual harassment by women in the creative industries.

<center>**CHAPTER 5. DISCUSSION**</center>

In this paragraph, the results of the analysis will be interpreted and explored in depth. Firstly, the results will be compared to the existing literature in order to come up with theoretical implications of gender inequality and sexual harassment. Hereafter, their practical implications will be explained. Next, the limitations and recommendations for further research will be discussed.

5.1. Theoretical implications

5.1.1. Gender inequality

My findings offer insight on the theoretical implications of gender inequality and sexual harassment. Some of the factors that lead to gender inequality are race and ethnicity, unequal job positions, and unequal payment. While power abuse and working in a closed workspace are two elements that lead to sexual harassment. This will be covered in depth.

In terms of race and ethnicity, I discovered that women of colour continue to be underrepresented in the art industry in Belgium, this is in line with a report by Belgian Creative Industry Diversity & Inclusion (2019) which show that the minorities in Belgium such as Blacks and Asians in the industry are experiencing discrimination. In the same vein, my results indicate that racism is quite frequent in the creative industry with muslim women being forced to sign a contract which states that they are not allowed to wear their hijab to work, but can only put it back on after work.

As regards unequal job positions, I found that women are highly underrepresented in leadership positions in the creative industries. This supports previous recent studies that illustrated that women continue to be underrepresented in important creative roles (Verhoeven et al., 2020). Furthermore, a report by Belgian Creative Industry Diversity and Inclusion (2019) shows that men are twice as likely as women to hold senior positions, and over 72 percent of respondents work in a sector with a male line manager. The possibility of having a male line manager in certain jobs, such as art director, was as high as 97 percent.

Concerning unequal payments, I learned that men are paid higher than women in the creative sectors. This difference in payment between men and women in the creative sectors extends existing knowledge of other authors' previous findings. For example, Fidalgo (2021) discovered that RTP and Lusa, the Portuguese news agency, pay female employees less than male employees in the Portuguese film sector. Similarly, Padovani et al. (2019) discovered that there is a gender salary inequality in the media in Italy from the start of a media employee's career. Furthermore, Nord and von Krogh (2021) note that, despite having more women in management than most other nations, there is still a wage difference among Swedish journalists. A similar phenomenon is found in O'Brien et al. (2016) research which reveals that women in the creative industries in London earn £5,800 less per year than similarly employed men. The situation is especially bad in

the film, television, video, radio, and photography industries, where the gender wage difference is estimated to be £15,000 per year.

5.1.2. Sexual harassment

The theoretical implications of sexual harassment demonstrate that it exists in Belgium's creative industries. This is one of the most serious issues that many women face around the world. Recent studies have shown that many women in the creative sector have encountered many forms of sexual harassment, ranging from verbal abuse to violent physical assault (Parnell et al., 2020). My study indicate that power abuse and working in a closed workspace both lead to sexual harassment.

The power abuse theory outlines how power dynamics or differences within an organization increase the chance of sexual harassment occurring (Hesmondhalgh and Baker, 2008). According to my participants, many victims of sexual harassment have less power than their perpetrator, making it far more difficult for them to disclose such incidents. This could be due to concerns of questioning an organization's hierarchy and losing their job as a result. Additionally, my interviewees explained that persons in higher level roles sometimes put sexual demands on those in lower status roles. Power is unequally distributed in the creative industries, with few individuals, mostly men, holding a disproportionately large amount of decision-making authority. This may enhance the possibility of sexual harassment, as it is known to be more widespread in organizations with high power differentials (Katila and Meriläinen, 2002).

In addition, working in a closed workspace according to my findings can lead to sexual harassment, this is something new and it is not known from the literature review. My interviewees believe that when there are different offices with private conversations going on, harassers can easily harass their target because no one is nearby. They explain that sexual harassment is less likely to occur in an open workspace with open conversation.

5.1.3. Reasons for non-report of sexual harassment

My results revealed five key reasons why women do not report sexual harassment in the creative industries. They include informal culture, precarious employment, fear of repercussions, competition for jobs and long legal procedures.

Firstly, my findings show that creative industries have a very informal culture. However, this informal culture prevents many women from reporting sexual harassment. This supports the findings of some authors who indicated that the creative industries have been frequently regarded as being informal, non-hierarchical, bohemian, playful, and social (Lloyd, 2006; Ross, 2003, cited in Conor et al., 2015). Informality has also been identified as a characteristic of workplaces in the creative sectors. Notably, these informal processes or features might be of a disadvantage to female workers, particularly when it comes to sexual harassment.

Secondly, I found that having a precarious job is another reason why sexual harassment is not reported more frequently. My respondents characterized it as a situation of having short term contracts. The interviewees revealed that precarity and job insecurity are among the experiences that many individuals who work in the creative industries have in common. Many women in the creative industries are increasingly self-employed or employed under extremely short contracts that are measured in days or weeks rather than months or years, and zero hours contracts are common (Conor et al., 2015). As a result, when these women are harassed sexually by their boss, they often do not report it because they do not want to lose their jobs. This demonstrates that a large section of the workforce in the creative industries is routinely precarious and insecure.

Thirdly, my findings show that many women do not report sexual harassment because they are afraid of repercussions such as their reputation being damaged, getting fired and being doubted. This can make many women have the impression that all reported incidents would lead to job termination or layoffs, which exacerbates the fear of reporting. Due to the uncertainty created by this, sexual harassment victims may begin to doubt their own experiences or feel that they are not serious enough to report. According to research by Fitzgerald et al. (2017) the majority of victims of sexual harassment never come forward and keep it a secret, even from those outside of the office. Many of my respondents explain that the reason for that is because the creative sector might not take the reports seriously and nobody can help them. It is thought that victims' reluctance to report their experiences is exacerbated by the normalization of sexual harassment, or the notion that it is normal in the sense that it might not be that bad. Because sexual harassment in the workplace has been normalized on a cultural level, people are rendered helpless because they are hesitant to report it.

Fourthly, my findings reveal that competition for work prevent women in the creative sector from disclosing instances of sexual harassment. The creative industries are characterized by lots of people who aspire to work but few jobs. For example, in the art industry, every artist and dancer aspires to have their work seen by others through exhibitions and performances. In order to not miss out on this opportunity, many of these women choose not to report any incident of sexual harassment because they believe that other women will comply with the harasser's demands if they don't. A research conducted by Hennekam and Bennett (2017), shows that sexual harassment is not only accepted, but that job competition has re-normalized the practice during interviews and performances.

Lastly, my findings reveal that long legal procedures is one reason why many women are reluctant to report sexual harassment. Respondents explained that victims may find this procedure tedious and intimidating especially when cases take a long time to be resolved after a complaint was filed.

5.2. Practical implications

The findings of my study not only have theoretical implications, they also have several practical implications. Participants in this study provided a number of advice for being more open and welcoming to women who wish to report sexual harassment. The advice is for organizations and the creative sectors, as well as the government and legal institutions, I summarize them below.

5.2.1. Organizations and the creative industries

First, participants demonstrated the need for organizations and the creative sectors to create a more equal way of working among men and women in the organization. This can be done by providing all employees with an equal contract where they all get the same benefits, so in that way women don't feel disadvantaged. Second, all workers should be provided a code of conduct which outlines what is allowed and what is not allowed in the organization. Not just that, these policies need to be strictly adhered to in order to be effective in both preventing sexual harassment from occurring in the workplace and enabling reporting when it does. Third, respondents suggested the need to create an external body that is trustworthy or a department that workers can talk to whenever they experience the incidents of sexual harassment in order to create a safe environment. Fourth, in order to create trustworthy connections and promote reporting, it is suggested to establish professional relationships that are based on open communication and mutual respect. Fifth, display approachability by having an open door policy and providing helpful replies to sexual harassment accusations. For example, not doubting or judging when employees report but rather do investigations. Sixth, encourage staff members to report incidents often with a focus on preventing recurrences. Lastly, participants emphasized the need for the creative sectors and organizations to communicate partnered feedback to the reporting employees with the proper level of transparency, letting them know what the organization is doing to stop recurrences in the future.

5.2.2. Government and the legal institutions

Participants suggested that the government should create a website and several organizations where women can go to report anonymously when they are sexually harassed at their place of work. Furthermore, government should provide external professionals who will teach students in the creative sectors about the existence of sexual harassment and preventive measures.

Intervieweess recommended that the legal institutions should provide a fast, impartial, and fair investigation of sexual harassment complaints as a crucial tool in solving the issues at hand, as well as a strategy that gives targets the chance for restorative justice and redress. Additionally, legal institutions are advised to show a commitment to a fair investigation that is assessed on a case-by-case basis.

CHAPTER 6. CONCLUSION

The aim of this study was to investigate the reasons why women do not report sexual harassment and to offer organizations, the creative industries, government and legal institutions advice on how to encourage women to do so. Data was obtained from fifteen women working in Belgium's creative industries, including art, film, and fashion, in order to accomplish my study objectives.

Previous work has acknowledged that the creative industries is characterized by gender inequality in which women are significantly underrepresented in important leadership and management positions (Padovani et al., 2019). It is found that sexual harassment continue to be widespread in these industries with men being the main perpetrators and women the main targets (Latcheva, 2017). It has also become clear that many women are reluctant to discuss sexual harassment, and the majority of victims of sexual harassment never come forward and keep their experiences hidden, even from individuals outside the workplace (Fitzgerald et al., 2017). According to research, it is crucial to look into the root causes of sexual harassment's underreporting (Fernando and Prasad, 2019). Due to a shortage of research on the topic, this study adds to the arguement by interviewing female employees who work in Belgian creative sectors.

My study found that precarious employment is one of the reasons women don't report sexual harassment. Accordingly, this research recommended that all workers in creative industries and organizations be given equal contracts with similar rewards so that women won't feel neglected. Fear of repercussions, such as being fired or having one's credibility questioned, was also highlighted as a contributing factor. Therefore, this study highlights the significance of developing professional relationships based on open communication and mutual respect in order to encourage reporting and demonstrate approachability by having an open door policy and offering constructive responses to sexual harassment claims. The length of the legal procedures was emphasized as another reason, so the government and legal institutions are urged to establish a website and a number of organizations where women can go to report anonymously and to provide procedures that permit a quick, impartial, and fair investigation of complaints of sexual harassment.

This study has several limitations. The sample of this study was exclusively made up of women because literature states that they are the predominant victim group in sexual harassment (Latcheva, 2017), and while I acknowledge that men can also experience sexual harassment, I advised that further studies and evaluations includes men. This study's sample is limited to women working in the art, film and fashion sectors, future study is recommended to investigate other sectors of the creative industries such as Architecture and Design, Graphic and Industrial Design, Sculpture, Publishing, Music, Photography, Crafting and Antiques in Belgium to see if the experiences are similar or differs. Also, it is important to emphasize that most of my respondents worked in female dominated jobs in the creative sectors such as makeup and fashion, future study is required to know if the experiences of women who work in male-dominated fields like technical jobs is similar or differs. Additionally my sample was drawn from women working in the creative industries in Belgium. Similar studies from different regions are helpful to ascertain how common the experiences detailed in my study are in other locations. Although sexual harassment is

frequently silenced in workplaces, this situation must change. My goal in doing this study is to raise awareness of the problem and promote reporting. Beginning with the message that sexual harassment is not allowed, I believe that preventing sexual harassment would be highly helpful at the organizational, educational, governmental, and legal levels.

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APPENDIXES

Appendix A : Informed consent

Martelarenlaan 42, 3500 Hasselt

Ondernemingsnummer BE0 208 359 859

Title of the research: Non-reporting of Sexual Harassment in the Creative Industries: Reasons and Remedies

Name + contact details researcher: Abieyuwa Bridget Osagiede (abieyuwa.osagiede@student.uhasselt.be)

Aim and methodology of the research: To examine the reasons why women do not report sexual harassment in the creative industries as well as to have a clear understanding of what the creative sectors and organizations can do to invite women to report sexual harassment.

Duration of this research: 30 minutes- 1 hour

1.   I understand what is expected of me during this research. I have taken note of the information regarding the investigation and was given sufficient time to consider it.

2. I know that I will participate in the following aspects of the study:

Master's Dissertation: Master of Management (1839-2122)

3. I know that there may be risks or inconveniences associated with my participation:

Not applicable.

4.   I understand that my participation in this study is voluntary and that I can refuse to answer questions. I have been sufficiently informed that I can stop the study at any time without having to give a reason and without any disadvantage for me, and that my participation in the study can be stopped by the researchers at any time.

5. I hereby give permission to record the interview.

6.   The results of this research can only be used for scientific purposes and may be published. My name will not be published and the confidentiality of the data is guaranteed at all stages of the investigation in accordance with the relevant legislation as stated in GDPR.

7.   For questions, I know that after my participation I can contact: Abieyuwa Bridget Osagiede at abieyuwa.osagiede@student.uhasselt.be

8.   For any complaints or other concerns regarding ethical aspects of this study, I can contact dr. Hannelore VAN DEN ABELE at hannelore.vandenabeele@uhasselt.be

9. I hereby give permission to contact me after the interview, if there are any questions.

I have read and understand the above information and have received answers to all my questions regarding this study. I agree to participate.

Place: Hasselt

Abieyuwa Bridget Osagiede

Name and signature of the person concerned   Name and signature of the researcher

►► UHASSELT

Introduction

You are invited to participate in a study on a research topic **"Non-reporting of Sexual Harassment in the Creative Industries: Reasons and Remedies"**

Before you decide about your participation in this study, we would like to give you some more information about its purpose, what it means on an organizational level and what the possible advantages and risks are for you. This will allow you to make a decision based on the right information. This is called "informed consent."

We ask you to read the following pages of information carefully. If you have any questions, please ask the researcher or his or her representative.

Research

This research is carried out in the context of a research group project for the course 'Qualitative research methods' at the University of Hasselt (Belgium).

Topic

Mindfulness training/well-being policy aims to improve the health and well-being of employees in the organization. It also helps to reduce depression, stress and anxiety in the workplace. Doing this interview will help me gain insight into the opinions, attitudes, thoughts and experiences of the interviewee regarding mindfulness training/ well-being policy. In addition, this interview will provide the research valuable, meaningful, and further insight into the topic

If you are participating in this study, you should know the following:

- Your participation is voluntary; there can be no coercion in any way. Your signed consent is required for participation. Even after you have signed, you can let the researcher know that you want to discontinue your participation.
- The data collected are confidential. When data is used, your anonymity is assured.

-If you would like additional information, you can always contact the researcher abieyuwa.osagiede@student.uhasselt.be

Proceeding of the research

You will be participating in an individual interview, conducted by a student in the preparatory program of Master of Management at the University of Hasselt.

This interview will approximately take half an hour.

If respondents give their permission, these interviews will be recorded. The purpose of this audio recording is to ensure an accurate representation of the interview in written form and will never be shared with third parties.

Benefits

If you decide to participate in this study, there are no direct benefits.

Confidentiality

The research team guarantees that both your personal data and all research results resulting from this study will be treated in a confidential and pseudonymized manner in accordance with Article 7 of the "Law on Privacy with Regard to the Treatment of Personal Data" of December 8, 1992 and with the European General Data Protection Regulation 2016/679 of April 27, 2016 on the protection of individuals with regard to the processing of personal data.

Discontinuation of participation

Your participation is voluntary. You have the right to discontinue your participation in this study without giving a reason.

We hope that we have provided you with sufficient information. For additional questions or comments, you can always contact us at the contact information below.

NAME: ABIEYUWA BRIDGET OSAGIEDE
EMAIL: abieyuwa.osagiede@student.uhasselt.be

Appendix C : Interview questions

SESSION ONE

❖ Where do you live?

❖ How old are you?

❖ As an artist, can you describe your job

❖ Do you think men are being paid higher salaries than women in the art industry? please give me reasons why you believe so.

❖ In terms of job position? Do you think there are more men than women in top positions in your industry? Please give me reasons why you think so.

❖ Do you think this gender inequality contributes to sexual harassment of women in the art industry? If yes, please give me your reasons.

SESSION TWO

❖ Are you aware of sexual harassment in your environment or in the art industry? If so, can you tell me more about it?

❖ Do you know any women who have been sexually harassed in the art industry? If so, can you tell me more about what happened?

❖ Studies say that women often do not report sexual harassment. Why do you think they do not report?

❖ What could organizations and the creative sectors do to invite women to report sexual harassment?

❖ What can the government/legal institutions do to invite women to report sexual harassment?

❖ What is your advice for ladies who have been harassed?

Appendix D : Email to respondents

Dear Madam,

My name is Abieyuwa Osagiede, and I am a Strategy and Innovation Management student at Hasselt University. I am working on my Master's thesis and conducting research to examine the reasons why women do not report sexual harassment in the creative industries. I want to know what organizations and creative sectors can do to invite women to report sexual harassment. In order to find answers to these questions, I intend to conduct interviews with women working in the creative industries in Belgium such as artists. I would like to do an online interview with you in order to get some answers to my research. I assure you that the interview is completely confidential and will not take more than 30 minutes and that you are able to stop the interview at any time.

Attached you find a copy of an informed consent form

I am looking forward to hearing from you. Thank you for your time and consideration.

Kind regards,

Abieyuwa Osagiede