



Nordic Council  
of Ministers

Nordisk kulturfakta 2024:05

# **Threats, violence and harassment against artists and authors in the Nordic countries**



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# Foreword

A vibrant cultural life with strengthened conditions for cultural creators is a key aspect of Nordic cultural policy cooperation. This report presents a study on the prevalence of threats, violence, and harassment against artists and authors, conducted by Kulturanalys Norden in collaboration with eight artists' organisations in Denmark, Iceland, Norway, and Sweden.

The theme of the report is closely linked to artistic freedom, a central ideal in the cultural policies of the Nordic countries. A fundamental prerequisite for artistic freedom is that artists and authors can work freely without facing the risk of threats, violence, or harassment. Drawing on previous studies and new data from eight surveys, this report contributes new knowledge about the situation of artists and authors in the Nordic countries.

Gothenburg in November 2024, Kulturanalys Norden



# Executive summary

Kulturanalys Norden has conducted a study on the prevalence of threats, violence, and harassment against artists and authors in the Nordic countries. The purpose of the study was to explore the extent to which artists and authors experience these issues. Another aim was to identify whether certain groups of artists and authors are particularly affected and to report on the consequences of threats, violence, and harassment for those impacted.

## Surveys of artists and authors in eight organisations

The report is based on studies conducted across the Nordic countries. The findings are drawn from surveys distributed to members of eight organisations representing artists and authors in four Nordic countries. These organisations include Billedkunstnernes Forbund (Denmark, visual artists), Dansk Artist Forbund (Denmark, performing artists), Konstnärernas Riksorganisation (Sweden, visual artists), Sveriges Författarförbund (Sweden, authors), Creo (Norway, performing artists), Den norske Forfatterforening (Norway, authors), Rithöfundasamband Íslands (Iceland, authors), and Samband Íslenskra Myndlistarmanna (Iceland, visual artists).

The survey results should be interpreted with caution, as several organisations experienced low participation rates. Response rates varied between organisations, ranging from a minimum of 4 percent to a maximum of 34 percent. Therefore, the findings cannot be generalised to represent artists and authors in the Nordic countries in its entirety.

## Threats, violence and harassment affect many artists and authors

Based on previous studies and the results and analyses presented in the report, Kulturanalys Norden concludes that the occurrence of threats, violence and harassment against artists and authors is a concrete problem for working artists and authors. Many of the artists and authors who responded to the surveys had at some point experienced threats, violence or harassment. The reported share that at some point had experienced threats, violence or harassment varied between organisations, from 36 to 61 per cent of respondents. The proportion of respondents who said they had been subjected to threats, violence or harassment in the last 12 months varied between 10 and 25 per cent. Threats and harassment were more

common than violence, theft and vandalism. A small proportion had reported the incidents they had experienced in the past 12 months to the police.

Visual artists, writers and performing artists experienced different types of incidents. For authors, threats and harassment were the most common types of incidents, with threats and attacks on social media standing out. Among the responding performing artists, sexual harassment, face-to-face threats and theft were the most common. Theft and vandalism were more common among respondents from the two organisations that brought together visual artists.

The proportion who had experienced threats, violence, or harassment at some point was similar for women and men. Both genders were affected in roughly equal proportions, although by different types of incidents. Threats and harassment were the most common experiences for both, but a higher proportion of women had faced sexual harassment, while more men reported direct threats and online harassment. There were also some patterns related to age, with younger individuals experiencing a higher proportion of threats or harassment in the past 12 months. These differences are mainly since younger people are more active and visible online, where much of the threats and harassment occur.

## **Threats, violence and harassment have consequences**

Threats, violence, and harassment have significant consequences. Such experiences have led artists and writers to withdraw from the public sphere, avoid certain commissions or subject areas, and implement security measures. As a result, these experiences can make artists and authors feel that their artistic freedom is more limited. However, many of those affected report that these experiences have also strengthened their commitment and desire to express themselves artistically.

The report highlights several key areas where further research is needed. One such area is a more in-depth study of the consequences of threats, violence, and harassment, as well as the mechanisms behind self-censorship and adaptation. It also emphasizes the need for studies examining the safety nets available—or lacking—for affected artists. Such studies should particularly focus on the rise of online threats and harassment, as well as the changing conditions for artists and authors in this new public sphere. The knowledge gained should ultimately inform measures aimed at preventing threats, violence, and harassment against artists and authors.

# Introduction

Artistic freedom is highly valued and is a central principle in the cultural policies of the Nordic countries, as well as in their cultural cooperation (see Meld.St.22, 2023; Ministry of Education and Culture, 2017; Ministry of Education, Science and Culture, 2013; Nordic Council of Ministers, 2020; Prop. 2009/10:3). A key aspect of this is the ability of artists and authors to work freely, without the threat of violence, harassment, or intimidation. However, previous reports indicate that threats, violence, and harassment remain significant issues for artists and authors in the Nordic countries. As a result, many artists have resorted to self-censorship, avoiding certain topics or public appearances (see, for example, Konstnärsnämnden, 2017; Myndigheten för kulturanalys, 2016; Slaatta & Okstad, 2021).

In addition to being a significant issue for the work environment of artists and authors, threats, violence, and harassment also represent a major problem for democracy. Like free journalism, political debate, and civil freedom of expression, the free practice of arts and culture is essential to a vibrant democratic society. Yet, knowledge about the prevalence of threats, violence, and harassment against artists and authors remains limited in several Nordic countries, including Denmark, Finland, and Iceland. Major studies conducted in Sweden and Norway are now almost a decade old.

This report presents the findings of surveys conducted by Kulturanalys Norden in collaboration with eight organisations representing artists and authors across the Nordic countries. Building on previous studies and newly collected data, this report enhances our understanding of the situation for artists and authors in the Nordic countries.

## Aim and questions

The purpose of this study is to assess the prevalence of threats, violence, and harassment against artists and to examine whether certain groups of artists and authors are particularly affected. It also aims to explore the consequences of these experiences for those who encounter them. The report is based on the following research questions:

- To what extent do artists and authors experience threats, violence and harassment in relation to their profession?
- Are there differences in experiences of threats, violence and harassment based on gender, age, or across different art and cultural fields?
- What are the consequences of threats, violence and harassment for artists and authors in their professional practice?

## Implementation of the survey

To investigate the prevalence of threats, violence, and harassment against artists and writers, eight surveys were conducted in February 2024. Annex 1 provides a more detailed description of the population, the surveys, and the data collection procedure.

### Eight artists' organisations in Denmark, Iceland, Norway and Sweden

The surveys were addressed to members of eight organisations representing professional artists and authors (see Table 1). Two organisations from each country were included in the survey: Denmark, Iceland, Norway and Sweden. The organisations that participated in the surveys represent either visual artists, performing artists or authors.

**Table 1.** Organisations that participated in the survey

Name of the organisation	Country	Area
Billedkunstnernes Forbund (Association of Visual Artists)	Denmark	Visual artists
Dansk Artist Forbund (Danish Artists' Association)	Denmark	Performing artists
Rithöfundasamband Íslands (Writers' Union of Iceland)	Iceland	Author
Samband Íslenskra Myndlistarmanna (Association of Artistic Artists in Iceland)	Iceland	Visual artists
Creo	Norway	Performing artists
Den norske Forfatterforening (Norwegian Authors' Union)	Norway	Author
Konstnärernas Riksorganisation (Swedish Artists' Association)	Sweden	Visual artists
Sveriges Författarförbund (Swedish Authors' Union)	Sweden	Author

For practical reasons, it was necessary to select specific organisations. Artists and authors in the Nordic countries are represented by various organisations, but the structure differs between countries. For example, in Sweden, authors are primarily members of the Swedish Authors' Union, while in Norway, authors are divided into separate organisations for fiction, non-fiction, and children's and youth literature.

The choice of organisations was based, in addition to practical possibilities for collaboration, on the size of the organisations and the possibility of including all three professional groups: visual artists, performing artists and authors.

There is limited data on the exact number of professional artists and authors working in the Nordic countries. The results presented in this report cannot be generalised to the entire population of artists and authors in the Nordic countries.

### **Finland, Faroe Islands, Greenland and Åland**

Despite several attempts, Kulturanalys Norden was unable to establish cooperation with any organisations in Finland. To access relevant knowledge and research from Finland, Kulturanalys Norden cooperated with the Centre for Cultural Policy Research (Cupore) and obtained summarised results from the Arts and Culture Barometer survey.

There are a few organisations representing artists or authors in the Faroe Islands, Greenland, and Åland. After contacting the organisations Kulturanalys Norden was able to identify, it was determined that their small membership sizes posed a risk of disclosing individual information, making collaboration not feasible.

### **Survey design**

The survey was designed in consultation with the participating organisations, key contacts from relevant authorities, and researchers from the Nordic countries. It draws heavily from the questionnaire used Myndigheten för Kulturanalys report *Hotad kultur* (Myndigheten för kulturanalys, 2016).

The survey for this report was conducted online and consisted of 18 questions, which were grouped into three sections:

- background questions
- questions on experiences of threats, violence and harassment (21 types of events)
- questions about perceptions and statements about threats, violence and harassment.

The survey was translated into Danish, Icelandic, Norwegian, Swedish and English.

## Respondents and non-response

A total of 3 184 artists and authors responded to the eight surveys. The response rates varied across the different organisations (see Table 2). The highest response rate was 34 per cent for Sveriges författarförbund, while the lowest was 4 per cent for Creo.

**Table 2.** Participating organisations, number of members, and responses

Billedkunstneres Forbund (Association of Visual Artists)	Denmark	Visual artists	Billedkunstneres Forbund (Association of Visual Artists)	Denmark	Visual artists	Billedkunstneres Forbund (Association of Visual Artists)
Billedkunstneres Forbund (Association of Visual Artists)	Denmark	Visual artists	2 100	1 895	263	14
Dansk Artist Forbund (Danish Artist Association)	Denmark	Performing artists	1 401	1 289	183	14
Rithöfundasamband Íslands (Writers' Union of Iceland)	Iceland	Authors	687	647	138	21
Samband Íslenskra Myndlistarmanna (Association of Icelandic Visual Artists)	Iceland	Visual artists	960	926	204	22
Creo	Norway	Performing artists	10 930	10 340	403	4
Den norske Forfatterforening (Norwegian Authors' Union)	Norway	Authors	760	730	140	19
Konstnärernas Riksorganisation Swedish Artists' Association	Sweden	Visual artists	3 191	3 175	701	22
Sveriges Författarförbund (Swedish Authors' Union)	Sweden	Authors	3 552	3 421	1 152	34

Comment: Number of members is based on data from January 2024. Number of responses refers to fully completed surveys. Response rate refers to the percentage of those who received the survey who sent in a complete questionnaire. \*Creo members include an unknown number of members not included in the population. Due to limitations in the membership system, the survey had to be sent to all members. Among the respondents, 10 per cent are in professional categories that fall outside the survey population.

The large non-response rate introduces greater uncertainty into the estimates. As a result, individual findings and estimates should be interpreted with caution. A high non-response rate does not necessarily mean that the results cannot be generalised. The issue arises if the non-response is systematic and relates to the topic being measured. In this survey, it is likely that those who have experienced threats, violence, or harassment were more inclined to respond, viewing the issue as important. This could lead to an *overestimation* of the proportion of affected individuals. On the other hand, it is also possible that those who have experienced such issues participate less or even leave the profession, which would lead to an underestimation of the proportion of artists and authors who have experienced threats, violence or harassment. A more detailed discussion of non-response can be found in Annex A.

## Concepts and definitions

In this report, the terms artist and author are used to describe in a broader sense the survey population. The surveys were sent to three occupational groups: *visual artists, performing artists and authors*. Within each occupational group there are several professions and specialisations.

The terms "threats," "violence," and "harassment" refer to 21 distinct incidents in this report. Results are often presented in two main categories: *threats and harassment*, and *violence, theft, and vandalism*.

An individual is considered to have experienced threats or harassment if, in the context of their professional role as an artist or author, they have encountered any of the following

- threatening statement face to face
- threatening phone call
- threatening sms/mms
- threatening letter/postcard
- threatening e-mail
- threats/attacks via social media
- sexual harassment
- hijacked internet account (or created fake one in your name)
- personal information exposed online

- unwanted goods ordered in your name
- threatening "gift"
- been unauthorisedly photographed/recorded
- unpleasant visit, stalking or mapping
- other forms of intimidation or harassment.

Experiences of *violence, theft and vandalism* refer to the following types of events

- punch, kick or similar
- push or similar
- violence with weapons
- arson/blastings
- scribble
- theft
- other forms of violence, vandalism or theft.

No distinction is made between legal and illegal events, although some types of events may have legal significance and can be linked to relevant legislation in the Nordic countries. However, the events are not strictly based on criminal offences or on what can be classified as an offence, which varies from country to country.<sup>[1]</sup>

The events included in the questionnaire do not specify whether the perpetrator or sender is internal or external. As a result, it is not possible to determine whether the perpetrator or sender is from the same organisation as the respondent, such as a colleague.

## Disposition

Following this introductory chapter, Chapter 2 provides an overview of existing knowledge on threats, violence, and harassment against artists, authors, and other professionals active in the public sphere. This chapter also includes specially processed data from the Finnish Arts and Culture Barometer, conducted by Cupore.

Chapter 3 presents the survey results, organised by country, with each section detailing the findings from the two participating organisations in each country. The chapter concludes with a summary of the results, highlighting both similarities and differences between professional groups and countries.

The report concludes in Chapter 4 with a presentation of the key findings.

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1. See for example Bladini (2017) for a description of the legal regulation of hate speech, threats and other offences in the Nordic countries.

# Previous knowledge about the experiences of artists and authors

This chapter summarises existing knowledge on threats, violence, and harassment directed at artists and authors in the Nordic countries. It primarily highlights previous studies on the experiences of artists and authors. Additionally, the chapter incorporates studies and reports on threats, violence, and harassment faced by other professional groups with significant public roles in democratic society, such as journalists, politicians, and researchers. The material referenced in this chapter mainly consists of reports, studies, and similar sources published by authorities, universities, professional organisations, or companies.

## **To what extent are artists and authors subjected to threats, violence and harassment?**

There are no comprehensive studies on the prevalence of threats, violence, and harassment against artists and authors across several Nordic countries. Existing knowledge on the issue mainly comes from a few reports produced by authorities or interest organisations. These reports typically focus on individual cultural and artistic fields and explore various forms of experiences. However, due to differing approaches, it is difficult to compare the findings across reports. Common themes in these studies include online or social media harassment, sexual harassment, and workplace discrimination. The primary research methods employed are interviews and surveys. This section outlines the key studies and reports identified, summarising the current state of knowledge in the Nordic countries.

### **Denmark**

In Denmark, there is relatively little previous knowledge about threats, violence and harassment directed at artists and authors. The studies that have limitations in data collection, which makes it difficult to draw clear conclusions about this group.

The trade union organisation Dansk Artist Forbund conducted a survey as part of a national campaign, #StopHadbeskeder. While the survey had a low response rate, which limits the ability to generalise the results, the responses suggest that threats and harassment, particularly online, are widespread issues. The report also indicates that these problems seem to be increasing, with around 40 per cent of

respondents stating that the amount of threats and hate has risen over the past five years (Dansk Artist Forbund, 2022).

There are no other recent surveys or studies that analyse the proportion of artists or authors who have experienced threats, violence, or harassment. The Danish Ytringsfrihedskommissionen (Justitsministeriet, 2020a) noted in its second interim report that public figures, including artists and authors, are increasingly facing threats and harassment. However, the Commission has not been able to present any study examining the extent to which artists are affected.

There are, however, a few studies on inappropriate and transgressive behavior in the workplace. For example, Møhring Reestorff (2020) have studies the prevalence of inappropriate behavior, discrimination, and sexual harassment in the television, film, and performing arts industries (Analyse & Tal & KVINFO, 2022).

## **Finland**

A few reports in Finland address themes relevant to this study. Each year, Cupore conducts an Arts and Culture Barometer survey targeting working artists in Finland (see Ruusuvirta et al., 2023). At the request of Kulturanalys Norden, Cupore has compiled findings on offensive behaviour and discrimination from the 2016, 2017, 2018, and 2022 surveys. However, these questions differ from those included in the current report's surveys.

The first question asked whether artists had encountered inappropriate treatment or discrimination within their professional practice over the past 12 months. Here, 25 percent responded "yes," and 59 percent "no." Additionally, 16 percent chose "don't know," which Cupore interprets as an indication that many respondents find it difficult to define what constitutes inappropriate treatment. Slightly more women (26 percent) than men (22 percent) reported such experiences. The findings further reveal that a greater proportion of artists than authors reported these experiences: 31 percent of performing artists, 27 percent of visual artists, and 17 percent of authors. Cupore also analysed the free-text responses, which primarily described psychological or verbal harassment, with some mentioning concrete threats and online harassment.

Additional reports on this topic in Finland mainly explore inappropriate behaviour or discrimination in workplace settings or among cultural sector colleagues more broadly (Anttila, 2019; Jaakkola, 2022), as well as within specific sectors such as the music industry (Inklusiiv, 2022; Seye, 2018), visual arts (Pulkkinen & Salonen, 2017), performing arts (Helavuori & Karvinen, 2019), and film industry (Paanetoja, 2018).

## **Iceland, Faroe Islands, Greenland and Åland**

No published reports or studies have been identified that examine the prevalence of threats, violence, or harassment against artists or authors in Iceland. This also applies to Faroe Islands, Greenland, and Åland.

## **Norway**

In Norway, several reports and studies address sexual harassment and inappropriate behaviour in the workplace, including in the theatre industry (Kleppe & Røysent, 2016), the book industry (Den Norske Forleggerforening, 2021), and the film, TV, performing arts, and music sectors (Bråten & Svalund, 2018).

A study by Slaatta and Okstad (2021), commissioned by the Fritt Ord Foundation, examined artists' perspectives on freedom of expression in Norway. The report is partly based on a survey involving eleven organisations representing professionals in film, literature, performing arts, and visual arts, with 1 390 respondents in total. Although the survey does not focus specifically on the prevalence of threats, violence and harassments, it highlights that such experiences negatively impact artists' perceptions of freedom of expression. Forty-three per cent of respondents reported that experiencing threatening and hostile statements about art and artists online has adversely affected their freedom of expression over the past five years (Slaatta & Okstad, 2021, p. 48). The findings also reveal that a majority believe artists' freedom of expression has declined during this period. Factors identified as contributing to this decline include increased public discourse conflict and the spread of rumours on social media.

## **Sweden**

In 2016, Myndigheten för kulturanalys published a survey on threats, violence, and harassment targeting artists and authors in Sweden (Myndigheten för kulturanalys, 2016). The survey involved a questionnaire sent to 6,000 members of Sveriges Författarförbund and Konstnärernas Riksorganisation, with approximately 3,000 responses. Findings revealed that threats and harassment represent significant issues for artists and authors. Artists were more likely to encounter theft and vandalism, whereas authors faced a higher incidence of threats. Among artists, 25 per cent reported experiencing vandalism or theft at some point, with 7 per cent affected in the past year. For authors, 35 per cent reported experiencing threats and harassment, with 19 per cent encountering them in the past year. Additionally, a smaller subset of artists and authors reported experiencing frequent incidents. The survey results showed minimal differences between genders or age groups regarding exposure to threats, violence, or harassment. However, younger artists and authors reported more online threats

than older ones. Those with a foreign background consistently reported higher rates of incidents than their Swedish counterparts.

A 2017 report by Konstnärsnämnden explored artists' working environments (Konstnärsnämnden, 2017). The survey targeted artists in visual arts and design, dance, film, music, literature, and theatre, including questions about harassment, bullying, sexual harassment, threats, and violence over the previous 12 months. A total of 1 895 artists responded. The report identified three primary contexts: conflicts with managers, conflicts with colleagues, and interactions with other individuals (e.g., the audience or general public). Results showed that sexual harassment was most common in collegial settings, while threats were more frequent in interactions with audiences or the public. Collective art forms (such as dance and theatre) were more affected compared to literature or visual arts, with 8 per cent of film artists and 7 per cent of theatre and dance artists experiencing threats in the past 12 months, compared to 4 per cent of visual artists.

Myndigheten för kulturanalys has also highlighted issues of threats, violence, and harassment affecting cultural institutions in two reports. For example, a survey of major museums indicated that one in three experienced vandalism, violence, or threats in 2015 (Myndigheten för kulturanalys, 2017). Additionally, a study from Dalarna University, in collaboration with the organisation Svensk Scenkonst, found that around 50 per cent of performing arts institutions had encountered hate and threats, with half of those affected multiple times over the previous five years (Florén, 2022, p. 8).

## Other studies on professions in the public sphere

Several other professionals who, like artists and authors, work in the public sphere, experience threats, violence, and harassment. Reports and studies from the Nordic countries indicate that **journalists, editors, and opinion leaders** (Eriksson Almgren et al., 2017; Grimsmo & Heen, 2013; Idås, 2021; Löfgren Nilsson, 2017; Mølster, 2015; Pöyhtäri, 2013), **elected politicians** (Bjørge et al., 2021; Brottsförebyggande rådet, Brå, 2023; Ipsos, 2019, 2023; Knuutila et al., 2019; Operate, 2018), **researchers** (Brax, 2022), and **representatives of civil society** (Landsrådet för Sveriges Ungdomsorganisationer, 2020; Myndigheten för ungdoms- och civilsamhällesfrågor, 2022) report experiences of threats, violence, and harassment.

However, these reports differ in both methodology and the types of experiences studied, which complicates comparisons and limits conclusions about differences between occupational groups. Nevertheless, existing studies and reports consistently show that threats, violence, and harassment pose serious issues for professionals working in the public sphere.

## Consequences of threats, violence and harassment

Experiencing threats, violence, or harassment can have numerous consequences for both the personal and professional lives of individuals. The report by Myndigheten för kulturanalys examining artists and authors found that many who had experienced threats, violence, or harassment required support, found the situation distressing, and took measures to enhance their safety (Myndigheten för kulturanalys, 2016). Violence was perceived as the most frightening and created the greatest need for assistance, whereas damage and theft were seen as less intimidating, as such incidents were more easily associated with property crime rather than targeted personal threats.

Björkenfeldt (2024) has investigated online threats and harassment against journalists. The thesis summarises previous research identifying a range of negative effects tied to experiences of threats and harassment. These include feelings of fear, anxiety, loneliness, burnout and insomnia (Björkenfeldt, 2024, p. 36).

Self-censorship is a mechanism that is frequently discussed in relation to the impact of threats, violence and harassment. This phenomenon suggests that professionals in public-facing roles withdraw from public discourse or avoid certain topics due to fears of retaliation. Self-censorship occurs when individuals consciously or unconsciously refrain from exercising their freedom of expression, without formal or legal restrictions, contrasting with state censorship, where governmental or legal institutions limit expression (Björkenfeldt, 2024, p. 61). A knowledge review by Brottsoffermyndigheten (Svensson et al., 2021, p.7) suggests that "there is growing evidence that professionals essential to democracy increasingly self-censor to avoid threats and hatred." This conclusion connects to prior research showing rising instances of online threats and harassment, which correlate with increased tendencies toward self-censorship.

Few reports or studies have examined self-reported self-censorship among artists and authors. Myndigheten för kulturanalys study *Hotad kultur* provides evidence that self-censorship is present in this group: 14 per cent of responding artists and authors stated they had left or declined specific commissions, and a third reported reducing their public presence, such as through limited media visibility, as a result of experiences of threats, violence or harassment (Myndigheten för kulturanalys, 2016, p. 62). The study concluded that the risk of self-censorship is significant for artists and authors facing threats, violence, or harassment. The survey on artists' working environments conducted by Konstnärsrådet (2017) indicated that 34 per cent of artists who had experienced threats, physical violence, or sexual harassment had ceased their artistic activity as a result (Konstnärsrådet, 2017, p. 48).

The Danish Ytringsfrihedskommissionen conducted a survey that included a sample of artists, commentators, journalists, and politicians (Justitsministeriet, 2020b).

The findings showed that individuals in these professions are disproportionately active in public debates compared to the general population. However, a significant portion reported opting out of participation due to concerns about threats and hostility. The survey also found that approximately 40 per cent of artists refrained from expressing themselves on social media, despite wishing to do so (Ministry of Justice, 2020b, p. 66).

A few studies have examined journalists' experiences and the connection between threats, violence, harassment, and self-censorship (see, for instance, Björkenfeldt, 2024; Löfgren Nilsson & Örnebring, 2016; Scaramuzzino, 2020). Collectively, these studies across the Nordic countries show that a substantial number of journalists affected by violence modify their coverage topics in response.<sup>[2]</sup> Björkenfeldt (2024) thesis presents a study among Swedish journalists that shows that a significant proportion practise self-censorship as a strategy to avoid threats and harassment (Björkenfeldt, 2024). One of the studies examines what influences the relationship between journalists' exposure on the internet and self-censorship. One driving factor is fear, which is linked to adverse health impacts. The decision to self-censor is also linked to other individual characteristics, such as individual resilience. Journalists who are more confident that employers or the legal system can offer protection and support are also less likely to engage in self-censorship. These findings can be related to other reports showing that self-employed or freelance artists, who lack employer support, are more vulnerable to threats and harassment (Konstnärsnämnden, 2017; Myndigheten för kulturanalys, 2016).

In summary, existing research suggests that experiences of threats, violence, and harassment can lead artists and authors to withdraw from public discourse and avoid certain topics or themes, as demonstrated by findings that many self-censor, reduce their public visibility, or even cease their artistic activities in response to such exposure.

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2. For an overview of previous research on threats and harassment and self-censorship among journalists in Norway and Sweden, see Bladini (2017) and Mølster (2015).

# Surveys to members of eight organisations

This chapter summarises the results of the survey sent to members of eight artists' organisations in February 2024. The findings are organised by country, with separate sections for each Nordic nation. Each section follows the structure of the survey questions, starting with a brief description of the participating organisations. The results are presented individually for each organisation, though in some cases, data from two organisations are presented in a single figure or table.

## Denmark : Billedkunstneres Forbund and Dansk Artist Forbund

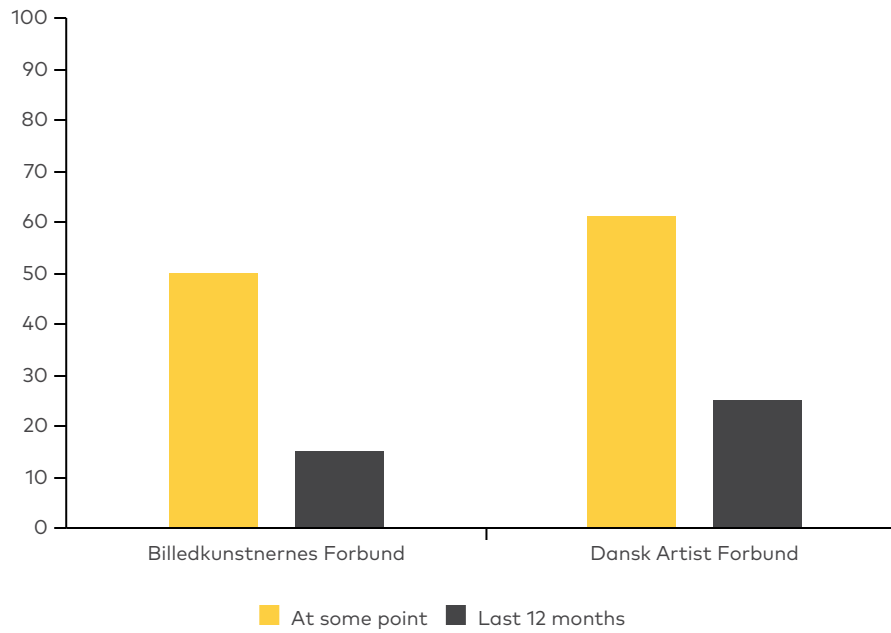
This section presents findings from two organisations in Denmark. **Dansk Artist Forbund (DAF)** is a trade union representing artists within the music, performing arts, and entertainment industries. Its members include singers, musicians, dancers, and performance artists. **Billedkunstneres Forbund (BKF)** serves as a trade union for professional visual artists.

In this section, the term 'performing artists' refers to members of Dansk Artist Forbund, while 'visual artists' refers to members of Billedkunstneres Forbund. The findings are based on responses from 263 members of Billedkunstneres Forbund and 183 members of Dansk Artist Forbund. For details on response rates and non-response, see Appendix 1.

### Experiences of threats, violence and harassment at some point and last 12 months

Figure 1 illustrates the proportion of respondents who have ever experienced threats, violence, or harassment in their professional work, as well as those who have encountered it within the last 12 months. The survey included 21 types of incidents to capture experiences of threats, violence, or harassment.

Half (50 per cent) of the responding visual artists in BKF report having experienced threats, violence, or harassment at some point. A smaller proportion, 15 per cent, have been affected within the last 12 months. Among DAF respondents, 61 per cent report experiences of threats, violence, or harassment at some point, with a quarter (25 per cent) having been affected in the past 12 months.



**Figure 1.** Proportion of respondents who have experienced threats, violence or harassment, Dansk Artist Forbund and Billedkunstnernes Forbund, per cent

Comment: Number of responses DAF = 183, Association of Visual Artists = 263.

## Experiences of threats and harassment

Table 3 presents experiences of threats and harassment, which encompass 14 types of incidents.

Just over half of DAF respondents report having experienced threats at some point, with around a quarter having encountered threats within the last 12 months. The most frequently reported incidents are sexual harassment (20 per cent), face-to-face threats (17 per cent), being publicly targeted on the internet (14 per cent), threats or assaults on social media (13 per cent), and being illegally photographed or recorded (12 per cent).

Among responding visual artists in BKF, 36 per cent have experienced threats or harassment at some point, and 13 per cent have encountered it within the last 12 months. The most common incidents are sexual harassment (13 per cent), in-person threats (11 per cent), and threatening phone calls or other forms of threats and harassment (8 per cent).

**Table 3.** Proportion of respondents who have experienced threats or harassment, Dansk Artist Forbund and Billedkunstneres Forbund, per cent

	Dansk Artist Forbund		Billedkunstneres Forbund	
	At some point	Last 12 months	At some point	Last 12 months
<b>Threats or harassment</b>	<b>51</b>	<b>24</b>	<b>36</b>	<b>13</b>
Threatening statement face to face	17	3	11	2
Threatening phone call	6	1	8	2
Threatening sms/mms	7	2	5	1
Threatening letter/postcard	2	1	3	0
Threatening e-mail letter	9	2	7	3
Threats/attacks via social media	13	8	5	2
Sexual harassment	20	3	13	1
Hijacked internet account (or created fake one in your name)	8	4	3	2
Personal information exposed online	14	7	3	1
Unwanted goods ordered in your name	1	0	0	0
Threatening "gift"	1	0	1	0
Being unauthorisedly photographed/recorded	12	4	2	0
Unpleasant visit, stalking or mapping	9	2	7	3
Other forms of intimidation or harassment	4	2	8	4

### Experiences of violence, vandalism or theft

Violence, vandalism, and theft are less common than threats and harassment, particularly in incidents occurring within the last 12 months. Thirty-two per cent of DAF respondents reported having experienced violence, vandalism, or theft at some point, while 4 per cent experienced it in the past 12 months. Theft is the most frequently reported incident, affecting 21 per cent at some point, with 1 per cent encountering it in the past year.

A similar pattern is observed among BKF respondents, with 32 per cent reporting experiences of these incidents at some point and 4 per cent within the past year. One-tenth of BKF respondents have experienced pushing or similar behaviour, and one in five have experienced theft.

**Table 4.** Proportion of respondents who have experienced violence, vandalism or theft, Dansk Artist Forbund and Billedkunstneres Forbund, per cent

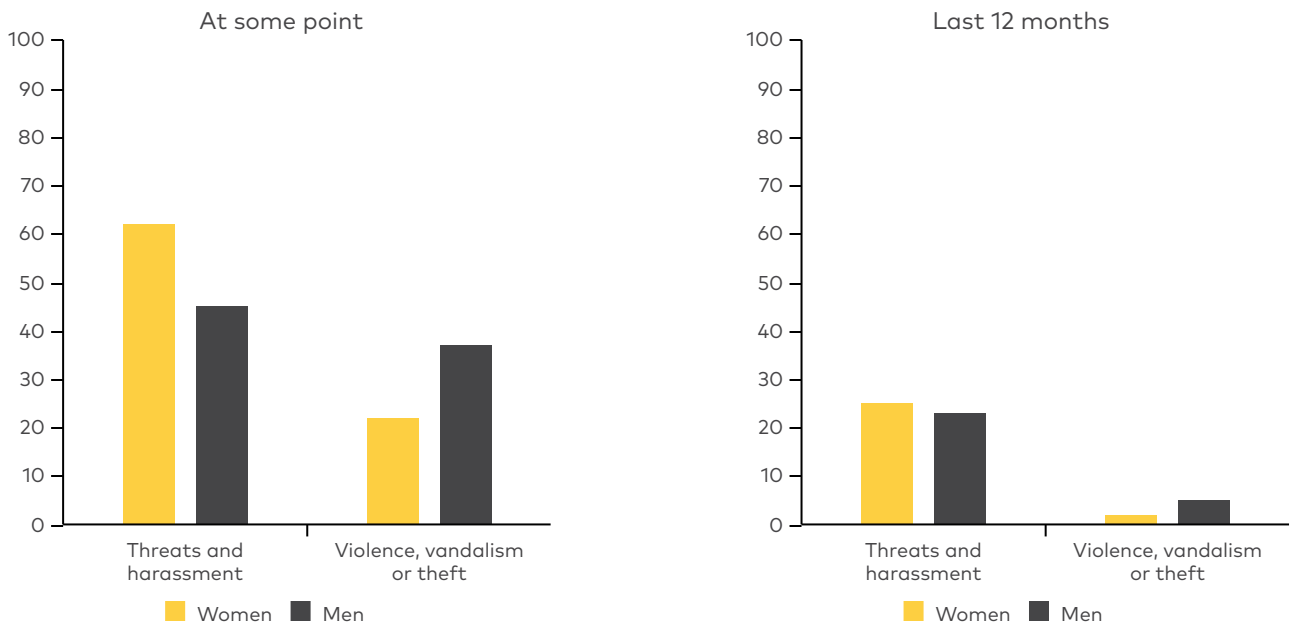
	Dansk Artist Forbund		Billedkunstneres Forbund	
	At some point	Last 12 months	At some point	Last 12 months
<b>Violence, vandalism or theft</b>	<b>34</b>	<b>4</b>	<b>32</b>	<b>4</b>
Punch, kick or similar	2	0	7	1
Push or similar	2	0	11	1
Violence with weapons	0	0	1	0
Arson/blastng	1	0	0	0
Graffiti	4	0	1	0
Theft	21	1	20	1
Other forms of violence, vandalism or theft	13	2	6	2

### Experiences among women and men

This section presents differences in experiences of threats, violence, and harassment between women and men. Due to the small number of respondents, it is not possible to report experiences based on other background factors.

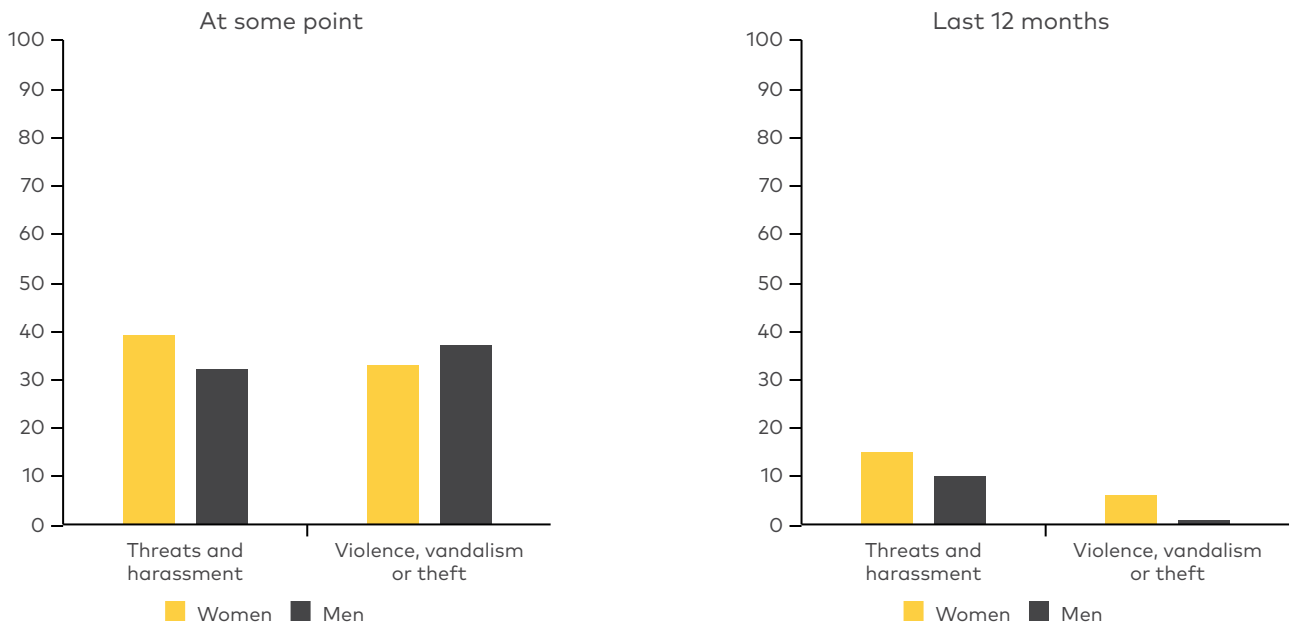
Figure 2 shows the distribution of experiences of threats and harassment among DAF respondents, distinguishing between women and men. Women are more likely than men to have experienced threats or harassment: 62 per cent of women have been affected at some point, compared to 45 per cent of men. Examining specific types of incidents, sexual harassment in particular stands out. Almost a third of women in DAF report having experienced sexual harassment at some point, compared to 13 per cent of men.

Conversely, men are more likely to have experienced violence, vandalism, or theft: 37 per cent of men report such experiences at some point, compared to 22 per cent of women. There are no significant differences between women and men regarding experiences within the last 12 months.



**Figure 2.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by gender, Dansk Artist Forbund, per cent

There are small differences between women and men among BKF respondents. A slightly higher proportion of female respondents report experiences of threats and harassment, primarily due to women being more likely than men to have experienced sexual harassment: 17 per cent of women have been affected by sexual harassment at some point, compared to 5 per cent of men. Conversely, men are more likely to have experienced violence, vandalism, or theft.



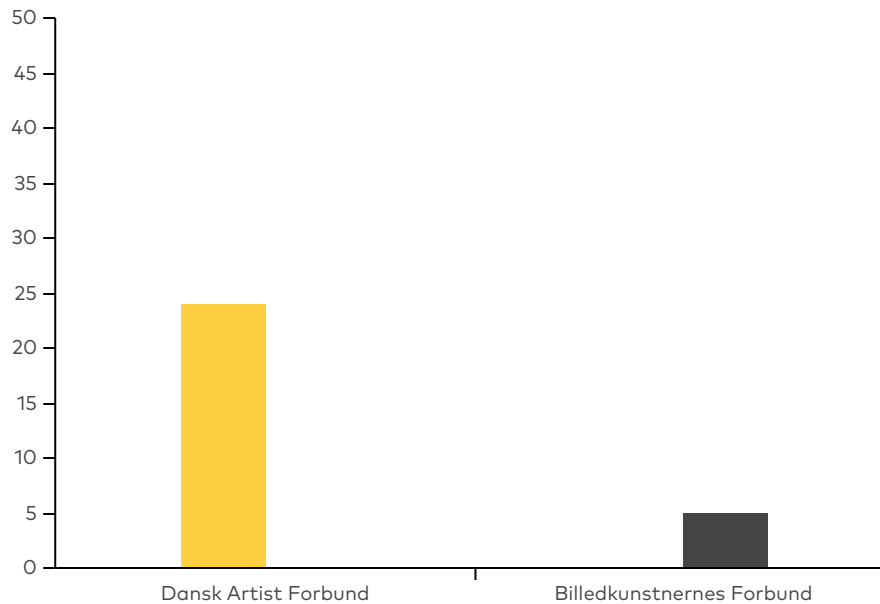
**Figure 3.** Percentage of respondents who have experienced threats and harassment and violence, vandalism or theft, by gender, Billedkunstneres Forbund, per cent

### Experiences by professional categories

Dansk Artist Forbund includes members from several professional categories: circus or show performers, dancers, musicians, educators, actors, and singers. The findings indicate that experiences of threats and harassment vary across these groups: 68 per cent of singers report having been affected at some point, compared with 57 per cent of circus or show performers and 45 per cent of musicians. Percentages for other occupational categories are not reported due to limited responses.

### Police reports and cancelled events

Figure 4 illustrates the proportion of individuals who have experienced an incident in the last 12 months and reported it to the police. About a quarter of DAF members have reported an incident, compared to 5 per cent of BKF members. In actual numbers, only a small number of incidents have been reported to the police.



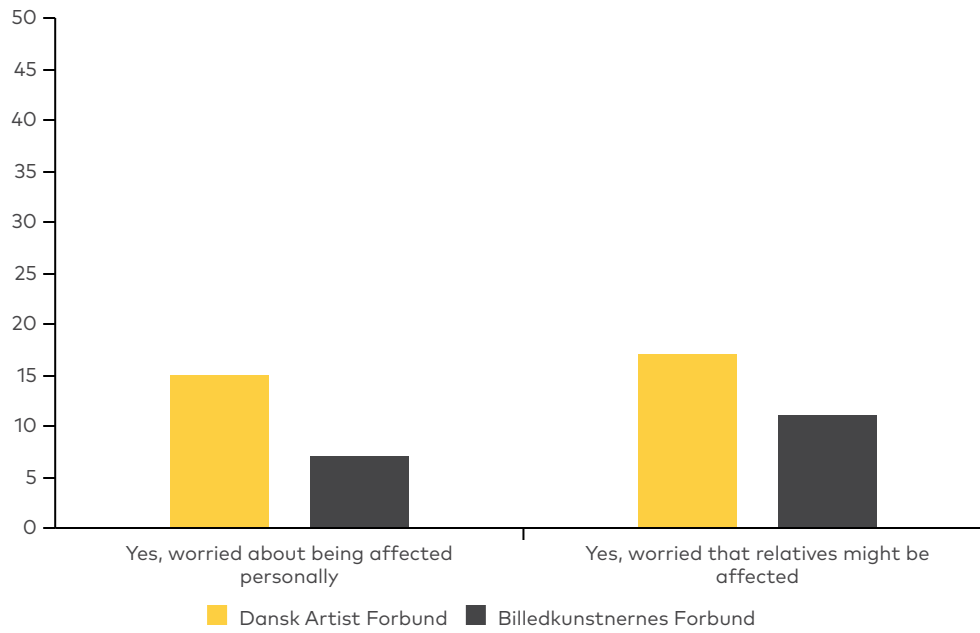
**Figure 4.** Proportion of respondents who have reported incident(s) to the police, Dansk Artist Forbund and Billedkunstneres Forbund, per cent

Comment: The question about reporting to the police was asked to those who had been experienced in the last 12 months. Number of responses DAF = 46, BKF = 39.

The question regarding cancelled events was posed to all respondents. In BKF, 3 per cent of respondents reported that, in the past 12 months, organisers or clients had cancelled assignments due to concerns or risks related to threats, violence, or harassment. The corresponding proportion among DAF respondents was 4 per cent.

### **Concerns about threats, violence, or harassment towards self or family in the last 12 months**

Figure 5 illustrates the proportion of respondents who have been worried about experiencing threats, violence, or harassment themselves or concerning their family members in the past 12 months. The results show that 17 per cent of performing artists have been worried about experiencing these issues themselves, while 15 per cent have been worried about their family members being affected. Among visual artists in BKF, 11 per cent were worried about being subjected to threats, violence or harassment themselves, while 7 per cent were concerned about their family members being affected.



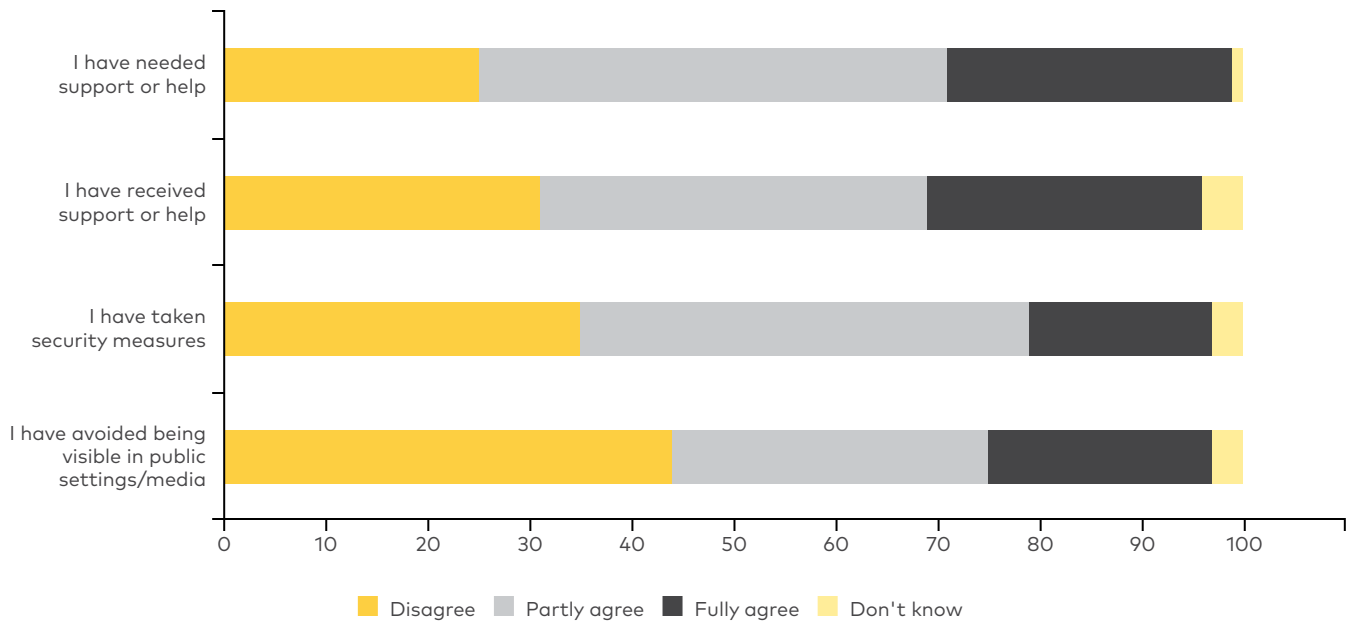
**Figure 5.** "In the past 12 months, have you been worried that you or a family member would experience threats, violence or harassment as a consequence of your authorship or artistry in the country where you live?", Dansk Artist Forbund and Billedkunstnernes Forbund, per cent

Comment: The question reads: "In the last 12 months, have you been worried that you or a family member would experience threats, violence or harassment as a consequence of your authorship or artistry in the country where you live?" Multiple answers were possible. The figure shows the proportion of respondents who said they were worried. Number of responses DNF = 183, BKF = 263.

### Consequences of experiences of threats, violence and harassment

Respondents who reported having experienced violence at some point in the last 12 months or who had been worried during the same period were asked to respond to seven statements about the consequences of these experiences.

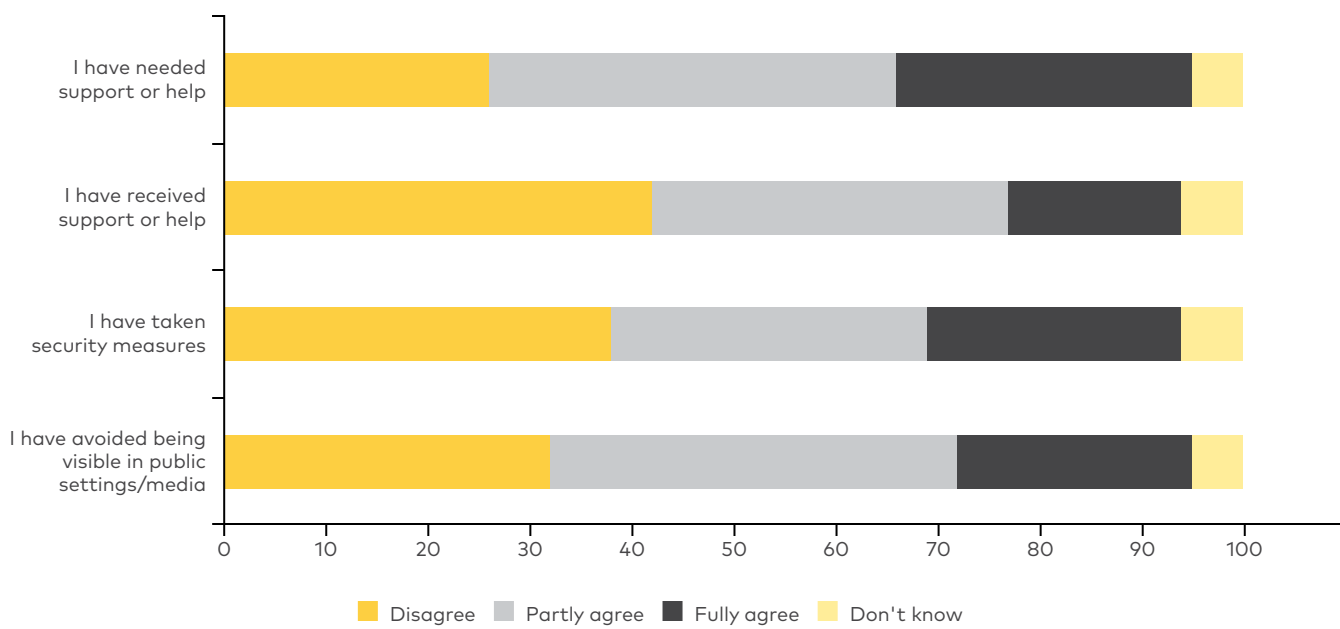
Figure 6 shows the responses among DAF members who have experienced threats, violence, or harassment, or have been worried about being affected in the last 12 months. It reveals that 28 per cent fully agree with the statement that they have needed support or help as a result of these experiences or concerns, and 46 per cent partly agree. Additionally, 27 per cent of respondents fully agree with the statement that they have received support or help in connection with their experiences or concerns. Over 60 per cent of respondents either fully or partly agree with the statement that they have taken safety measures. A slightly smaller proportion, just over 53 per cent, fully or partly agreed with the statement that they have avoided being seen in public.



**Figure 6.** Statements on the consequences of threats, violence, and harassment, Danish Artists Association, per cent

Comment: The question asks: "How do you feel about the following statements?" Responses are given on a scale from 1 (strongly disagree) to 5 (strongly agree). The category "Partially agree" includes responses from values 2, 3, and 4. Number of responses = 115.

Figure 7 shows the distribution of respondents in the BKF. Here, 69 per cent fully or partly agree with the statement that they have needed support or help as a result of their experiences or concerns, and 52 per cent fully or partly agree that they have received support or help. One fifth fully agree that they have taken safety measures, and one third partly agree. Sixty-three per cent fully or partly agree that they have avoided being seen in public.



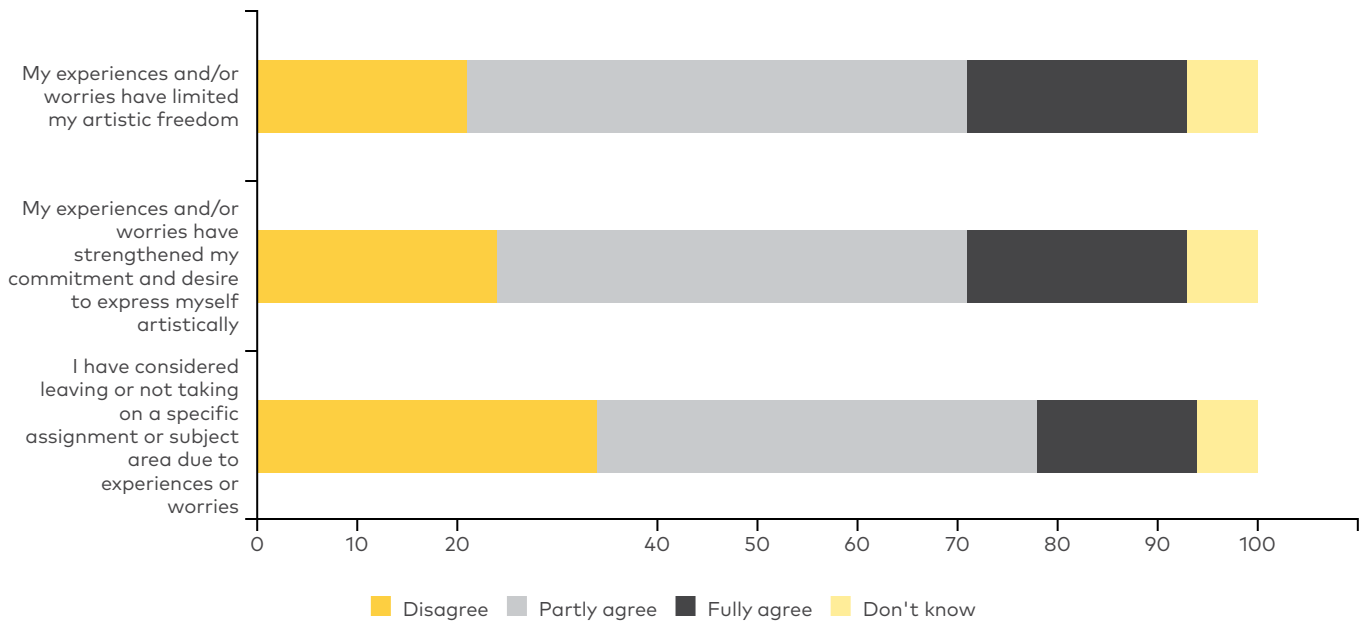
**Figure 7.** Statements on the consequences of threats, violence, and harassment, Billedkunstnernes Forbund, per cent

Comment: For question wording and options, see comment in Figure 6. Number of responses = 65.

Figures 8 and 9 show the results for three statements related to the consequences of experiences and concerns linked to professional practice.

The first statement concerns artistic freedom. Among the members of DAF who have experienced threats, violence, or harassment, 72 per cent fully or partly agree with the statement that these experiences or concerns have limited their artistic freedom, while one fifth disagree. Among those who have been affected, 22 per cent fully agree with the statement that these experiences or concerns have strengthened their commitment and willingness to express themselves artistically, and almost half partly agree. The distribution is very similar for the statements about limited artistic freedom and a stronger commitment to artistic expression.

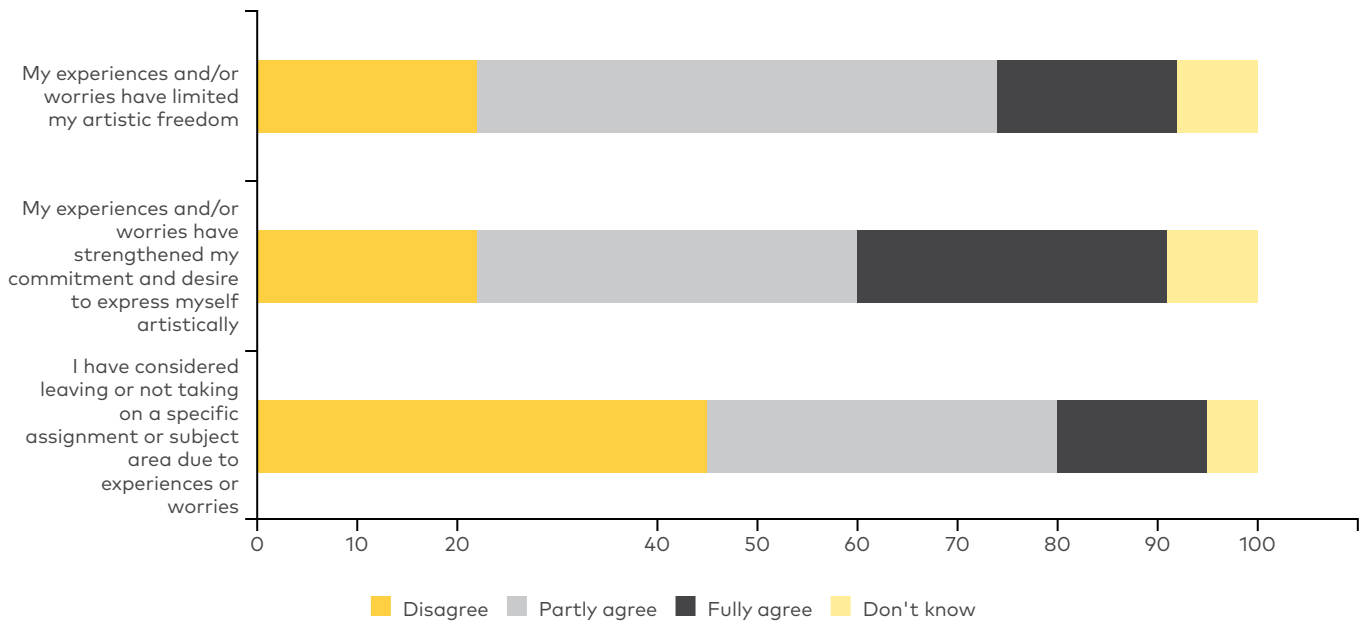
Sixteen per cent fully agree with the statement that they have considered leaving or not pursuing a job or subject area, while 34 per cent disagree.



**Figure 8.** Statements on the consequences of threats, violence, and harassment related to professional practice, Danish Artists' Association, per cent

Comment: For question wording and options, see comment in Figure 6. Number of responses = 115.

Among the responding visual artists in BKF, 18 per cent fully agree with the statement that their experiences or concerns have limited their artistic freedom, and 52 per cent partly agree (Figure 9). A larger proportion, 31 per cent, fully agree with the statement that these experiences or concerns have strengthened their commitment and desire to express themselves artistically, while 38 per cent partly agree. Forty-five per cent have not considered leaving or avoiding a specific commission or subject area as a result of their experiences or concerns, while 15 per cent fully agree with the statement that they have.

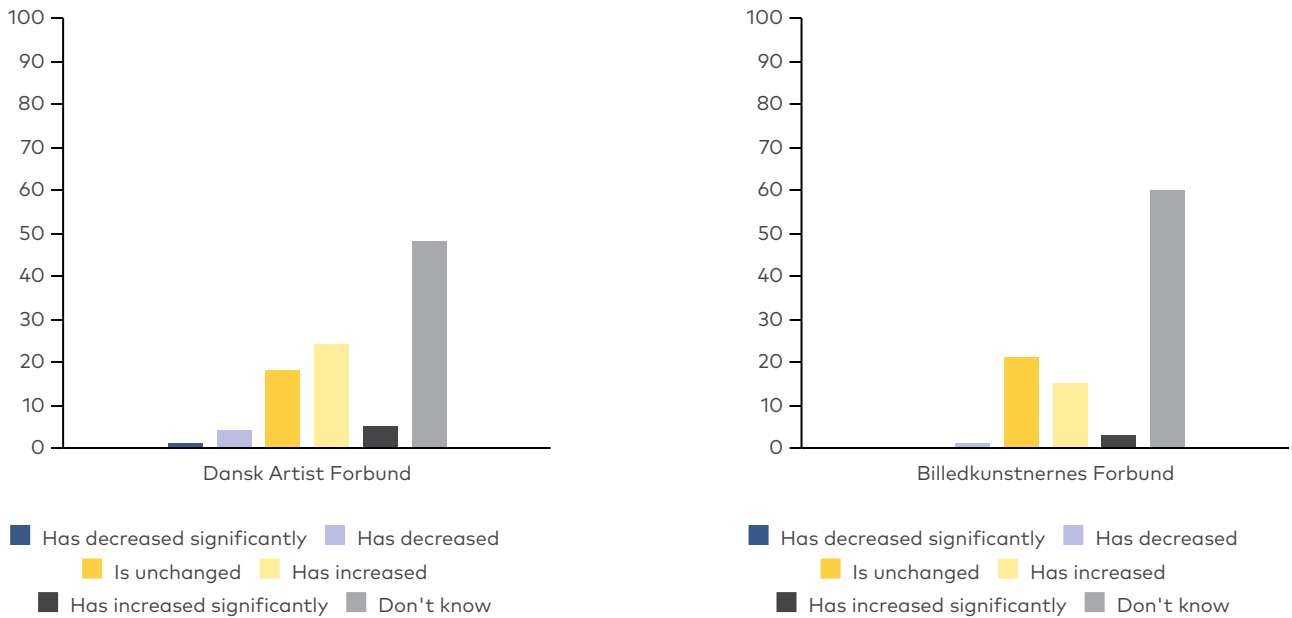


**Figure 9.** Statements on the consequences of threats, violence, and harassment related to professional practice, Billedkunstneres Forbund, per cent

Comment: For question wording and options, see comment in Figure 6. Number of responses = 65.

### Perception of changes in threats, violence, and harassment in Denmark over the past three years

One of the questions asked respondents to assess whether threats, violence, and harassment have decreased, remained the same, or increased over the past three years (Figure 10). A relatively large proportion in both organisations expressed no opinion on developments during this period. Eighteen per cent of respondents in DAF and 21 per cent of respondents in BKF consider the situation to be unchanged. A very small proportion believe that threats, violence, and harassment have decreased over this period. Nearly a third of performing artists feel that threats, violence, and harassment have increased or increased significantly. The corresponding proportion among visual artists is 18 per cent.



**Figure 10.** Perception of the development of threats, violence and harassment against artists and/or authors in Denmark over the last three years, Dansk Artist Forbund and Billedkunstneres Forbund, per cent

Comment: The question reads: "How do you feel about the following statement? I perceive threats, violence and harassment against artists and/or authors in the country where I live in the last three years:" Number of answers DAF = 183, BKF = 263.

## Iceland : Samband Íslenskra Myndlistarmanna och Rithöfundasamband Íslands

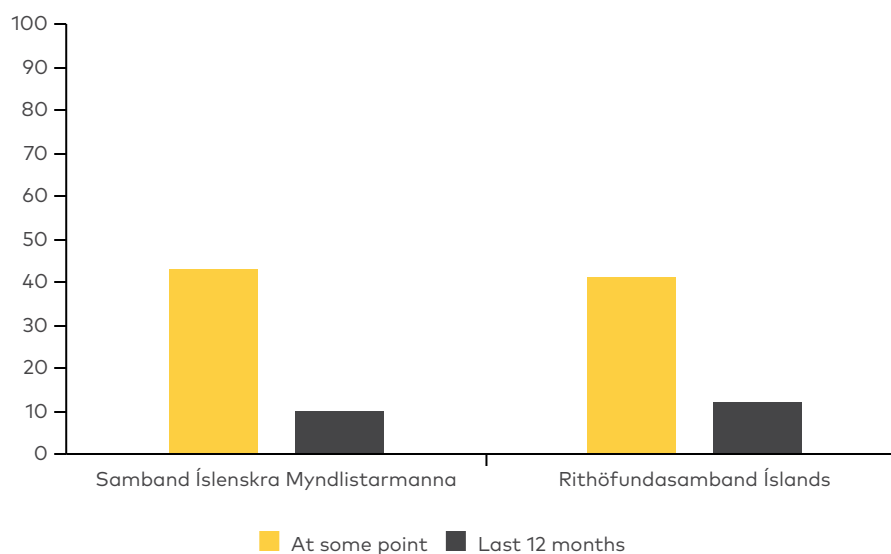
This section presents the results from two organisations in Iceland. **Samband Íslenskra Myndlistarmanna (SÍM)** is an interest organisation for visual artists. Members either have individual membership, or are members through membership of one of the seven professional associations for visual artists under the SÍM umbrella. **Rithöfundasamband Íslands (RSÍ)** is a trade union organisation representing authors and translators.

In this section, the term "visual artists" refers to members of Samband Íslenskra Myndlistarmanna, and "authors" refers to members of Rithöfundasamband Íslands. The results are based on responses from 204 members of Samband Íslenskra Myndlistarmanna and 138 members of Rithöfundasamband Íslands. See Annex 1 for a discussion of response rates and non-response.

## Experiences of threats, violence and harassment at some point and last 12 months

Figure 11 shows the proportion who have ever been subjected to threats, violence or harassment in connection with their profession as an artist or author, and the proportion experienced in the past 12 months.

Of the responding visual artists in SÍM, 43 per cent say they have experienced threats, Among the responding visual artists in SÍM, 43 per cent report having experienced threats, violence, or harassment at some point, and 10 per cent report experiences within the last 12 months. Of the responding authors in RSÍ, 41 per cent report experiences at some point, and 12 per cent report incidents within the last 12 months.



**Figure 11.** Proportion of respondents who have experienced threats, violence or harassment, Samband Íslenskra Myndlistarmanna and Rithöfundasamband Íslands, per cent

Comment: Number of responses SÍM = 204, RSÍ = 138.

## Experiences of threats and harassment

The category of threats and harassment includes 14 types of incidents. Table 5 shows that one-third of the responding visual artists in SÍM have experienced threats or harassment at some point, with 7 per cent reporting incidents in the last 12 months. The most common experience reported is sexual harassment, affecting 14 per cent of respondents at some point, followed by threatening statements made in person (11 per cent).

Among RSÍ respondents, 40 per cent report having experienced threats or harassment at some point, with 12 per cent indicating experiences within the last 12 months. The most common incidents reported include threats or attacks via social media (16 per cent), online harassment (15 per cent), threatening emails and sexual harassment (12 per cent each), and threatening statements made in person (11 per cent).

**Table 5.** Proportion of respondents who have experienced threats or harassment, Samband Íslenskra Myndlistarmanna and Rithöfundasamband Íslands, per cent

	Association of Artistic Artists in Iceland		Rithöfundasamband Íslands	
	At some point	Last 12 months	At some pointg	Last 12 months
<b>Threats or harassment</b>	<b>33</b>	<b>7</b>	<b>40</b>	<b>12</b>
Threatening statement face to face	11	1	11	3
Threatening phone call	5	0	8	1
Threatening sms/mms	3	0	3	0
Threatening letter/postcard	2	0	7	0
Threatening e-mail letter	4	0	12	4
Threats/attacks via social media	5	0	16	4
Sexual harassment	14	1	12	3
Hijacked internet account (or created fake one in your name)	3	0	4	1
Personal information exposed online	7	0	15	6
Unwanted goods ordered in your name	0	0	1	0
Threatening "gift"	1	0	0	0
Being unauthorisedly photographed/recorded	5	1	2	1
Unpleasant visit, stalking or mapping	5	2	7	1
Other forms of intimidation or harassment	7	1	9	1

## Experiences of violence, vandalism or theft

The category of violence, vandalism, and theft encompasses seven types of incidents. Among the responding visual artists in SÍM, 28 per cent report having been affected by violence, vandalism, or theft at some point, with 5 per cent indicating experiences within the past 12 months. The most common incident is theft, which a fifth of artists have encountered at some stage. Another frequently reported category is other forms of violence, vandalism, or theft. Free-text responses suggest that these incidents mainly involve vandalism, such as cases where artwork has been damaged. In the past 12 months, 5 per cent of artists reported theft, while other types of incidents were less than 0.5 per cent.

Among RSÍ respondents, one in ten has experienced violence, vandalism, or theft at some point. The most common incidents include other forms of violence, vandalism, or theft (4 per cent) and pushing or similar acts (3 per cent). A very small proportion, 1 per cent, reported such experiences in the past 12 months.

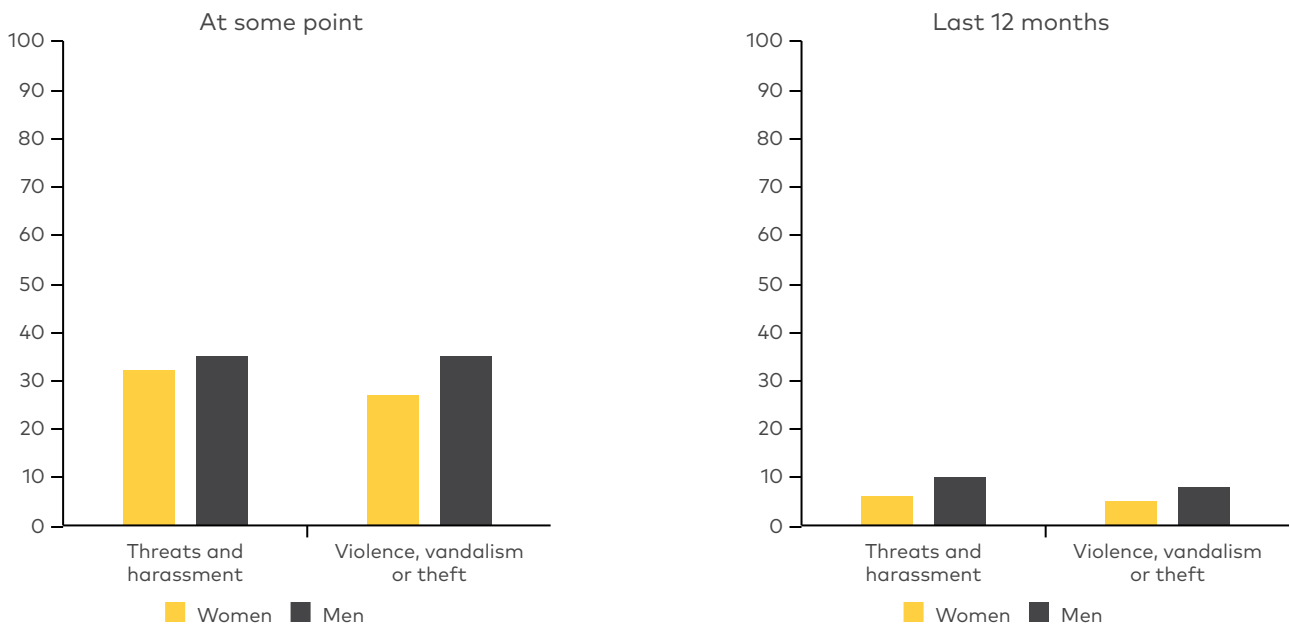
**Table 6.** Proportion of respondents who have experienced violence, vandalism or theft, Samband Íslenskra Myndlistarmanna and Rithöfundasamband Íslands, per cent

	Association of Artistic Artists in Iceland		Rithöfundasamband Íslands	
	At some point	Last 12 months	At some point	Last 12 months
<b>Violence, vandalism or theft</b>	<b>28</b>	<b>5</b>	<b>9</b>	<b>1</b>
Punch, kick or similar	1	0	1	0
Push or similar	2	0	3	0
Violence with weapons	0	0	0	0
Arson/blastings	0	0	0	0
Graffiti	4	0	1	0
Theft	20	5	1	0
Other forms of violence, vandalism or theft	9	0	4	1

## Experiences among women and men

This section outlines the differences in experiences of threats, violence, and harassment between women and men. Due to the small number of respondents, it is not possible to report experiences based on other background factors.

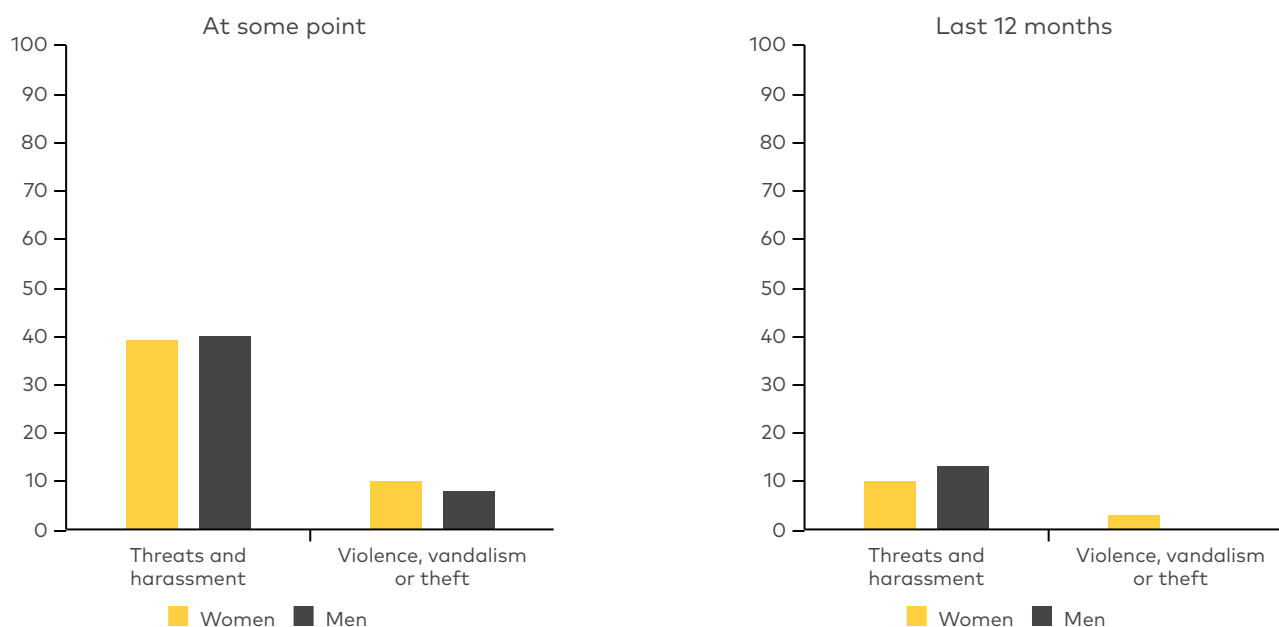
Figure 12 illustrates the experiences of threats, violence, and harassment among women and men in SÍM. There are no significant differences in the overall proportion of individuals affected: 32 per cent of women and 35 per cent of men have experienced threats or harassment at some point. However, the distribution of different types of incidents varies more between the genders. A larger proportion of men have experienced various forms of threats compared to women. Conversely, women are more likely than men to have experienced sexual harassment. Men are also slightly more likely to have experienced violence, vandalism, or theft. The differences between women and men in experiences over the past 12 months are small.



**Figure 12.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by gender, Samband Íslenskra Myndlistarmanna, per cent

Comment: Number of responses = 204.

Among the RSÍ respondents, there are no major differences between women and men in terms of the proportion who have experienced either threats and harassment or violence, vandalism, or theft (Figure 13). However, there are differences between women and men in terms of different types of incidents. Men are more likely to report having experienced various forms of threats. Eighteen per cent of women report having experienced sexual harassment at some point, compared to 5 per cent of men.



**Figure 13.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by gender, Rithöfundasamband Íslands, per cent

Comment: Number of responses = 138.

### Police reports and cancelled events

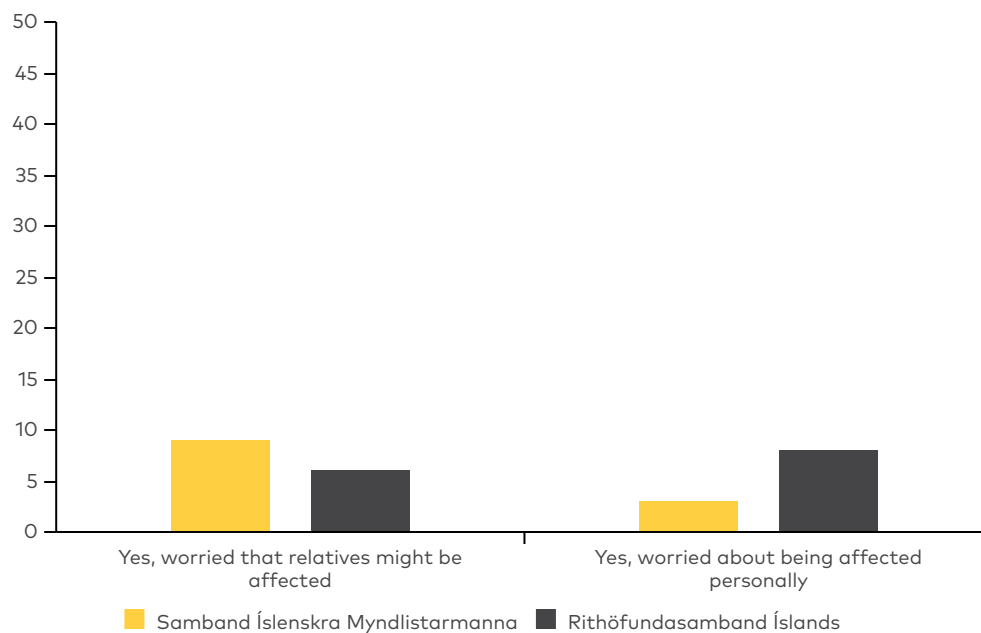
The question on reporting incidents to the police is not included for the participating organisations from Iceland, as it was only asked to those who had experienced threats, violence, or harassment in the last 12 months, and the number of respondents was fewer than 30.

In terms of cancelled events or commissions due to concerns about threats, violence, or harassment, this appears to be very rare. Among the responding artists (SÍM), less than 1 per cent reported experiencing cancellations. For responding authors (RSÍ), the corresponding figure was 4 per cent.

## Concerns about threats, violence, or harassment towards self or family in the last 12 months

Figure 14 shows the proportion of respondents who, in the past 12 months, were concerned about experiencing threats, violence, or harassment themselves or towards their family members.

Among responding artists in SÍM, 9 per cent were worried that their relatives might be affected, while 3 per cent were worried about personally experiencing threats, violence, or harassment. Among responding authors in RSÍ, 6 per cent were worried about their relatives being affected, and 8 per cent were worried about facing such incidents themselves. Worry was more prevalent among those who reported previous experiences with these types of incidents.



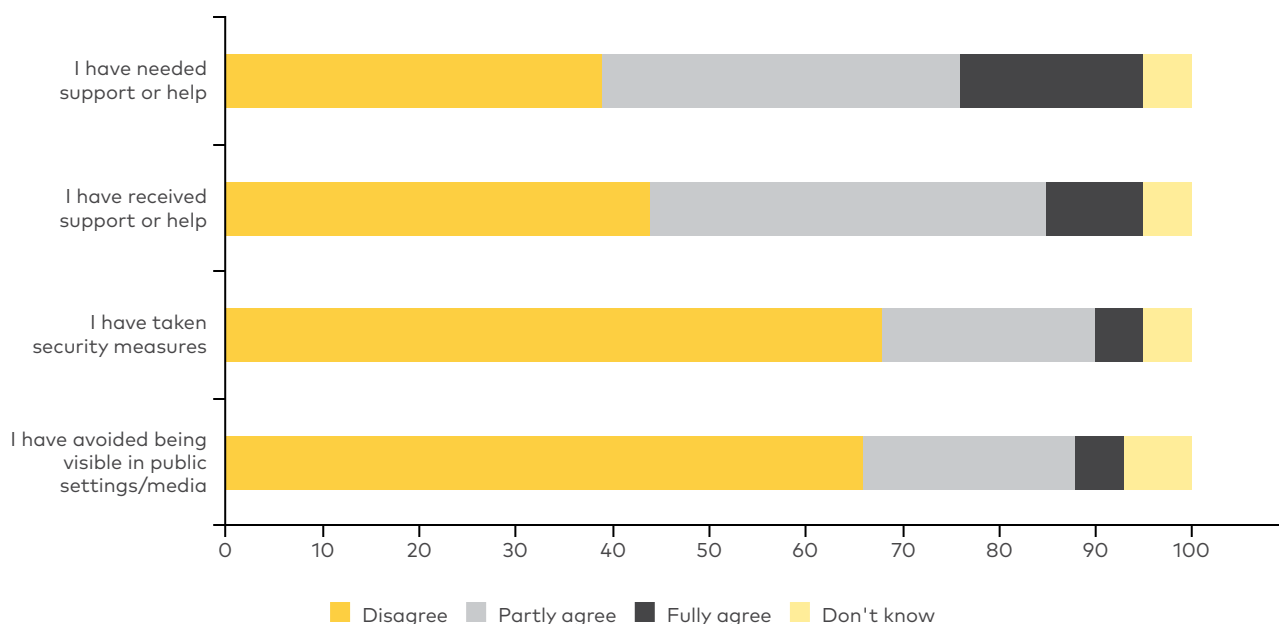
**Figure 14.** "In the last 12 months, have you been worried that you or a family member would experience threats, violence or harassment as a consequence of your authorship or artistry in the country where you live?", Samband Íslenskra Myndlistarmanna and Rithöfundasamband Íslands, per cent

Comment: The question reads: "In the last 12 months, have you been worried that you or a family member would experience threats, violence or harassment as a consequence of your authorship or artistry in the country where you live?" Multiple answers were possible. The figure shows the proportion of respondents who said they were worried. Number of responses SÍM = 204, RSÍ = 138.

## Consequences of experiences of threats, violence and harassment

Respondents who indicated having experienced violence at any point in the last 12 months, or who had been worried about threats, violence, or harassment during the same period, were asked to respond to seven statements regarding the consequences. Because the number of respondents from RSÍ is fewer than 30, their responses are not included.

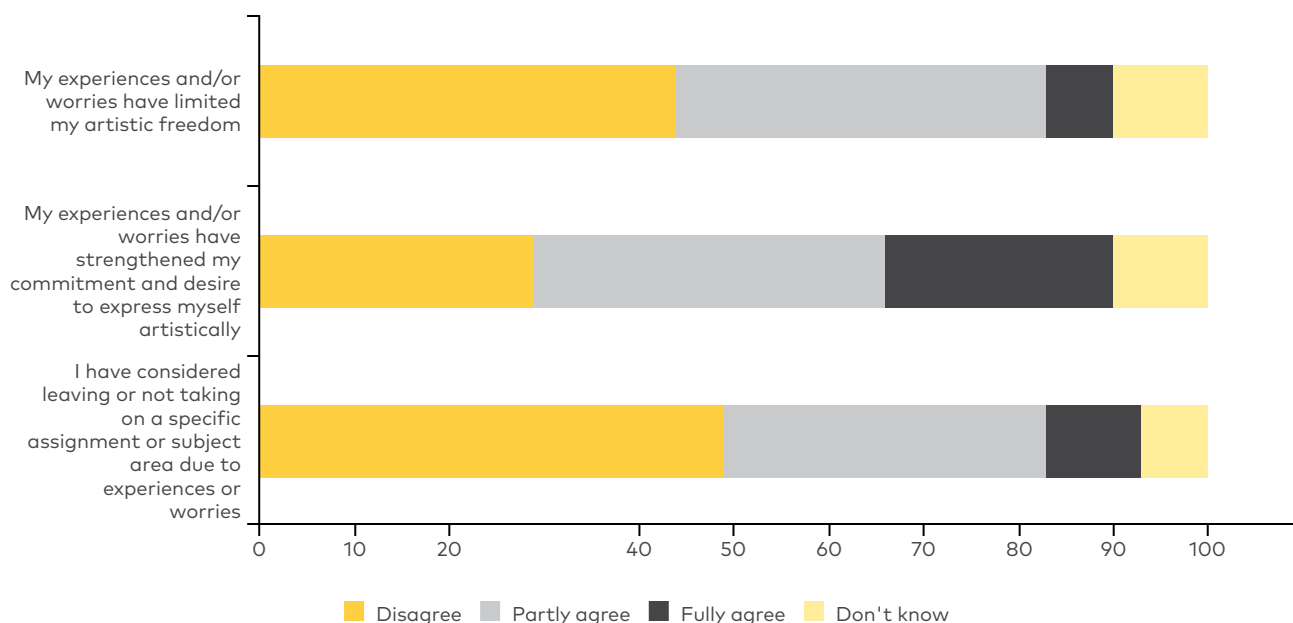
In SÍM, 19 per cent of respondents fully agree that they have needed support or assistance due to threats, violence, or harassment, and 37 per cent partially agree (Figure 15). Nearly 40 per cent do not agree with this statement at all. Additionally, 51 per cent fully or partially agree that they have received support or assistance related to experiences or worries about such incidents. Twenty-seven per cent of those who have experienced threats, violence or harassment partly or fully agree with the statement that they have avoided being visible in public setting or media because of their experiences. Of the respondents, 27 percent agree partly or fully that they have implemented security measures.



**Figure 15.** Statements on the consequences of threats, violence, and harassment, Samband Íslenskra Myndlistarmanna, per cent

Comment: The question asks: "How do you feel about the following statements?" Responses are given on a scale from 1 (strongly disagree) to 5 (strongly agree). The category "Partially agree" includes responses from values 2, 3, and 4. Number of responses =41.

Of the respondents in SÍM, 7 per cent fully agree with the statement that their experiences of threats, violence or harassment have limited their artistic freedom (Figure 16). 39 per cent partly agree, while 44 per cent disagree. However, around a quarter believe that their experiences or worries about being subjected to threats, violence or harassment have strengthened their commitment and desire to express themselves artistically, while around 30 per cent disagree with this statement. One-tenth of the artists in SÍM who have experienced or been worried about being subjected to threats, violence or harassment in the past 12 months fully agree with the statement that they have considered leaving or not taking on a specific commission or subject area, and 34 per cent partly agree.



**Figure 16.** Statements on the consequences of threats, violence, and harassment related to professional practice, Samband Íslenskra Myndlistarmanna, per cent

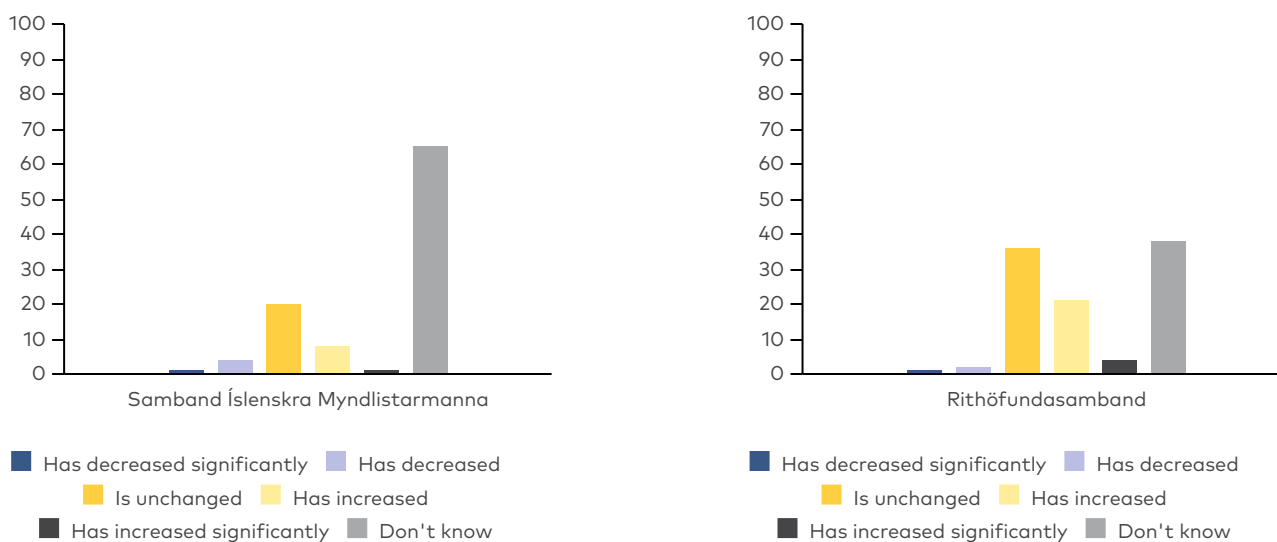
Comment: See comment in Figure 14. Number of responses = 41.

### Perception of changes in threats, violence, and harassment in Iceland over the past three years

The final question in this section asks respondents to assess whether threats, violence, and harassment against artists and authors have decreased, remained the same, or increased over the last three years. Figure 17 presents the responses from both organisations.

A majority of responding artists in SÍM, 65 per cent, say they are unsure about developments in Iceland. Among the respondents, 5 per cent believe that threats, violence, and harassment have decreased or decreased significantly, 20 per cent think the situation has remained unchanged, and 9 per cent believe it has increased or increased significantly.

A slightly smaller proportion of RSÍ respondents, 38 per cent, are unable to assess changes over time. However, a larger proportion, 25 per cent, believe that threats, violence, and harassment have increased over the past three years. 36 per cent think the situation has remained unchanged, and 2 per cent believe that threats, violence, and harassment have decreased or decreased significantly.



**Figure 17.** Perception of the development of threats, violence and harassment against artists and/or authors in Iceland over the last three years, Samband Íslenskra Myndlistarmanna and Rithöfundasamband Íslands, per cent

Comment: The question reads: "How do you feel about the following statement? I perceive threats, violence and harassment against artists and/or authors in the country where I live in the last three years:" Number of answers SÍM = 204, RSÍ = 138.

## Norway : Creo and the Norwegian Authors' Union

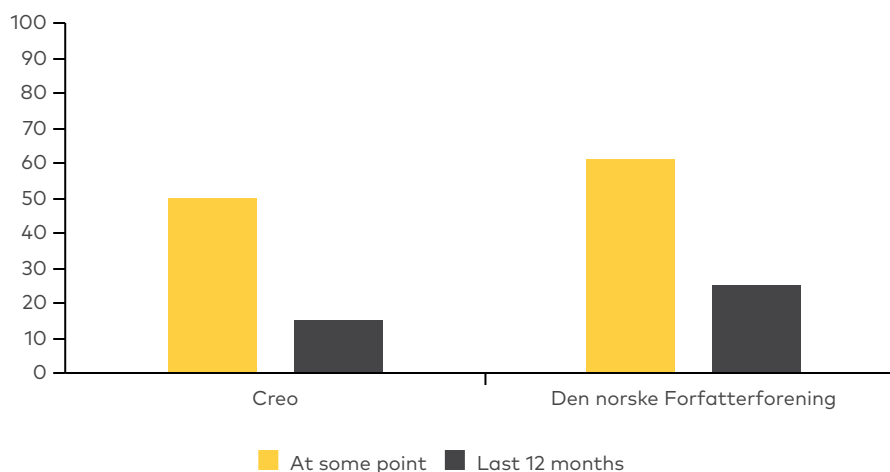
This section presents the findings from two organisations in Norway. **Creo** is a trade union representing employees in the cultural sector. Its members work mainly in the performing arts and are both employed and self-employed. The respondents in the survey are mainly musicians and performing artists. **Den norske Forfatterforening (DnF)** is an association that represents fiction authors who write for adults.

In this section, the term 'performing artists' refers to members of Creo, while 'authors' refers to members of Den norske Forfatterforening. The results are based on responses from 403 members of Creo and 140 members of Den norske Forfatterforening. See Appendix 1 for further details on the response rate and non-response.

### Experiences of threats, violence and harassment at some point and last 12 months

Figure 18 shows the proportion of people who have ever experienced threats, violence, or harassment in connection with their profession as a performing artist or author, as well as the proportion who have experienced these incidents in the past 12 months.

Among the responding performing artists in Creo, 45 per cent report having experienced threats, violence, or harassment at some point, while 10 per cent say they have experienced it in the past 12 months. Among the responding authors in DnF, 47 per cent have experienced threats, violence, or harassment at some point, and 16 per cent have experienced it in the past 12 months.



**Figure 18.** Proportion of respondents who have experienced threats, violence or harassment, Creo and Den norske Forfatterforening, per cent

Comment: Number of responses Creo = 403, DnF = 140.

### Experiences of threats and harassment

The category of threats and harassment includes 14 different types of incidents. Table 7 shows that 42 per cent of Creo respondents have experienced some form of threat or harassment at some point, with 15 per cent reporting such experiences in the past 12 months. The most common incidents include face-to-face threats (17 per cent), sexual harassment (16 per cent), and unauthorised photography or recording (12 per cent).

The table also reveals that 45 per cent of DnF author respondents have experienced threats or harassment at some point, and 9 per cent have experienced it in the past 12 months. The most common types of threats and harassment faced by authors are face-to-face threatening statements, online harassment, unpleasant visits, stalking or tracking, and sexual harassment. Each of these incidents has affected between 11 and 12 per cent of authors at some point.

**Table 7.** Proportion of respondents who have experienced threats or harassment, Creo and Den norske Forfatterforening, per cent

	Creo		The Norwegian Authors' Union	
	At some point	Last 12 months	At some point	Last 12 months
<b>Threats or harassment</b>	<b>42</b>	<b>15</b>	<b>45</b>	<b>9</b>
Threatening statement face to face	17	3	12	1
Threatening phone call	9	1	9	0
Threatening sms/mms	7	1	8	1
Threatening letter/postcard	3	0	8	0
Threatening e-mail letter	7	1	8	1
Threats/attacks via social media	6	2	11	1
Sexual harassment	16	3	12	2
Hijacked internet account (or created fake one in your name)	3	1	4	1
Personal information exposed online	5	1	12	1
Unwanted goods ordered in your name	1	0	1	0
Threatening "gift"	0	0	1	0
Being unauthorisedly photographed/recorded	12	4	4	0
Unpleasant visit, stalking or mapping	5	1	11	1
Other forms of intimidation or harassment	8	3	6	0

## Experiences of violence, vandalism or theft

Table 8 presents the percentage of people who have experienced violence, vandalism, or theft. This category includes seven different types of incidents.

Violence, vandalism, and theft are less common than threats and harassment among both performers and authors. One-fifth of Creo respondents report having experienced violence, vandalism, or theft at some point. Theft is the most frequently reported incident, affecting 13 per cent of respondents at some point, and 2 per cent in the past 12 months.

Among DnF respondents, 12 per cent have experienced violence, vandalism, or theft at some point, and 1 per cent have been affected by these incidents in the past 12 months.

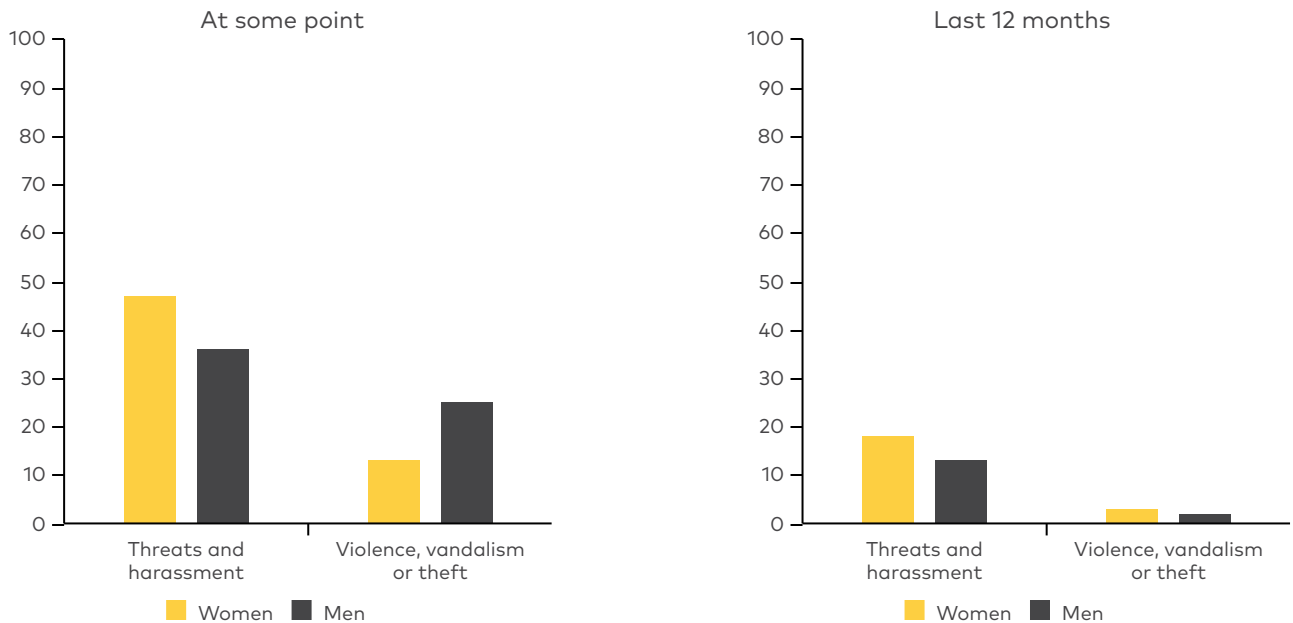
**Table 8.** Proportion of respondents who have experienced violence, vandalism or theft, Creo and Den norske Forfatterforening, per cent

	Creo		The Norwegian Authors' Union	
	At some point	Last 12 months	At some point	Last 12 months
<b>Violence, vandalism or theft</b>	<b>20</b>	<b>2</b>	<b>12</b>	<b>1</b>
Punch, kick or similar	3	0	2	0
Push or similar	6	0	3	0
Violence with weapons	1	0	1	0
Arson/blasting	0	0	1	0
Graffiti	0	0	1	0
Theft	13	1	5	1
Other forms of violence, vandalism or theft	4	1	4	0

## Experiences among women and men

This section highlights differences in experiences of threats, violence, and harassment between women and men. The responses from performing artists are also presented according to age group, foreign background, and profession.

Figure 19 illustrates experiences of threats, violence, and harassment among women and men within the responding members of Creo. It shows that women report experiencing threats and harassment at slightly higher rates than men. Of the women who responded, 47 per cent have experienced these incidents at some point, compared to 36 per cent of men. A particular type of incident that stands out is sexual harassment: 23 per cent of women report having experienced it at some point, compared to 10 per cent of men. On the other hand, men are slightly more likely than women to have experienced threatening statements in person, with 20 per cent of men reporting such incidents, compared to 15 per cent of women. Men are also more likely to have experienced violence, vandalism, or theft. A quarter of male respondents have experienced these forms of harm at some point, compared to 13 per cent of female respondents.

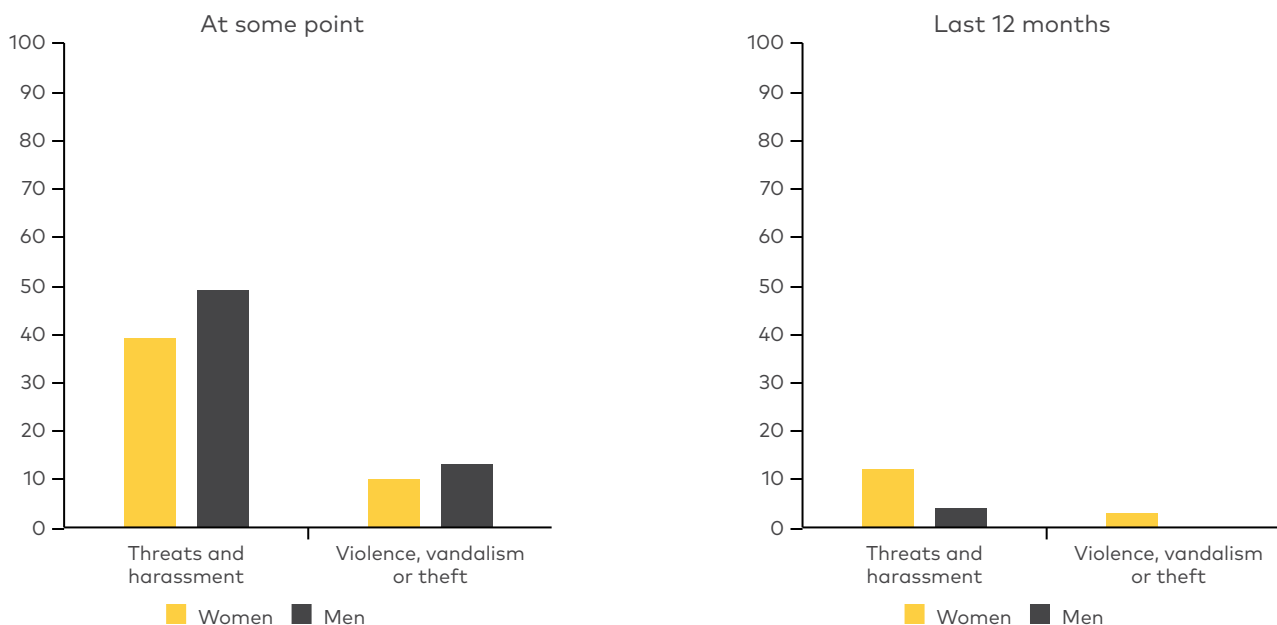


**Figure 19.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by gender, Creo, per cent

Comment: Number of responses = 403.

Among the responding authors in DnF, the differences in experiences of threats, violence, and harassment between women and men are slightly smaller (Figure 20). It is important to note that the results are based on relatively small response groups (67 women and 71 men), and therefore, the findings should be interpreted with caution.

Nearly half of the men, 49 per cent, report having experienced threats and harassment at some point, compared to 39 per cent of women. Men are more likely than women to have experienced different types of threats, such as threatening statements in person, phone calls, letters or postcards, online posts, and unpleasant visits, stalking, or being mapped. However, a slightly larger proportion of women, 12 per cent, have experienced threats and harassment in the past 12 months, compared to 4 per cent of men.



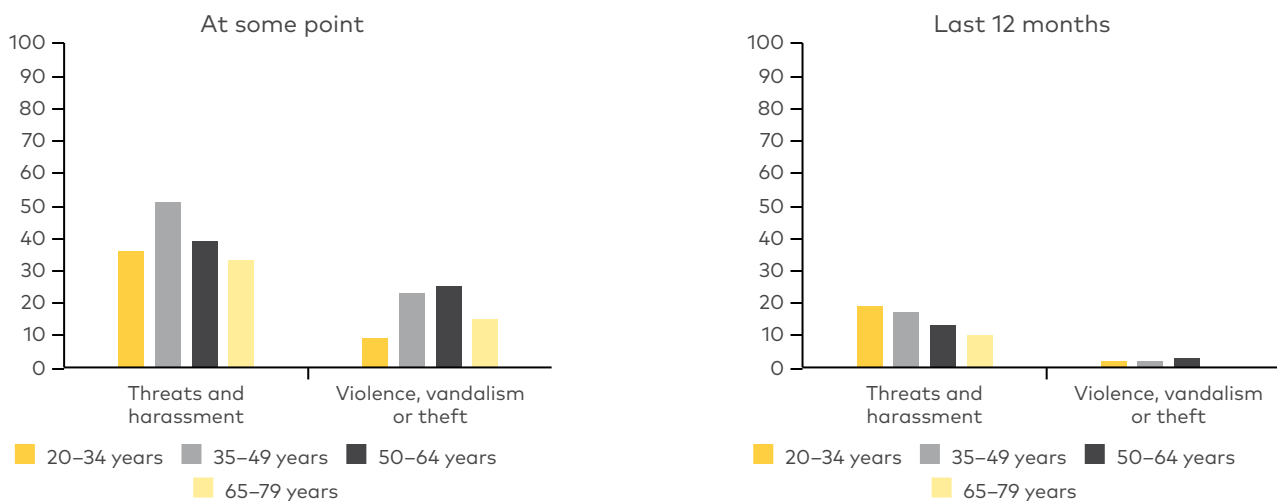
**Figure 20.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by gender, Den norske Forfatterforening, per cent

Comment: Number of responses = 140.

### Experiences of performing artists by age, foreign background and occupation

Figure 21 shows the proportion of performing artists in Creo who have experienced threats, violence, or harassment, broken down by age group. The results vary depending on whether the data refers to experiences at any point in time or within the past 12 months.

When looking at experiences over time, the distribution is relatively even across the different age groups. However, the 35-49 age group stands out slightly, with 51 per cent reporting having experienced threats or harassment at some point. In contrast, the youngest age group is more likely than the oldest to have experienced threats, violence, or harassment in the past 12 months. Notably, online experiences stand out, with a higher proportion of younger people reporting having experienced various forms of online threats.

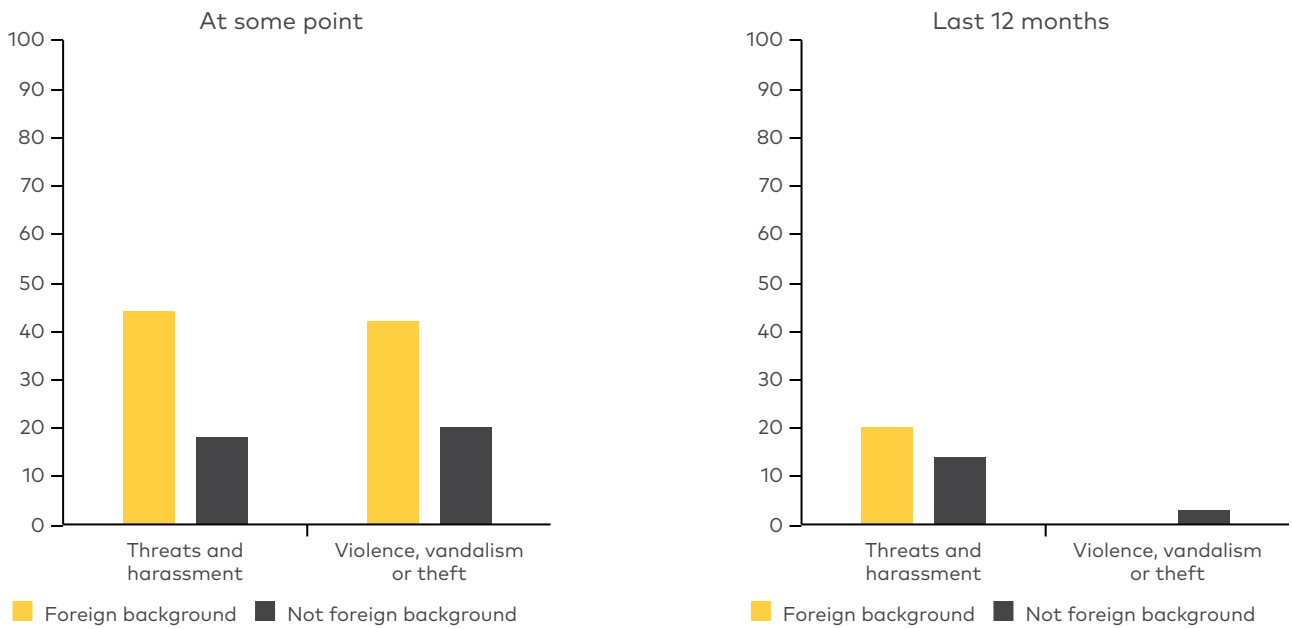


**Figure 21.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by age group, per cent

Comment: The response group 80+ years is not reported due to small number of respondents (<30).

Figure 22 shows experiences of threats, violence, or harassment based on whether respondents have a foreign background<sup>[3]</sup>. The results indicate that there are no significant differences between those with a foreign background and those without, in terms of experiences of both threats and harassment, as well as violence, vandalism, or theft. However, due to the small number of respondents in the foreign background category, these results should be interpreted with caution.

3. Foreign background refers to an individual who was born in a country other than the country of residence (Norway), or who has two parents who were born in a country other than the country of residence. The variable does not differentiate between the country of birth of the individual or the individual's parents. Individuals not living in Norway are not included in the analysis, but are few in number. Number with foreign background = 62, not foreign background = 342.



**Figure 22.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, Creo, by foreign background, per cent

### Experiences by type of employment

Another background question investigated is the type of employment. Respondents were asked to indicate which category best describes their working conditions. The results are analysed for the respondents from Creo.

The results show clear differences in experiences of threats, violence, or harassment depending on the type of employment. Among permanent employees, 35 per cent have experienced threats and harassment at some point, and 15 per cent have experienced violence, vandalism, or theft. Among the self-employed, 44 per cent have experienced threats and harassment at some point, and 22 per cent have experienced violence, vandalism, or theft. Among self-employed workers, the corresponding figures are 51 and 26 per cent, respectively. Thus, a higher proportion of self-employed respondents report having experienced these issues compared to permanent employees. Due to small response groups, it has not been possible to analyse specific categories of occupation in more detail.

### Police reports and cancelled events

Among Creo members who have experienced threats, violence, or harassment in the past 12 months, 8 per cent have reported the incidents to the police. The

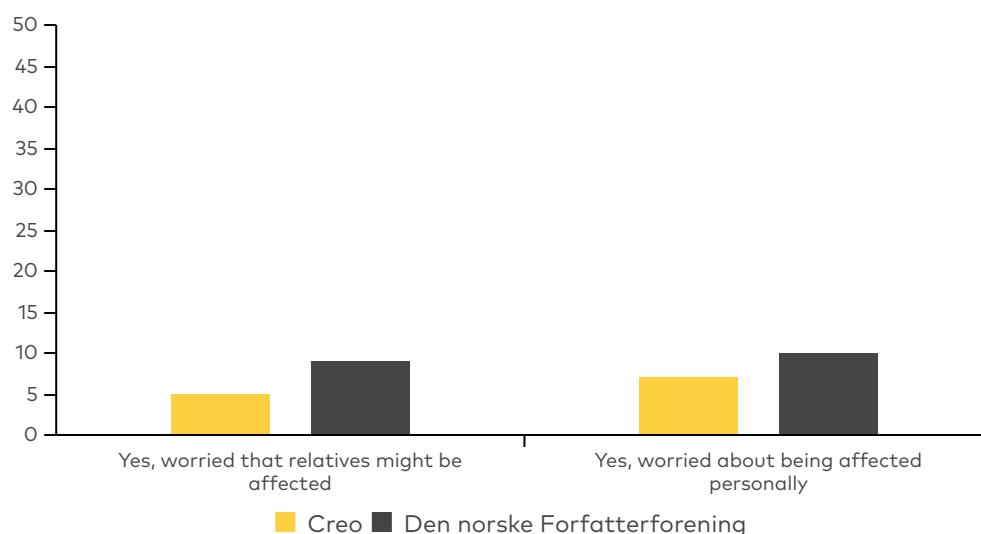
question about police reports is not available for DnF members, as it was only asked of those who have experienced incidents in the past 12 months, and the number of DnF respondents is fewer than 30.

Cancellations of events due to concerns about threats, violence, or harassment were rare. 2 per cent of respondents in both Creo and DnF reported having experienced event cancellations in the past 12 months.

### Concerns about threats, violence, or harassment towards self or family in the last 12 months

Figure 23 shows the proportion of respondents who, in the past 12 months, have been worried about being subjected to threats, violence, or harassment themselves, or about their family members being subjected to it.

Among the performing artists in Creo, 7 per cent have been worried about being affected themselves, and 5 per cent have been worried about their family members being affected. Among the responding authors in DnF, 10 per cent have been worried about being affected themselves, and 9 per cent have been worried about their relatives being affected.



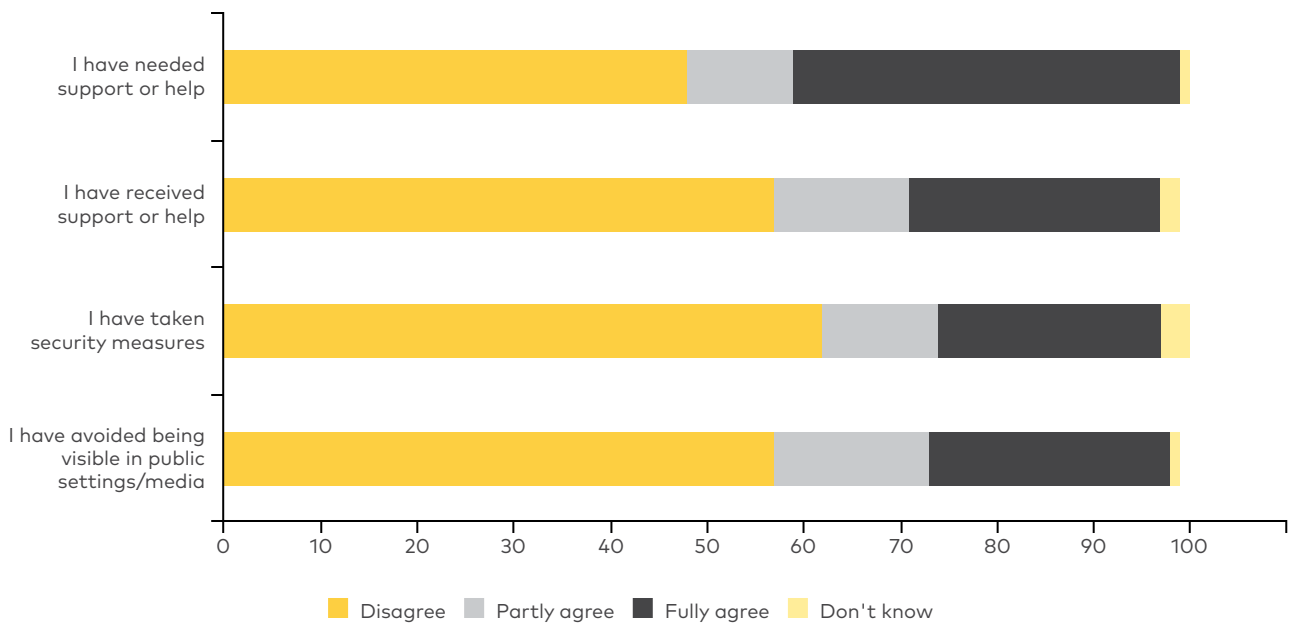
**Figure 23.** "In the last 12 months, have you been worried that you or a family member would experience threats, violence or harassment as a consequence of your authorship or artistry in the country where you live?", Creo and Den norske Forfatterforening, per cent

Comment: The question reads: "In the last 12 months, have you been worried that you or a family member would experience threats, violence or harassment as a consequence of your authorship or artistry in the country where you live?" Multiple answers were possible. The figure shows the proportion of respondents who said they were worried. Number of responses Creo = 403, DnF = 140.

## Consequences of experiences of threats, violence and harassment

Those who indicated they had experienced violence at some point in the last 12 months or had felt worried during the same period were asked to respond to seven statements about potential consequences.

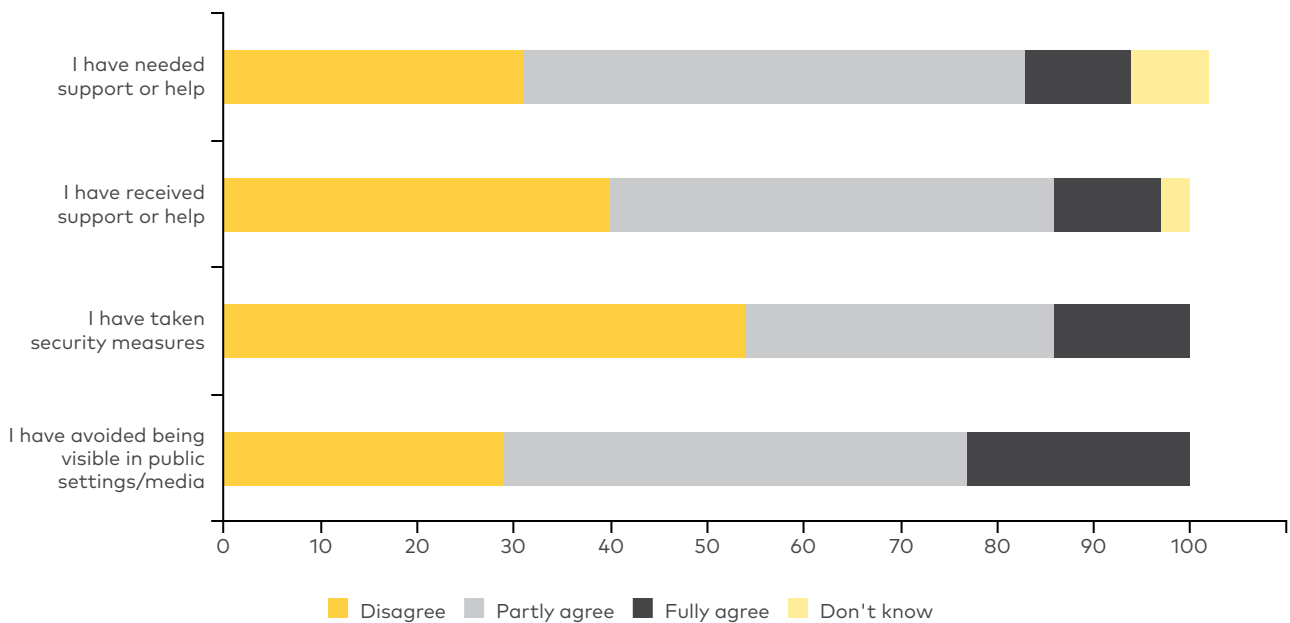
Figure 24 shows the responses among Creo members who experienced threats, violence, or harassment in the last 12 months, or who felt worried about being subjected to such incidents during the same period. Of these, 51 per cent fully or partially agree with the statement that they have needed support or help as a result of their experiences or worry. Almost half disagree with this statement. Furthermore, 40 per cent fully or partly agree that they have received support or help. Additionally, 23 per cent fully agree and 12 per cent partly agree that they have taken safety measures. A quarter of respondents strongly agree with the statement that they have avoided being visible in public as a result of these experiences or worries.



**Figure 24.** Statements on the consequences of threats, violence, and harassment, Creo, per cent

Comment: The question asks: "How do you feel about the following statements?" Responses are given on a scale from 1 (strongly disagree) to 5 (strongly agree). The category "Partially agree" includes responses from values 2, 3, and 4. Number of responses =91.

The results for DnF are based on responses from a small sample of 35 members and should therefore be interpreted with caution. The responses show that 11 per cent fully agree and 52 per cent partially agree with the statement that they have needed support or help due to their experiences or worry (Figure 25). Additionally, 40 per cent of respondents disagree with the statement that they have received support. Nearly half of respondents fully or partially agree that they have taken safety measures, while 71 per cent fully or partially agree that they have avoided public visibility as a result of their experiences or worry.

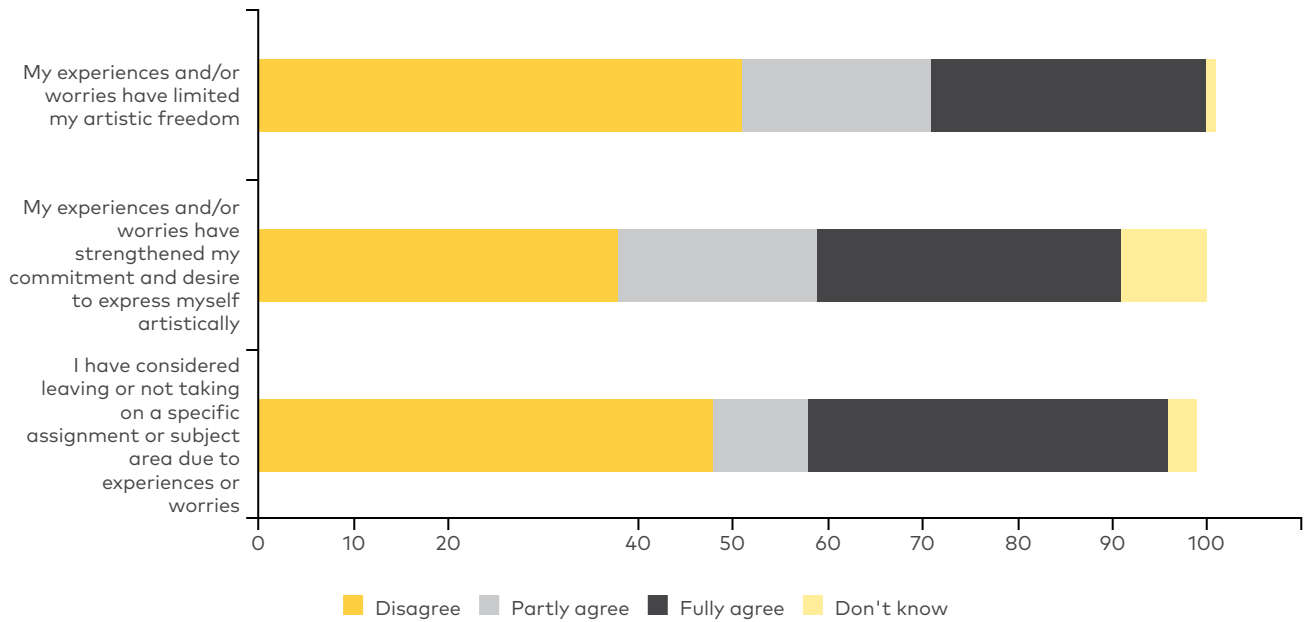


**Figure 25.** Statements on the consequences of threats, violence, and harassment, Den norske Forfatterforening, per cent

Comment For question wording and options, see comment in Figure 24. Number of responses = 35.

Figures 26 and 27 present the results for three statements regarding the consequences of experiences and concerns related to professional practice. Just over half of Creo respondents disagree with the statement that experiences of threats, violence, or worry about such incidents have limited their artistic freedom, though nearly as many partly or fully agree. For the second statement, that these experiences or worries have strengthened their commitment or desire to express themselves artistically, more than half of respondents agree fully or partly, while nearly a tenth find it difficult to assess. In response to the third statement, which addresses whether these experiences

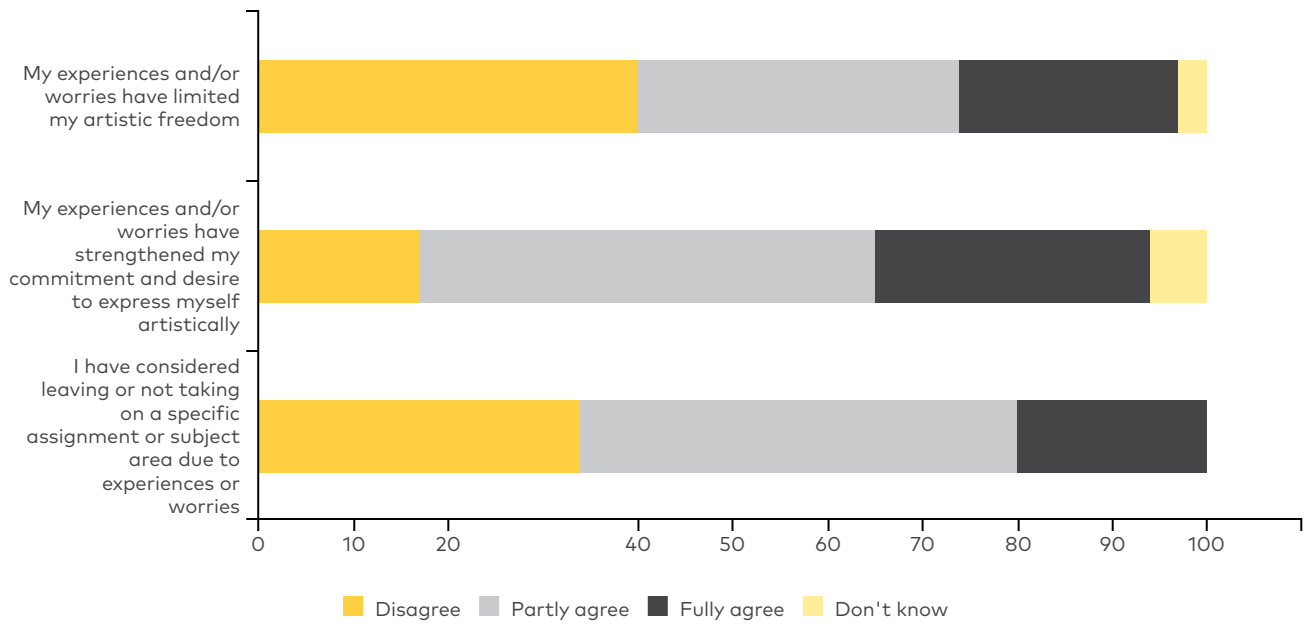
or concerns have led respondents to consider leaving or avoiding certain projects or subject areas, 38 per cent fully agree, while 48 per cent do not agree at all.



**Figure 26.** Statements on the consequences of threats, violence, and harassment related to professional practice, Creo, per cent

Comment: For question wording and options, see comment in Figure 24. Number of responses = 91.

Figure 27 presents the results for authors in the DnF. In this group, 40 per cent disagree with the statement that experiences of threats, violence, or worry have limited their artistic freedom, while 57 per cent fully or partially agree. A significant proportion, 77 per cent, fully or partly agree that these experiences have strengthened their commitment or willingness to express themselves artistically, with 17 per cent in disagreement. Additionally, 20 per cent fully agree that they have considered leaving or avoiding a specific project or subject area due to these concerns.

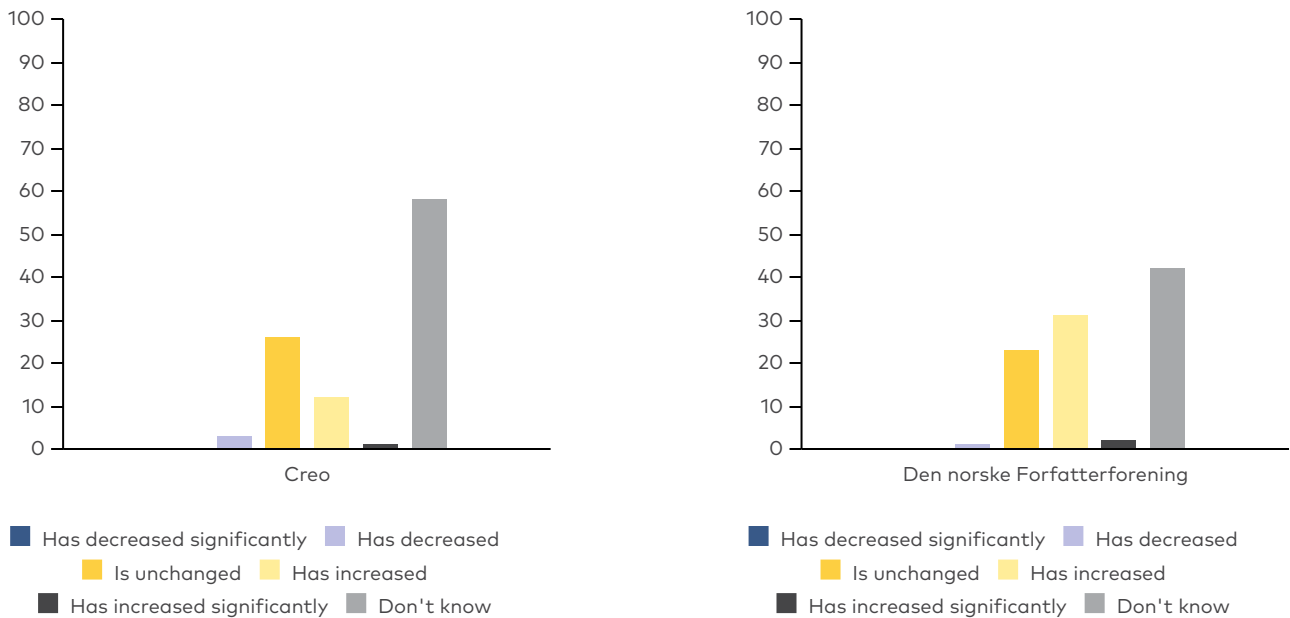


**Figure 27.** Statements on the consequences of threats, violence, and harassment related to professional practice, Den norske Forfatterforening, per cent

Comment: For question wording and options, see comment in Figure 24. Number of responses = 35.

### Perception of changes in threats, violence, and harassment in Norway over the past three years

The final question in this section addresses respondents' views on the development of threats, violence, and harassment against artists and authors in Norway over the past three years. A significant proportion of respondents from both organisations indicated that they were uncertain and therefore did not make an assessment (Figure 28). Among those who did respond, 26 per cent of Creo members and 23 per cent of members of the Norwegian Authors' Union perceive the situation as unchanged. Very few respondents believe that threats, violence, or harassment have decreased over this period. Among authors, a third believe that these issues have increased, while a smaller proportion, 13 per cent, of performing artists share this view.



**Figure 28.** Perception of the development of threats, violence and harassment against artists and/or authors in Norway over the last three years, Creo and Den norske Forfatterforening, per cent

Comment: The question reads: "How do you feel about the following statement? I have experienced threats, violence and harassment against artists and/or authors in the country where I live in the last three years:". Number of responses Creo = 403, DnF = 140.

## Sweden : Konstnärernas Riksorganisation and Sveriges Författarförbund

This section presents the results from two organisations in Sweden. **Sveriges Författarförbund (SFF)** is an interest organisation for active authors and literary translators. It represents authors who write fiction and non-fiction for both children and adults, as well as literary translators in similar fields.

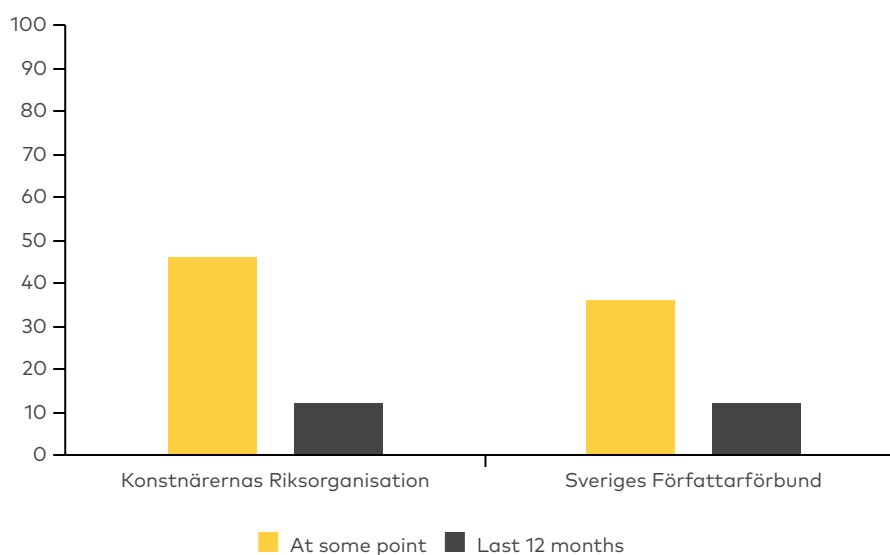
**Konstnärernas Riksorganisation (KRO)** is a trade union representing professional visual artists, crafts artists, and designers in Sweden.

In this section, the term "author" refers to members of Sveriges Författarförbund, while "visual artist" refers to members of Konstnärernas Riksorganisation. The results are based on responses from 1 152 members of Sveriges Författarförbund and 701 members of the Swedish Artists' Union. For further details on the response rate and non-response, see Appendix A.

## Experiences of threats, violence and harassment at some point and last 12 months

Figure 29 shows the proportion of respondents who have ever experienced threats, violence, or harassment in connection with their profession as a visual artist or author, as well as the proportion who have experienced this in the past 12 months.

Almost half, 46 per cent, of the visual artists in KRO have at some point been subjected to threats, violence, or harassment, and 12 per cent have been subjected in the past 12 months. Among authors in the SFF, 36 per cent say they have experienced violence or harassment at some point, and 12 per cent have experienced it in the past year.



**Figure 29.** Proportion of respondents who have experienced threats, violence or harassment, Konstnärernas Riksorganisation and Sveriges Författarförbund, per cent

Comment: Number of responses KRO = 701, SFF = 1 152.

## Experiences of threats and harassment

The category of threats and harassment includes 14 types of incidents. Nearly one-third of the visual artists have experienced threats or harassment at some point, with 9 per cent having experienced it in the past 12 months (Table 9). The most common types of incidents include face-to-face threats and sexual harassment (9 per cent each), as well as threats and harassment via social media (7 per cent). Over the past 12 months, the proportion of those who have been subjected to different incidents varies between 0 and 2 per cent.

Thirty-five per cent of SFF respondents have experienced threats or harassment at some point, with 12 per cent having experienced it in the last 12 months. The most common types of threats and harassment include threats and abuse via social media (16 per cent), followed by threatening phone calls and emails (9 per cent each), and having their personal information exposed online and receiving threatening letters or postcards (8 per cent each). The proportion of individuals who have faced threats or harassment in the past 12 months is much lower, ranging from 0 to 3 per cent for the different types of incidents.

**Table 9.** Proportion of respondents who have experienced threats or harassment, Konstnärernas Riksorganisation and Sveriges Författarförbund, per cent

	Konstnärernas Riksorganisation		Sveriges Författarförbund	
	At some point	Last 12 months	At some point	Last 12 months
<b>Threats or harassment</b>	30	9	35	12
Threatening statement face to face	9	2	7	1
Threatening phone call	5	1	9	1
Threatening sms/mms	3	1	5	1
Threatening letter/postcard	2	0	8	2
Threatening e-mail letter	5	1	9	2
Threats/attacks via social media	7	2	16	6
Sexual harassment	9	1	5	1
Hijacked internet account (or created fake one in your name)	5	2	5	2
Personal information exposed online	3	1	8	3
Unwanted goods ordered in your name	1	0	2	0
Threatening "gift"	1	0	1	0
Being unauthorisedly photographed/recorded	4	1	5	1
Unpleasant visit, stalking or mapping	6	2	6	1
Other forms of intimidation or harassment	4	2	6	2

## Experiences of violence, vandalism or theft

Table 10 shows the proportion of responding visual artists and authors who have experienced violence, vandalism, or theft. This category includes seven types of incidents.

Among the members of the SFF, 8 per cent report having experienced violence, vandalism, or theft at some point, while 1 per cent have experienced it in the past 12 months. Violence, vandalism, and theft are much less common than threats and harassment among authors.

A higher proportion of the visual artists, 34 per cent, report having experienced violence, vandalism, or theft at some point, with 5 per cent affected in the past 12 months. This is largely due to the higher incidence of theft and vandalism among visual artists. One in five visual artists has experienced theft of their work at some point. A further 10 per cent have experienced other forms of violence, vandalism, or theft at some point, and 3 per cent in the past 12 months. These incidents mostly involve damage or vandalism to works of art. Violence directed at individuals is very uncommon.

**Table 10.** Proportion of respondents who have experienced violence, vandalism or theft, Konstnärernas Riksorganisation and Sveriges Författarförbund, per cent

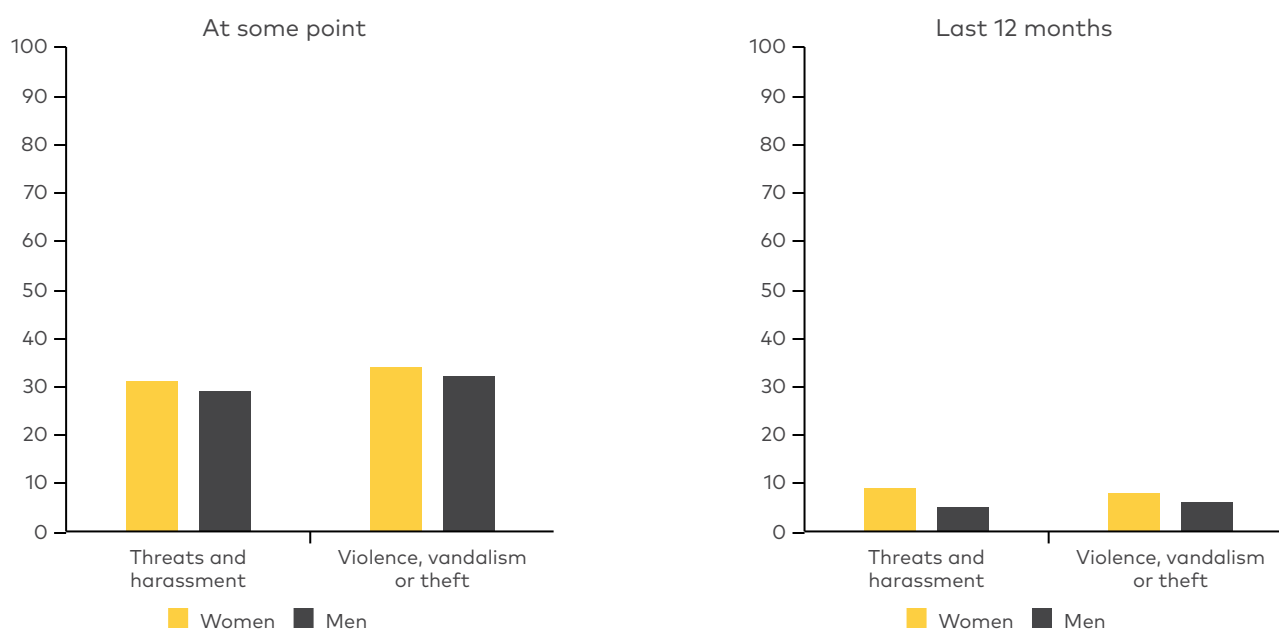
	Konstnärernas Riksorganisation		Sveriges Författarförbund	
	At some point	Last 12 months	At some point	Last 12 months
<b>Violence, vandalism or theft</b>	34	5	8	1
Punch, kick or similar	1	0	1	0
Push or similar	2	1	2	0
Violence with weapons	1	0	1	0
Arson/blasting	0	0	0	0
Graffiti	8	1	1	0
Theft	21	2	2	0
Other forms of violence, vandalism or theft	10	3	4	1

## Experiences of threats, violence, and harassment by gender, age, foreign background, and occupation

This section describes the experiences of threats, violence and harassment by gender, age, foreign background and occupation.

### Experiences of threats, violence, and harassment among women and men

The proportion of KRO respondents who have experienced threats and harassment shows only small differences between women and men, both at some point and in the last 12 months (see Figure 30). However, women are more likely to experience sexual harassment: 11 per cent of women report having experienced sexual harassment, compared with 1 per cent of men. A larger proportion of men have experienced face-to-face harassment, with 13 per cent of men reporting this, compared to 8 per cent of women.

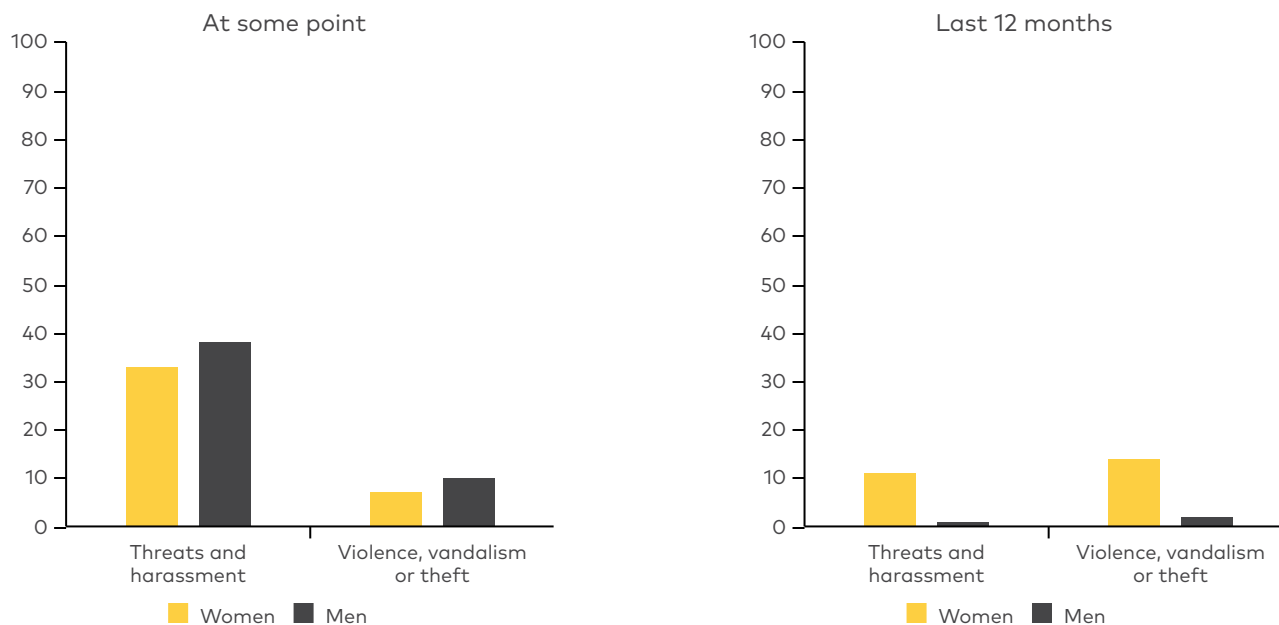


**Figure 30.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by gender, Konstnärernas Riksorganisation, per cent

Comment: Number of responses = 701.

A slightly higher proportion of men than women among SFF respondents have experienced threats and harassment, both at some point and in the last 12 months (Figure 31). Specifically, 38 per cent of men have experienced it at some

point, compared with 33 per cent of women. This difference is primarily due to men being more likely to have experienced different types of threats. When it comes to violence, theft, and harassment, no major differences are seen between the sexes.

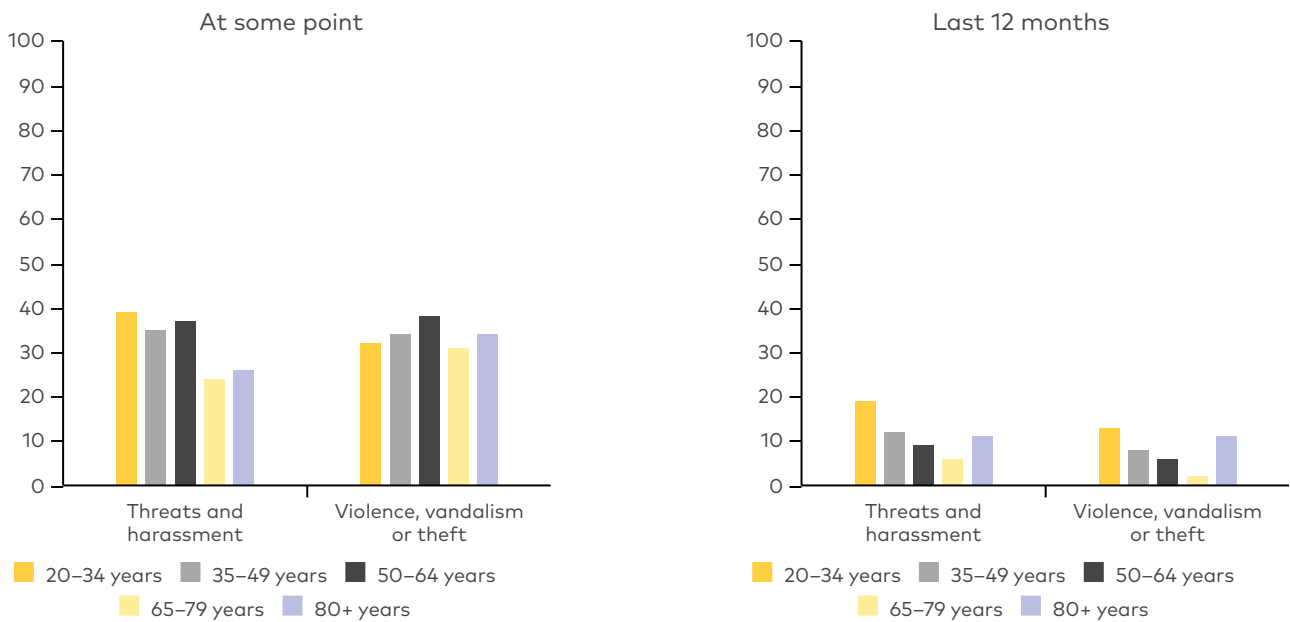


**Figure 31.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by gender, Sveriges Författarförbund, per cent

Comment: Number of responses = 1 152.

### Experiences of threats, violence, and harassment by among age groups

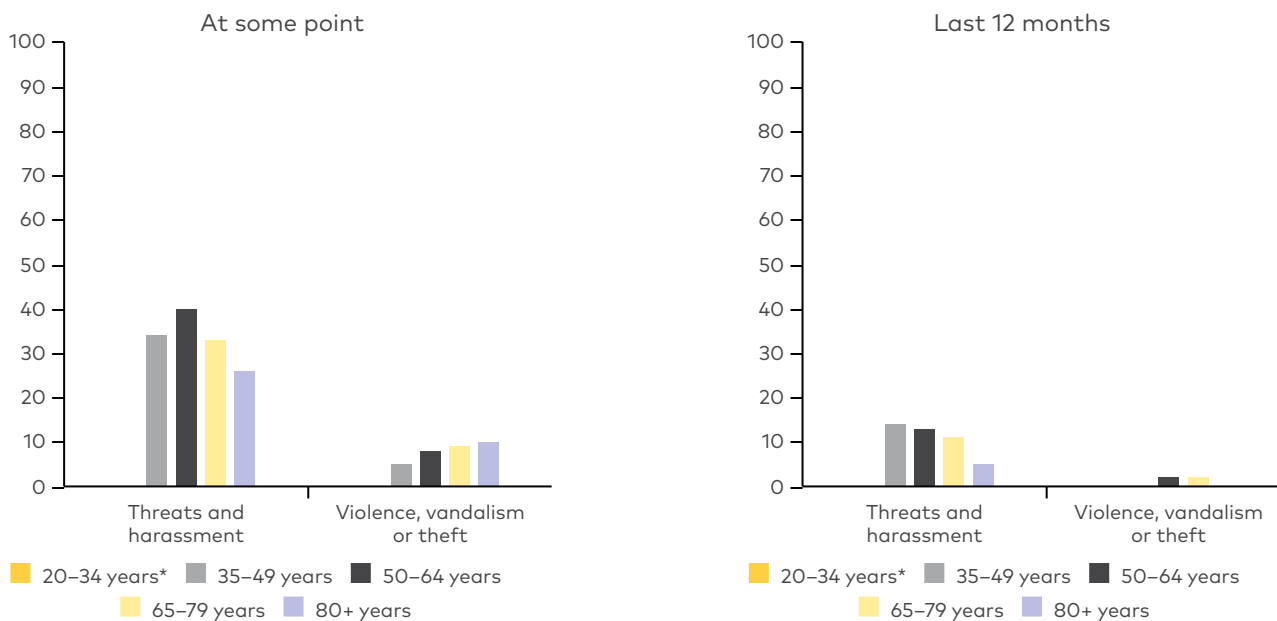
Figure 32 shows the experiences of threats or harassment across different age groups among the respondents in KRO. As older individuals have typically worked as visual artists for longer, this could affect the distribution across age groups when considering those who have ever been affected. However, the differences between age groups are relatively small. There is a tendency for younger respondents to report having experienced threats or harassment to a greater extent. This pattern is also visible for experiences in the past 12 months, with nearly one in five people aged 20 to 34 having been affected by threats or harassment. These differences can largely be attributed to the higher online presence and visibility of younger people, with threats and harassment via social media being more common among them. It should be noted that both the youngest and oldest age groups have fewer respondents (under 50).



**Figure 32.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by age, Konstnärernas Riksorganisation, per cent

Comment: Number of responses = 701.

Figure 33 shows the distribution of experiences of threats or harassment across different age groups among the responding authors. The youngest age group is not included in the analysis due to an insufficient number of respondents. Individuals over the age of 80 are less likely to have experienced threats or harassment, primarily because various types of online threats to a higher extent affect younger individuals.



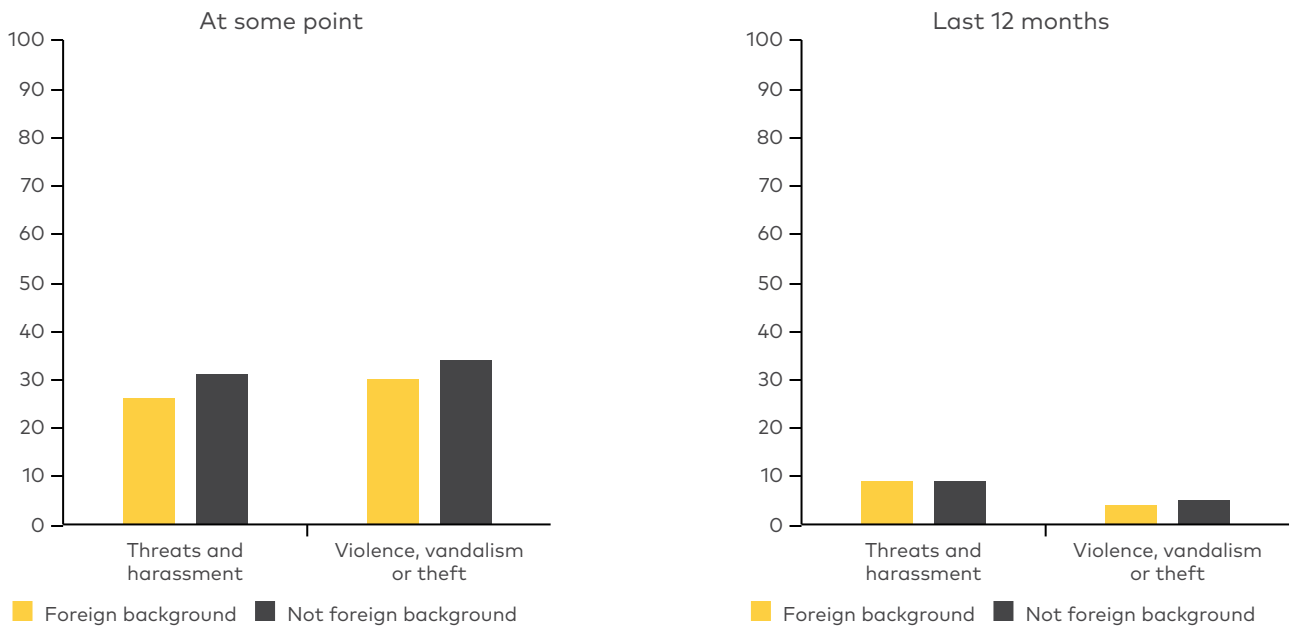
**Figure 33.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by age, Sveriges Författarförbund, per cent

Comment: Number of responses = 1 152. \*The age group 20-34 is not reported due to the small number of responses (less than 30).

### Experiences of threats, violence, and harassment by foreign background

Figures 34 and 35 show the proportions of respondents who have ever experienced threats, violence, or harassment, and those who have experienced them in the last 12 months, broken down by whether the respondents have a foreign background or not<sup>[4]</sup>. Among KRO respondents, there are no significant differences between those with a foreign background and those without (Figure 34). However, it is important to note that the number of respondents in the foreign-background category is relatively small, and the results should therefore be interpreted with caution.

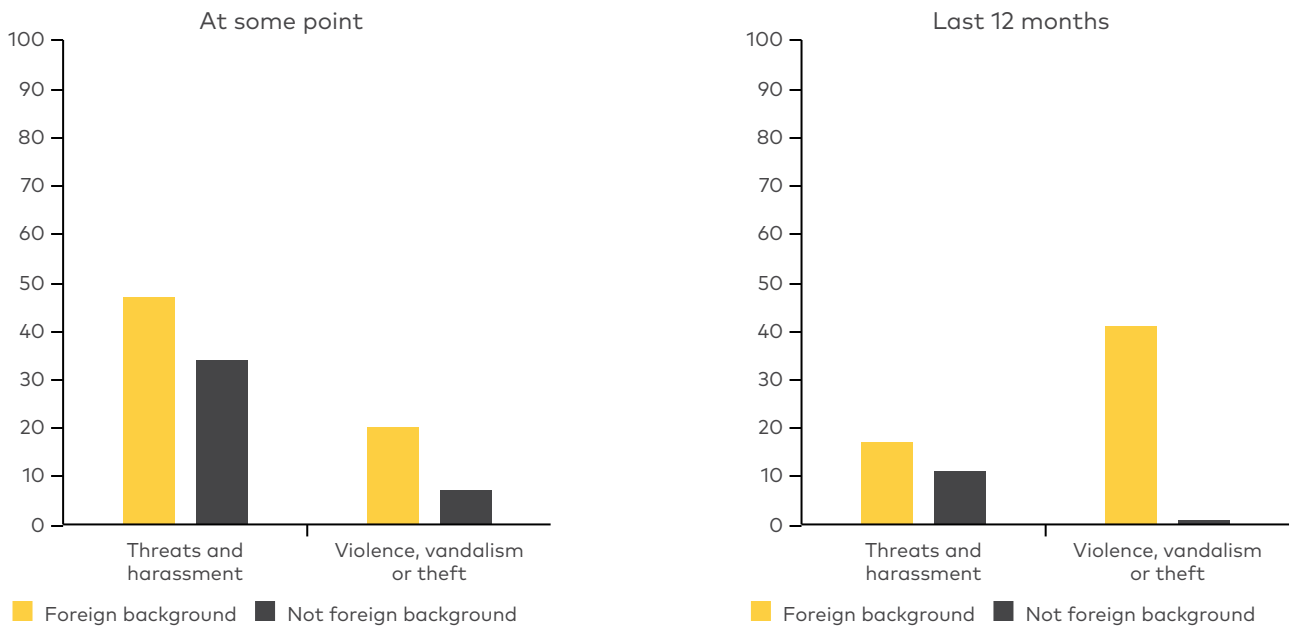
4. Foreign background refers to individuals who were either born in a country other than their country of residence (Sweden) or who have two parents born in a country other than Sweden. This variable does not distinguish between the country of birth of the individual or their parents. People who do not reside in Sweden are excluded from the analysis, though they are few. Swedish Authors' Union, number of respondents with foreign background = 118, non-foreign background = 1034. Swedish Artists' Association, number of respondents with a foreign background = 69, no foreign background = 632.



**Figure 34.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by foreign background, Konstnärernas Riksorganisation, per cent

Number of responses = 701.

The differences are slightly larger among the respondents in the SFF (Figure 35). Forty-seven per cent of those with a foreign background have experienced threats and harassment, compared to 34 per cent of those born in Sweden or with at least one Swedish-born parent. In the past 12 months, 17 per cent of respondents with a foreign background have been subjected to threats and harassment, while 11 per cent of those born in Sweden or with at least one Swedish-born parent have had similar experiences.



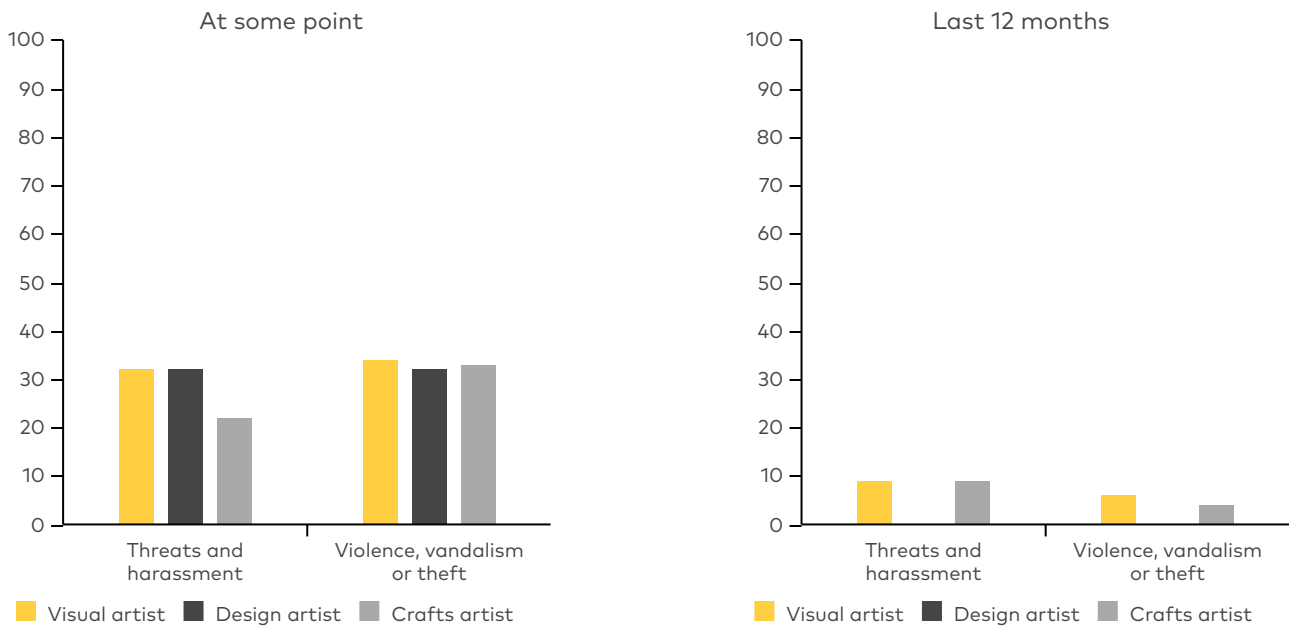
**Figure 35.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by foreign background, Sveriges Författarförbund, per cent

Comment: Number of responses = 1 152.

### Experiences of threats, violence, and harassment by occupation

The final background question addressed in this section concerns occupational field. This refers to the respondent's own description of their main occupation in the arts, with options covering the professions represented in each organisation.

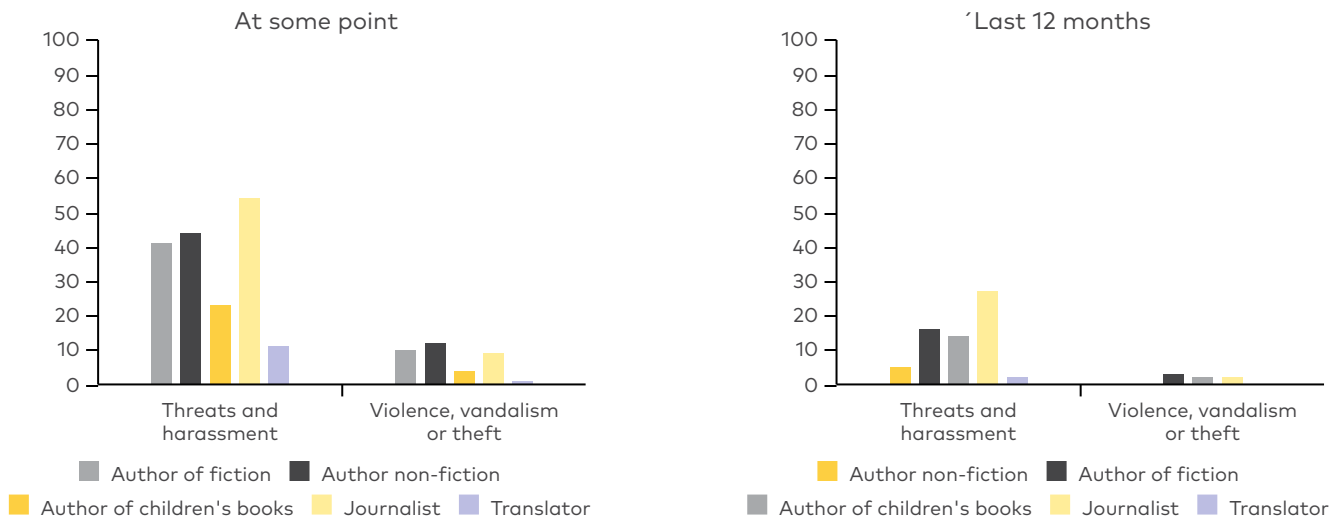
Figure 36 shows the proportion of visual artists, designers, and crafts artists who have experienced threats and harassment. A slightly smaller proportion, 22 per cent, of crafts artists have experienced such incidents, compared to 32 per cent of both visual artists and designers. The number of responding craft artists is small (63 respondents), so the results should be interpreted with caution.



**Figure 36.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by main occupation, Konstnärernas Riksorganisation, per cent

Comment: Number of responses=701. The categories "student member" and "other in the arts" are not reported.

The proportion of respondents in the SFF who have experienced threats, violence, and harassment varies between different occupational categories (Figure 37). This is particularly true for the category of threats and harassment, while there are no major differences in the category of theft, violence, or vandalism. Journalists have the highest proportion: 54 per cent have experienced threats or harassment at some point, and 27 per cent have been affected in the last 12 months. Fiction and non-fiction authors have similar proportions: 41 per cent and 44 per cent have experienced threats or harassment at some point, and 14 per cent and 16 per cent, respectively, have been affected in the past 12 months. Authors of children's literature have experienced threats and harassment to a lesser extent than other categories. The same applies to translators, with 11 per cent having experienced it at some point and 2 per cent in the past 12 months.

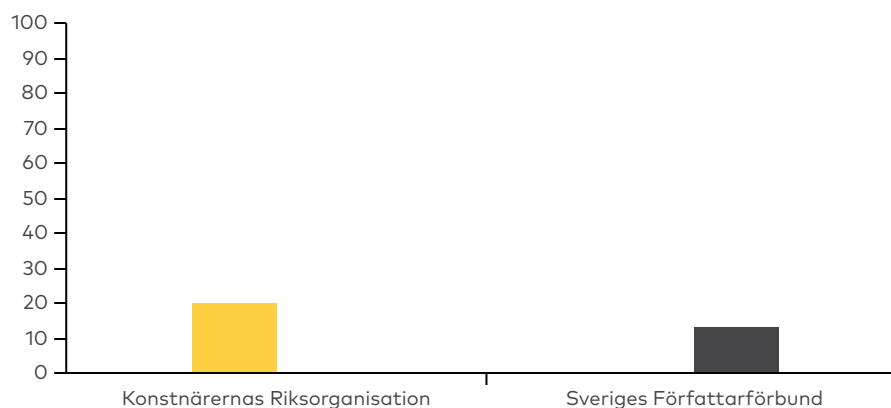


**Figure 37.** Proportion of respondents who have experienced threats and harassment, and violence, vandalism or theft, by main occupation, Sveriges Författarförbund, per cent

Comment: Number of responses = 1 152. The categories "scriptauthor", "playwrightter" and "other in the field of writing" are not reported due to too few respondents (less than 30).

### Police reports and cancelled events

Figure 38 shows that one-fifth of the respondents in KRO who have experienced threats, violence, or harassment in the past 12 months have reported one or more of the incidents to the police. The corresponding figure among responding authors in SFF is 13 per cent.



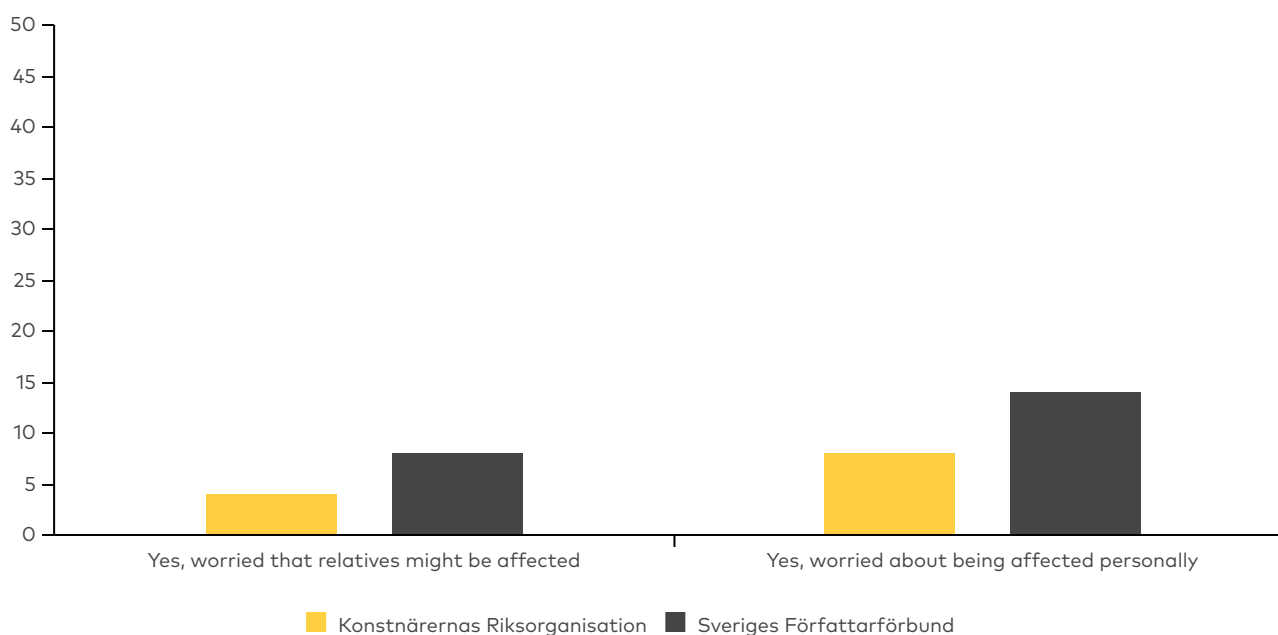
**Figure 38.** Proportion of respondents who have reported incident(s) to the police, Konstnärernas Riksorganisation and Sveriges Författarförbund, per cent

Comment: Based on those who responded that they had experienced an event in the last 12 months. Number of responses KRO = 82, SFF = 143.

Three per cent of responding authors reported having had events or commissions cancelled in the past 12 months due to concerns or risks related to threats, violence, or harassment. 2 per cent reported similar cancellations for the same reasons among the visual artists.

### Concerns about threats, violence, or harassment towards self or family in the last 12 months

Figure 39 shows the proportion of respondents who have been worried about experiencing threats, violence, or harassment, or about their family members being affected in the past 12 months. Among the responding visual artists, 8 per cent have been concerned about experiencing these issues themselves, while 4 per cent have been worried about their family members. The corresponding proportions among the responding authors are 14 per cent for personal concern, and 8 per cent for concern about their family members.



**Figure 39.** "In the past 12 months, have you been worried that you or a family member would be subjected to threats, violence or harassment as a consequence of your authorship or artistry in the country in which you live?", Konstnärernas Riksorganisation and Sveriges Författarförbund, per cent

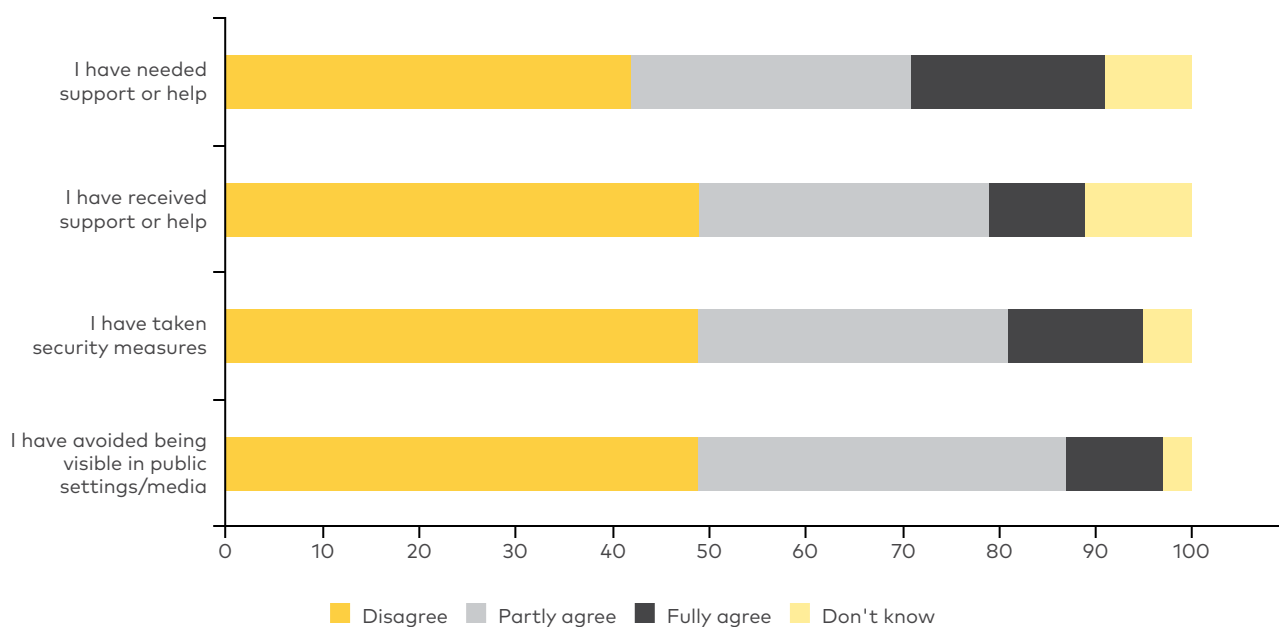
Comment: The question reads: "In the last 12 months, have you been worried that you or a family member would experience threats, violence or harassment as a consequence of your authorship or artistry in the country where you live?" Multiple answers were possible. The figure shows the proportion of respondents who said they were worried. Number of responses KRO = 701, SFF = 1 152.

## Consequences of experiences of threats, violence and harassment

Respondents who reported experiencing violence, threats, and harassment in the past 12 months, or who were worried about experiencing these, were asked to respond to seven statements about the consequences.

Figure 40 presents the responses from visual artists in KRO who have experienced or were worried about such incidents in the past 12 months. Twenty per cent of respondents fully agree with the statement that they needed support or help, and 29 partly agree. Meanwhile, 42 per cent disagree entirely. 10 per cent fully agree that they received support, while 30 percent partly agree. Almost half, 49 per cent, disagree with this statement.

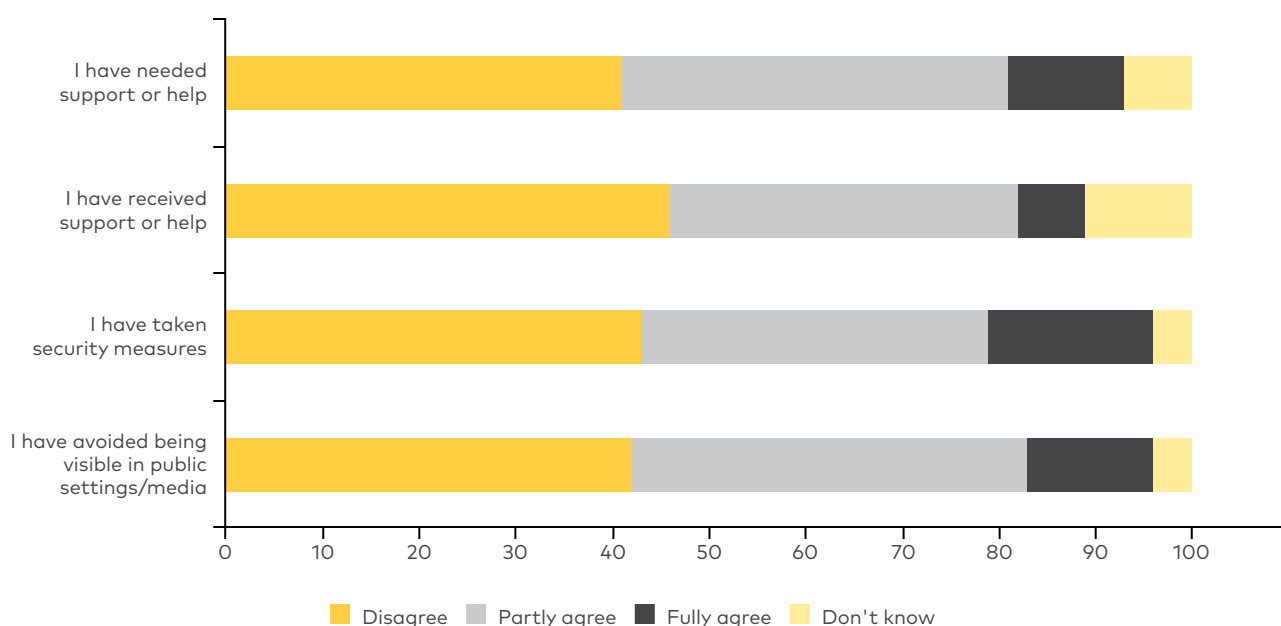
Regarding safety measures, 32 per cent partly agree and 14 per cent fully agree with the statement that they have taken safety precautions. Another notable consequence is that 48 per cent agree (fully or partly) with the statement that they avoided being visible in public or in the media due to concern over threats, violence, or harassment. Half of the respondents do not agree with this statement at all.



**Figure 40.** Statements on the consequences of threats, violence, and harassment, Konstnärernas Riksorganisation, per cent

Comment: The question asks: "How do you feel about the following statements?" Responses are given on a scale from 1 (strongly disagree) to 5 (strongly agree). The category "Partially agree" includes responses from values 2, 3, and 4. Number of responses = 136.

Fifty-two per cent of the authors in SFF fully or partly agree with the statement that they have needed support or help because of threats, violence, or harassment. Forty-three per cent fully agree that they have received support or help in connection with these issues. Among those who have experienced threats, violence, or harassment in the past 12 months, 17 percent fully agree that they have taken security measures, and 36 per cent partly agree. 54 per cent fully or partly agree with the statement that they have avoided being seen in public because of these experiences or concerns. However, as with the other statements, a relatively large proportion (42 per cent) does not agree with this statement.



**Figure 41.** Statements on the consequences of threats, violence, and harassment, Sveriges Författarförbund, per cent

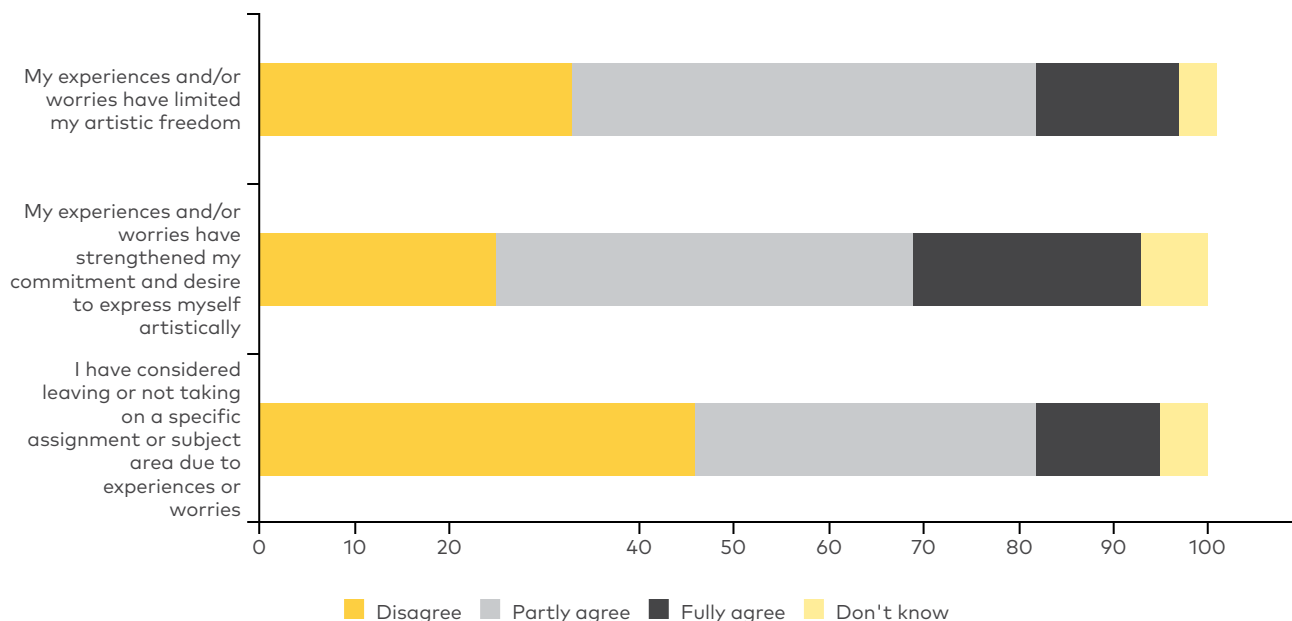
Comment: For question wording and options, see comment in Figure 40.

Figures 42 and 43 show the results for three statements on the consequences of experiences of threats, violence, and harassment related to professional practice.

One-third of the responding visual artists in KRO disagree with the statement that threats, violence, or harassment have limited their artistic freedom (Figure 42). Almost half partly agree, and 15 per cent fully agree. A larger proportion, 24 per cent, fully agree with the statement that their experiences of threats, violence, or harassment have strengthened their commitment to and desire to

express themselves artistically. Among those who have experienced threats, violence, or harassment, there is both the sense that these experiences have restricted their artistic freedom and the belief that they have increased their artistic commitment.

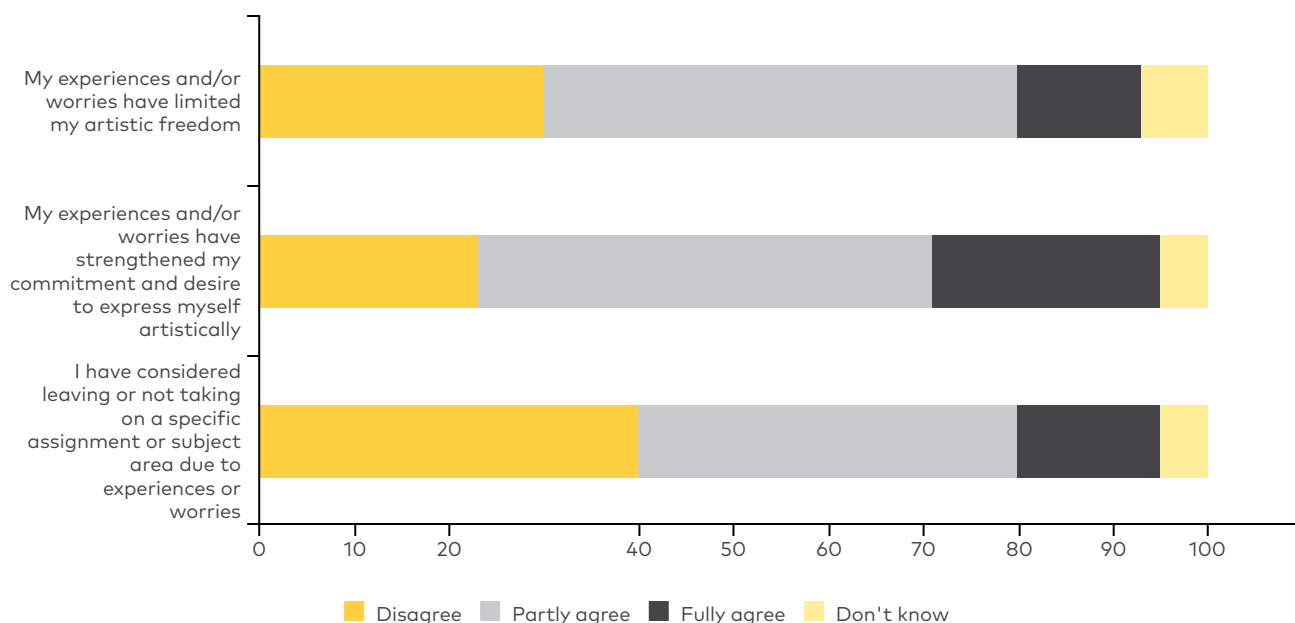
For the third statement, which asked whether they have considered leaving or refusing a commission or subject area due to concerns about threats, violence, or harassment, 13 per cent fully agree, while 36 per cent partly agree.



**Figure 42.** Statements on the consequences of threats, violence, and harassment related to professional practice, Konstnärernas Riksorganisation, per cent

Comment: For question wording and options, see comment in Figure 40. Number of responses = 136.

Of the responding authors who have experienced threats, violence, or harassment in the past 12 months, 63 per cent agree fully or partly with the statement that these experiences or concerns have limited their artistic freedom (Figure 43). Nearly a third disagree. A slightly larger proportion, 72 per cent, agree fully or partly that exposure or concern has strengthened their commitment and desire to express themselves artistically, with almost a quarter fully agreeing. Finally, 15 per cent of authors fully agree with the statement that they have considered not taking on a specific commission due to concerns about threats, violence, or harassment. 40 per cent partly agree, while a similar proportion disagree.



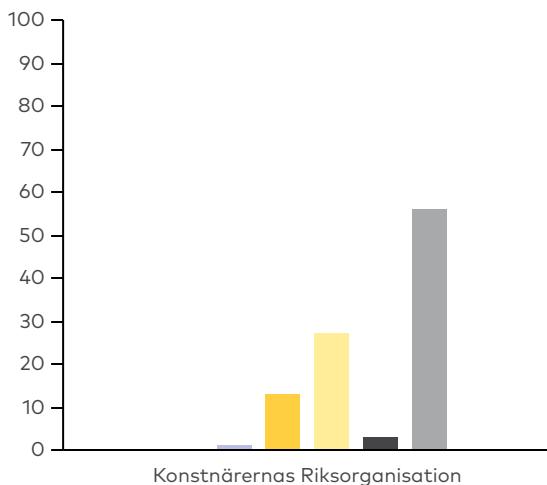
**Figure 43.** Statements on the consequences of threats, violence, and harassment related to professional practice, Sveriges Författarförbund, per cent

Comment: For question wording and options, see comment in Figure 40. Number of responses = 288.

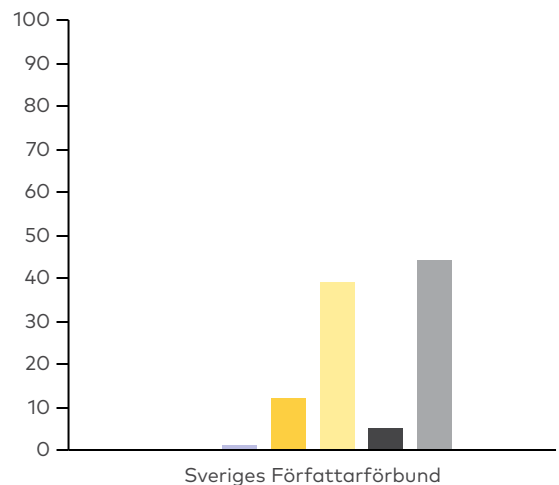
### Perception of changes in threats, violence, and harassment in Sweden over the last three years

Figure 44 presents the respondents' views on the development of threats, violence, and harassment in Sweden over the past three years. Among the SFF respondents, 44 per cent have no opinion. A relatively large proportion, nearly 40 per cent, believe that threats, violence, and harassment have increased during this period, with 5 per cent assessing that the increase has been significant. 12 per cent feel that the situation has remained unchanged, while 1 per cent think that threats, violence, and harassment have decreased.

Among the visual artists, more than half (56 per cent) have no opinion. 30 per cent believe that threats, violence, and harassment have increased or increased significantly, while 13 per cent feel that the situation has remained unchanged. Only 1 per cent state that threats, violence, and harassment directed at artists or authors have decreased over the past three years.



■ Has decreased significantly    ■ Has decreased  
■ Is unchanged    ■ Has increased  
■ Has increased significantly    ■ Don't know



■ Has decreased significantly    ■ Has decreased  
■ Is unchanged    ■ Has increased  
■ Has increased significantly    ■ Don't know

**Figure 44.** Perception of the development of threats, violence and harassment against artists and/or authors in Sweden over the last three years, Konstnärernas Riksorganisation and Sveriges Författarförbund, per cent

Comment: The question reads: "How do you feel about the following statement? I perceive threats, violence and harassment against artists and/or authors in the country where I live in the last three years:". Number of responses KRO = 701, SFF = 1 152.

## Summary of findings on experiences of threats, violence and harassment

This section summarises the findings and describes overall patterns, focusing on differences and similarities between organisations and occupational groups.

The results indicate that a significant proportion of the artists and authors surveyed have experienced threats, violence, or harassment at some point. The proportion of respondents that has experienced threats, violence or harassment at some point varies between 36 and 61 per cent, depending on the organisation (see Table 11). The proportion of respondents reporting threats, violence or harassment within the last 12 months ranges from 10 to 25 per cent. Notably, members of DAF stand out, with 25 per cent reporting such experiences in the past year, while the corresponding proportion for other organisations is between 10 and 16 per cent.

**Table 11.** Percentage of respondents who have experienced threats, violence or harassment, at some point and in the last 12 months, per cent

Organisation	Country	Area	At some point	Last 12 months
Creo	Norway	Performing arts	47	10
Dansk Artist Forbund	Denmark	Performing arts	61	25
Billedkunstneres Forbund	Denmark	Visual arts	50	15
Konstnärernas Riksorganisation	Sweden	Visual arts	46	12
Samband Íslenskra Myndlistarmanna	Iceland	Visual arts	43	10
Den norske Forfatterforening	Norway	Author	45	16
Sveriges Författarförbund	Sweden	Author	36	12
Rithöfundasamband Íslands	Iceland	Author	41	12

The differences observed across organisations may, in part, be attributed to the varying occupational groups and specialisations they represent. Even within organisations focused on the same field, such as performing arts, occupational representation can differ significantly. For example, the Danish organisation DAF primarily represents freelance and self-employed artists, whereas the Norwegian organisation Creo mainly includes employed musicians affiliated with music institutions. In some cases, however, there are greater similarities, allowing for more accurate comparisons among organisations within the same domain. For instance, the three organisations in the survey representing visual artists have a comparable membership composition.

### Differences in types of events

Table 12 presents the proportion of respondents, by organisation, who reported experiencing *threats and harassment*, and *violence, theft, and vandalism within the past 12 months*. Across all organisations, threats and harassment were more frequently reported than incidents of violence, theft, or vandalism. Experiences of threats and harassment are particularly notable among DAF members, with 24 per cent reporting such instances over the past year. For visual artists' organisations, violence, vandalism, or theft is slightly more prevalent, with approximately 4–5 per cent of members reporting such events.

**Table 12.** Proportion of respondents experienced in the last 12 months, by organisation and type of incident, per cent

	Creo	DAF	BKF	KRO	SÍM	DnF	SFF	RSÍ
	Performing arts	Performing arts	Visual arts	Visual arts	Visual arts	Authors	Authors	Authors
<b>Threats or harassment</b>	15	24	13	9	7	9	12	12
<b>Violence, vandalism or theft</b>	2	4	4	5	5	1	1	1

Table 13 displays the proportion of respondents who, *at some point*, have experienced threats or harassment, and violence, theft, or vandalism. Additionally, specific types of incidents are highlighted to provide a clearer understanding of events that may account for differences between groups.

**Table 13.** Proportion of respondents who has experienced threats or harassment and violence, vandalism or theft at some point, by organisation and type of incident, per cent

	Creo	DAF	BKF	KRO	SÍM	DnF	SFF	RSÍ
	Performing arts	Performing arts	Visual arts	Visual arts	Visual arts	Authors	Authors	Authors
<b>Threats or harassment</b>	42	51	36	30	33	45	35	40
Threatening statement eye to eye	17	17	11	9	11	12	7	11
Threats/attacks via social media	6	13	5	7	5	11	16	16
Sexual harassment	16	20	13	9	14	12	5	12
<b>Violence, vandalism or theft</b>	20	32	34	34	28	12	8	9
Theft	13	21	20	21	20	5	2	1
Other forms of violence, vandalism or theft	4	13	6	10	9	4	4	4

For authors, threats and harassment were the most common types of incidents, with social media and online threats being particularly prevalent. Authors from all three author organisations surveyed were among the groups most likely to have experienced threats and harassment on social media, as well as other forms of online threats, such as threatening emails and cyber-harassment.

Among the performing arts organisations that responded, sexual harassment, face-to-face threats, and theft emerged as the most common types of incidents. Sexual harassment was especially prominent, with 16 per cent of Creo members and 20 per cent of Dansk Artist Forbund members reporting they had experienced it at some point.

For members of the three organisations representing visual artists, theft and vandalism were among the most frequently reported incidents. Around one-fifth of members of the Danish BKF, the Swedish KRO, and the Icelandic SÍM reported experiencing theft at some point. Vandalism, classified under "other forms of violence, theft, or vandalism," was also a common issue among visual artists.

## **Differences between groups**

The survey included a series of background questions, with the results summarised below. For several organisations, the small number of respondents limited the ability to analyse results across subcategories, such as age groups.

### **Differences in experiences based on profession**

Experiences of threats, violence, and harassment vary across different occupational categories. As mentioned earlier, differences between the participating organisations can likely be attributed to the nature of the various professions and cultural fields. The greater the public visibility and contact with the audience, the higher the likelihood of experiencing such incidents. This is also evident when we look at the different professions represented in the respective organisations. However, in some cases, it is not possible to conduct detailed analyses due to small respondent groups. Among the observed trends, translators and children's book authors within the SFF report fewer incidents compared to journalists and authors of fiction and non-fiction. Within the performing arts organisation DAF, differences are also observed, with singers more frequently reporting such experiences than musicians.

### **Gender differences in experiences of threats, violence, and harassment**

There are some differences between women and men regarding the proportion of individuals reporting experiences of threats, violence, or harassment, although these differences are generally small. However, larger differences emerge when examining the types of incidents. Overall, women in performing arts organisations tend to report experiencing threats and harassment more frequently than men,

although there are exceptions between organisations. Sexual harassment is the most common type of incident for women across all organisations, except one. Between 8 and 29 per cent of women in the responding organisations have experienced sexual harassment at some point. For men, experiences of threats and harassment are more commonly characterised by direct face-to-face threats, being outed on the internet, and threats via social media.

### **Younger people are more affected by threats and harassment than older people**

For four organisations, we have broken down the proportion of individuals affected by threats and harassment into different age categories. Older individuals, who are likely to have been in the workforce for longer, are more likely to report greater experiences of such incidents compared to younger individuals. However, the results regarding experiences in the last 12 months indicate that younger individuals are more likely to have encountered threats and harassment. These differences are mainly attributed to the increased presence and visibility of younger people on the internet, where a large proportion of threats and harassment occur.

### **Small response groups with foreign background**

It is more difficult to summarise the situation based on background due to small response groups, and the results from the three organisations that allowed for analysis should be interpreted with caution. Additionally, the category of foreign background is broad and does not specify the country or region of origin. For two of the organisations, Creo and KRO, no significant differences are observed between individuals with a foreign background and those without. This applies to both experiences at some point and within the last 12 months. In contrast, within SFF, authors with a foreign background are more likely to have experienced threats and harassment, both at some point and in the last 12 months.

# Conclusions

In this report, Kulturanalys Norden presents a study on the experiences of threats, violence, and harassment among artists and authors in the Nordic countries. The aim has been to examine not only the prevalence of these incidents but also their consequences for the affected artists and authors. Additionally, the report describes whether differences in experiences can be observed based on gender, age, or within various arts and cultural sectors.

The results are based on survey responses collected through questionnaires distributed by eight organisations in the Nordic countries, representing visual artists, performing artists, and authors. However, due to a high non-response rate, these results are subject to some uncertainty. The results from the survey cannot be generalised to artists and authors across the Nordic countries. The conclusions drawn here provide a general overview of the findings, which are placed in context within the wider body of existing studies on threats, violence, and harassment faced by artists, authors, and other professionals in the public sphere.

Based on the responses from members of eight organisations across Denmark, Iceland, Norway, and Sweden, the overall conclusion is that threats, violence, and harassment are significant issues for many artists and authors. These challenges, in turn, pose a risk of artists and authors withdrawing from the public sphere, modifying their content, or adopting other strategies that can undermine their artistic freedom. The key conclusions can be divided into two main areas: firstly, the extent of threats, violence, and harassment; and secondly, the consequences of these experiences, as detailed below.

## **Threats, violence and harassment are a real problem**

Threats, violence, and harassment represent a significant issue that has affected many artists and authors. The survey results show that a considerable proportion of respondents have experienced threats, violence, or harassment at some point in relation to their work. The proportion of respondents who reported such experiences ranged from 36 per cent to 61 per cent, depending on the organisation. Fewer respondents reported experiencing these incidents in the last 12 months, with figures ranging from 7 per cent to nearly a quarter.

Threats and harassment were the most common types of events. These included direct threats, online harassment and insults on social media, public shaming, and threatening messages via email or letter. For the members of the two author organisations involved in the survey, threats and harassment were particularly prevalent. This aligns with findings from previous studies, which have highlighted

the growing vulnerability of professionals engaged in public discourse, particularly in the digital space (Svensson et al., 2021).

The proportion of respondents who have experienced threats, violence, and harassment varies across the different organisations. Authors were more likely to have encountered various forms of online threats and harassment, while visual artists were more likely to report incidents of vandalism or theft. Performing artists, who have direct interaction with audiences on stage, reported higher incidences of sexual harassment and unauthorised photography. Additionally, the survey did not specify the perpetrators of these incidents, meaning that the events could have originated externally or from within the organisation, such as from colleagues or managers.

There is a lack of comparative studies that would allow for definitive conclusions about trends over time. However, drawing on previous research, the rise in online threats and harassment should be considered, particularly for artists and authors who are highly engaged in public discourse. When asked about developments in their own country, very few artists and authors reported a decrease in threats, violence, and harassment over the past three years. Among those who could assess these changes, the majority indicated that threats, violence, and harassment had increased during this period.

### **Differences in experiences of threats, violence, and harassment**

Experiences of threats, violence, and harassment differ between women and men. While the overall proportion of individuals who have experienced such incidents does not significantly differ between genders, there are notable differences in the types of incidents reported. Women are more likely to experience sexual harassment, while men are more likely to face direct threats. These findings align with previous studies (Nadim & Fladmoe, 2021). Additionally, the results suggest that younger people are more likely to experience threats or harassment compared to older individuals. This trend is consistent with prior research on online threats and harassment, both within specific occupational groups and at the population level (Svensson et al., 2021; Brottsförebyggande rådet, 2019).

### **Threats, violence and harassment have consequences**

The responses from artists and authors who have experienced threats, violence, and harassment indicate links to various consequences. Many respondents have required support or assistance, and a significant number have also received it. Due to the small size of certain response groups, it was not possible to examine attitudes toward these statements in relation to the type of incident experienced. However, previous studies have shown that the severity of an incident strongly influences the need for support or assistance (Myndigheten för kulturanalys, 2016).

A small proportion of individuals report the incidents they have experienced to the police. Reporting rates differ across organisations, but the majority of respondents have not reported their experiences to the authorities. Myndigheten för kulturanalys' report *Hotad kultur* highlighted that people are more likely to report incidents involving violence, vandalism, or theft compared to threats and harassment (Myndigheten för kulturanalys, 2016). As the survey's classification of incidents does not strictly follow criminal categories used in Nordic countries, some incidents in this study may fall outside what is typically reported to the police.

### **Threats, violence and harassment risk limiting artists - yet also strengthen the commitment of many**

Experiences of threats, violence, and harassment have caused artists and authors to withdraw from public engagement, decline certain commissions or subject areas, implement security measures, and feel that their artistic freedom is increasingly restricted. These experiences can have serious consequences, not only for individual artists and authors but also, by extension, for the central idea of artistic freedom.

At the same time, many of those affected report that experiencing threats, violence, or harassment has reinforced their commitment to and desire for artistic expression. Between one-fifth and one-third of respondents fully agree that such experiences have strengthened their dedication and willingness to engage in artistic activities. For some, threats, violence, or harassment may impose limitations on artistic freedom, but also inspire a commitment to artistic expression.

Previous studies, particularly those involving journalists, have demonstrated a clear link between threats, violence, and harassment and increased self-censorship. Multiple factors influence this relationship, including the nature and frequency of incidents, feelings of anxiety and fear, social support networks, and perceptions of the ability of legal systems and employers to offer support. Further studies are needed to expand on these findings. This should consider the specific circumstances affecting individual artists, including the types of incidents, labour market position, access to social support networks, and personal characteristics.

### **Need for further mapping and deeper knowledge**

The findings of this report emphasise the importance of identifying and thoroughly investigating the consequences of threats, violence, and harassment. The low response rate among several participating organisations underscores the limitations of surveys, particularly in light of declining response rates and survey fatigue. To gain a deeper understanding of these experiences, qualitative interviews could complement the quantitative approach used in this report.

Based on the findings and conclusions of the study, Kulturanalys Norden concludes that:

It is important to monitor the ongoing prevalence of threats, violence, and harassment among professional artists and authors over time.

- Examining the population of artists and authors across the Nordic countries is challenging due to a lack of systematic and comparable data on the number of artists and authors.
- Further knowledge is needed about the safety nets—or lack thereof—that support affected artists. Special attention should be paid to how visibility in public spaces and digital threats or harassment impact artists' and authors' ability to freely express themselves.
- The insights gained should ultimately inform efforts to prevent artists and authors from experiencing threats, violence, or harassment.

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# Annex A. Survey design and implementation

This annex is a technical description of the surveys on which the results in the report are based. A summary of the surveys is presented in the box below.

**Table A1.** Summary of the surveys

<b>Target population</b>	Professional authors, visual or performing artists in the Nordic countries
<b>Survey population</b>	Sweden: Artists and authors Denmark: Performing and visual artists Iceland: Authors and visual artists Norway: Authors and performing artists
<b>Data collection method</b>	Web surveys
<b>Field period</b>	6 February to 29 March 2024
<b>Number of responses</b>	Danish Visual Artists BKF: 263 Danish Artist Union: 183 The Writers' Union of Iceland: 138 Icelandic Association of Visual Artists: 204 Creo: 403 Norwegian Society of Authors: 140 The Artists' Association of Sweden: 701 The Swedish Writers' Union: 1 152

## Target population

The target population for the survey consisted of professional visual artists, performing artists, and authors in the Nordic countries. For simplicity, performing and visual artists are referred to collectively as "artists" in the following sections.

To reach artists and authors in the Nordic countries, organisations representing professional artists were contacted. The survey was distributed to individuals who are members of one of the eight organisations included in the study.

## Selection of organisations

The selection of organisations included in the survey played a key role in determining which artists were represented. The organisational structures vary across the Nordic countries. For instance, Sveriges Författarförbund represents a wide range of members, including fiction and non-fiction authors, translators, and others, while in Norway, there are several smaller organisations representing specific groups within the arts.

The number of participating organisations was limited to two per Nordic country. A key principle in selecting the organisations was to identify the largest and most inclusive organisation in each cultural field (literature, visual arts, performing arts) and country.

The selection of organisations was based on preparatory work conducted by Kulturanalys Norden in the autumn of 2022, when all organisations in the Nordic countries that Kulturanalys Norden was aware of and could contact were asked if they would consider participating in the study. Based on the information and responses from the preparatory work, it was found that it was not possible to include any organisations operating in Finland. The same applied to Faroe Islands, Greenland, and Åland, which either lack organisations with sufficient membership or were unable to participate.

## Description of participating organisations

### Participating organisations in Sweden

In Sweden, Sveriges Författarförbund and Konstnärernas Riksorganisation participated in the study.

Konstnärernas Riksorganisation is a trade union organisation that represents around 3 000 professional visual artists, crafts artists, and designers. To become a member, individuals must be Swedish citizens or foreign citizens working in Sweden. They must also be professional artists who have either completed a university degree in art, have a documented background in the visual arts, are students at a Swedish or approved foreign art college, or are members of an equivalent foreign artists' organisation.<sup>[5]</sup>

Sveriges Författarförbund is an interest organisation for active authors and literary translators, with around 3 500 members. The union represents authors of fiction and non-fiction for children and adults, as well as literary translators in similar fields. Several criteria must be met to become a member. A member must have published at least two works that are available in Swedish libraries.

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5. Retrieved 2024-09-18 from <https://www.kro.se/bli-medlem/kriterier-for-medlemskap/>

Furthermore, the authorship must be characterised by continuity, and a quality assessment is made.<sup>[6]</sup>

No questionnaire was sent out to Swedish performing artists within the framework of the study. Our assessment is that the two organisations included in the survey are the largest in their fields. There is likely good coverage of visual artists and authors in Sweden, but performing artists are not included.

Myndigheten för kulturanalys and Konstnärsnämnden have worked together in two memoranda to map the artist population based on registers and occupational codes. With the delimitations made in the registers based on artistic occupational codes and income from the artistic sector, one estimate shows around 52 000 artistic professionals (Konstnärsnämnden and Myndigheten för kulturanalys, 2022), and another shows just over 55 000 artistic professionals (Konstnärsnämnden and Myndigheten för kulturanalys, 2024). Of the 55 000 artistic professionals, 1 814 belonged to the category "Words." The "Crafts" and "Visual arts and design" categories included 3 789 individuals (Konstnärsnämnden and Myndigheten för kulturanalys, 2024, p. 16).

### **Participating organisations in Denmark**

**In Denmark, Billedkunstnernes Forbund and Dansk Artist Forbund participated.**

Billedkunstnernes Forbund is a professional membership organisation for visual artists in Denmark, with approximately 2 100 members. It is the largest organisation for professional visual artists in the country. Several criteria must be met to become a member. To apply directly, applicants must have completed a visual arts programme in Denmark or at a foreign educational institution at an equivalent level. Membership can also be obtained through affiliation with other organisations or by receiving funding from the Danish Arts Foundation's Visual Arts Committee or a similar fund, by having held a solo exhibition at a recognised art museum, gallery, or other exhibition space, or by securing a significant sales or decoration commission for a public or private institution.<sup>[7]</sup>

Dansk Artist Forbund is a trade union organisation that represents musicians and performing artists. With nearly 800 members, it represents artists in the music, performing arts, and entertainment industries. To become a member, individuals must be professional performing artists, with relevant artistic education or training. While Dansk Artist Forbund represents a broad spectrum of performing artists, it is not the largest organisation for actors in Denmark. Therefore, the coverage of the performing arts field is limited.

Statistics Denmark has published statistics on the number of artists in Denmark, based on information from registers and member organisations representing

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6. Retrieved 2024-09-18 from <https://forfattarforbundet.se/medlem/ansokans-innehall/>

7. Retrieved 2024-09-18 from <https://bkf.dk/en/medlemskab/bliv-medlem/almindeligt-medlemskab/direkte-optag/>

cultural creators (Statistics Denmark, 2023).<sup>[8]</sup> In total, around 28 000 artistic professionals are identified in Denmark. The statistics show that in 2022, there were approximately 14 000 professionals working in music, 3 300 in theatre and performing arts, around 3 000 in visual arts, and 3 000 in literature.

### **Participating organisations in Norway**

**In Norway, Creo and Den norske Forfatterforening participated.**

Creo is a trade union organisation that brings together individuals working in the cultural sector in Norway. Its more than 11 000 members represent various occupational groups within music, performing arts, and education, such as musicians, artists, music producers, educators, music teachers, light and sound technicians, church musicians, and administrative managers within the cultural sector. Many of its members are employed in music, theatre, or dance institutions. The membership criterion requires individuals to derive their income from artistic or art education professions.<sup>[9]</sup>

Creo has members who fall outside the scope of this survey, such as those employed as administrators or managers in cultural organisations. When the survey was sent out, it was clearly communicated that it was targeted at those working on stage in the performing arts. Among the respondents, most belonged to groups performing on stage.

Den norske Forfatterforening represents fiction authors writing for adults. The organisation has around 780 members. To become a member, individuals must live in Norway or be a Norwegian citizen living abroad. They must also have authored and published at least one book for adults that meets literary standards. Since the Norwegian Authors' Union is focused on fiction for adults, authors of non-fiction and other literary genres are not represented.

In Norway, Statistics Norway publishes data on the number of individuals employed in the cultural and creative industries, based on registers.<sup>[10]</sup> The statistics show that in 2022, there were around 7 300 people employed in music, 7 200 in literature, 4 600 in performing arts, 3 300 in visual arts, and 5 300 in entertainment and other artistic activities.<sup>[11]</sup>

### **Participating organisations in Iceland**

**In Iceland, Rithöfundasamband Íslands and Samband Íslenskra Myndlistarmanna participated.**

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8. Data from registers is supplemented with information on copyright compensation, membership in artists' organizations, government grants and scholarships, as well as artistic education.
  9. Retrieved 2024-09-18 from <https://Creokultur.no/medlemskapiCreo/>
  10. See Statistisk Sentralbyrå (2022), pp. 42-44 for a description of the statistics and how cultural and creative industries are defined.
  11. Employment data retrieved 2024-10-27, from <https://www.ssb.no/kultur-og-fritid/kultur/kulturstatistikk/frivillig-og-betalt-innsats-i-kulturen>.

Samband Íslenskra Myndlistarmanna is an association of approximately 950 visual artists in Iceland. It serves as an umbrella organisation for seven professional artists' organisations representing visual artists, graphic artists, photographers, textile artists, sculptors, and other related professions. To be eligible for membership, individuals must either hold a degree in visual arts, have held one or more private exhibitions in public exhibition spaces, have participated in an international exhibition, have worked on art decoration in public spaces, or have at least one work in public ownership.<sup>[12]</sup>

Rithöfundasamband Íslands is a union with around 650 members, including fiction and non-fiction authors who write for both children and adults, as well as poets, playwrights, screenwriters, non-fiction authors, and literary translators. To become a member, you must be a permanent resident of Iceland and have authored or translated at least two published works of high quality.

Rithöfundasamband Íslands and Samband Íslenskra Myndlistarmanna are the largest organisations in Iceland within their respective fields. Both organisations are relatively broad, bringing together several specialisations and professions within their sectors.

Statistics Iceland publishes data on the number of people employed in cultural industries or working in occupations related to culture. The data, collected through labour force surveys combined with registers, do not provide detailed information on the number of artists and authors specifically in Iceland. In 2022, the total number of people employed or earning income from a cultural industry or occupation was 6 400.<sup>[13]</sup>

### **Finland, Faroe Islands, Greenland and Åland not included in the survey**

The surveys were not conducted by any organisation in Finland. To address this gap, Cupore compiled responses to questions included in their annual Arts and Culture Barometer. These responses are included in the report in the previous knowledge section. However, this compilation is not used in the results report, as the Arts and Culture Barometer and the survey in the Kulturanalys Norden report were not comparable. Cupore has also published a report aimed at mapping the artist population (Hirvi-Ijäs et al., 2023). The report uses registers and includes data on art education, grants awarded, membership of trade unions or organisations, and copyright payments received. It estimates the number of working Finnish artists at 17 290.

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12. Retrieved 2024-09-18 from <https://www.sim.is/member-associations> and <https://www.sim.is/f%C3%A9lagsga%C3%B0ild>

13. Retrieved 2024-10-25, from Statistics Ireland's statistical database Statistics on the number of employees in cultural industries and with a cultural occupation can be found on Statistics Ireland's website, [https://px.hagstofa.is/pxen/pxweb/en/Samfelag/Samfelag\\_\\_menning\\_\\_6\\_hagraenirmaelikvardar\\_\\_1\\_vmr/MEN10103.px](https://px.hagstofa.is/pxen/pxweb/en/Samfelag/Samfelag__menning__6_hagraenirmaelikvardar__1_vmr/MEN10103.px).

A few organisations exist in the Faroe Islands, Greenland, and Åland that bring together artists or authors. After contacting the organisations Kulturanalys Norden identified, it was determined that they were too small in terms of membership numbers and posed a risk of disclosing individual information.

### **Limitations of the population**

The results presented in this report cannot be generalised to the entire group of artists and authors in the Nordic countries.

A key limitation of the surveyed population, as previously mentioned, is that the survey was restricted to two organisations per country across three different fields (authors, performers, and visual artists). Given the diversity of organisations across countries, this meant that not all fields are represented in every country.

As the survey focuses on organisations, those who have chosen not to join these organisations are not included. There is, therefore, an unknown number of professional artists and authors who are not represented in the survey because they are not members of any of the organisations. Additionally, some professional authors or artists may not meet the membership criteria stipulated by the organisations.

### **Survey questions**

The survey used in this report is primarily based on the one from the Myndigheten för kulturanalys report *Hotad kultur* (2016). This, in turn, is based on surveys conducted annually by Brottsförebyggande rådet, which reports official statistics on threats, violence, and harassment against politically elected representatives in Sweden (see Brottsförebyggande rådet, Brå, 2023).

The survey was created in collaboration with the participating organisations and with input from relevant authorities and researchers across the Nordic countries.

In total, the online survey consisted of 18 questions. It was translated into Danish, Icelandic, Norwegian, Swedish, and English, with each translation reviewed and approved by representatives from the participating organisations.

### **Background questions**

The online survey began with four background questions, covering gender, year of birth, country of residence (options included Denmark, Finland, Faroe Islands, Greenland, Iceland, Norway, Sweden, Åland, other European country, and other non-European country), and country of upbringing of both the individual and their parents.

Following these, there were questions on the respondent's occupation. This section included questions about the main occupation within the respondent's field, with occupation categories specified by the organisation to which the person belonged.

Additional questions covered the type of employment and the number of years the respondent had spent in their profession.

### **Questions about experiences of threats, violence or harassment**

The survey included questions on 21 types of incidents that relate to threats, violence or harassment:

- threatening statement face to face
- threatening phone call
- threatening sms/mms
- threatening letter/postcard
- threatening e-mail
- threats/attacks via social media
- sexual harassment
- hijacked internet account (or created fake one in your name)
- personal information exposed online
- unwanted goods ordered in your name
- threatening "gift"
- been unauthorisedly photographed/recorded
- unpleasant visit, stalking or mapping
- other forms of intimidation or harassment
- punch, kick or similar
- push or similar
- violence with weapons
- arson/blastings
- scribble
- theft
- other forms of violence, vandalism or theft.

The respondent had to answer one question to move on to the next question in the questionnaire. Those who answered yes to having ever experienced a certain incident were subsequently asked if they had experienced it within the last 12 months.

### **Questions about experiences, concerns and consequences**

Additional questions addressed experiences and perceptions related to threats, violence, and harassment. Respondents were asked whether they felt worried about being affected themselves, their relatives being affected, or the loss of assignments. They were also asked to assess developments in their country of

residence over the past three years and if they had experienced assignment cancellations by clients or organisers due to concerns about threats, violence, or harassment related to their participation. Those who had experienced incidents in the last 12 months were asked whether they had reported any incidents to the police. Additionally, respondents who had been affected in the last year or felt worried about being affected were asked to respond to seven statements about the consequences of these experiences and worries.

## **Data collection**

Data collection was conducted by Research Automators on behalf of Kulturanalys Norden from 6 February to 30 March 2024.

In February, each organisation sent an email to its members with a cover letter containing information about the survey and a link to participate. Two organisations opted to send a unique link to each member, allowing only one response per recipient. The remaining six organisations distributed an open link, which permitted multiple responses from the same link. Each organisation's approach was determined by its available resources and IT capabilities. The cover letter assured respondents of the confidentiality of data handled by Kulturanalys Norden and Research Automators, and it provided website links for both organisations. Additionally, contact information was included for Kulturanalys Norden and a designated contact within the respondent's organisation.

The first page of the survey contained instructions on completing the survey and allowed respondents to choose their preferred language. The survey was accessible on various devices, including computers, tablets, and mobile phones, and could be completed in different web browsers. Respondents who received a unique link were also able to pause and resume the survey at any time.

## **Reminders**

Approximately ten days into the data collection period, a first reminder was issued to encourage responses. Since Kulturanalys Norden and Research Automators had no access to email addresses or individual survey links, each organisation managed the reminder process independently. Organisations with the necessary technical resources and expertise sent targeted reminders to members who had not yet responded, while those without such capabilities sent a general reminder email to all members.

A second reminder followed another ten days after the first, using the same approach. Additionally, some organisations chose to send a third.

## Participation and non-participation

Response rates varied significantly across the different organisations. Sveriges Författarförbund had the highest response rate, with 34 per cent of members participating, while Creo had the lowest, at 4 per cent. Creo's response rate is notably low due to its large membership base, which includes many individuals outside the target population. As a result, the survey was distributed more widely than intended (for more details, see the section Description of participating organisations).

To be classified as a respondent, participants were required to complete the entire survey by answering all questions. Partial responses, whether submitted via an open or unique link, were excluded from the final respondent count.

One factor that may have contributed to the overall response rate was the method of distribution through the organisations. These organisations frequently send communications, such as newsletters, health and safety surveys, and other information, to their members. Even prior to the survey launch, several organisations raised concerns that survey fatigue might impact participation.

**Table A2.** Number of members, responses and response rate

Organisation	Country	Number of members*	Number of e-mails	Number of responses	Response rate (%)
Billedkunstnernes Forbund	Denmark	2 100	1 895	263	14
Dansk Artist Forbund	Denmark	1 401	1 289	183	14
Rithöfundasamband Íslands	Iceland	687	647	138	21
Samband Íslenskra Myndlistarmanna	Iceland	960	926	204	22
Creo	Norway	10 930**	10 340	403	4
Den norske Forfatterforening	Norway	760	730	140	19
Konstnärernas Riksorganisation	Sweden	3 191	3 175	701	22
Sveriges Författarförbund	Sweden	3 552	3 421	1 152	34

Comment:

\*Number of members in February 2024

\*\*This group includes professionals who does not work as professional performing artists, such as administrators, managers or cultural educators.

## Non-response

Non-response occurs when some individuals in the sample do not complete the survey. A high non-response rate introduces uncertainty into the estimates. While non-response errors do not necessarily prevent generalising the results, they become problematic if they are systematic and related to the measured variables, such as exposure to threats, violence, or harassment. Specifically, individuals who have experienced such incidents may be more likely to respond, seeing the issue as important. This would lead to an overestimation of the proportion of people with such experiences. Alternatively, it is also possible that individuals who have experienced these incidents are less likely to participate, which would result in an underestimation.

Among the background variables in the survey, only the drop-out rate by gender can be analysed. Previous research on threats, violence, and harassment against artists, journalists, and the general population shows that the proportions of women and men who have experienced such incidents are relatively similar. However, the types

of incidents women and men are affected by can differ. Table 3 presents the proportions of women and men among the members of each organisation and among the respondents. Women are slightly underrepresented among respondents from Dansk Artist Forbund and Den norske Forfatterforening. Overall, there is no evidence of a systematic gender-based drop-out in the responses from each organisation.

**Table A3.** Proportion of women and men among members and respondents, per cent

Organisation	Share among members		Percentage of respondents	
	Female	Men	Female	Men
Billedkunstneres Forbund	64	34	68	30
Dansk Artist Forbund	44	56	35	62
Rithöfundasamband Íslands	48	52	53	46
Samband Íslenskra Myndlistarmanna	75	25	80	20
Creo	47	53	49	51
Den norske Forfatterforening	54	46	49	51
Konstnärernas Riksorganisation	73	27	75	25
Sveriges Författarförbund	57	43	62	38

Comment: Persons who answered "Other" or "Don't want to specify" are not reported as a category but are included in the base, which means that the percentages do not always add up to 100.

Further analysis of non-response has not been possible due to the lack of information from the organisations on other background factors. Additionally, it has not been feasible to create weights to adjust for non-response, as such weights require more comprehensive information about the entire population, which is currently unavailable.

## Measurement errors and reporting of results

Another source of uncertainty is measurement error, which occurs when there is a discrepancy between a respondent's answer and the actual situation (Statistikmyndigheten SCB, 2016). Measurement errors are primarily caused by the design of the survey and potential variations in how respondents interpret the questions. Several strategies were implemented in the survey to minimise measurement error.

One key approach was the translation of the survey. Initially constructed in Swedish, the questionnaire was translated into Norwegian, Danish, Icelandic, and English. Special attention was given to ensuring the consistency of central concepts throughout the translation process.

To reduce the risk of questions on experiences of threats, violence, and harassment being interpreted differently, we focused on asking about specific events. The survey aimed to capture experiences of threats, violence, and harassment linked to the respondent's professional practice as an artist or author. Each question section began with a clarifying statement to reinforce that the events being asked about were related to the respondent's professional experience.

The survey's questions on experiences of threats, violence, and harassment were framed around two reference periods: experienced at some point and in the last 12 months. Respondents may have had difficulty recalling the timing of events, especially if they had experienced multiple incidents. This introduces the risk that events outside the 12-month reference period might be included, or that incidents within the last 12 months might be overlooked.

### Reporting of results

As noted, the results of the surveys are subject to uncertainty, and individual results and estimates should be interpreted with caution. They should not be considered as precise indicators of experiences of threats, violence, and harassment.

The differences presented in the report may not necessarily be statistically significant. Due to rounding, percentages may not always add up to exactly 100 per cent. Furthermore, results from groups with fewer than 30 respondents are not included in the report.

# About this publication

## Threats, violence and harassment against artists and authors in the Nordic countries

Nord 2024:045

ISBN 978-92-893-8123-9 (PDF)

ISBN 978-92-893-8124-6 (ONLINE)

<http://dx.doi.org/10.6027/nord2024-045>

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Cover photo in ONLINE / page 2 in PDF: Greyson Joralemon/Unsplash

Published: 29.11.2024

This report is published by Kulturanalys Norden on behalf of the Nordic Council of Ministers and is part of the series "Nordisk kulturfakta". Kulturanalys Norden is a Nordic knowledge center aiming to benefit Nordic cultural policy co-operation, national authorities, cultural life in the Nordic countries and Nordic cultural research.

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