

A Summary of the 2021–2024 Surveys on **Harassment and **Gender Balance** in the Japanese Art Industry**

by Investigating Discrimination, Harassment, and Inequality in the Arts

Survey on Harassment in the Japanese Art Industry (2021)

Overview

Total Number of Respondents Who Experienced Harassment in the Past Ten Years

Graph: overview of forms of harassment

Assaulted or otherwise physically attacked

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Harassment in Film and TV

Harassment in Theater

Harassment in Music

Harassment in Photography

Harassment in Design and Architecture

Harassment in Literature and Journalism

Harassment in Manga and Illustration

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Quantitative Survey on Harassment in the Japanese Art World 2024

Survey Summary (2024)

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Conclusions and Recommendations / Chiki Lab

Column: Trans, nonbinary and gender non-conforming workers in the Art industries in Japan: their struggles and suggestions for making an equitable working environment **Hikaru Morimoto**

Survey on Harassment in the Japanese Art Industry 2021

Investigating Discrimination, Harassment, and Inequality in the Arts

Overview

Putting up with abusive language and aggressive behavior in order to find opportunities and work in the creative industries.

Getting more comments on your appearance or age than on the content or quality of your work.

Being expected to behave in a masculine or feminine way for no particular reason.

We refuse to accept that these kinds of inequalities are an inevitable part of the creative sector. Just as creativity changes with the times and gives rise to new things, so do the spaces in which it is cultivated have to be updated.

Many have already worked hard to improve conditions in the sector. Building on their courage and drive, we conducted a survey on harassment in these industries, with the goal of developing spaces that are equally open to all.

Creative Sector Survey Group

The Creative Sector Survey Group members who contributed to this white paper

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Nao Kimura — Freelance

Kyun-Chome — Artist Unit

Kanoko Tamura — Art Translator

Michiko Tsuda — Artist

Eri Terada — Artist

Maya Masuda — Artist

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Haruka Moriyama — Artist

Chiki Ogikami — Social Research Support Organization Chiki Lab (General Incorporated Association)

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Mieko Yokoyama — Hiroshima University Harassment Consultation Office

The survey was carried out by artists and volunteers working in the arts, as well as expert survey researchers.

1. Survey Summary

1. Survey period

December 2020 to January 2021

2. Participants

People active/working in the creative sector (of all ages and genders)

3. Methodology

Online survey using snowball sampling (a method whereby participants are selected via other participants' networks)

4. Number of respondents

1,449

Respondents' characteristics:

- Gender: 60% are women, 25% are men, and just over 10% did not specify. A small proportion (1.2%) responded "neither", including non-binary people.
- Age: people in their 30s form the largest category, and those in their 20s–40s account for 90% of the total. The proportion of men increases with age.
- Employment status: freelancers are the largest group at 56%, followed by full-time employees (including managerial roles) at just under 20%, workers in non-regular employment (including part-time workers) at 10%, and students at just under 10%.
- Field: respondents could select multiple field(s) they are mainly active in. "Art/Fine Art" is the largest category, accounting for just under 30%, but each field was selected by a number of respondents.

This white paper contains many accounts of experiences described by respondents to our survey. However, there are many cases in which the perpetrator's gender was not made explicit, owing to the nature of Japanese grammar. In these cases, when it came to translating the perpetrator's gender pronouns, we took into account factors such as the victim's gender, the situation, and the manner of talking attributed to the perpetrator. When we were unable to determine the perpetrator's gender, we rendered their pronouns as "they/them."

As this survey was carried out using snowball sampling, our quantitative analysis is not representative of the entire population of workers in the creative sector. However, by comparing characteristics such as gender, employment status, and field of work, it is possible to get a sense of what kind of abuse is being committed. Moreover, by providing many open-ended questions, we were able to gather numerous specific examples.

Total Number of Respondents Who Experienced Harassment in the Past Ten Years

Of the 1,449 respondents,

- 1,195 “experienced harassment (in some form)”
- 1,161 “experienced sexual harassment”
- 1,298 “experienced ‘power harassment’ (abuse of power)”
- 1,042 “experienced gender-based harassment”
- 797 “experienced another form of harassment”
- 376 “experienced ‘academic harassment’ as a student”

Types of harassment particular to the creative sector:

- 133 were shown a work that includes sexual content
- 121 experienced sexual abuse as part of the creation of a work

Types of abuse particular to the creative sector:

- 878 were made to feel worried about money or working conditions
- 769 received excessive or unreasonable criticism



Received a comment regarding appearance or age



Physically touched



Coerced into a sexual act



Types of abuse particular to the creative sector:



Shown a work that includes sexual content

133 people



Experienced sexual abuse as part of the creation of a work

121 people



Psychologically abused with acts such as verbal abuse, snide remarks, and intentional neglect



1,021 people



Types of abuse particular to the creative sector:



Made to feel worried about money or working conditions

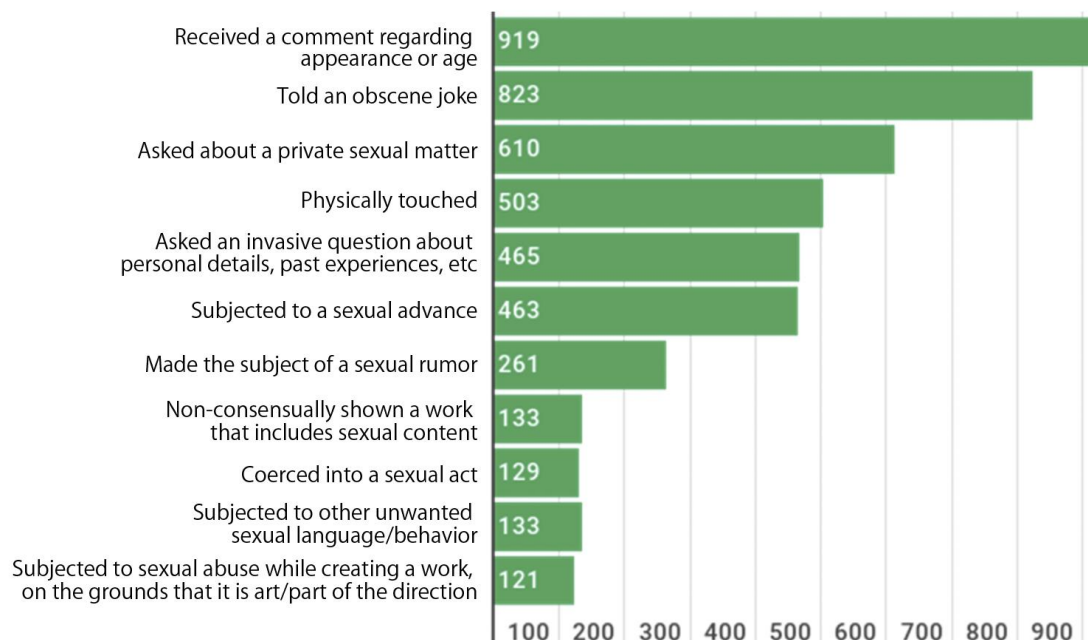
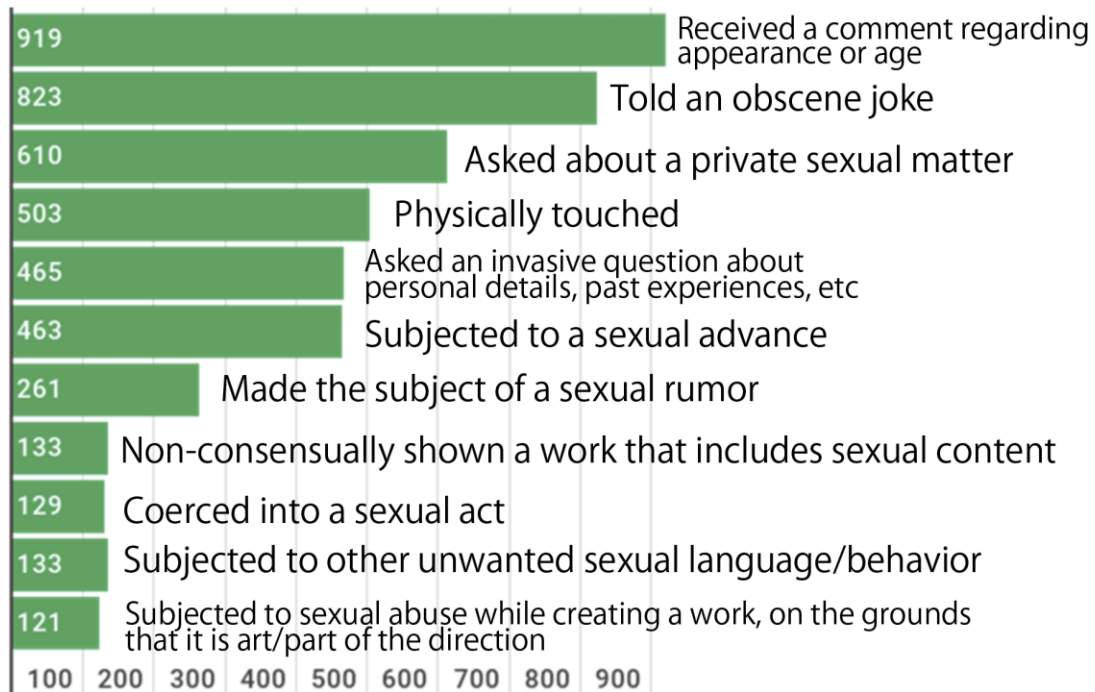
878 people

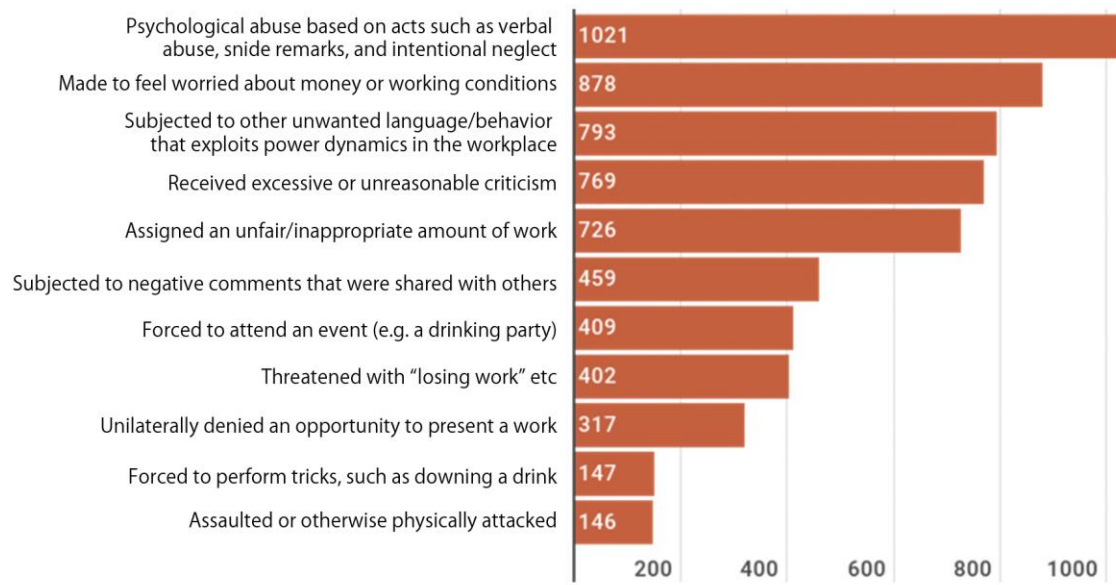


Received excessive or unreasonable criticism

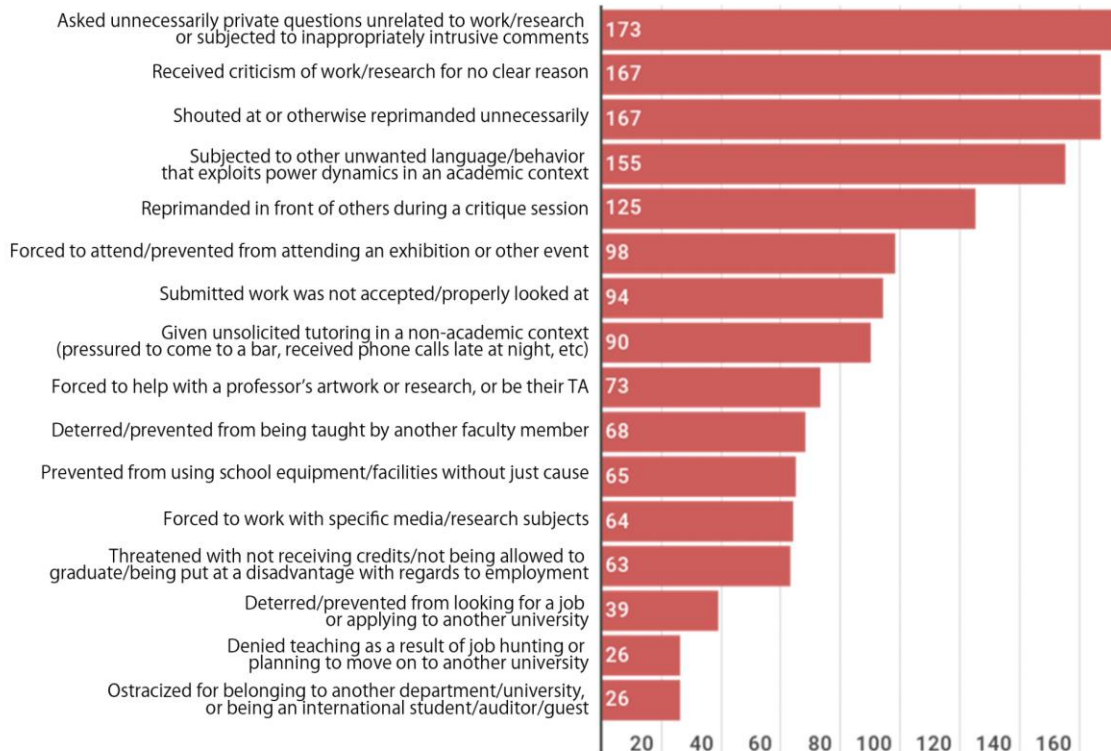
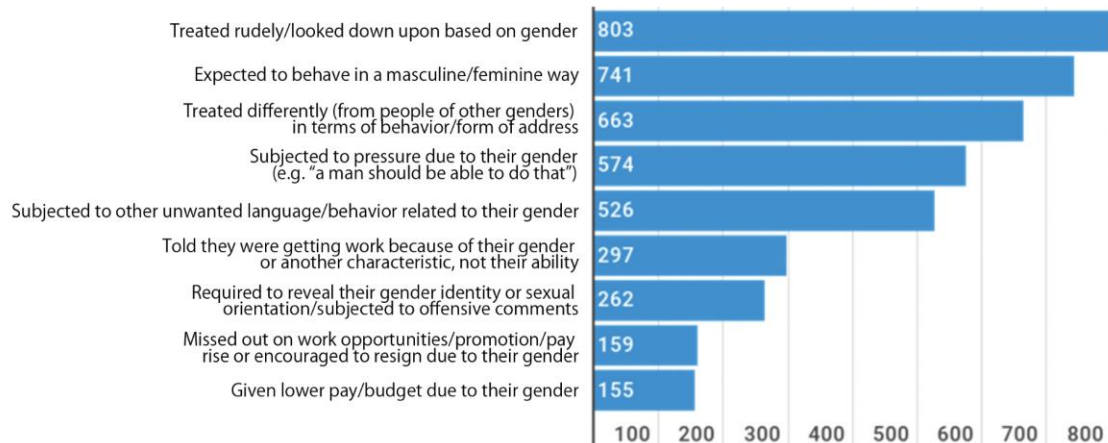
769 people

Graph: overview of forms of harassment





Assaulted or otherwise physically attacked



Harassment in the Visual Art

There are many different types of arts-related roles: artist, curator, gallery owner, audience, researcher, art school student, writer, etc. Harassment occurs in any situation that involves contact with others: group productions, solo exhibitions, meetings, critique sessions in universities, wrap parties, etc. Many respondents reported experiencing harassment by “gallery stalkers”—visitors who insistently follow artists around—and gallery owners, as well as harassment experienced by nude models. There were also various opinions regarding consent around sexual content in artworks.

Gallery stalkers/gallery harassment

- When I was at an art festival abroad, I met a local 40-year-old musician and painter at a reception who started stalking me (he seemed to have a fetish for Japanese women). He came to my exhibition every day, kept hassling me to visit his studio at night, and so on. (30s, woman, artist)
- When I was exhibiting my work at a gallery in my twenties,, a collector who had influence over the gallerist (and was close to the gallery) pressured me to have a sexual relationship by making threats concerning my work. Since then, I haven't been able to go near that gallery. (30s, woman, artist)
- At a gallery, this person kept talking to me for ages and putting his arms around me. He followed me to a completely different place, stalked me, kept contacting me on social media, sent me so many DMs, etc. (30s, woman, artist)

Harassment by one's superiors

- While abroad for work, I was asked to come to a gallery owner's hotel room at night. (20s, woman, gallery employee)
- A museum director touched my body and pressured me to kiss him behind closed doors. When I refused, his attitude suddenly changed: he started criticizing me for various reasons, then I was demoted. (50s, woman, employee at a cultural institution)
- At an art fair abroad that was packed with people, a gallery owner in their sixties massaged my shoulders. I was made to help out with customers all day long. I barely had time to go see the other venues, and they tried to coerce me into sexual acts even though I was feeling sick, but I managed to escape/run away while they were asleep. (40s, gender unspecified, artist)
- On the pretext of having a meeting, I was asked to go to the home of a gallery owner, who demanded to have sex over and over again. (20s, woman, artist)

Harassment of nude models

- Even though people are not supposed to enter or leave the room or open the door when nude models are posing, both men and women in this painting group for older people break this rule. The men are especially unwilling to hear me out and keep snapping back at me when I take issue with it.. Seeing this, the women take an attitude of: “We know in our hearts that this is wrong, but there isn’t much we can do about it—sorry.” In other words, they want me to put up with it as if nothing has happened. It seems they think that if you work as a nude model, you shouldn’t mind being looked at by however many people. I can’t do this work if it isn’t a safe space. I’ve even been told “Don’t bother coming back” when I firmly expressed my objection. (30s, woman, art model)
- When I was working as a model as a graduate student, someone covertly took a photo of me posing in the nude. I called the police, but they said the fact that it happened while I was working as a nude model amounted to a special circumstance, so I wasn’t able to prosecute. I had to keep working as a model for this drawing class. (30s, woman, researcher)

Exposed to sexual content without consent

- While studying at a preparatory art school in my teens, I saw a couple of films in class, both of which hinted at sexual intercourse or referred to sex in an explicit way. There was no explanation of the content beforehand, and I feel it was irrelevant to the work we were doing at the time. (20s, woman, art school student)
- During a drawing class when I was 17, we were suddenly asked to draw a nude woman without any explanation. I feel really uncomfortable just casually consuming nude bodies, so I wasn’t able to work with this theme. Within two minutes, I left the studio and hid in the bathroom—but I had to go back and do the drawing because I needed my credits. (Teens, woman, high school art student)

The sexual gaze

- When I was exhibiting my work depicting a nude, I was told that I should help promote it by publicizing the fact that I myself was the model. (20s, woman, artist)
- When I was showing my class a design incorporating a nude woman, I was asked in front of the other students, “Are you the model? Is that how you look naked?” (20s, woman, art student)
- When I exhibited my nude paintings, men who saw my work kept asking me, “Did you model for this yourself?” and “Are you into this kind of guy?” (20s, woman, artist)

Harassment when creating artworks

- When I was in my twenties, my tutor asked me if he could take nude photos of me. It wasn't coercive, but I was worried that he'd get a bad impression of me and treat me worse, so I ended up agreeing to do it because I wasn't able to talk about it with anyone. (30s, woman, artist)
- A male student who was older than me touched my body on the pretext that I was modeling for a painting. He also tried to get physically intimate with me in exchange for helping and advising me on my work. (30s, man, artist)

Harassment in Film and TV

Many people are involved in a shoot, be it for a television series, a film, a commercial, or a music video. They work in a range of roles, including director, writer, actor, make-up artist, and production designer.

We received a large number of reports of harassment in this field, even compared to other industries. People work long hours as part of a team, schedules are tight, and there is a lack of strong practices around contracts. Moreover, as gender discrimination is still deeply rooted, we were given various examples of the forms this takes.

The normalization of overtime

- When I was working as an assistant at a TV editing company in my twenties, we weren't paid overtime wages before midnight. Getting yelled at in the office was a daily occurrence. (20s, man, animation artist)
- In the industry, it's common to not get enhanced pay for contractual overtime and there's a widespread culture of grit and perseverance, so the person I was asking for advice was numbed to it and didn't suggest any solutions other than to change jobs. (30s, woman, works in the film industry)

A widespread trend toward male chauvinism

- In the film world, I feel that there's this weird idea that only men have talent, not women. Of course, there's this atmosphere of women being expected to sleep their way to success, but in my twenties I'd even get disregarded in awards and so on, on the grounds that such-and-such deserved to get ahead because he was a man. Ultimately, I didn't have any choice but to accept it. (30s, woman, director)
- I've been told to change jobs because "women can't be directors." (30s, woman, director)
- I was taken off a project on the grounds that women aren't suited to long shoots because they have periods. (20s, they/them, works in the film industry)

Violence, abusive language, sexual violence

- I was punched and kicked on camera, and the footage was released as part of a film. I couldn't say much about it, as I was scared of disrupting the shoot and the movie's release. There's still a pervasive "high school sports club" ethos, in a bad sense (power relations, long working hours, the fact that what your more senior colleagues say is absolute). Those who repeatedly harass others are the ones who survive in this industry

and get ahead. And it's extremely hard to forge a career under these working conditions. (30s, man, works in the film industry)

- An older, higher-up colleague took me to his hotel on the pretext of wanting me to give him a massage, and forced me to have sex. (30s, woman, director)
- I was forced to act in the film's opening scene, on the grounds that it was a documentary. I was told that if I dropped out mid-production, my career would be over. I was taken to the countryside and raped in the place we were staying at. A criminal investigation is ongoing. (30s, woman, actor)
- I was almost taken to a love hotel by a manager at a talent agency. I think it's because they looked down on me because I was an assistant director. (20s, woman, assistant director)
- During a shoot in my late twenties, while not wearing much, I ended up alone with the director, who tried to touch me and have sex. (30s, woman, actor)
- Despite working for more than three months, I wasn't paid. I was even shouted at and criticized in a very personal way. (30s, man, works in the film industry)
- During a shoot, I was made to go into a river in midwinter. When another actor who had gone in alongside me collapsed, I was blamed (20s, man, works in the film industry)

Harassment in theaters

- I resigned from the film theater, as I couldn't bear the aggression and sexual violence there. (30s, woman, theater employee)
- While working part-time at a theater, I made a mistake, and my manager shouted furiously at me in front of other staff while hitting a shelf next to me. I was told I was useless and pressured to resign. Up till then, I'd managed to put up with this, but I was so frightened by that telling-off that I decided to quit. (30s, theater employee)
- When I was working at the box office at a theater, I was hit and kicked even in front of customers by my boss and another colleague after something upset them. I was sexually assaulted in the projection room by a colleague who was violent with me on a daily basis. (30s, woman, theater employee)

Harassment in Theater

There are various types of work and roles in the theater world, including director, writer, acting coach, stage designer, lighting artist, sound designer, producer, and theater manager.

In theater, unusual spaces are often brought to life. It is not uncommon for people to be persuaded to go along with unfair and deviant behavior, with excuses like, “That’s how this world works,” or “Doing this will help you grow.” It is also worth highlighting the cases where people find it hard to escape this because they are spending long periods of time lodging and rehearsing with the same team.

The lie that is “acting coaching”

- Even though there was nothing sexual in the direction or script, I was told dirty jokes by the company director, who argued that it was necessary for my acting. I was also told, “You have to perform sexual acts, because if you can’t have sex, you’re flawed as a human being.” (30s, woman, actor)
- During work, I was called to the director’s hotel room, where I was touched under the pretext that it was a “rehearsal.” I was afraid, but even though I thought it was weird I couldn’t say anything. (40s, woman, actor)
- A young actor told me that she was being pressured by the director into having a sexual relationship on the grounds that “it would improve her acting.” (30s, woman, actor)

The power gradient between different posts

- A producer proposed giving me a job in return for having an affair. (20s, woman, actor)
- After an acting course hosted by an animation director, he took me to his hotel and asked to have sex with me. I looked up to him, plus he was clearly in a position of authority, so I wasn’t able to refuse right away. (30s, woman)
- While performing onstage, I was kissed by the director, who also touched my chest and buttocks. (30s, woman, actor)

Performing sexual material without consent

- A more senior member of our company forced me to perform a scene where I orgasm. (20s, woman, actor)

- During a rehearsal, the director asked the other woman actor to “strip down to your underwear if you trust me.” I wasn’t made to do this, but I was terrified by the possibility that I too could be directed to do the same. (30s, woman, actor)
- As an audition to join this company, I was asked to perform in a piece on that very day, without any preparation. The script was totally discriminatory and abusive toward women. (30s, woman, actor)
- A nude photo of me that I was tricked into having taken was then posted on the homepage. I was told that it was a promotional photo. (20s, woman, musician)

“Shaming penalties” and “public scolding” at rehearsals, drinking parties, and auditions

- During a rehearsal for a play, I asked a follow-up question since the director’s instructions were vague. He mistook it as a provocation and told me things like “You’re impertinent” and “You’re a messed up human being” in front of everyone else. After that, the directions became weirdly harsher. On the day of the performance, it turned out that he had added a scene where I would be hit onstage; I was the only one who hadn’t been told. (30s, woman, actor)
- In rehearsal, the perpetrator (a university professor) hurled abuse at me in front of a large group of students, saying, “You’re the reason it isn’t working.” Among the other students, one ended up hyperventilating after being made to prostrate themselves in front of him. When I reported the harassment to the university, I was told by the dean, “If you make an accusation, you’re running a risk. The theater world is small, so you may be unable to get work. You’ll be the one who loses out, so it’s best not to say anything.” (50s, woman, actor)
- During a rehearsal, a part-time teacher who was directing us scolded me as other students watched, saying, “Haven’t you ever slept with a man?” (20s, woman, actor)

Power harassment masquerading as “self-disclosure,” “sexual emancipation,” or “a rite of passage”

- In an acting workshop, I was made to speak about my own sexual experience in front of several participants. (20s, woman, actor)
- Every day, the director would ask me questions like, “What kind of sex do you have?” (30s, woman, actor)
- I was forced into coming out and pressured into a physical relationship. (30s, man, works in theater)

- In rehearsal, I was told by the director, “When I was young, I had lots of sex with actors in the wings during performances. You need to have sex if you want to create great things.” (30s, woman, actor)
- The company director told me dirty jokes, saying it was necessary for my acting, and also said that I needed to have sex, as transgender people who can’t have sex are defective human beings. (30s, woman, actor)

Excessive comments on looks

- Our company’s sponsor repeatedly commented on my looks and physique, and I became anorexic. I was also told, “If you can't be interesting, expose your butt and defecate.” (20s, woman, actor)
- I was at an audition for a movie. The director wasn’t there; two assistant directors, both men, were judging. They kept hurling foul-mouthed abuse at the actors, including me. In particular, they were commenting on not just the performances but also the physiques of actors with striking appearances. It was mentally very distressing. (40s, woman, actor)
- The director of a company I acted with in my twenties told me that there are thousands of actresses as good-looking as me, so I could be replaced whenever. (30s, woman, actor)

Harassment in Music

The music world encompasses a range of jobs and roles, including artist, producer, label executive, and the cast and crew of music videos. Managers involved in promotion may harass artists—particularly by making sexual advances toward women—while dangling commercial success in front of them: “I was asked whether I was prepared to have an affair with him,” for example, or, “He took me into the rehearsal room and almost raped me.” When it comes to artists, such as pop idols, who are directed to perform close to the audience, they are sometimes directly harassed by fans, but the testimonies we received suggest that it can be difficult to take any action: “It’s hard to say much, as they are our customers.” Another peculiarity of the music industry is harassment rooted in discrimination regarding the artists’ looks, as their appearance is often folded into the way they are marketed.

Audience members getting too involved

- When I’m performing at live venues, women I don’t know often excessively touch my body. It’s hard to say much, as they buy the tickets. (30s, man, musician)
- When I perform at concerts, male audience members will give me obscene clothing or presents I don’t want as gifts, or they’ll force show tickets on me and ask me to go with them. When I reported this to the concert organizer, I was barred from the venue, so I blocked them on social media. (20s, woman, music student)

Lessons, tours, lodging with colleagues during shoots

- During a music video shoot, the male actors spied on me while I took a bath after filming, then jokingly told me about it as they laughed at me. (30s, woman, musician)
- The head of PR asked me, “Which part of your body is your selling point? Are you prepared to have an affair with me?” I was also asked to come to his hotel on the pretext that we were on a team retreat, and told that the best way to get to know one another was by having sex. (20s, woman, works in music)
- My teacher kept touching me more and more during our private lessons, and forced me to drink and dragged me into a practice room under the pretext of celebrating my graduation, nearly raping me. (20s, woman, musician)

A lack of respect toward creatives

- At an event that was nominally about empowering women, the male organizer asked me to perform in swimwear. When I protested, another male staff member shut me down. (30s, other gender, works in music)
-
- I was told to act more manly as a musician. (20s, man, singer-songwriter)

Harassment in Photography

There are various roles in the world of artistic photography, including photographer, photojournalist, and photography instructor, as well as photographer's assistant, model, etc.

There are often firm hierarchies in studios and other work environments, and power harassment, sexual harassment, and unpaid wages are all common problems. Sometimes, the models who sign up to be photographed end up working long hours alone in a closed-off room with the photographer.

Harassment of models

- Once, when posing for photos, I was forcefully taken to a hotel and made to do a shoot in my underwear. (20s, woman, model)
- Turning up for a shoot, I was threatened and pressured, and told, "The photos won't be of any use if you don't look good." I was forced to undress and was touched. (30s, woman, actor)
- I freelance as a nude model. They provide an agreement which states in writing the policy on sexual abuse during shoots, but the photographer exploited his position of power to force me into sexual acts. Even when I said no, he did things like forcibly touch my genitals. (20s, woman, model)

Exploitation of workers

- When I was working as a photographer's assistant, we were understaffed and I had to work for three months without time off or even proper sleep. I was paid very little—just 100,000 yen per month—on the grounds that I was "an apprentice." (30s, woman, photographer)
- When I was a freelance photographer in my twenties, clients wouldn't sign contracts or clearly state the fee; payments would almost always end up overdue. It was so bad that I became depressed. It's through doing this survey that I realized I was mistreated. (20s, woman, photographer)

Gallery stalkers/gallery harassment

- When we had our exhibition, there was a man who visited the gallery a number of times just to talk; he expected the women artists to entertain him. I found this

emotionally distressing. After these things kept happening, I became mentally incapable of presenting exhibitions. (20s, woman, works in photography/film)

- I was stalked by a man who came to my exhibition. As we were talking, he mentioned the name of another photographer I knew and said that he too was a photographer, so we ended up exchanging business cards. He started coming to my solo exhibition over and over again. I couldn't be alone in the gallery anymore, and ended up paying male acquaintances and colleagues to stay there with me. He harassed people who'd put their details in the visitors' book and sent me dozens of emails. (30s, woman, photographer)

Abnormal work environments

- At a work get-together, the men basically just wore underpants and the women were in underwear entertaining them. I was told, "It's because crew members like you can only make people laugh by getting naked and drunk." When I tried to talk about it, I was told, "But isn't that how photographers toughen up?" (30s, man, photographer)
- Whenever there were overnight work trips, a senior female colleague would recommend that I provide sexual favors to a male client, and I would be kissed and grabbed at after-work drinks. When I refused, I was made to feel like a narrow-minded person. (20s, woman, photographer)
- When I went to a magazine publisher for a photography gig, the CEO asked me, "What kind of sex do you have?" (40s, woman, photographer)

Harassment in Design and Architecture

Regular staff contracts are more common in design and architecture than in other fields, but it isn't rare for workers to face "overwork to the point of barely being able to go home, and salaries so low that they are broadly illegal." These are industries in which the apprentice system still very much exists, and it is common for designers and architects who own companies to commit power harassment by violating the privacy of their staff or criticizing them in a very personal way, or else to exploit the strong power structures and commit sexual harassment. Employees are trapped, unable to speak out for fear of losing their jobs, and in some cases they become ill or resign of their own accord. Another common occurrence is abuse of power and sexual harassment by clients, who are in a position of absolute authority in the commercial arts world, and there is also a tendency for freelance workers to face financial complications, such as having trouble obtaining their payment or having their pay decreased.

Illegal overwork and low pay

- When I was a designer at a private design studio, the head of the studio, who was also the artistic director, subjected me to power harassment. This industry has long operated around an apprentice system, which was used to justify so-called power harassment, abusive language under the pretext of mentorship, overwork to the point of barely being able to go home, and salaries so low that they are broadly illegal. I could only go home two days a week and was paid under 100,000 yen per month. I was being subjected to power harassment within a confined space at work all the time, but in this industry, especially in private companies run by an individual, this has presumably been normalized. You hardly earn enough to survive and you feel mentally trapped, so I think lots of people end up brainwashed and depressed. I too felt exhausted, both emotionally and physically, so I resigned. (40s, man, graphic designer)
- Within a few months of joining the company, my transport fees were being taken out of my salary, there were no regular hours, I was going home on the last train almost every day, my wages were low, and when I said I wanted to resign I was told, "Pay us back the money and time we gave you." (20s, woman, design studio employee)

Sexual harassment and power harassment arising from hierarchical structures

- When I first joined this design firm, I was called in by the CEO, who asked me persistently about my sexuality and whether I was in a relationship with any of my colleagues. I even received emails and LINE messages outside work hours. A few times, they invited me to dine just the two of us, and took me from restaurant to restaurant until the morning; they grabbed me and tried to kiss me. All my colleagues kept telling me that people were saying behind my back that I was homosexual. From the start, senior colleagues would routinely tell me sexual jokes during overtime. They

would be pretty explicit, and eventually they started sending me jokes via LINE, etc. Either way, I'd just laugh it off, but it escalated to the point where I couldn't take it anymore, and, making my mind up to leave, I told my colleagues and the CEO that I would tell their families. They promised they wouldn't do the same thing to the junior members of staff. I left a year later. (30s, trans, designer)

- One night at the office, the boss of the design firm where I was working part-time pushed me over and almost assaulted me before I ran away. (30s, woman, designer)
- I heard one junior member of staff at work tell sexual jokes to another, and, when I confronted them on why they were telling jokes about people's sexuality, they asked me whether I was gay. (30s, trans, designer)
- For several years until they resigned, my boss was psychologically abusive toward me, making nasty comments about my work and summoning me inappropriately to come see them. (20s, woman, editorial designer)
- When I was in my forties, after a meal with an architect who'd helped arrange big commissions for me, he put his arms around me and asked me to let him into my hotel room. I said no, and after that he broke off all communication with me. I'd gone on many trips to present design plans to him, so this was a big financial hit. (60s, woman, designer)

Harassment by clients

- I've had countless problems at work from male clients who don't take what I say seriously simply because I'm a "young woman." Or they'll take time to respond about an urgent piece of work, forcing me to work late into the night. (30s, woman, graphic designer)
- In a meeting, when we were discussing the client's request to make a product aimed at women, a male manager said things like, "Anyway, women will be fine with such-and-such," or, "That's all we need to do for women." He wasn't really recognizing what "women" are. He should have asked about things he didn't understand, but instead he jumped to conclusions, and I felt he wasn't sincere. It was unpleasant. When creating products, people often think in gendered terms—aimed at men, aimed at women—but saying "that's all we need to do" is not the right approach: nothing is set in stone. I found it hard to work like this. (30s, woman, editorial designer)

Harassment in Literature and Journalism

In the world of literature and journalism, where people can work as writers, authors, or editors, or for a publisher or printing company, it is common practice for freelancers to be asked to work without signing a contract. Along with overwork and low pay, there are also cases of people not being paid what they are owed: “After I completed a job ... they failed to pay me roughly 300,000 yen,” or, “The client suddenly took me off the project, citing this and that reason, and I wasn’t paid my fee.”

There are also instances of harassment by editors, who commission work: “A male editor tried to get me to come to a love hotel on the pretext of wanting to have a meeting.” Perhaps because there is a high number of freelancers and widespread inequality in the industry, writers and others often intimidate or harass people in the same profession as themselves. Work that involves interviewing people often happens behind closed doors, and so women in particular are vulnerable to sexual harassment: “He used the pretext of the interview to hold my hand and say, ‘Come sit next to me and say that you like me,’” or, “I interviewed a leading artist. Afterward, he asked me to join him in another room. There, he assaulted me, so I ran away.” Information on harassment in the news world is partly collected in other documents, such as the white paper *Sexual Harassment in the Media*.

Lack of transparency around contracts and employment

- I work in the publishing industry, where basically there are no contracts. Sometimes, they’re even issued after publication. This makes me uneasy. I was once commissioned to do a job for a major publisher, who then tried to lower the fee after I’d started work. As they were in a more powerful position, I had to accept their conditions. Another time, after I completed a job for a small publisher, they failed to pay me around 300,000 yen. When I called the president to complain, he was rude and abusive toward me. I couldn’t stop trembling from fear. It took a mental toll on me. (30s, woman, editor)
- It’s common practice in the industry, so I don’t know whether I can call it unfair, but it’s standard in publishing to start with a verbal agreement then exchange contracts retroactively after the book has come out. Until that point, you’re working without knowing the exact terms, unless you ask. (40s, man, author)

Harassment by interviewees

- When interviewing male artists, I lost count of the number of times I saw their behavior and language clearly change just because it was a woman who had come to speak to them. They also probed me with questions about private matters like my love life, which made me uncomfortable. (40s, woman, editor)
- When I was working for a company, I interviewed a leading artist. Afterward, he asked me to join him in another room. There, he assaulted me, so I ran away. (I later received a threatening email that warned me that, if I told anyone, the artist would

never again accept an offer from the company I was working for at the time.) (40s, woman, writer/editor)

Unreasonable treatment as part of marketing

- They tried to sell me as an “attractive creator,” even though I didn’t want to show my face as part of the marketing. (30s, woman)
- The editor of a literary magazine made comments on my figure: “Women authors won’t sell if they’re fat,” etc. (20s, woman, author)
- Even though I’ve published a number of books as the sole translator, a university professor who wasn’t involved was credited instead, on the grounds that I’m unknown. This situation is still “a common practice in the industry.” (40s, woman, writer/editor)

Intimidating behavior and harassment between colleagues in the same profession

- I was pressured into sex under the pretext that “It’s normal to have sex for the sake of a collaborative project.” (30s, woman, editor)
- When I was working freelance as a trainee translator in my twenties, a professor who had tutored me and made professional introductions for me pressured me into non-consensual sex. (30s, translator)

Harassment by editors

- The editor assumed that the book was factual and based on my own past. Some of my relatives said nasty things to me, and apparently even to my parents. It was really tough to see my family get hurt. (author)
- During meetings with a male editor, he always made comments on my appearance and clothes, which made me uncomfortable. After taking a look at a woman photographer I’d introduced him to, he then asked me, when she wasn’t around, “Woah, is she a lezzy?” All this happened when I was just starting out. I wasn’t able to say anything at the time, but thinking about it now fills me with anger. (20s, woman, writer/editor)
- A male editor tried to get me to come to a love hotel on the pretext of wanting to hold a meeting; during a work trip, he turned up at my hotel room; etc. (30s, woman, writer)

Harassment in Manga and Illustration

The field of manga includes many roles beyond the manga artist, such as assistant, editor, and printer. Although the work is often considered to be more private and home-based, in many cases the artist communicates remotely with assistants or works collectively with a group in manga studios and other spaces. Above all, they have meetings with their editors on a daily basis. Respondents shared various incidents of harassment in such situations that involve interacting with others.

Harassment by editors

- My editor would say things like, “The reason a manga is boring is because the artist’s personality and life are boring,” or “Manga artists are the trash of society. It’s a career for scum who couldn’t work another job even if they tried,” or “The manga is lame because the author has no sense of style.” It’s par for the course for editors to not specify the fee in advance and also ask you to do some things for free, including drawing new pictures for the book edition or doing the cover art, and so on. Even though the editor and artist are supposed to be equals, we had a clearly established hierarchical dynamic, where it was a given for my editor to verbally harass me for no reason. (30s, man, manga artist)
- My editor would tell me things like, “You should work harder as a man,” or “Don’t you feel frustrated with yourself for losing against a woman?” (30s, man, manga artist)
- After I showed my work to an editor, he dropped me off by taxi and told me to touch his genitals, which I refused. The editor left, saying I was the one who asked for it, and I was worried that this incident would affect my career going forward. He contacted me a few times afterwards, but I blocked him because I wanted to forget that it ever happened. (20s, woman, manga artist)

Issues concerning public appearances

- An editor made fun of me for not publicly showing my face, saying that there was no need to be concerned since my face was easily forgettable with small features. (30s, woman, manga artist/illustrator)
- An editor gave me a strange piece of advice, saying that it would be more beneficial to my career if I publicly showed my face. (30s, woman, illustrator)
- A magazine published a photo of me that was taken during the interview without asking for my permission. (30s, woman, manga artist)

Confusing the work with the artist/pressuring the artist to have more sex

- When I brought one of my manga to an editorial team during my college years, I was told by a male editor I'd just met that I should gain more sexual experiences, even with random strangers, to improve my work, and that he was more interested in learning about my personal life than my work. Given that I was in a vulnerable position, all I could do was just laugh it off. (20s, woman, manga artist)
- Commissions for works aimed at women always have a lower fee, and sometimes the editors will impose their own sexual ideas and approaches. Another thing that happens is that the artist is pressured to reveal their own ideas around sex. (30s, woman, manga artist)

Pressure to include sexual depictions

- I'm forced to design female characters with barely any clothes on or sexual depictions that border on obscenity, as often seen in otaku content. My superiors order me to do this as if it's normal, because it's what the readers want to see. I'm not able to decline these requests, since I'm not a freelancer but an employee. (30, gender not supplied, works in the gaming industry)
- Under the pretext of giving advice, someone who was reviewing my storyboard stubbornly tried to convince me to include sex scenes. They even brought up personal

sexual experiences, so I stopped responding to them, but then they sent me an email disparaging me personally. (40s, woman)

Harassment in manga studios and offices

- When I was working as an assistant for a manga artist, he told me to wear makeup as a “bare minimum.” He also said things like, “You don’t have a pretty face,” or “You have a dull sense of style.” When he asked me questions that I struggled to answer, he would say, “What’s wrong, dipshit?” He would also tell me how my career was over if I couldn’t draw a particular thing, or that I didn’t have much going for me. (20s, woman, manga artist)
- During after-work drinks with colleagues, the artist I was assisting touched my body. During the two years that I worked for him, he continued to ask me to date him. (20s, woman, manga artist)

Harassment by other industry professionals

- I was ridiculed by a male artist, who said that women artists were recently getting all the attention in the field of manga targeted toward men. His implication was that it was unfair that women got to stand out, unlike men. (30s, woman, manga artist)
- Someone who was mentoring me on my technical skills asked to meet up to review my work. When I did, they invited me to go to a hotel together, and never actually looked over my work. Although I was clearly able to say no, I think a large part of it was because I had no future plans to see this person. (20s, non-binary, manga artist)

Harassment as seen through the numbers

Aspects of sexual harassment

1. Verbal abuse

Many respondents have experienced various forms of verbal abuse, in which they received comments on their appearance/age, were asked personal questions about sex, or were forced to listen to crude jokes.

2. Abuse based on being pressured into a sexual act or being sexualized

Some respondents have experienced sexual abuse that could be considered a sexual offense, such as being physically touched or coerced into a sexual act.

3. Types of abuse particular to the creative sector

Cases in which respondents were non-consensually shown works that include sexual content, or subjected to sexual abuse while creating work under the pretext that it was for the sake of “art” or part of the direction and so on, can be categorized as forms of abuse that are particular to the creative sector.

Case Study:

A male exhibition organizer A) asked to get drinks with me before the exhibition. Afterwards, B) we went to his house and had sex. I didn't know why we had to do such a thing, but C) given that he was the exhibition organizer, and much older than me with a high social standing, D) I couldn't say no because I was worried it would negatively affect our relationship before the exhibition. I thought he invited me to exhibit because he liked my work, but I realized he just wanted to sleep with me, which felt deeply degrading. (20s, woman, fine artist)

(A): Harassment based on the pretext of a work meeting, providing feedback on artworks, etc

(B): Harassment that occurs in a closed space

(C): Harassment disguised as directions, mentoring, etc

(D): Demanding a sexual act in exchange for admission to a school, a promotion, etc

Aspects of power harassment:

1. The most common example that respondents provided was “psychological abuse based on acts such as verbal abuse, snide remarks, and intentional neglect,” which can also be seen in other fields of work.

2. Types of abuse particular to the creative sector:

More than half of the respondents experienced abuse in which they were “made to feel worried about money or working conditions (lack of a contract or of clarity on fees).” Considering the fact that many of the respondents work freelance, this example should be primarily viewed as a labor issue rather than one of harassment. The results may reflect an old custom in the industry, in which people have no choice but to accept work without clear contractual agreements.

Cases in which respondents “received excessive or unreasonable criticism,” were “subjected to negative comments that were shared with others,” or were “unilaterally denied opportunities to present work” reflect an environment in which one’s career is heavily influenced by “recognition” despite the lack of clear criteria. This makes it more likely than in other fields that those in a position to provide recognition will arbitrarily abuse their power.

Case Study

When I was working a part-time job coordinating exhibitions in my twenties, the artists overseeing the shows would make last-minute changes to the program and content, and I was told that it was normal that I had to finish the preparations, no matter how many all-nighters it required. As a result, I often had to work all night. Although in principle it was to improve the quality of the exhibitions, I feel that in many cases this problem was caused by a lack of planning, budget, staff, and management capabilities.

I understand that the artists want to create quality works and make their exhibitions as good as possible. However, I was disappointed by the director’s attitude, as they continued to force us to work in similar conditions, nearly all night for days, while blaming it on the inadequacy of other staff members.

We worked overtime until late at night every day, and often worked on our days off. Although the situation improved in later years, A) both full-time and part-time workers barely received any compensation for overtime. I already knew that the pay for producing exhibitions in Japan did not match the hours, but it was very distressing to always be required to work excessively against my will.

In addition, I witnessed many cases where staff members would be shut down after expressing their ideas and opinions to the director, who would B) yell at them about their lack of experience, knowledge, or understanding toward the artists’ feelings. Although it’s true that the staff members could have been wrong due to such factors, at times it just seemed like the director would point out mistakes and scold people on a whim.

Even when I consulted my boss about it, the situation never improved because my boss was also just following orders and unable to express their opinion. Although some people would directly communicate valid thoughts and ideas, the organization’s management structure never fundamentally changed. As a result, C) many people quit their jobs, and some of them D) suffered from physical and mental illnesses.

(40s, woman, art worker)

- (A) Financial anxieties or overworking due to the lack of a contract
- (B) Emotional abuse
- (C) Resigning from one's job
- (D) Mental illness

Aspects of gender-based harassment:

1. In nearly all categories, women are more likely to experience gender-based harassment. In addition, with both men and women, those younger in age have a higher chance of being targeted. Although we cannot draw any definitive conclusions due to the small number of overall respondents, cases reported by LGBTQ+ respondents must not be overlooked either.
2. Abuse related to ideas surrounding gender and sexuality that are particular to the industry
In other fields of work, gender and sexuality are viewed as personal matters that are unrelated to work. However, these topics are considered to be subject matter for works within the creative sector. Respondents reported on cases that reflected this perspective, such as being “required to reveal their gender identity or sexual orientation/subjected to offensive comments,” or being “told they were getting work because of their gender or another characteristic, not their ability.”

Case Study

When new colleagues met for the first time to discuss a project, A/C) women would often receive additional explanations in crude language, on the assumption that we are more emotional and intuitive.

If a woman was assertive,, A) she would receive comments such as “it’s unattractive to act that way as a woman.” If she was praised, B) she would be told how it was because “you are such-and-such’s (the person judging/appraising others’) favorite,” making it difficult to receive fair recognition/praise.

At one of my workplaces, when men made mistakes, they would often be considered common human errors, while women doing the same would be severely criticized: for example, people would talk behind their backs, blaming the mistakes on their personality, appearance, or merely the fact that they were women (hinting that they were on their period).

(These comments occurred in online chat spaces for work.)

In addition, when we voluntarily gather as a group and do some kind of event together, C) it’s considered a given that the women will do the dishes, prepare meals, and take care of the children without being asked for their consent, which makes it difficult for us to participate in important meetings.

As compliance measures are being implemented nowadays, it's becoming rarer for women to receive blatant mistreatment within organizations and companies, but when people voluntarily gather for occasions without any specific guidelines, comments and behaviors based on fixed ideas of gender become very apparent. (30s, woman, designer)

- (A) Enforcing roles based on fixed ideas of gender
- (B) Pressures due to men "being displeased with women gaining recognition"
- (C) Unequal treatment for being a woman

Aspects of "academic harassment"

Out of the 1,449 respondents, 610 had worked in the creative sector as students. Of those, 376 people reported receiving academic harassment during that time.

1. Respondents reported abuse based on domineering comments and behaviors, such as being "shouted at or otherwise reprimanded unnecessarily," being "threatened with not being given credits/not being allowed to graduate," or being "reprimanded in front of others during critique sessions." They also reported incidents of neglect, such as when "submitted work was not accepted/properly looked at," or they were "cut off from receiving mentoring as a result of job hunting or planning to move on to another university." These examples are evident in other academic fields as well.
2. Forms of abuse particular to art schools
Cases in which respondents were robbed of their studio space or restricted in the ways they could express themselves, such as being "prevented from using school equipment/facilities for no good reason," or "made to work with media they aren't interested in," can be considered as abuse particular to the creative sector.
The results indicate how the field of art is conducive to harassment based on arbitrary forms of recognition, as seen in incidents where respondents "received criticism of work/research for no clear reason."
Cases in which respondents were "forced to attend an exhibition or other event," or "forced to help with work/with research, to serve as a teaching assistant, etc," or "deterred/prevented from being taught by another member of staff" possibly stem from the fact that the mentor-mentee relationship, in which the latter is required to obey orders, plays an important role in the field of art.

Case Study

Many professors in my department are part of organizations that hold open calls for paintings, so A) students who make work that differs from the style of a particular open call don't receive a fair amount of mentoring. The professors would reject any requests to create works with animation, illustration, or other artistic materials. (20s, woman, art student)

When I was in art school, **B) my professor asked me to help create his works, so I was forced to do unpaid labor almost every day (and until late at night before deadlines).** When I asked him to cut down my hours so I could focus on creating my own thesis work and applying to jobs, he refused to go over my thesis essay. (20s, woman, art student)

- (A) Inconsistent mentoring due to the traditional top-down structure of universities
- (B) Forced to help create professors' own works and participate in extracurricular activities

“Textual harassment” and “lecturing harassment”

One of the notable characteristics of this report is how we received many testimonies of **“textual harassment”** and **“lecturing harassment.”** “Textual harassment,” or harassment during critiques, refers to acts in which abusers appraise artists’ works (texts) in an unfair manner, due to reasons such as being a woman.

“Lecturing harassment,” a term we have coined in this report, refers to acts of abuse that occur during “lecturing” (mentorship). Many respondents reported on cases in which abusers used the pretext of mentorship or took advantage of their position as educators. These cases can occur in any teaching/coaching environment that lends itself to a “master-disciple” or mentoring dynamic: not just in universities, where academic harassment takes place, but also in vocational schools, after-school clubs, student groups, acting classes, and private lessons.

Textual harassment

Textual harassment:

Harassment that occurs when appraising an artist or their work, or slander under the guise of critiques. In particular, acts that devalue works created by marginalized people such as women.

“She must’ve had a man write this for her,” “Her artistic expression is too feminine,” “Her boyfriend or father must’ve influenced her work,” “She’s garnering attention not because of her work but because of her looks,” “Her work must be selling well because of favoritism, like sleeping her way to success.” Such comments exemplify textual harassment, in which an artist or their work are demeaned due to their gender, or only viewed through such factors. Discriminatory remarks included in critiques or gender-based harassment under the guise of critiques are evident in various fields within the creative sector. Microaggressions in the name of praising someone are rampant as well, as seen in comments such as: “Her art is exceptional for a woman” or “She is able to express emotions in intricate ways because she’s a woman.”

“She’s receiving recognition because she’s a woman”

- When I won a competition, a fellow male contestant who didn’t receive a prize posted on his social media something along the lines of, “She got the award because of the gender-balance quota. Men artists are at a disadvantage,” which was shared many times. (30, woman, fine artist)
- A male singer around my age told me, “You’re lucky you get gigs because you’re a woman.” I couldn’t say anything back because I was completely taken aback. (30s, woman, singer)
- I’ve been told, “You’ve been able to continue your career because you’re pretty/not pretty,” and “You always have it easier because there aren’t as many women artists.” (60s, woman, fine artist)

“Her work isn’t worthy of recognition because she’s a woman”

“Women aren’t suited to this career”

- When I sought advice from a professor about creating a work around the context of

feminism, he made demeaning comments, such as, “I can sense your hostility towards men artists,” “You hate men, don’t you?” “Your work has always been unoriginal and poorly made,” or “You aren’t able to control your hostility because you aren’t mature enough as an artist.” When I argued back about the validity of critiquing art history through a feminist perspective, he said, “As a man, I can’t nor do I need to understand that argument.” (20s, woman, art student)

- I was once told, “Women only see things through their subjective perspective. You lack objectivity because you’re a woman.” (20s, woman, filmmaker)
- I’ve received various derogatory comments, such as “You can’t do it because you’re a woman,” “Women aren’t suited to working digitally,” “It’s tedious to work with women, so I want to avoid working with them on the same team as much as possible.” (30s, woman, animator)

“You used your advantage as a woman” (Spreading rumors about women sleeping their way to success, etc)

- Someone spread rumors that I was only able to get work because I was a woman, or that I was sleeping with certain people. Even when I received praise for my work, they would gossip about how I was sleeping my way to the top. (30s, woman, works in the music industry)
- When I won a competition, a fellow male applicant asked me an offensive question about whether I was sleeping with one of the judges. (20s, woman, fine artist)

“She’s influenced by a man” “She must’ve gotten help from a man”

- A friend in their early twenties once told me, “You rely on other people when making your work because you’re a woman,” so I decided to distance myself from this abuser. (20s, woman, fine artist)
- During an interview to advance into the graduate program of my school, almost all of the male professors said things along the lines of, “You should make larger works by using your looks to get men to do the work,” or “Take advantage of men.” One professor ridiculed me for asking a male friend to help me create a work, saying, “You’re making your work by flirting with men.” (20s, woman, fine artist)

“You’re talented for a woman.”

- I was told, “You’re good at drawing for a woman. It’s a rare thing.” (30s, woman, animator)
- An older woman kept complimenting me by overemphasizing the fact that I was good at what I do, “even as a woman.” (30s, artist, DJ)

“Women receive recognition based on their looks and age”

- When the gaps between my solo exhibitions started to get longer, someone told me, “It’s because you don’t look as good as you used to,” and “You’re getting recognized not for your work but thanks to your looks and young age.” (40s, woman, painter)
- When I was presenting a performance, someone reviewed my work based on my appearance, saying things like, “It’s because you’re young,” and “This piece works because you’re attractive.” (30s, woman, fine artist)

“Women have other options in life”

- A male artist in the same class told me, “How lucky it is to be a woman. Even if you quit your career as an artist, you can get married and have your husband look after you.” I felt defeated and disgusted at the fact that, no matter how hard I worked, I would never gain recognition. (30s, woman, fine artist)
- Talking with male colleagues, I was sometimes told, “Maybe your ideas are half-baked because you’re a woman,” and “It doesn’t matter because you can always just get married.” (30s, woman, fine artist)

“Give way to men”

- There are many cases in which men are offered higher positions or receive priority for work opportunities, including auditions, through justifications such as “men are the breadwinners.” Even if I do get accepted, men clearly get promoted faster and asked for their opinions more than women. (30s, woman, musician)
- During a campus visit, my work was presented as that of another male student. For the production process video, they filmed a male student making something that I had already made. To top it off, they only told me about it afterwards, their excuse being

that they wanted to increase the number of male applicants. (20s, gender unspecified)

Lecturing harassment

Lecturing harassment:

Harassment in the name of education and mentoring, or various related behaviors in which the abuser takes advantage of their position as an educator or mentor. Behaviors that induce stress instead of providing appropriate advice.

“Academic harassment” largely takes place in universities and research institutions, while “school harassment” occurs in schools. However, people experience various forms of unjust treatment under the guise of technical and work-related mentoring in situations that include lessons, after-school and extracurricular activities, and internships. In order to explain these classifications, this report introduces the concept of **“lecturing harassment.”**

There are many cases in which educators resort to verbal abuse or rhetoric around needing to “toughen up” due to their lack of technical skills in lecturing, teaching, and mentoring students. In addition, there are instances in which educators lack respect for their mentees and often engage in sadistic displays of supremacy, or hurl insults that fail to distinguish between assessing the student’s skills and negating their personhood. There are also cases in which educators attempt to brainwash their trainees, taking advantage of the fact that their dynamic makes it difficult for the latter to go against them in private lessons and other settings that often lack external supervision.

Even if the mentee lacks certain capabilities, the educator’s role is to provide appropriate support to nurture their growth. However, students find it difficult to report their experiences of harassment because they are made to feel that the treatment is due to their own inexperience, or that everyone must go through similar experiences to improve their skills. The following examples illustrate different types of harassment in teaching.

Harassment under the guise of mentoring

- My teacher at the time repeatedly invited me to grab drinks with other pupils, no matter how many times I declined. They would schedule our lessons after 10pm on purpose and drag me around past the last train, telling me they would drive me home. (30s, woman, musician)

- My advisor, who was in their fifties, would make comments about my appearance that were unrelated to art, telling me, “You’re pretty,” or “I’d want to date you if I were younger.” I felt creeped out. (20s, woman, art student)

Inadequate or inappropriate mentoring

- When I was working as an assistant, a film director who was my mentor singled me out and kept telling me everyday how useless and incapable I was, and how I should just quit. (30s, woman, film director)
- During a rehearsal for a play, I asked a follow-up question since the director’s instructions were vague. He mistook it as a provocation and told me things like “You’re impertinent” and “You’re a messed up human being” in front of everyone else. (30s, woman, actor)

Using one’s position as a mentor to commit sexual violence

- My teacher kept touching me more and more during our private lessons, and forced me to drink and dragged me into a practice room under the pretext of celebrating my graduation, nearly raping me. (20s, woman, composer)
- When I was taking singing lessons at university, my teacher would touch me around my breasts and butt and kiss my forehead. When I was doing a fitting for a recital, he commented on things that were completely unrelated to my outfit, like the shape of my breasts. (20s, woman, music student)

Imposing/prohibiting lessons

- I was forced to take private lessons before my singing exam, which cost an extra 10,000 yen in tuition. None of the students, including myself, were able to say no. Although the other teachers were not known to do such a thing, this teacher in particular was famous for raking it in before exams. (30s, woman, actor)
- A professor who was giving me practical lessons at the time prevented me from taking lessons with other professors. They robbed me of opportunities to receive input and ideas from other teachers, and limited the scope of my artistic exploration. (20s, woman, musician)

Abandoning mentorship as an act of retaliation

- There were times when I wasn't able to receive proper mentorship if I didn't help my professor or go out drinking with them. (20s, woman, artist)
- During a work dinner with a director, he harassed me by touching my body and kissing me, pressuring me to have sex. When I firmly refused his advances, he tried to prevent me from getting work in ways that went far beyond mentoring me. (30s, woman, film director)

Column: Gender, Employment Status, and Students

Mieko Yokoyama

In this column, I examine particular forms of abuse in this survey that arise when highlighting one's positionality and characteristics, paying particular attention to the perspectives of gender, employment status, and students.

1) Gender and Harassment

In this survey, we included additional gender options beyond man/woman and provided a way for the respondents to freely write their own responses as well. Given that we received many responses that reflected LGBTQ+ identities—such as X gender, non-binary, questioning, and FtM (female-to-male)—and a relatively high 12% of respondents chose to not specify their gender, we can glean that the respondents are highly interested in and sensitive toward issues concerning gender and sexuality.

In all of the categories that we supplied for sexual harassment, women have experienced it three to six times more than men. On the other hand, many men have also experienced verbal forms of sexual harassment, such as receiving “a sexual remark.” Respondents have also had experiences that could be considered as indecency or rape, such as being “physically touched” and “coerced into a sexual act.”

The reports of gender-based harassment contain similar tendencies to those of sexual harassment. In all of the supplied categories, women have experienced gender-based harassment two to four times more than men. For both men and women, the younger the respondents were, the more likely they had experienced abuse. These statistics hint at a hierarchical structure in which older men hold more power.

In terms of “power harassment,” slightly more men have experienced it than women. However, the discrepancy here is smaller than that of sexual harassment and gender-based harassment.

When it comes to other forms of harassment as well, women have experienced them more than men, and women have experienced abuse even under categories that are not considered to be directly tied to gender, such as discrimination based on academic background, race, nationality, and so on.

The fact that women are more likely to experience abuse may reflect how structural gender inequality exists in the creative sector, and how the issue is not fully recognized as a problem,

or is even deliberately obscured. It may point to assumptions such as “gender-based discrimination does not and could not possibly exist in the creative sector,” or “the art world is an exception.” The realities within the creative sector must be elucidated further. We must get to the bottom of the current situation by examining it through the perspective of gender, not just in the workplace, but in the realm of art education, such as art schools and universities that nurture and produce talent, as well as in various lessons that students take in their younger years.

Given that we only have 17 LGBTQ+ respondents, our reflection surrounding their experiences of abuse should only serve as a reference point. Within all categories, women have experienced more sexual harassment. If LGBTQ+ people are more likely to experience this type of abuse even in the creative sector, which is expected to be more progressive around the topic of sexuality, then there’s an urgent need to implement strategies to increase awareness in a similar way as is needed on a general societal level. This category also requires thorough analysis of what is taking place on the ground.

The International Labour Organization’s Convention 190 on “Eliminating Violence and Harassment in the World of Work” (Convention 190)” also calls for the need to adopt laws that ensure the rights of “women workers, as well as for workers and other persons belonging to one or more vulnerable groups or groups in situations of vulnerability that are disproportionately affected by violence and harassment in the world of work.” Specific policies must be implemented to protect LGBTQ+ people in Japan.

2) Employment Status and Harassment

When it comes to experiences of power harassment based on the respondents’ employment status, many full-time employees have experienced forms of harassment that includes being “forced to join after-work drinks” or being “forced to participate in events.” These types of harassment are likely to occur in organizations such as companies, and can be seen in other fields of work as well.

On the other hand, freelancers experienced significantly more abuse in the form of being “made to feel worried about money or working conditions,” with over 70% of respondents having experienced this type of harassment. These include cases where they lack a contract or clarity on fees. Over 60% of respondents who are part-time employees have also experienced these forms of abuse. Under Japan’s current law, part-time employees are legally recognized as “workers” who should be eligible for relief and protection under the Equal Employment Opportunity Act and the Power Harassment Prevention Act, which concern harassment. However, freelancers are currently ineligible for any relief or protection, due to the fact that they are not recognized as “workers.” This must first be tackled as a labor issue rather than as one of harassment.

The ILO Convention on “Eliminating Violence and Harassment in the World of Work” casts a wide net to ensure relief for a wide range of workers. It sets its scope of protection as “workers and other persons in the world of work, including employees as defined by national law and practice, as well as persons working irrespective of their contractual status, persons in training, including interns and apprentices, workers whose employment has been terminated, volunteers, jobseekers and job applicants, and individuals exercising the authority, duties or responsibilities of an employer.”

In Japan, the Fair Trade Commission formulated the “Guidelines for creating an [*sic*] safe environment where people can work on a freelance basis” (outline) in December 2020, but it does not touch on the topic of harassment.

3) Abuse of Students (Academic Harassment)

In this report, we asked respondents who have been students within the past ten years about their experiences of harassment. Put simply, “academic harassment” refers to abuse of authority in educational and research settings, such as universities and research institutions. However, unlike power harassment which occurs in the context of employment, academic harassment involves a particular hierarchical relationship based on mentorship and a distinctive structure of abuse in which the abusive acts lead to future repercussions, such as by affecting one’s career choices.

Academic harassment can occur as part of the mentor-mentee relationship between professors and students, as well as in relationships among professors (researchers) or among students. However, the majority of testimonies we received for this report involved cases between professors and students.

Types of harassment include professors engaging in domineering comments and behaviors at an unprofessional level, such as cases where respondents were “shouted at or otherwise reprimanded unnecessarily,” were “reprimanded in front of others during critique sessions,” or “received criticism of work/research for no clear reason,” as well as emotional abuse, such as being mocked and reprimanded in front of many people. These acts not only inflict temporary harm such as “feeling offended/uncomfortable,” but also result in long-term trauma. The repercussions of having one’s work casually put down or of being humiliated in front of a large audience are significant, not least in the world of art, given that an artwork is often closely tied to the artist’s personality.

In addition, academic harassment includes forms of abuse that are particular to educational institutions, such as discriminatory treatment and arbitrary evaluations based on professors playing favorites, which is reinforced by their high level of authority. Examples include cases wherein “submitted work was not accepted/properly looked at” or respondents were being “threatened with not being given credits/not being allowed to graduate” by professors who

evaluate them. A variation on this is the neglect seen in cases where they “limit and disrupt a student’s research and artwork production, including by refusing to provide mentoring.” These abusive acts have a significant impact on students’ futures, such as by forcing them to repeat an academic year or drop out of school.

Additional forms of abuse consist of professors taking advantage of their positions as mentors to force their students to work for free or participate in personal activities. Examples include being “forced to help with a professor’s artwork or research, or be their TA,” being “forced to participate or not participate in exhibitions or events,” or being “forced to attend dinners or drinking events, or to drink alcohol.” Rather than stemming from academic needs, these acts reflect the fact that university faculty members feel they own their students.

These examples of academic harassment can occur in any kind of mentorship across the sciences and humanities. However, the antiquated “master-disciple relationship,” reminiscent of apprenticeship systems, remains in forms of mentorship particular to the arts, and this is increasingly transforming into a relationship of dominance and submission. Professors limiting students from choosing certain research topics for no reason, or preventing them from taking classes with other professors, falls under the same category. The difficulties in establishing fair evaluation criteria and guaranteeing quality art education at universities hint towards fundamental issues on the faculty side, such as the hurdles that Japan’s model of art education—constructed in its modern era—face, as well as the existing feuds between various academic factions and schools of art.

In addition, students are not legally protected against harassment. In terms of sexual harassment, in 1999, the Ministry of Education, Science, Sports and Culture issued a notice to universities following the implementation of the National Personnel Authority Rule 10-10, which prompted most universities to establish guidelines to prevent sexual harassment. Many institutions today also have preventative guidelines against power harassment and academic harassment. However, these measures are separately implemented by each university, resulting in a wide range in terms of how the institutions handle the issue. Some vocational schools do not even have any regulations. From a legal standpoint, students are not ensured relief and protection from harassment.

Summary: Learnings from the Survey and Future Steps

Behind the normalization and prevalence of such forms of harassment lies the problem of **gender inequality and imbalance** within the creative sector, especially in terms of the people who hold more power or have higher positions and social statuses within the existing power structure. Another major cause is the fact that many workers in the creative sector are **freelancers who are ineligible for any kind of legal protection**. In addition, **the master-disciple dynamic easily lends itself to forms of harassment**, given that the criteria for evaluations often involve ambiguous terms based on subjective opinions. Similar relationships can also be found in the academic field.

Going forward, the Creative Sector Survey Group will continue to conduct surveys to examine the realities of harassment and gender imbalance within the creative sector, and advocate for legal reforms to protect freelance workers.

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Survey on Gender Balance in the Japanese Art Industry 2022

Investigating Discrimination, Harassment, and Inequality in the Arts.

Survey on Gender Balance in the Japanese Art Industry 2022

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[Average gender balance for jurors and award recipients across all 9 fields](#)

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[Mari Miura \(Professor, Faculty of Law, Sophia University\)](#)

[Production/Contributors/Columnists/Public Relations and Research](#)

Purpose of the Research

Creative Sector Survey Group was established in November 2020 by volunteers involved in the creative industries. Our goal is to eliminate the various inequalities in the arts world and establish a truly free creative environment, where harassment is a thing of the past.

The Survey Group consists of practitioners and researchers in a range of fields, including art, film, and theater. Support from numerous volunteers has been indispensable to our research and outreach efforts.

The publication of our *Harassment White Paper 2021*, based on research carried out in 2020, revealed the prevalence of serious harassment.

One major cause of this harassment is gender imbalance.

For example, there are gender imbalances among the jurors and award winners for prizes that serve as a gateway to success in various fields, as well as among those making selections and evaluations for institutions or events and those subject to such selection and evaluation. The gender imbalances among instructors and students at institutions teaching the arts are also striking.

Gender imbalance equates to greater homogeneity. The existence of such a bias leads to a range of problems with respect to making decisions and judgments. One such problem is that dissenting opinions are less likely to emerge in highly homogeneous settings. Furthermore, biased perspectives can go unchallenged and end up being taken as “normal.” There is also the risk of exclusion becoming even more pronounced. Gender imbalances create the danger of causing adverse effects of this nature, and of serving as a breeding ground for harassment.

In order to demonstrate the existence of gender imbalances in the context of situations involving power dynamics of the kind described above, we conducted surveys into gender imbalances with respect to (1) the jurors and candidates for honors such as high-profile awards, competitions, and contests across various creative fields, and (2) the instructors and students at educational institutions, from April 2021.

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Research Method

Our research involved compiling data from publicly available information on the gender (including male, female, X-gender, and non-binary) of individuals in their professional activities, with further inquiries made in certain areas where information was not publicly disclosed.

Data relating to educational institutions relates to the 2021 academic year, as a rule, and covers student and faculty numbers. (In some instances, factors such as the timing of an educational institution's website update and of our own research may mean that the year surveyed does not match for all institutions.)

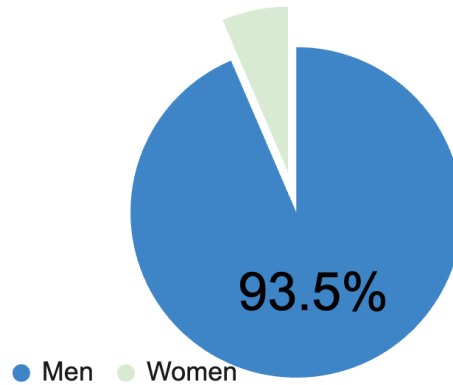
So that data relating to awards can be compared across different fields, juror and recipient numbers for prizes held during the decade from 2011 to 2020 were aggregated, and categorized as male, female, or other (which includes groups of multiple persons, as well as individuals who are X-gender, non-binary, or for whom the gender is not known). Note that the precise counting rules vary in accordance with the characteristics of each field, so please refer to the page concerning a given field for more detailed information.

Statistical Overviews by Field

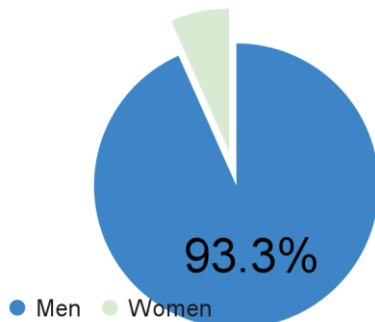
Educational Institution

Educational Institutions: Principal, president, and board member numbers (2021)

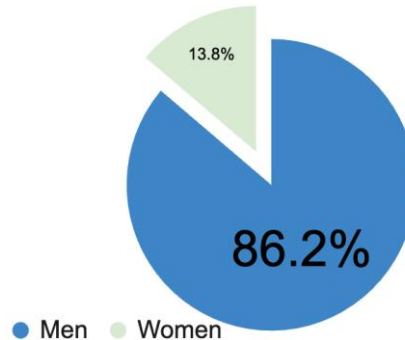
Gender Balance of Presidents at 62 Universities
58Men 4Women



Gender Balance of Board Chairs at 45 Universities
42 Men 3 Women



Gender Balance of Boards of Trustees at 43 Universities
399 Men 64 Women

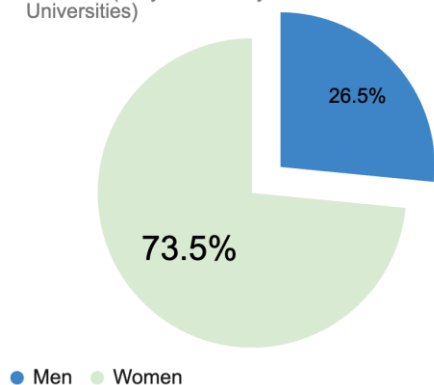


Principals (62 institutions) Presidents (45 institutions) Board members (43 institutions)

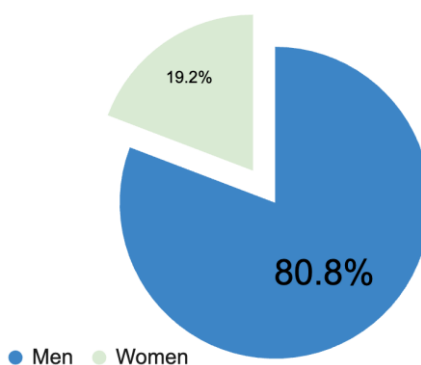
We investigated the gender balance of the boards of directors, as the final decision-making body at incorporated educational institutions. The data is taken from 43 educational institutions for which data was publicly available with respect to the gender of board members, 45 for which such data was available for the president, and 63 for which such data was available for the principal. The results show that men account for over 90% of these positions, a proportion even higher than that of full-time faculty. This imbalance indicates that decisions are being made based on male-centered standards.

Educational Institutions: Tokyo University of the Arts & the Five Art Schools (2021)

Educational Institutions – Total Number of Students (Tokyo University of the Arts + Five Art Universities)



Educational Institutions – Total Number of Professors (Tokyo University of the Arts + Five Art Universities)



Students at major art educational institutions (6 institutions)

Professors at major art educational institutions (6 institutions)

*These calculations are based on data from six art universities: Tokyo University of the Arts, Tama Art University, Musashino Art University, Tokyo Zokei University, Nihon University College of Art, and Joshibi University of Art and Design.

These graphs show student and professor numbers from Tokyo University of the Arts and five private art universities in the Kanto region (referred to as the Five Art Schools), as representative of major art universities.

Student numbers: 4,858 male, 13,446 female.

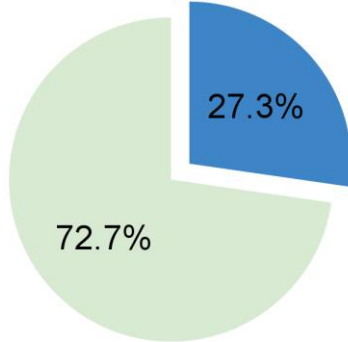
Professor numbers: 353 male, 84 female.

The most striking characteristic of educational institutions in the arts is the extraordinarily high proportion of female students. The government's own statistics on the proportions of male and female students also reveal that female students account for more than 70% of the total in art, design, and music. Another characteristic of educational institutions in the arts is the high proportion of male instructors, in stark contrast to the high ratio of female students. This male dominance is particularly strong among full-time instructors in continual contact with students, and especially pronounced among high-status professorships. 90.4% of professors were male at Tokyo University of the Arts, 85.2% at Musashino Art University, and 78.8% at Tama Art University, meaning that the proportion of male professors exceeded that of female students at these institutions.

Educational Institutions: Music colleges and departments for which data was publicly available (12 or 14 institutions, depending on data category) (2021)

Music Universities – Total Number of Students

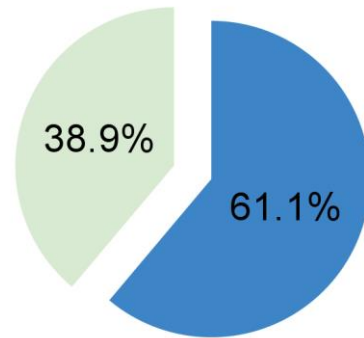
Sum of 12 Universities that Publicly Report Student Gender Data



● Men ● Women

Music Universities – Total Number of Professors

Sum of 14 Universities



● Men ● Women

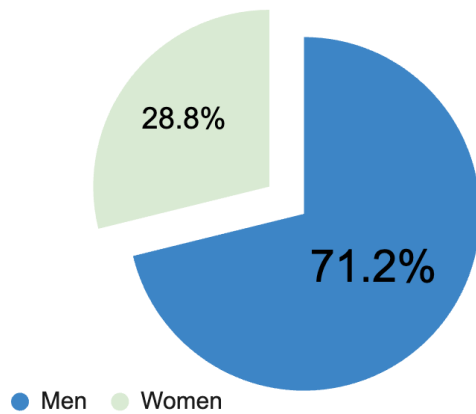
Students at major music education institutions (12 institutions)

Professors at major music education institutions (14 institutions)

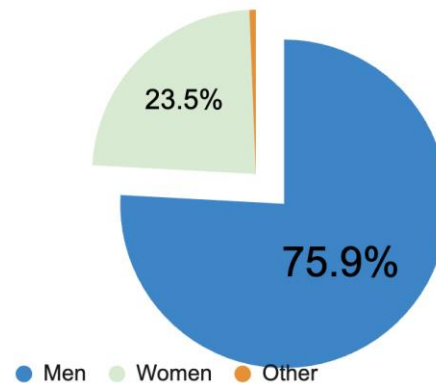
Fine Art

Fine Art: Awards and competitions overview (2011–2020)

Fine Arts – Total Number of Jury Members
(10 Organizations)



Fine Arts – Total Number of Grand Prize
Winners (13 Organizations)



Jurors for fine art awards and competitions (10 organizations)

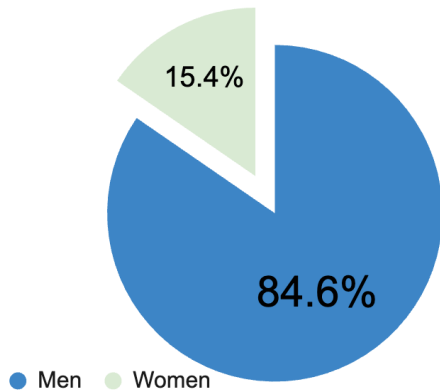
Grand prize winners at fine art awards and competitions (13 organizations)

Fine art award and competition (10 organizations) jurors breakdown: 311 male, 126 female.

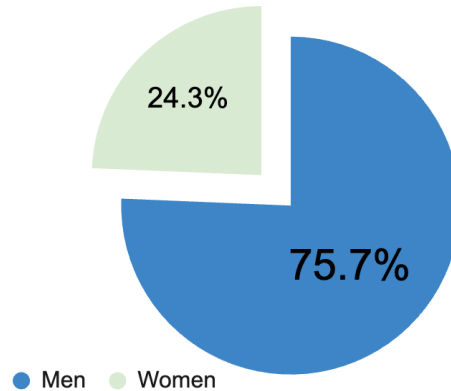
Fine art award and competition (13 organizations) grand prize winners breakdown: 845 male, 262 female, 7 other. The figures presented above represent the gender balance for all of the music awards and competitions researched. There was a male bias among both jurors and grand prize winners, and it emerged that the percentages for both categories were extremely similar. Furthermore, 77% of the authors of the evaluations were male, revealing a bias not only in the awards but also in the critiques.

Fine Art: Solo exhibitions at art museums

Solo Exhibitions at Art Museums – Total (15 Museums), 2011–2020



Solo Exhibitions at Art Museums – Total from Museums Featuring Contemporary Artists Only (5 Museums), 2011–2020



Artists who have held solo exhibitions at art museums (15 institutions)

Artists who have held solo exhibitions at art museums*

*Total based solely on art museums exhibiting contemporary artists (5 institutions)

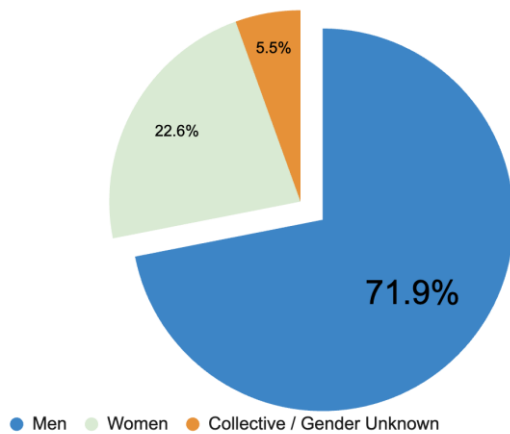
In the decade from 2011 to 2020, 318 of the artists who held solo exhibitions at art museums (15 institutions were investigated) were male, and 58 were female. Those figures represent the gender balance across all of the solo shows held at art museums that were subject to our research.

The count reflects the numbers of solo exhibitions held as main exhibitions at each of the art institutions investigated. Solo exhibitions are extraordinarily important in shaping an artist's career, and in the world of Japanese art museums—which rarely acquire works—it is very common for solo exhibitions to lead to the purchase of works. That non-male artists have fewer opportunities for solo exhibitions suggests that they also have fewer opportunities to sell their artworks.

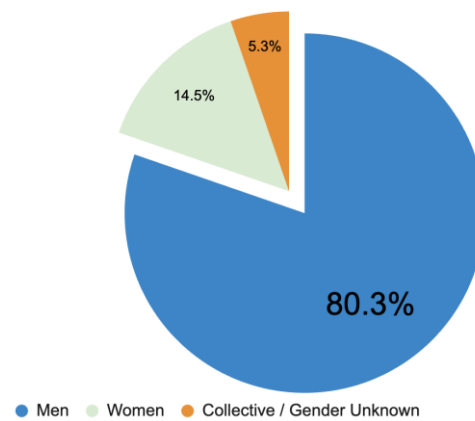
Fine Art: Art museum acquisitions overview (2011–2020)

7 institutions were investigated: the National Museum of Modern Art, Tokyo; the National Museum of Art, Osaka; 21st Century Museum of Contemporary Art, Kanazawa; Museum of Contemporary Art Tokyo; Tokyo Photographic Art Museum; Toyota Municipal Museum of Art; and Aichi Prefectural Museum of Art.

Artists Acquired by 7 Museums (2011–2020)
(Includes duplicates for artists collected by multiple museums)



Number of Works Acquired by 7 Art Museums (2011–2020)



Artists whose work was acquired by art museums (7 institutions, 2011–2020)*

*Some artists have been counted multiple times as a result of selling work to more than one institution

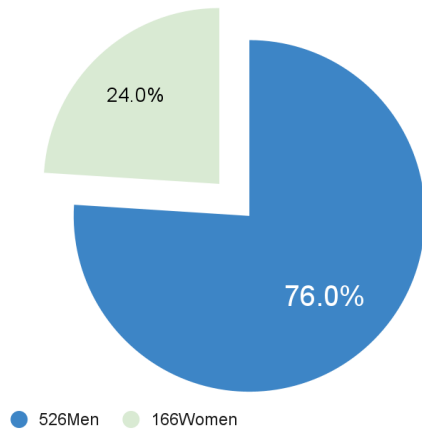
Number of works acquired by art museums (7 institutions, 2011–2020)

Whether counted by the number of works or the number of artists, the data reveals that male artists are overwhelmingly more represented when it comes to acquisitions by art museums. Furthermore, although not revealed by these figures, there are many male-only artist collectives while there are still relatively few female-only artist collectives. Acquisitions by art museums frequently take place during solo exhibitions; therefore, there is a connection between the results of the previous section and the data on such acquisitions presented here.

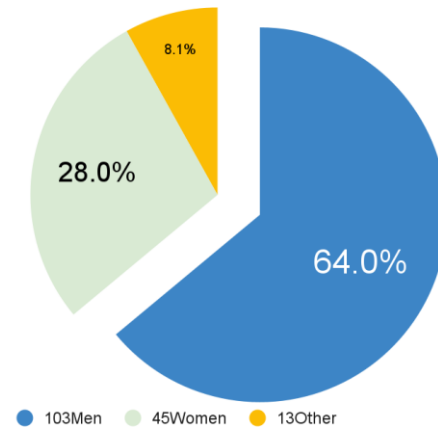
Theater

Theater: Awards and competitions (2011–2020)

Gender Balance of Theatre Jury Members (13 Organizations)



Grand Prize Recipients in Theatre

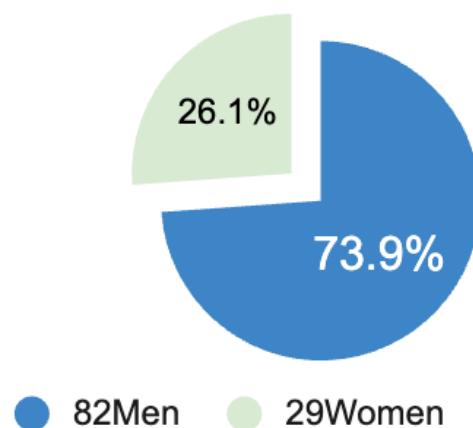


Jurors for theater awards and competitions (13 organizations)

Grand prize winners at theater awards and competitions (15 organizations)*

Theater: Directors and artistic directors across associations (2021)

Total for Theatre Field Survey Subjects (Board Members and Artistic



Directors and artistic directors across associations

The data presented above illustrates the gender balance with respect to awards and competitions in the theater world, as well as among directors and artistic directors across theatrical associations.

The charts make it unmistakably clear that those privileged enough to serve as jurors evaluating others, or to receive awards themselves (particularly recipients of the most

prestigious awards, such as grand prizes), are almost all male.

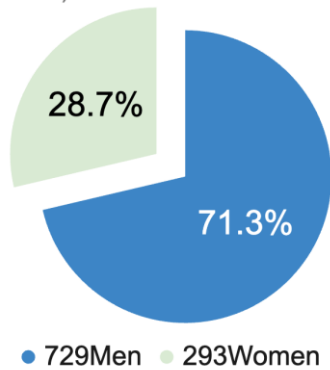
Furthermore, considering that all the awards and competitions investigated are highly influential in the theater world, and given the proportion of director and artistic director positions, with their extensive decision-making powers, held by males, it is easy to imagine that a similar male privilege is at work across the theater industry as a whole.

*“Other” refers primarily to organizations or works that received awards, for which identifying gender was impossible.

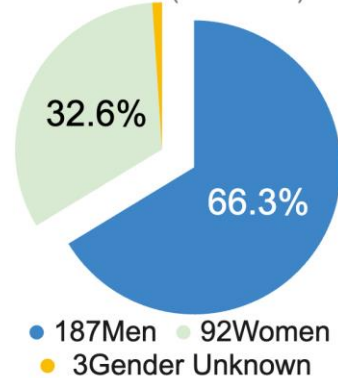
Literature

Literature (Fiction and Criticism): Overview of data from 17 awards (2011–2020)

Literary Field – Jury Total for 17 Awards (2011–2020)



Literary Field – Grand Prize Winners Total for 17 Awards (2011–2020)

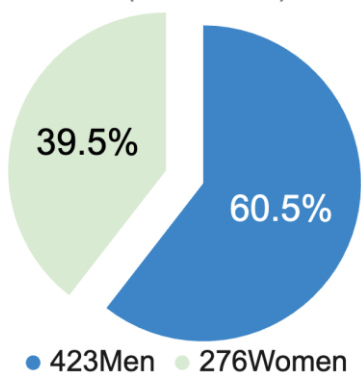


Jurors for literary (fiction and criticism) awards and competitions (17 organizations)

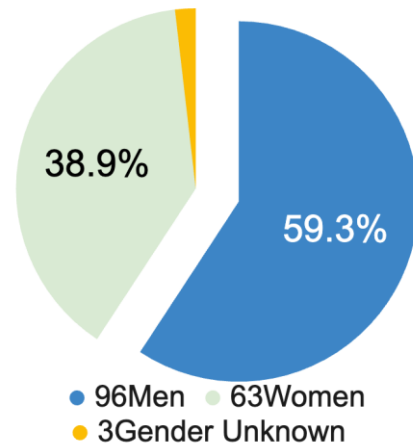
Grand prize winners at literary (fiction and criticism) awards and competitions (17 organizations)

Fiction: Overview of 11 awards (2011–2020)

Total Number of Jury Members for 11 Fiction Awards (2011–2020)



Total Number of Grand Prize Recipients for

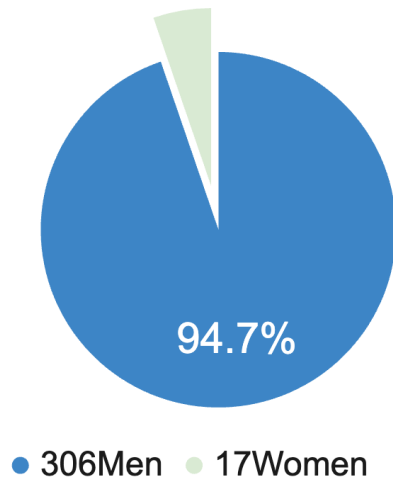


Jurors for literary (fiction) awards and competitions (11 organizations)

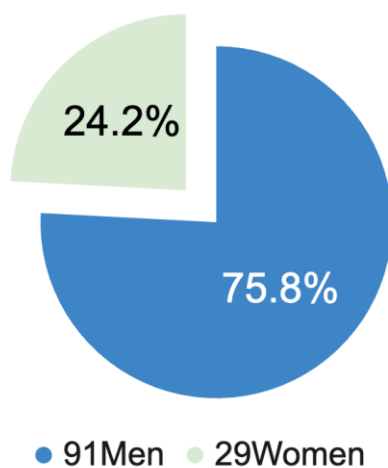
Grand prize winners at literary (fiction) awards and competitions (11 organizations)

Criticism: Overview of 6 literary awards (2011–2020)

Total Number of Jury Members for 6 Criticism Awards (2011–2020)



Total Number of Grand Prize Recipients for 6 Criticism Awards (2011–2020)



Jurors for literary (criticism) awards and competitions (6 organizations)

Grand prize winners at literary (criticism) awards and competitions (6 organization)

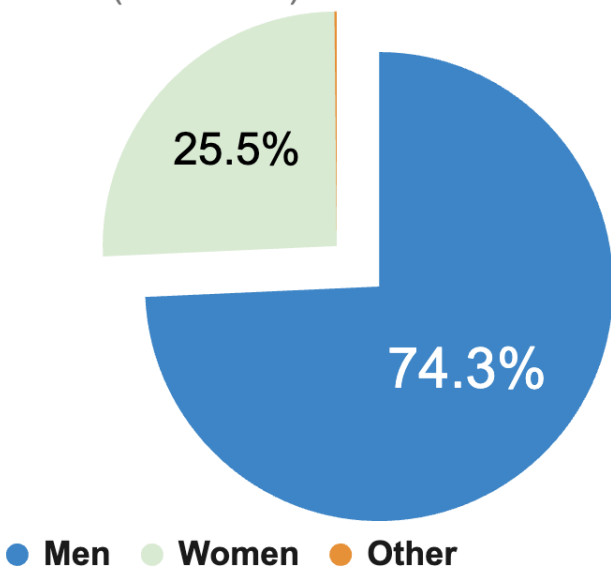
The figures above show the gender balance among jurors and recipients of 17 major literary awards (for both fiction and criticism) over the period of ten years from 2011 to 2020. Overall, close to 70% of both jurors and recipients were male. When the data is broken down further to provide the gender balance for awards in fiction and criticism, respectively, the gender ratio among jurors and recipients of fiction awards is 6:4—still male-dominated, but approaching gender equality. In comparison, the situation for criticism awards is striking. The data shows that jurors for criticism awards are overwhelmingly male, and the fact that more than 90% of this category is male is

exceptional even by comparison to the other fields analyzed. The gender imbalance revealed in the literary field could lead to a bias in criticism itself. It is therefore now essential to reconsider whether selection and screening can ultimately be considered fair in the context of such homogeneity.

Film

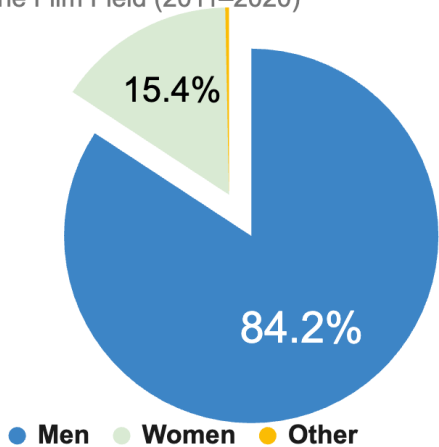
Film: Overview of 19 organizations (2011–2020)

Total Number of Jury Members in the Film Field (2011–2020)

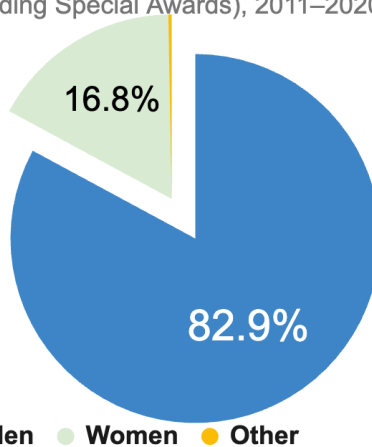


Male jurors: 12,160; Female jurors: 4,180
(Including Japan Academy Film Prize jurors)

Total Number of Grand Prize Recipients in the Film Field (2011–2020)



Film – Total Number of All Prize Recipients (Including Special Awards), 2011–2020



Male award recipients: 877; Female award recipients 178

Source: 19 organizations in the film sector

Jurors for film awards and competitions (19 organizations)

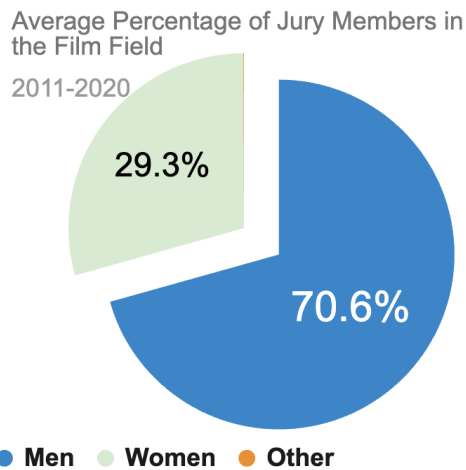
*Male jurors: 12,160 Female jurors: 4,180 (Including Japan Academy Film Prize jurors)

Grand prize winners at film award and competition (19 organizations)

Winners at all film awards and competitions (19 organizations), including supplementary awards, etc.

The figures above reflect the total numbers of individuals serving as jurors or who have been awarded prizes, with respect to 19 organizations surveyed in the film sector. It must be noted, however, that the Japan Academy Film Prize Association has approximately 4,000 members, who are treated as jurors, and the total figures are calculated as a cumulative count across all award organizations. This leads to disproportionately high numbers for the film sector and means that the Japan Academy Film Prize Association has a significant influence on the results.

For reference, the figure below presents the average gender ratio across the 19 organizations, rather than the numbers of individuals involved.

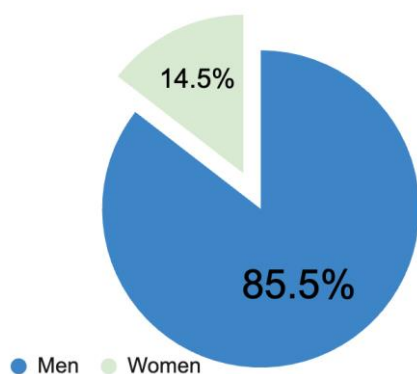


Average gender breakdown for jurors in the film sector

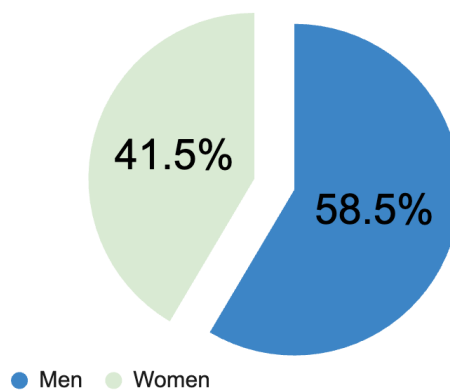
Music

Music: Awards and competitions overview (2011–2020)

Total Number of Jury Members in the Music Field (3 Organizations)



Total Number of Grand Prize Recipients in the Music Field (4 Organizations)



Jurors for music awards and competitions (3 organizations)

Grand prize winners at music award and competition (4 organizations)

Music award and competition (3 organization) jurors breakdown: 100 male, 17 female.
Music award and competition (4 organizations) grand prize winners breakdown: 134 male, 95 female.

The figures presented above represent the gender balance for all of the music awards and competitions researched.

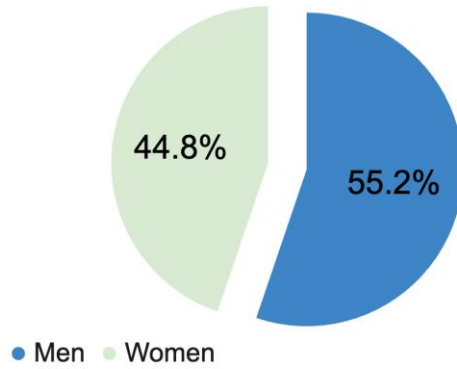
The ratio for jurors is based on the combined total of those for the Idemitsu Music Award, Hanamatsu International Piano Competition, and Tokyo International Conducting Competition, with men comprising the majority.

In addition to the three aforementioned competitions, the results from the Music Competition of Japan were also included in the prizewinner numbers. The gender ratios varied significantly from category to category in the music sector; therefore, reviewing the results of each competition is recommended for more detailed information.

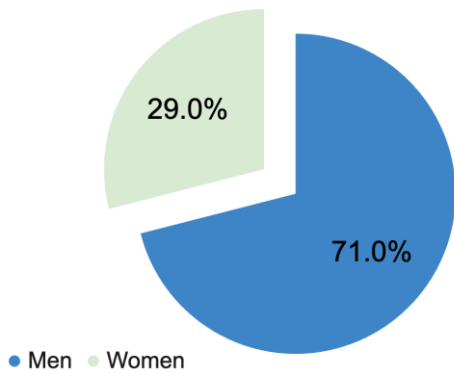
*A more in-depth analysis of all of the competitions surveyed is provided in the general comments at the end of the Music section.

Music: Orchestras overview (February 2022)

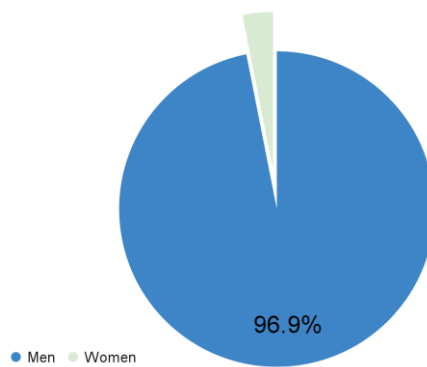
Total Members of All Orchestra Organizations (as of February 2022)



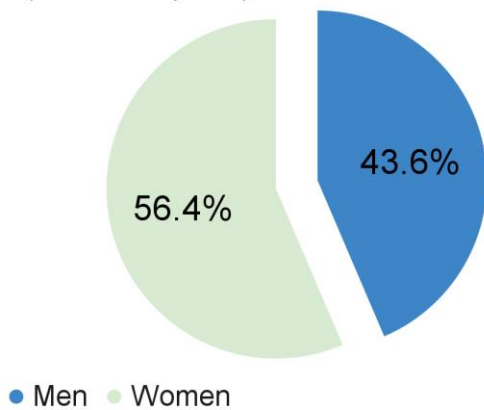
Leadership Roles in Orchestra Organizations (as of February 2022)



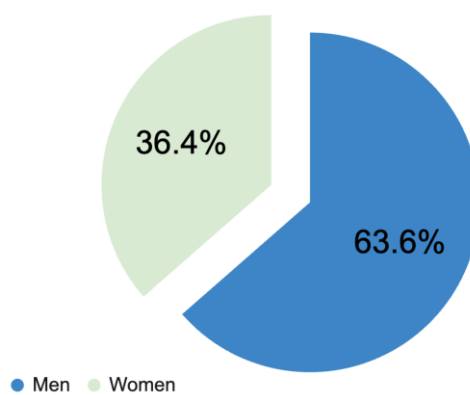
Principal Conductors / Music Directors in Orchestra Organizations (as of February 2022)



String Instruments in Orchestra Organizations (as of February 2022)



Orchestra Organizations Winds, Percussion & Harp (Feb. 2022)



Orchestras: all positions

Orchestras: principal positions

Orchestras: principal conductors / music directors

Orchestras: string instruments

Orchestras: wind, percussion, and harp

At first glance, there appears to be a good gender balance when looking at the ratio for all positions across all of the orchestras.

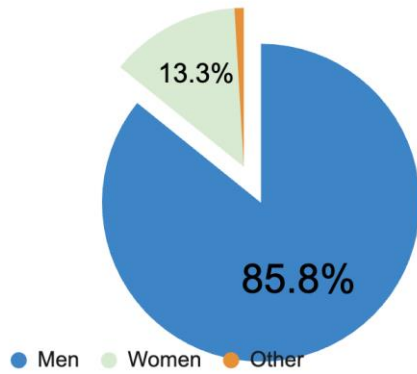
In reality, however, there are a number of areas in which imbalances are evident. The proportion of men is higher at so-called prestigious orchestras, which are typically structured as public interest incorporated foundations and provide members with stable, livable salaries. On the other hand, the proportion of women is higher at NPOs—where base salaries are lower, with compensation often paid on a per-performance basis, and it is assumed that individuals will also be taking on other work. Additionally, almost 100% of artistic directors and permanent conductors—positions that serve as the face of the orchestra, with their photo and name printed prominently in publicity materials—are male. This would appear to be the result of fixed ideas that society has with respect to certain professions.

That men occupy a greater proportion of principal, assistant principal, and other leadership roles also highlighted the gender-based pay gap among performers.

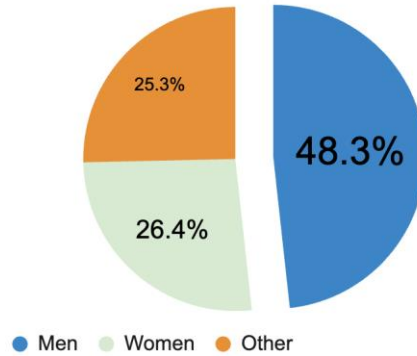
Design

Design: Awards and competitions overview (2011–2020)

Total Number of Jury Members in the Design Field (8 Awards)



Total Number of Grand Prize Recipients in the Design Field (8 Awards)



Jurors for design award and competition (8 organizations)

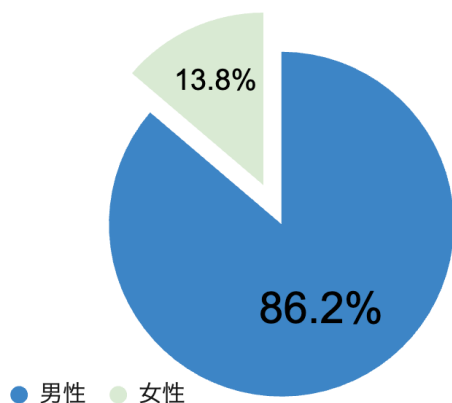
Grand prize winners at design award and competition (8 organizations)

Design award (8 organizations) jurors breakdown: 997 male, 154 female, 11 other.
Design award (8 organizations) grand prize winners breakdown: 139 male, 76 female, 73 other.

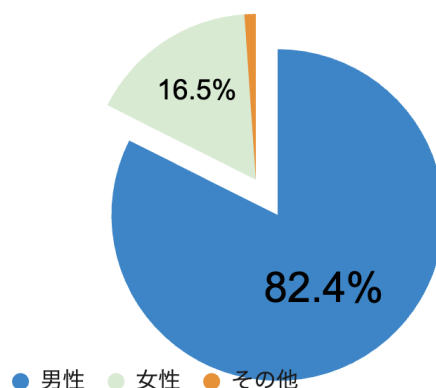
Architecture

Architecture: Awards and competitions overview (2011–2020)

Total Number of Jury Members in the Architecture Field (4 Organizations)



Total Number of Grand Prize Recipients in the Architecture Field (9 Organizations)



Jurors for architecture awards and competitions (4 organizations)

Grand prize winners at architecture awards and competitions (9 organizations)

Architecture award and competitions (4 organizations) jurors breakdown: 144 male, 23 female.

Architecture award and competition (9 organizations) grand prize winners breakdown: 300 male, 60 female, 4 other.

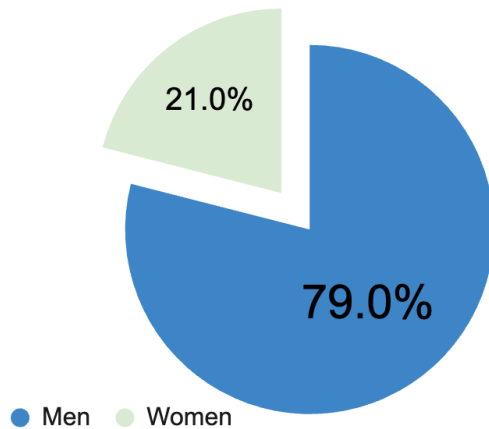
5 of the 9 organizations surveyed did not disclose information on their jurors; therefore, only 4 organizations are referred to for juror data.

Over 80% of both jurors and grand prize winners were men. In other words, women constitute an extremely low proportion of jurors and grand prize winners.

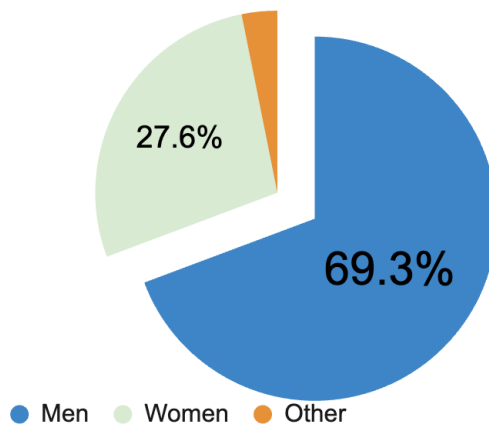
Photography

Photography: Awards and competitions overview (2011–2020)

Total Number of Jury Members in the Photography Field (11 Organizations)



Total Number of Grand Prize Recipients in the Photography Field (11 Organizations)



Jurors for photography awards and competitions (11 organizations)

Grand prize winners at photography awards and competitions (11 organizations)

481 of the jurors at 11 photography competitions were male, and 128 were female.

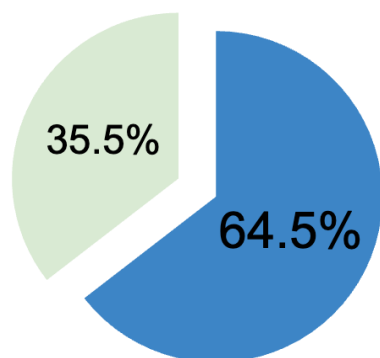
Of the grand prize winners across the 11 competitions, 88 were male, 35 were female, and 4 responded "other."

The majority of both jurors and grand prize winners were men. Furthermore, the proportion of female jurors and female grand prize winners was similar for many of the awards.

Manga

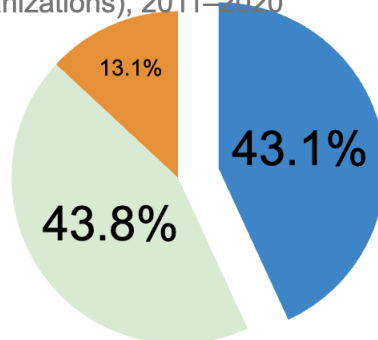
Manga: Overview of five organizations (2011–2020)

Total Number of Jury Members in the Manga Field (4 Organizations),



● Men ● Women

Total Number of Grand Prize Recipients in the Manga Field (5 Organizations), 2011–2020



● Men ● Women ● Other

Jurors for manga awards and competitions (4 organizations)

Grand prize winners at manga awards and competitions(5 organizations)

A total of five organizations were surveyed in the manga sector (Kodansha Manga Award, Shogakukan Manga Award, Tezuka Osamu Cultural Prize, Japan Media Arts Festival Manga Division, and Kono Manga ga Sugoi!).

For the Kodansha Manga Award, we looked at winners for each of the Shōnen, Shōjo, General, Children's, and Special prizes.

With Kono Manga ga Sugoi!, the data combines the totals from both the version covering manga for men and the version covering manga for women.

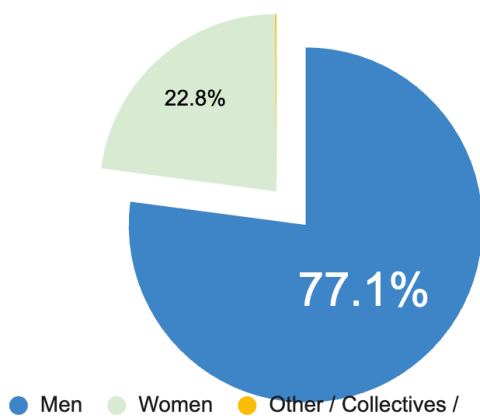
With 169 male and 93 female jurors, and 66 male, 67 female, and 20 other prize winners, this was the most gender-balanced of the sectors examined in this survey.

However, one of the peculiarities of manga prizes is the existing division into male and female categories, and that the manga publication industry demonstrates gender stereotypes through the publication of separate magazines for men and women, for example. For prizes with a women's category, either 100% of the winners were women or the winner's gender was not disclosed; this results in women constituting a larger, and men a lower, proportion of winners. Nevertheless, caution should still be exercised when looking at the gender balance among prize winners, considering the reality that creators for publications aimed at women tend to receive lower incomes, the number of female creators working for publications aimed at men is rising, and the proportion of male contributors to publications aimed at women is low.

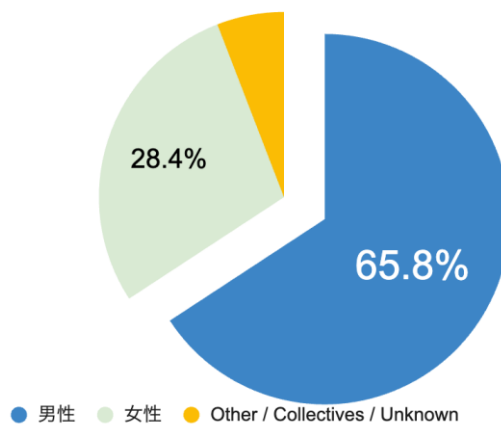
Average gender balance for jurors and award recipients across all 9 fields

This section presents the averages for jurors and award recipients across all fields (fine art, theater, film, literature, music, design, architecture, photography, and manga).

Average Gender Balance of Jury Members Across 9 Fields of Expression (2011–2020)



Average Gender Balance of Grand Prize Recipients Across 9 Fields of Expression (2011–2020)



What problems can arise from significant gender disparity?
How does gender disparity relate to cases of harassment?
What connection is there between gender disparity and award selection?
Is it simply a matter of women being less talented?
Do women leave the arts sooner because they simply choose to quit?
If you have ever wondered about these questions, we encourage you to read the articles below.

Column: Revelations from the Creative Sector Survey

Chiki Ogiue (Representative director of social research support organization Chiki Lab)

Ogiue is a critic writing on a wide range of topics, from politics and the economy to social issues and cultural phenomena. He is the director of Stop Bullying! Navi, an NPO, and also runs the general incorporated association Shakai Chōsa Shien Kikō Chiki Labo (Social Research Support Organization Chiki Lab). Ogiue hosts the TBS radio show *Ogiue Chiki Session*; he won the 2015 Galaxy Award for a DJ Personality and the 2016 Galaxy Award Grand Prize for *Ogiue Chiki Session-22*. He is the author of books including *Mirai o tsukuru kenri* (*The right to create the future*; NHK Books), and *Ijime o umu kyōshitsu: Kodomo o mamoru tame ni shitte okitai dēta to chishiki* (*Classrooms that foster bullying: Data and knowledge to know in order to protect children*; PHP Shinsho).

This booklet is the third survey report carried out by the Creative Sector Survey Group. Let us briefly go over the purpose of this survey.

For the first report, we presented the results taken from setting up a web form and distributing it to people in the arts, using the snowball sampling method to collect responses. While our findings showed that harassment exists in every part of the creative sector, there were also some particular trends—there were frequent reports of harassment within groups in the fields of film and theater, and of harassment between editors and artists in the fields of literature and manga. We also found that so-called “lecturing harassment” (harassment in the context of a supervisory or mentoring role) is deeply rooted, with cases involving inappropriate or unreasonable instruction, or improper demands from those in the supervisory position. Furthermore, the widespread presence of “textual harassment” (harassment relating to works = texts) was similarly confirmed. This includes bringing bias or stereotypes into criticism or reviews, as well as the denigration of a person’s character or defamation and slander under the guise of criticism or reviews.

The second survey investigated the gender balance among jurors for major awards in each field. It also examined the gender balance at major art schools. The results showed that, despite a female majority among art students, faculty leadership positions are overwhelmingly occupied by men. We also found that men constitute an extremely high proportion of jurors for major awards. In other words, it became clear that even in fields where women would a priori be expected to form the majority, structural dynamics favor men attaining leadership positions.

In this iteration of the survey, the scope was expanded further. In addition to broadening the fields studied to include photography, manga, music, and architecture, the total number of data sources were also increased for the fields presented in the second survey (art, film, theater, and literature). For example, where the previous survey focused on jurors in the field of art, for this version we widened our investigation to include award winners, solo exhibition holders, and those who have had works acquired by museums over the past ten years. It became clear that the situation of male dominance continues in many areas. Put simply, in many industries, it is often men doing the judging, and men who are more likely to be recognized.

As for educational institutions, although the scale of the disparity varies according to the university or field of study, it was confirmed once again that, despite the majority of students—and sometimes teachers—being female, there was generally a tendency for presidents, professors, and associate professors to be male. Such data reveals the ongoing male dominance within educational institutions.

The finding that men actually more commonly occupy mentor roles and juror positions, and function as the gatekeepers of opportunities to show work, despite women making up the majority of potential creatives, highlights the reality that female creatives—despite their greater number—are more likely to be pushed out from systems marked by gender disparity.

It is also supposed that women who have received an education in the arts will go on to become consumers in each field. This is a somewhat skewed schema. Without being given an equal opportunity to become or remain active themselves, many female creatives are excluded from the competition, therefore ending up as consumers instead, who nevertheless continue to prop up the market. In other words, the creative sector is financially supported by female creatives who have been forced out by unfair evaluation, which ensures only male creatives are able to continue reaching positions of authority.

The depth of despair felt by gender minorities is beyond measure—having been drawn to the world of creative expression by the belief that it would be freer and more open than broader society, only to find a truly aristocratic, male-dominated world swimming in elitism and nepotism. It is also important to understand that as long as such structures endure, they will continue to stifle the many rich forms of expression that might otherwise have come forth.

A common response when presenting such data is the deterministic proposal that “maybe women just lack ambition or talent.” Deterministic arguments of that kind, however, cannot account for the variation in women’s participation across different eras and cultures, nor for the fact that methods like blind testing—where attributes of the artist, such as gender, are concealed during evaluation—can significantly impact how works are assessed and help narrow gender disparity.

The fact that there is a male bias among those in leadership and juror roles is likely to lead to a gender bias in approaches to instruction and evaluation. Moreover, in environments lacking gender equality, gender minorities—including women—face threats to their psychological safety and a heightened risk of burnout. And when it comes to discussions on how to prevent

harassment, progress in improving the situation will also be delayed if those experiencing harm (in this case, women and other gender minorities) face restricted opportunities to speak out and push for improvements.

In an environment where fair systems of evaluation are not yet in place—that is to say, a context marked by unjust assessments, wage disparities, various forms of harassment, and inadequate social systems to support the diverse life paths of women—there is surely no shortage of potential creatives who have had their spirits crushed. To ignore and dismiss such problems on the grounds of some deterministic belief would be yet another form of gender discrimination.

Research on work environments has generally shown that the turnover rate of the female workforce increases in situations lacking gender equality. Arguments have therefore been made as to the need for employers and supervisors to improve conditions.

Across the creative sectors, the attrition of female creatives is often framed in ways that place the burden of responsibility on the individuals themselves. Meanwhile, it must be noted that it remains rare for those in supervisory roles—such as mentors or jurors—to share in discussions about removing barriers that put gender minorities at a disadvantage and lowering the attrition rate in order to ensure creative diversity. While initiatives such as special features on female creatives can play an important role, concrete improvements are also needed in the instruction and evaluation environments.

In particular, an increase in the number of female creatives has the potential not only to widen diversity of artistic content, but also to accelerate awareness across all areas, potentially leading to more active discussions on how to combat harassment and greater attention to creating better working environments.

A granular review of the actual data, as with this survey, is of the utmost importance. There were those who argued that gender disparity was just an imagined problem, but this survey has rendered such a position untenable.

The next argument that typically arises is along the lines of, “You're making too big a deal out of it,” or “What's the issue?” (This pattern of pushback is observed, in every field, without exception.) However, surely anyone who has any respect for these creative areas should feel outraged that the glass ceiling has prevented a rich seam of works from ever coming into being.

Research on labor and organizational studies have shown that despite men and women having, on average, similar capabilities, gender gaps and stereotypes undermine productivity, while embracing gender diversity enhances organizational profitability and employee satisfaction.

Whether these trends observed more generally in labor organizations apply equally to the creative sector is unclear. However, if these patterns do apply, it is necessary to carefully

consider the potential impact of achieving gender equality—such as enhanced diversity in creative expression, market growth in the creative fields, improved well-being for creatives, and, ultimately, greater sustainability for their activities.

This survey reveals that, despite their pursuit of freedom and creativity, those working in the creative fields remain, in reality, deeply constrained by various biases. It will also serve as a strong foundation for future research, by revealing research questions for further investigation and analysis.

Those who have taken the time to read the white paper may well have sensed a kind of “obsession” behind the sheer volume of data. That impression is likely justified. The Survey Group is deeply committed to creating a working environment that fosters more meaningful forms of expression, and holds a deep appreciation for the full breadth of the arts.

If the data presented in the white paper has helped you grasp the unfair realities that undeniably exist today, we encourage you to join the debate on how to improve matters. The data gives us insight—and we hope that this awareness will lead to further and deeper dialogue.

Concluding commentary: Male-dominated structures as exposed by the white paper on gender balance

Mari Miura (Professor, Faculty of Law, Sophia University)

Miura is a professor at Sophia University's Faculty of Law, and co-director of the Academy for Gender Parity, a non-profit organization dedicated to preparing young women for political leadership. Miura received her PhD (Political Science) from the University of California, Berkeley. Her areas of expertise include gender and politics, and welfare state theory. Publications include *Making Our Voices Heard—Revival of Representative Democracy* (Iwanami Shoten, 2015); *Nihon no josei giin: dō sureba fueru no ka (Women legislators in Japan: How to increase their number)* (editor; Asahi Sensho, 2016); and *Jendā kuōtā: sekai no josei giin wa naze fueta ka (Gender quotas: Why the number of female legislators has increased globally)* (co-editor; Akashi Shoten). Miura is a member of Asahi Shimbun's editorial board, and chairperson of Chiyoda Ward's Council for the Promotion of Gender Equality. She received the Best Paper Award (Gender and Politics section) from the International Political Science Association in 2018, and was appointed a Chevalier of the Ordre national du Mérite of France in 2021.

The reality of rampant harassment in the creative sector, and the striking gender disparity that underlies it, is experienced firsthand on a daily basis by many women and minorities involved in the field. The fact that this survey exposes this issue in statistical terms is significant. This is a reality that may not have been visible to the majority—that is, (cisgender, heterosexual) men. I hope that those in leadership positions will take these results seriously, conduct a proper analysis of the reasons behind the existing gender disparity, and move toward reform.

The survey has shown the continuing scarcity of women able to participate in the creative sectors, and that it is still overwhelmingly men who occupy juror and leadership roles. Even just observing the data we are confronted with, it was painful to imagine how much distress, confusion, discomfort, and constraint women and minorities must be feeling in their everyday work in the creative sector.

Although the exact numbers vary from one area to another, broadly speaking, three patterns emerge: sectors that are less than 10% female, sectors approximately 30% female, and sectors close to 40% female. Those that are less than 10% female appear to lack the drive to improve the gender balance, remaining indifferent to the norms of modern society and continuing with outdated approaches. (Incidentally, the proportion of women in the House of Representatives is also yet to reach 10%.)

Those sectors that are approximately 30% (between 25% and 35%) female may have already started taking efforts to increase female participation. However, the belief that 30% is enough

may be hindering further improvement. Without reforms to working styles and changes to standards of evaluation, pushing beyond the 30% mark may prove difficult. This may well be why 30% has proven a sticking point—seemingly providing opportunities to women, without challenging the status quo.

The only areas where women have approached or exceeded 40% are jurors and grand prize winners for fiction, grand prize winners for music, and grand prize winners for manga. Because novels and manga are often created by individuals, these seem to be fields where more women are more able to participate and be well received, relatively speaking. This is because of an absence of male superiors, the presence of a large female readership, and the fact that consumers can enjoy the medium without significant financial cost.

It was surprising to learn that, in the music sector, classical orchestras are largely comprised of women. It is also apparent that the more profitable orchestras have more men, while less profitable ones have more women. One very interesting point is that women constitute a majority in oboe, trumpet, violin, and flute. Some of the factors behind this emerge when one's analysis incorporates international comparison.

Not only in the creative sectors but also in politics, economics, education, research, and all other areas, it is men who hold the real power, and men who are able to access positions of the highest economic value. The creative sector also mirrors wider society. Perhaps it would be more accurate to say it literally serves as a mirror, because the creative sector holds significant influence when it comes to transforming society toward gender equality.

In particular, the power of film must not be overlooked, as cinema always draws a broad audience, always featuring both female and male roles. Film can serve as a venue for the reproduction of gender stereotypes, or conversely, if created with a consciousness of such issues, as the front line in dismantling those same stereotypes.

Although there does seem to be an increase in the number of female directors in artistic and independent projects, the overwhelming male dominance in major productions serves as a reminder of how far Japanese society still has to go to close the gender gap. Only one of this year's 32 Japan Academy Film Prize recipients was a woman (Best Screenplay). Only 9.2% of Kinema Junpo Best Ten awards were women, with a male winner for all categories other than those for acting in six of the ten years surveyed.

Perhaps partly as a result of having grown used to films and TV dramas from South Korea and the US, I had started to wonder whether Japanese cinema seemed outdated; sadly, this makes sense when I examine these figures.

Making gender ratios visible can become the first step in understanding how the male-dominated gender hierarchy is maintained. Based on this survey, it is necessary to look into why the figures are as they are in each sector. In many cases, the background includes a disproportionate burden on women for housework and childcare, as well as long and irregular working hours (that is to say, a male-oriented work environment), along with evaluation criteria based on male perspectives and an underestimation of the capabilities of women. The

exploitation of women's labor and contributions, as well as the exclusion of women as a result of harassment, are also likely to come to light.

Dismantling these problems will require destroying the barriers that have been identified, one by one, consciously promoting the appointment of women, and nurturing female audiences. Raising awareness of male privilege through harassment training may also prove effective. Because human resource development takes time, it is essential to start now by establishing a 50:50 gender balance among jurors, followed by sustained efforts over a period of 10–20 years to achieve a gender balance among creatives.

I hope that the creative sector will take the initiative in working toward eradicating gender disparities—to become a driver of societal change, rather than lagging behind.

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Quantitative Survey on Harassment in the Japanese Art World 2024

Investigating Discrimination, Harassment, and Inequality in the Arts.

Quantitative Survey on Harassment in the Japanese Art World 2024

Survey Summary (2024)

Figure 1: Overview of Survey Participants and Valid Responses

Figure 2: Demographic Characteristics and Overview of Respondents

Figure 3: Self-reported gender identity

Figure 4: Sexuality

Figure 5: Respondents' primary field of creative practice

Figure 6: Prevalence of sexual harassment incidents (combined rate of respondents reporting "frequent" and "occasional" occurrences)

Figure 7: Harassment incidents by gender

Figure 8: The impact of harassment

Figure 9: The impact of harassment

Figure 10: Prevalence of sexual harassment by gender and annual income

Figure 11: Occurrence of unpleasant or unreasonable experiences

Figure 12: Gender gap in highest annual income bracket

Figure 13: Cumulative percentage of annual income for those currently active in the creative sector earning income and those who aspire to a career in the creative sector

Key Findings in Different Fields

-Video, Film, and TV

-Theater, Dance, and Performance

-Fine Art

Conclusions (2024)

Conclusions and Recommendations / Chiki Lab

Column: Trans, nonbinary and gender non-conforming workers in the Art industries in Japan: their struggles and suggestions for making an equitable working environment
Hikaru Morimoto

Survey Summary (2024)

- This survey targeted individuals with experience working in the creative sector, to shed light on the realities of harassment and the professional gender gap.
- For the purpose of this survey, those working in the creative sector were defined as individuals active in one of the following fields: **fine art; theater, performance, and dance; video, film, and TV; design; music; literature and journalism; photography; animation; games; manga and illustration; architecture; clothing; comedy; and crafts, traditional performance, and traditional culture.**
- The survey was conducted in October 2023, using a list of research participants from an internet research agency. Initially, 20,000 responses were collected through a screening survey. The final survey then focused on respondents with experience working in the creative sector, ultimately analyzing 712 valid responses. Sampling methods were carefully designed to prevent bias toward any particular gender or age group.
- The 712 respondents with experience working in the creative sector were given one of four survey types based on the current status of their activity. The distribution of respondents among each survey type is detailed in the table below.
- The survey gathered data from 712 participants in the creative sector, and an additional 99 valid responses were obtained from respondents working outside that sector.

Survey Team

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Hikaru Morimoto (Actor Trainer / Facilitator)

Survey Design and Data Analysis

Social Research Support Organization Chiki Lab (General Incorporated Association)

Survey Design Support

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Figure 1: Overview of Survey Participants and Valid Responses

Respondent Group Number	Current Status	Status of Income from Creative Activities	Number of Valid Responses
1-1	Creatives currently active in the creative sector	Currently earning income	349
1-2	Creatives currently active in the creative sector	Not currently earning income Previously earned income, or aspired to do so	131
2	Creatives currently inactive in the creative sector Active within the last ten years	Previously earned income, or aspired to do so	132
3	Creatives currently inactive in the creative sector Not active within the last ten years	Previously earned income, or aspired to do so	100
4	Persons not active in the creative sector (General Public) Or those who have had creative activities as a hobby in the past		99

- **The data obtained from this survey can be characterized by the following four points:**

- (1) It is drawn from various fields in the creative sector.
- (2) It allows for comparison between those involved in the creative sector and those outside it.

(3) It captures the prevalence of harassment in the creative sector specifically, such as harassment in gallery settings, harassment through criticism of works and other forms of expression, as well as harassment that occurs during mentoring.

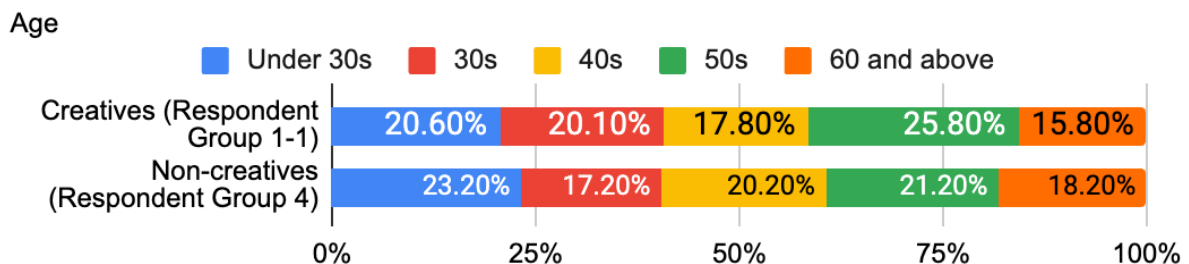
(4) It allows for a certain degree of statistical analysis.

- The responses presented in this document are primarily from creatives who are currently active in the creative sector. All items pertaining to harassment asked about experiences that occurred within the last ten years.

Figure 2: Demographic Characteristics and Overview of Respondents

※ Notes on overview of respondents

1



¹ ※ Note on key points in the analysis results

In the graphs presented below, each items are marked with an asterisk (*) or a plus sign (+). Where such marks appear, they indicate items for which statistically significant differences were confirmed ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

※ Note on the overview of respondents

Below, “creatives” refers to respondents to Survey 1-1 (the main dataset used in this report), which targeted individuals who are currently active and earn income from their expressive activities.

Below, “non-creatives” refers to figures obtained from Survey 4, which targeted people working outside “the field of expressive activities.”

Note 1) Because quota sampling by age group was implemented, there is almost no age bias.

However, since the satisficing-screening pass rate differs by age group, there are slight differences in age composition.

Figure 3: Self-reported gender identity

2

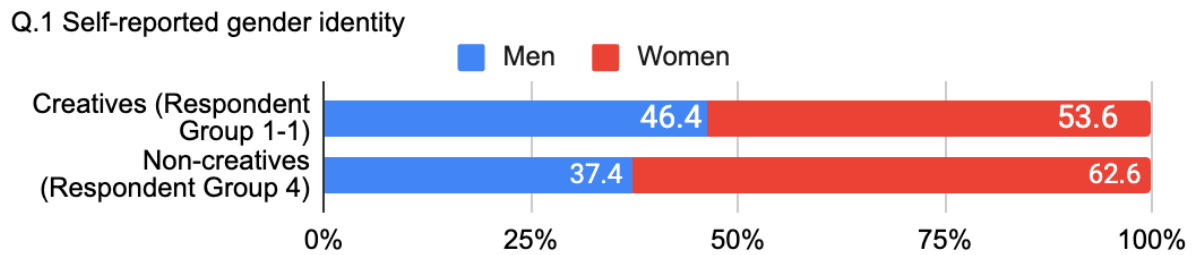
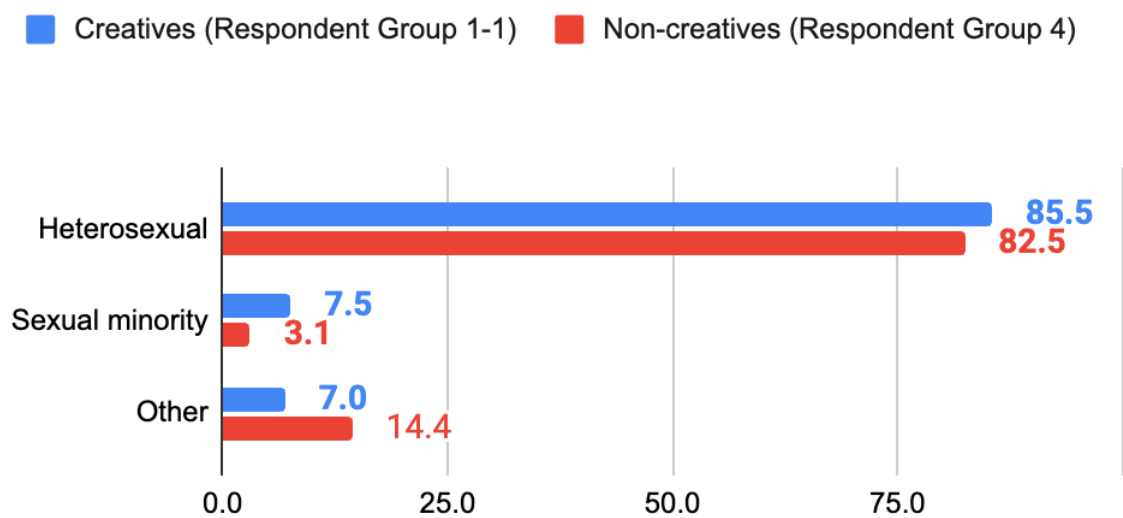


Figure 4: Sexuality

3

Figure 4: Sexuality



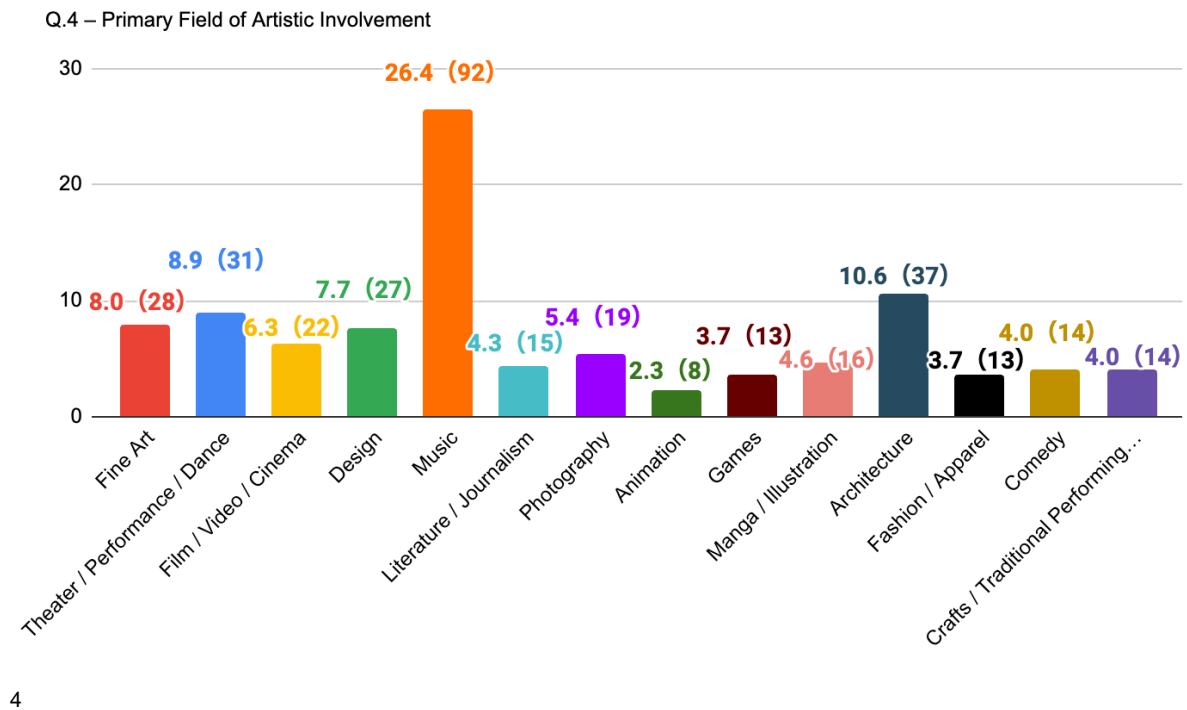
² Note 1) Because equal allocation by gender was conducted, the target sampling numbers for this survey did not differ by gender. However, since the satisficing-screening pass rate differs by gender, the final gender ratios differ across the various surveys.

Note 2) The response category “Prefer not to answer” is excluded from the analysis.

³ Note 1) “Sexual minorities” refers to respondents who did not choose “heterosexual,” but selected one or more of the following: “homosexual,” “bisexual,” “gender incongruence/transition,” “aromantic,” “asexual,” “polyamory,” or “other.”

Note 2) Respondents who chose “None of the above applies to me” are understood to have orientations other than those listed in Note 1.

Figure 5: Respondents’ primary field of creative practice



Key Findings from General Analysis

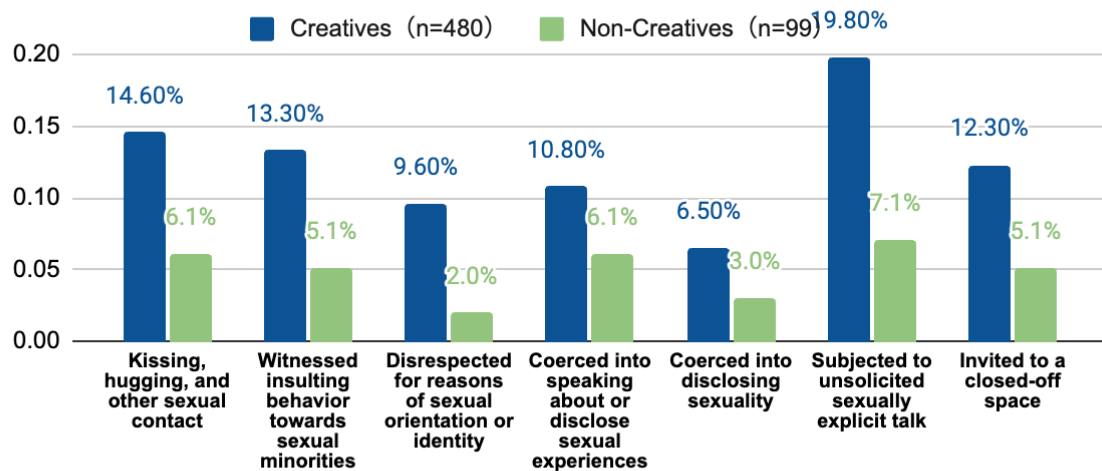
(1) **Various forms of harassment are prevalent in the creative sector**, where a higher proportion of people report having experienced harassment compared to those working outside the sector.

Among those currently active in the creative sector, 14.6% responded that they had experienced incidents of “kissing, hugging, and other sexual contact,” compared to 6.1% of those working outside the creative sector—a difference of 8.5 percentage points.

⁴ Note 1) The graphs are based on data from Survey 1-1.

Note 2) The values in the graphs indicate percentages. The figures in parentheses show the number of respondents for each field.

Figure 6: Prevalence of sexual harassment incidents (combined rate of respondents reporting “frequent” and “occasional” occurrences)



5

Figure 6: Prevalence of sexual harassment incidents (combined rate of respondents reporting “frequent” and “occasional” occurrences)

→ Furthermore, the effects of harassment were found to be serious, including deterioration in physical and mental health such as “visited a doctor or used medication,” and an increased likelihood of “took time off work or creative activities.” Among those who reported having experienced harassment, the proportion who “visited a doctor or used medication” was 14.6% among currently active creatives, compared with 6.3% among those working outside “the field of expressive activities.” Similarly, the proportion whose “absences from work/activities increased” was 15.0% among currently active creatives, compared with 6.3% among those working outside “the field of expressive activities.”

→ Among sexual minorities, the level of experience for most harassment-related items was higher than among the majority group, indicating that they face more serious situations of victimization.

⁵ Note 1) Figures for “creatives” are based on Surveys 1-1 and 1-2, using responses to the following item:

“Q11. We would like to ask about unpleasant or unfair experiences related to sexuality in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

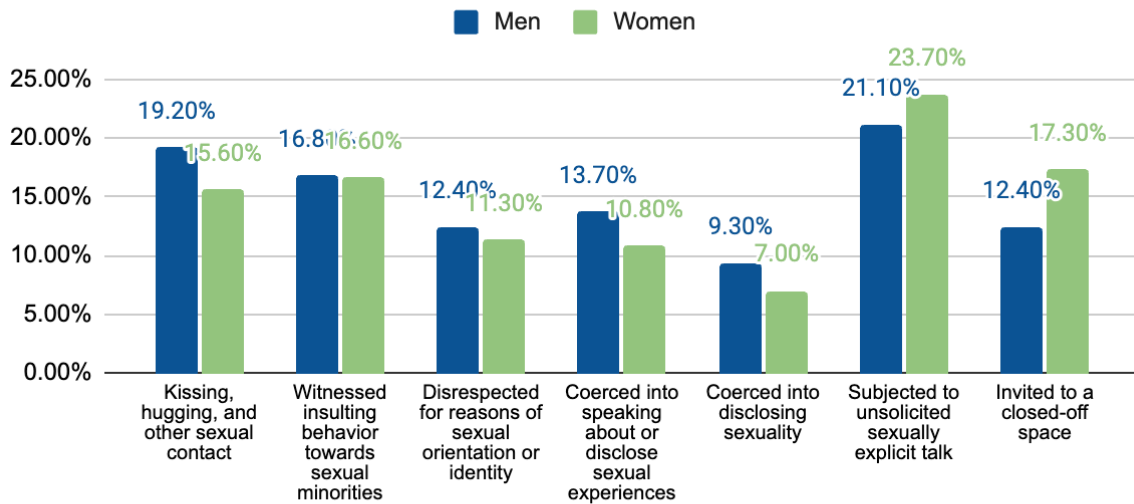
Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The figures shown in the graphs represent the combined percentage of those who answered “Frequently” or “Occasionally.” Response options “Don’t know / don’t remember” and “Prefer not to answer” were also provided, and all percentages shown in the figures were calculated using a denominator that includes those who chose “Don’t know / don’t remember” or “Prefer not to answer.”

Note 2) Figures for “non-creatives” are based on Survey 4, using the following item:

“Q7. In the expressive field in which you mainly have been active, as reported in Q4, approximately how much income did you earn in the year in which your income from that field was highest over the past 10 years? Please select the option that best applies.”

The response options were the same as in Surveys 1-1 and 1-2.

Figure 7: Harassment incidents by gender



6

Figure 7: Harassment incidents by gender

Experience of sexual harassment (percentage of respondents who selected each item, multiple answers permitted [MA])

→ When examining sexual harassment victimization by gender, we find that, for many items, the victimization figures for men are higher than those for women. In particular, 19.2% of male respondents chose “being asked to kiss, being hugged, or being asked to engage in sexual acts,” which is a notably high proportion.

Sexual harassment perpetrated by women against men and between men themselves is still not widely recognized. In addition, acts such as touching or kissing tend to be justified by perpetrators as “just a joke” or “a light-hearted gesture,” which may makes such behavior more likely to occur.

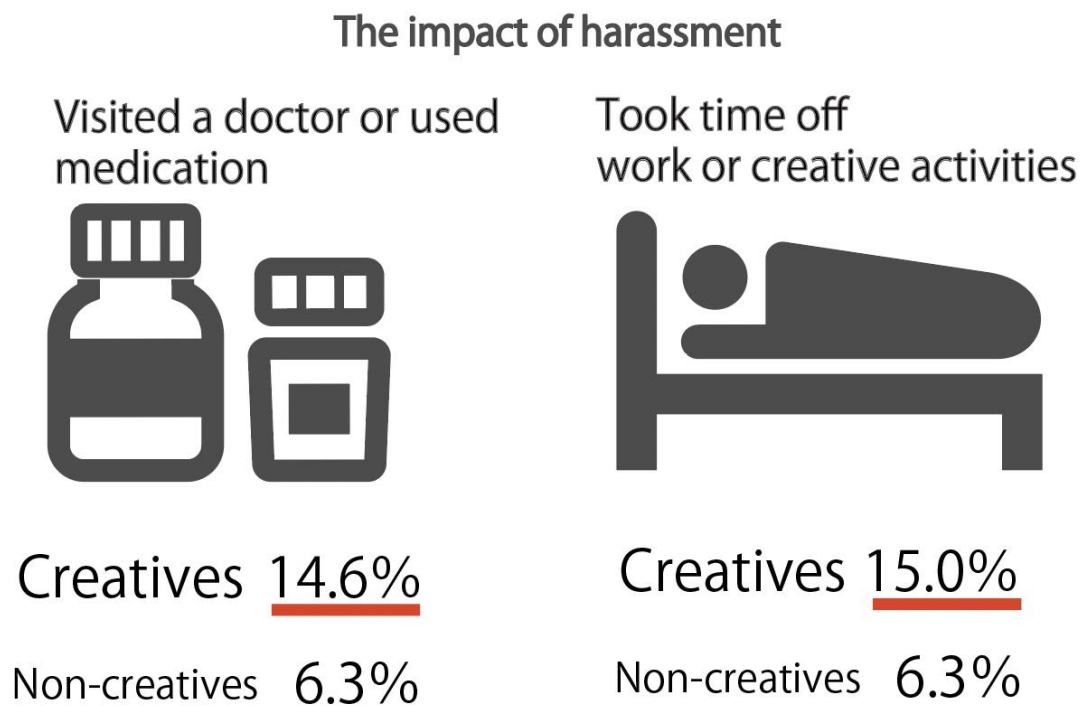
⁶ Note 1) For creatives, the figures show the gender-specific response distribution for each item in Survey 1-1, using the same question as in Note 1 of section 5: “Q11. We would like to ask about unpleasant or unfair experiences related to sexuality in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.” Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The figures shown in the graphs represent the combined percentage of those who answered “Frequently” or “Occasionally.” Response options “Don’t know / don’t remember” and “Prefer not to answer” were also provided, and all percentages shown in the figures were calculated using a denominator that includes those who chose “Don’t know / don’t remember” or “Prefer not to answer.” Note 2) Male creatives n=161, female creatives n=186.

Furthermore, under current conditions, it appears that there are psychological barriers that make it difficult for men to speak out about sexual victimization. As a result, men's experiences of sexual victimization are likely to be overlooked.

In addition, coercion to share personal experiences or to disclose one's sexuality tends to be positively framed as a sign of camaraderie, and the fixed idea that "it is acceptable to ask such things of men" still persists.

Figure 8: The impact of harassment

7



⁷ Note 1) Figures for "creatives" show the mean values from Surveys 1-1 and 1-2. For details of the datasets and the method of calculating the values, see the notes to Figure 7 below.

Figure 9: The impact of harassment⁸

	Creatives		Non-creatives	
	Men n=151	Women n=170	Men n=20	Women n=28
1. Feelings of anger, dissatisfaction, or unease	49.0%	48.8%	40.0%	60.7%
2. Reduced motivation for work or creative activities	44.4%	45.9%	40.0%	53.6%
3. Decline in communication at work	34.4%	27.6%	35.0%	39.3%
4. Loss of sleep	16.6%	19.4%	25.0%	28.6%
5. Increased time off work or creative activities	15.2%	14.7%	0.0%	10.7%
6. Doctor's visits or use of medication	13.9%	15.3%	10.0%	3.6%
7. Hospitalization	3.3%	4.7%	5.0%	0.0%
8. Suicidal thoughts	8.6%	8.2%	10.0%	7.1%
9. Changed place of work or activity	16.6%	15.9%	15.0%	7.1%
10. Considered relocating within Japan	6.6%	4.1%	5.0%	3.6%
11. Considered leaving Japan	2.6%	1.8%	0.0%	0.0%
12. Other	0.0%	1.2%	0.0%	3.6%
13. No significant impact	15.2%	21.2%	35.0%	21.4%

⁸ Note 1) Figures for “creatives” are based on Surveys 1-1 and 1-2, using responses to the following item:

“Q24. We would like to ask about the influences of harassment in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, when you felt you had been harassed by someone, did you experience any of the following influences? Please select all that apply. (If you feel you have experienced multiple types of harassment, please respond with reference to the most serious harassment. If none of the options apply to you, please select ‘Other’ and describe your experience in your own words.)”

The figures show the percentage of respondents who selected each response option.

Note 2) Figures for “creatives” represent gender-specific mean values among currently active creatives in Surveys 1-1 and 1-2.

Note 3) Respondents who chose “I have never been harassed” or “Prefer not to answer” were excluded. The figures are calculated only for those who reported “having experienced harassment.”

Note 4) Figures for “non-creatives” represent gender-specific mean values from Survey 4. The question wording was the same as in Surveys 1-1 and 1-2, except that the introduction reads “We would like to ask about the consequences of harassment in your work.”

Note 5) For each row, values are compared and shaded in darker red for higher values.

Figure 9: The impact of harassment

The impact of harassment

Suicidal thoughts

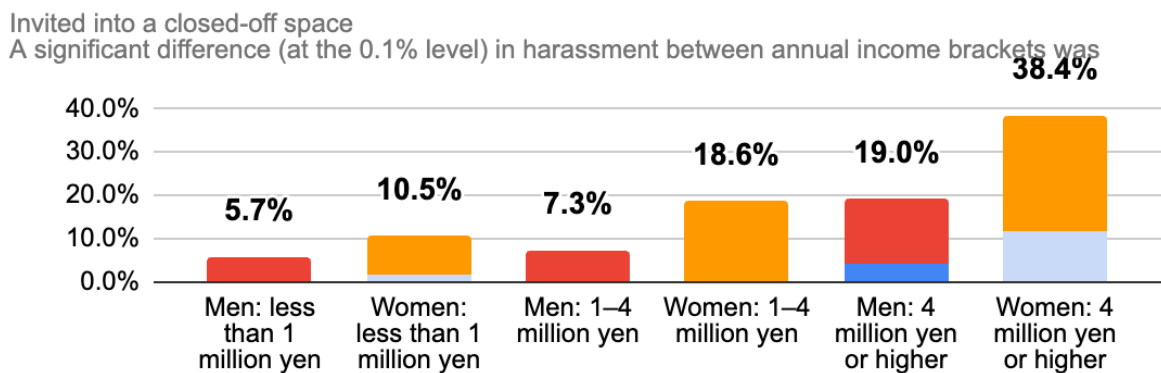
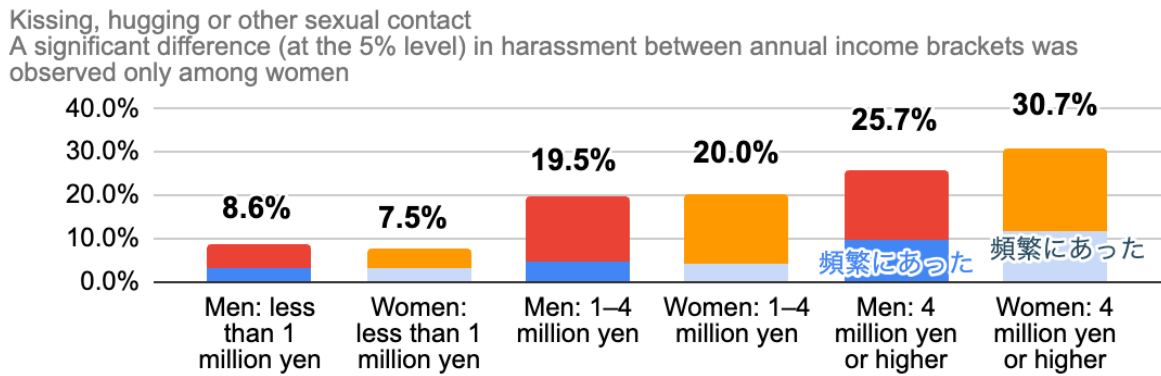


Creatives 8.4%

(2) For women in the creative sector, **higher income was more strongly associated with a greater risk of harassment than it was for men.**

→ Among creatives currently active and earning income from the creative sector (Respondent Group 1-1), **women with relatively high maximum income had the highest rates of experiencing “Kissing, hugging, and other sexual contact” (Figure 10, upper table),” at 30.7%. Similarly, women with relatively high maximum income were also most likely to have been “Invited into a closed-off space such as a hotel or residence (Figure 10, lower table),” at 38.4%.**

Figure 10: Prevalence of sexual harassment by gender and annual income



⁹ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities).

Note 2) From Survey 1-1, the graphs show the response distribution for the items “kissing, hugging or other sexual contact” (upper graph) and “Invited into a closed-off space” (lower graph) in response to the bellow question:

“Q11. We would like to ask about unpleasant or unfair experiences related to sexuality in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The figures shown in the graphs represent the percentage of respondents who selected “Frequently” or “Occasionally.” Response options “Don’t know / don’t remember” and “Prefer not to

(3) The statistical results indicate that **the prevalence of sexual harassment and SOGI (sexual orientation and gender identity) harassment varies across creative fields.**

→ Creative fields with higher a prevalence of sexual harassment and SOGI harassment include theater, performance, and dance, as well as video, film, and TV. While sample sizes for both fields are relatively small, meaning that significant deviations from the “true values” are likely, analysis using a 95% confidence interval still indicates a strong probability that these fields have higher levels of harassment compared to others. Further details concerning the state of sexual harassment and SOGI harassment in the fields of theater, performance, and dance, as well as video, film, and TV, are presented in section (8).

(4) Our findings indicate that **there are particular settings that are distinct from the creative sector in which harassment tends to occur.**

Compared to the respondents working outside the creative sector (referred to as “Non-creatives” in the following graphs, Respondent Group 4), higher rates of creatives responded that they had experienced harassment in particular contexts, such as when receiving a critique of their work or creative expressions, when working in group settings, when in closed-off spaces or one-on-one situations, or when in social settings unrelated to creative activities, such as drinking parties—indicating that there are **key settings particular to the creative sector where harassment is likely to occur.**

answer” were also provided, and all percentages shown in the figures were calculated using a denominator that includes those who chose “Don’t know / don’t remember” or “Prefer not to answer.”

Note 3) “Highest annual income” is based on responses to the item in Survey 1-1:

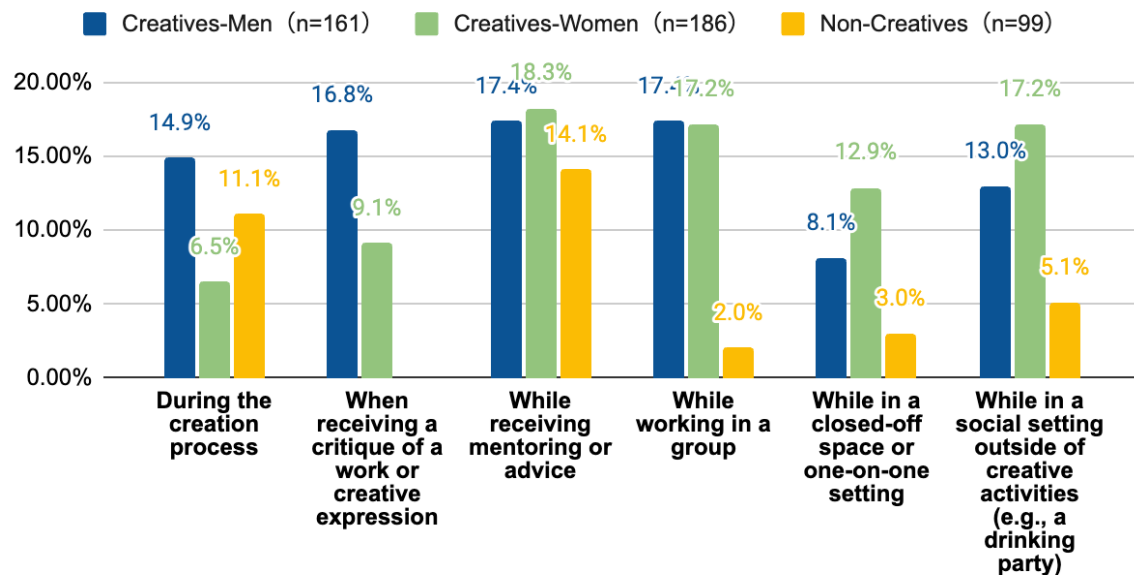
“Q7. In the expressive field in which you mainly have been active, as reported in Q4, approximately how much income did you earn in the year in which your income from that field was highest over the past 10 years? Please select the option that best applies.”

The original response categories were recoded into the three categories shown in the graphs.

Figure 11: Occurrence of unpleasant or unreasonable experiences

10

Figure 11: Occurrence of unpleasant or unreasonable experiences



¹⁰ Note 1) Figures for both male and female creatives are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). The graphs show the percentage of respondents who selected each response option to the following item:

“Q13. In what kinds of situations did the unpleasant or unfair experiences you reported in Q11 and Q12 occur? Please select all that apply.”

Note 2) Figures for non-creatives are based on Survey 4. The graphs show the percentage of respondents who selected each response option to the following item:

“Q9. In what kinds of situations did the unpleasant or unfair experiences you reported in Q7 and Q8 occur? Please select all that apply.”

Note 3) In Survey 1-1, the item “during the creation process” was phrased as such, while in Survey 4 for non-creatives it was phrased as “during the working process.” The item “When receiving a critique of a work or creative expression” appears only in Survey 1-1 because such situations do not arise for non-creatives; therefore, no corresponding option was provided in Survey 4.

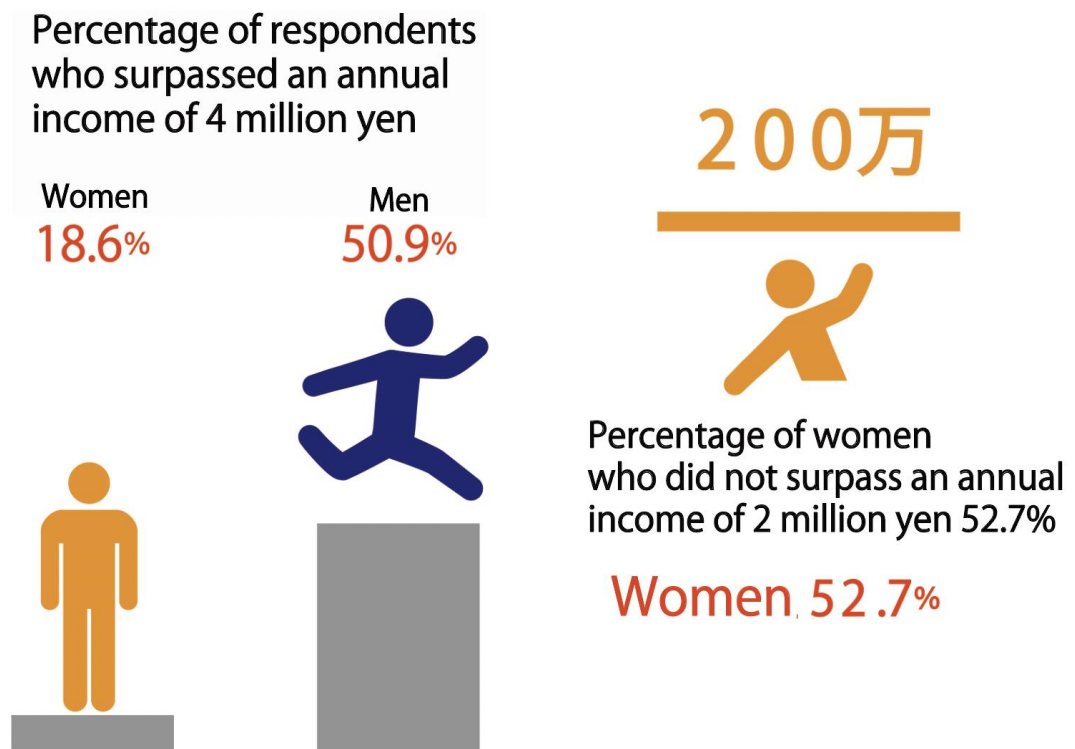
Note 4) In Survey 1-1, the item “While in a social setting outside of creative activities (e.g., a drinking party)” was phrased for non-creatives in Survey 4 as “While in a social setting outside of work activities (e.g., a drinking party).”

(5) **Economic instability impacts the creative sector as a whole**, and within this context, we found that **the industry normalizes women workers being paid lower wages than men.**

→ Even among those whose creative activities serve as their primary profession or those who aspire to this, 50% of men currently active and earning income from the creative sector had a maximum annual income surpassing 4 million yen. However, only 18.6% of women in the creative sector reached this threshold. **For women, more than 50% of respondents fell in the 1 million to 2 million yen bracket. These findings suggest the presence of a glass ceiling for women in the creative sector, in the 1 million to 2 million yen income range.**

Figure 12: Gender gap in highest annual income bracket

11



¹¹ Note 1) Figures shown in the graph are drawn from Survey 1-1 and represent proportions among creatives classified as having a “career orientation.” For details on how “career orientation” was defined, see the notes to Figure 12 below.

Figure 13: Cumulative percentage of annual income for those currently active in the creative sector earning income and those who aspire to a career in the creative sector¹²

	Men n=114		Women n=129	
	Frequency	Cumulative Percentage	Frequency	Cumulative Percentage
0 to less than 1 million yen	25	21.9	49	38.0
1 million to 2 million yen	10	30.7	19	52.7
2 million to 3 million yen	14	43.0	22	69.8
3 million to 4 million yen	7	49.1	15	81.4
4 million to 5 million yen	15	62.3	10	89.1
5 million to 6 million yen	18	78.1	6	93.8
6 million to 8 million yen	5	82.5	3	96.1
8 million to 10 million yen	9	90.4	2	97.7
10 million to 15 million yen	9	98.2	2	99.2
over 15 million yen	2	100.0	1	100.0
Total	114	100.0	129	100.0

¹² Note 1) “Career orientation”: Respondents to Survey 1-1 were asked the following question: “Q21. Have you had experience working in expressive activities as your main occupation, or striving to do so?”

“1. It is currently my main occupation,”

“2. It was my main occupation in the past,”

“3. I am currently aiming for it to become my main occupation,”

“4. In the past, I aimed for it to become my main occupation.”

Note 2) “Highest annual income”: This is based on responses to the following item in Survey 1-1:

“Q7. In the expressive field in which you mainly have been active, as reported in Q4, approximately how much income did you earn in the year in which your income from that field was highest over the past 10 years? Please select the option that best applies.”

A response category “Don’t remember” was also provided, but respondents who chose “Don’t remember” were excluded from the analysis. The number of respondents who selected “Don’t remember” was 9 men and 15 women.

Note 3) “Cumulative percentage”: The cumulative percentage in each cell represents the proportion of all “career-oriented” respondents whose highest annual income falls at or below that income category. For example, for women in the “1–2 million JPY” cell, the value of 52.7% indicates that the 49 women who selected “0–1 million JPY” plus the 19 women who selected “1–2 million JPY,” for a total of 68 women, account for 52.7% of all 129 career-oriented women.

→ Findings indicate that the normalization of low income among women is partly linked to the fact that **women in the creative sector are more likely than men to work in non-regular employment, freelance, or self-employment**. Among women currently active and earning income in the creative sector (the average of Respondent Group 1-1 and 1-2), 68.6% reported that they have only worked as non-regular, freelance, or self-employed workers, compared to 47.2% of men in the creative sector, reflecting a 21.4 percentage point gap. One factor keeping women in the creative sector in the low-income brackets may be the education industry, which seems to attract and exploit women. Among women currently active and earning income in the creative sector who have worked exclusively as non-regular, freelance, or self-employed workers (n=116), 21.5% (n=25) have worked as instructors in extracurricular classes, preparatory schools, or vocational schools. In this group, 40.0% had a maximum annual income of 0 to 1 million yen, while 50% had a maximum annual income of less than 2 million yen.

→ The data confirmed that educational background and social prestige, which are generally seen as factors that contribute to higher income, have a statistically significant influence regardless of gender. However, the statistics also showed that being in non-regular employment and being a woman had an equally strong or even greater negative effect on income growth. In other words, **women creatives have a markedly different and disadvantaged starting line in the competition for income than their male counterparts**.

(6) Opportunities to obtain leadership positions and social recognition were also found to be less common among women than among men in the creative sector.

→ The percentage of respondents who had the role of supervising, evaluating, or instructing on others' works or creative expressions was 25.5% among men who are currently active and earning income from the creative sector, compared to **13.4% among women respondents, reflecting a 12.1 percentage point difference**. The percentage of respondents who had received a prestigious award was also 12.4% among men, **compared to 4.3% among women, an 8.1 percentage point difference**.

(7) We also found that the degree of harassment experienced was more severe for those working in the creative sector who have been in a leadership position.

→ Among those who are currently active and earning income from the creative sector, those with the highest annual income and those who have had experience supervising,

evaluating, or instructing others' works or creative expressions were more likely to have experienced harassment, both during their junior high school and high school club activities, as well as during the course of their creative careers.

→ Of those who responded that they had experienced harassment during the course of their creative activities, 21.3% had been in a position to “supervise, evaluate, or mentor others' works or creative expressions,” while only 11.1% of those who responded that they had never been harassed had been in such a position. Among those who reported experiencing some form of harassment, 24.1% of individuals who said the harassment left a significant impact had experience in positions where they supervised, evaluated, or mentored others' works or expressions, compared to only 7.1% of those who reported no impact.

→ This may imply that enduring harassment is a prerequisite for assuming a leadership position.

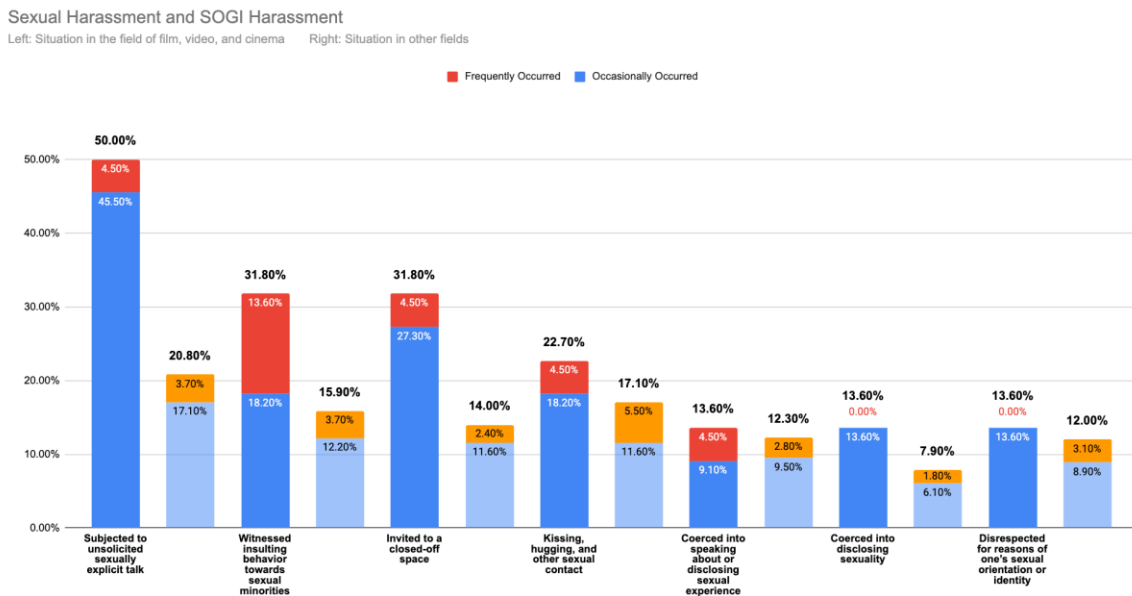
→ There is also the possibility that a vicious cycle has been created in which those past victims of harassment go on to become perpetrators themselves.

Key Findings in Different Fields

Video, Film, and TV(2024)

※ Note on key points in the analysis results

In the graphs presented below, each items are marked with an asterisk (*) or a plus sign (+). Where such marks appear, they indicate items for which statistically significant differences were confirmed (p<0.001**, p<0.01**, p<0.05*, p<0.1+).



Sexual Harassment and SOGI Harassment

Figure 14

- Subjected to unsolicited sexually explicit talk
- Witnessed insulting behavior towards sexual minorities
- Invited to a closed-off space
- Kissing, hugging, and other sexual contact
- Coerced into speaking about or disclosing sexual experience
- Coerced into disclosing sexuality
- Disrespected for reasons of one's sexual orientation or identity

The graph above presents a comparative view of the prevalence of sexual harassment.

The most commonly reported forms of sexual harassment were being “subjected to unsolicited sexually explicit talk,” “witnessing insulting behavior towards sexual minorities,” and “being invited to a closed-off space such as a hotel or one's own home.” Results for “subjected to unsolicited sexually explicit talk,” in particular, were statistically significant.

When asked about whether they had been “coerced into speaking about or disclosing sexual experience,” there were 4.5% who answered “frequently,” and 9.1% who answered “occasionally.” This kind of behavior is often tolerated in the film industry, either under the pretense of dramatic effect or to satisfy the curiosity of the filmmaker. One young male actor recounted his experience on the set of a film that involved shooting a sexual scene. The director did not give any specific direction, leaving the actor to determine on his own the (sexual) positions and how to proceed. The director asked him questions like, “How do you usually do it?” under the guise of directing, which made the actor uncomfortable, as if acting itself required exposing sensitive aspects of his personal life.

As I write this, I (Koji Fukuda) myself recall an incident in which a respected senior documentary filmmaker pressured me to share my sexual experiences during a live web interview. Although I was uncomfortable, I did not object for fear of ruining the mood. Looking back, I regret not speaking up at that time.¹³

¹³ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities).

Note 2) From Survey 1-1, the graphs show the response distribution for each item in response to the bellow question:

“Q11. We would like to ask about unpleasant or unfair experiences related to sexuality in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

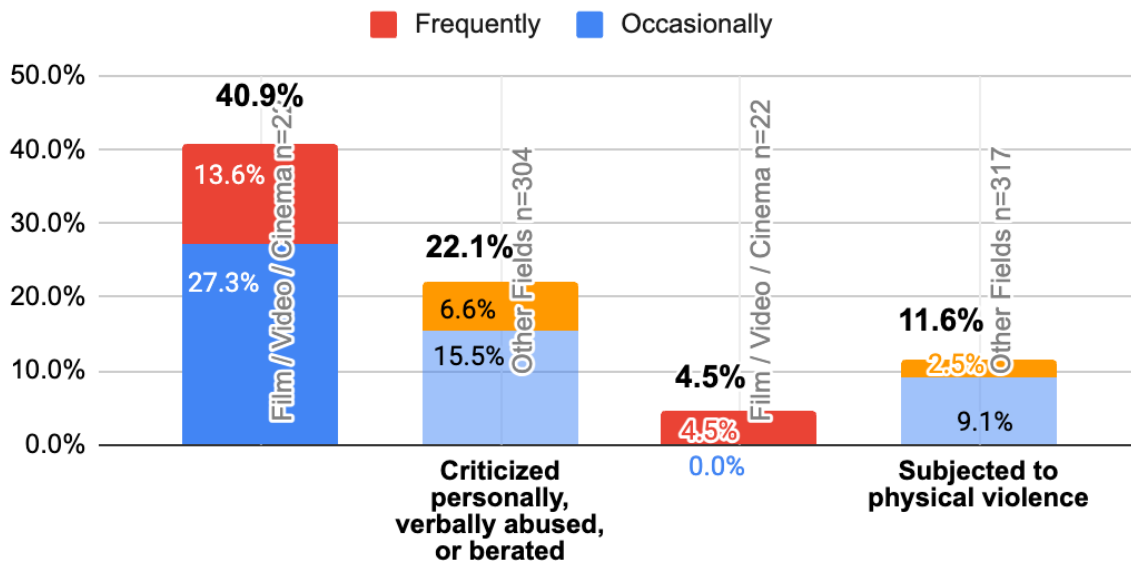
Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The figures shown in the graphs represent the percentage of respondents who selected

“Frequently” or “Occasionally.” Response options “Don’t know / don’t remember” and “Prefer not to answer” were also provided, and all percentages shown in the figures were calculated using a denominator that includes those who chose “Don’t know / don’t remember” or “Prefer not to answer.” Note 3) n=22 for Video, Film, and TV; n=327 for all the creative sector combined.

Note 4) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

Power Harassment

Left: Situation in the field of film, video, and cinema Right: Situation in other



Power Harassment

Criticized personally, verbally abused, or berated
 Subjected to physical violence

The graph above presents a comparative view of the prevalence of “power harassment” in the field of video, film, and TV and in other creative fields.

Drawing from my own personal experience as an example, when I first started working in the film industry, as an assistant, I was subjected by my seniors to personal criticism, verbal abuse, and physical violence that, in retrospect, can only be described as power harassment and assault. While it is impossible to fully understand the motives behind such acts of violence, the perpetrators’ behavior is often justified under the guise of “educational purposes.” In fact, the film industry operates on a “learn as you go” basis, having been unable to establish a structured system for training new talent.

In the past, when studios had the financial means to employ actors and crew members full-time, it was possible to train people long-term. Nowadays, however, the majority of staff

work freelance, teaming up and disbanding after each project, leaving very little time for training newcomers. In addition, as the film industry continues to face lower budgets and fewer shooting days, it is not difficult to imagine the lack of time leading to abusive language and excessive reprimands.

On the other hand, we must be cautious about allowing “educational intent” to justify power harassment and violence of any other form. I once heard of a director who used to physically strike actors who were not performing well. I asked him whether hitting them was meant to improve their acting. He answered bluntly, “When I hit someone, I’m not thinking about improving the play or their performance; all there is is anger.” This response reveals a cycle of power harassment, where individuals lose emotional control and follow their instinct to act violently, followed by justifications after the fact. ¹⁴

¹⁴ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to “Criticized personally, verbally abused, or berated” and “Subjected to physical violence”:

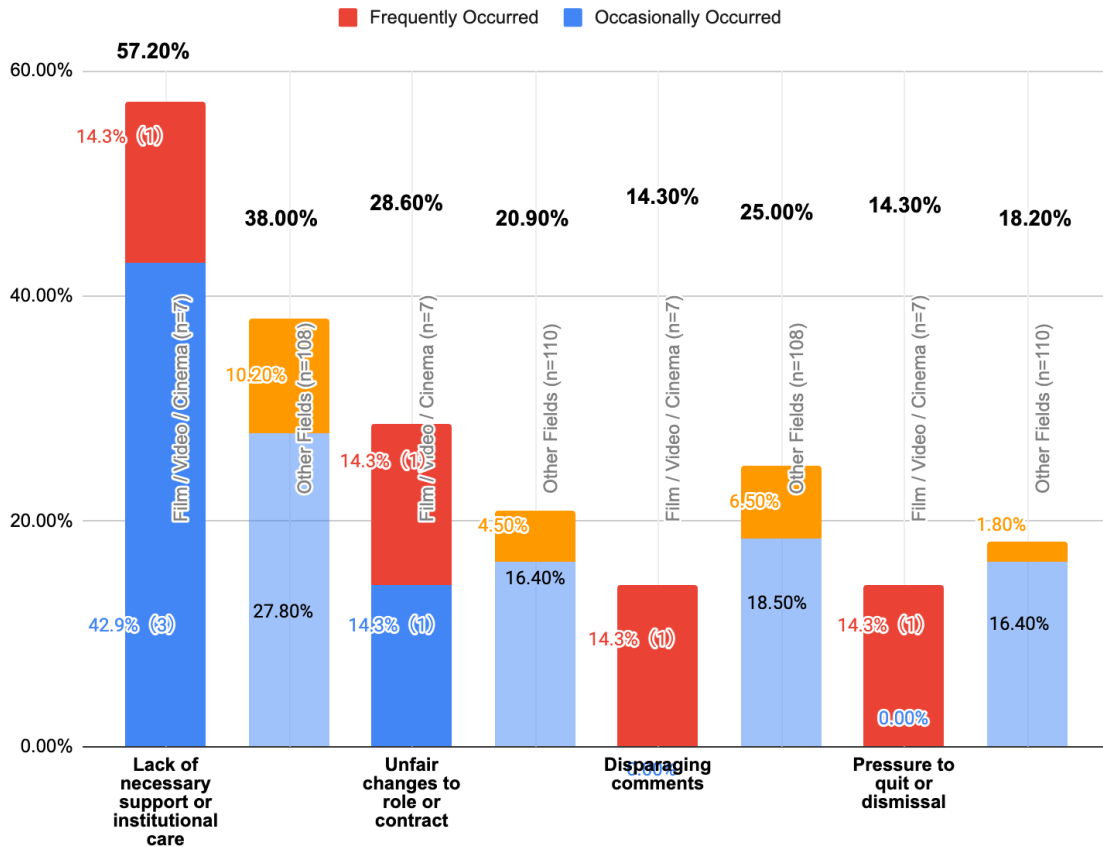
“Q12. We would like to ask about unpleasant or unfair experiences related to appearance, gender, and mental/physical condition in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) Statistical tests were conducted, but none of the items showed statistically significant differences.

Harassment concerning pregnancy, childbirth, childcare, and caregiving

Left: Situation in the field of film, video, and cinema Right: Situation in other fields



Harassment concerning pregnancy, childbirth, childcare, and caregiving

- Lack of necessary support or institutional care
- Unfair changes to role or contract
- Disparaging comments
- Pressure to quit or dismissal

The graph above presents a comparative view of the prevalence of “maternity harassment” in the field of video, film, and TV and in other fields within the creative sector.

In video, film, and TV the number of respondents citing a “lack of necessary support or institutional care” stood out as particularly high. While the small sample size makes it difficult to determine whether this is a characteristic of the field, I’ve personally observed

that when couples working together in the video, film, and TV industry have a child, it is typically the woman who ends up leaving the industry.

“Maternity harassment” refers to the dismissal or suspension of employment of a working woman because of pregnancy or childbirth, as well as mental or physical harassment experienced in the workplace during pregnancy or upon childbirth. Common countermeasures against maternity harassment include the prohibition of maternity harassment in employment regulations, raising awareness among all employees about maternity harassment, setting up consultation services, and establishing company policies (regulations, guidelines, etc.). However, since these measures are primarily directed at companies, an ongoing challenge is how appropriate measures can be implemented for the video, film, and TV industry, which is largely composed of freelancers—and how the entire industry, not just women, can confront this issue.

Moreover, in Japan, the deeply rooted belief that mothers should concentrate on childcare until the child reaches the age of three places a great deal of pressure on mothers. A female crew member working on one of my films shared her experience: “Once you get pregnant or give birth, the jobs stop coming. Even though I wanted to work, people assumed I was busy and stopped giving me work out of ‘kindness.’” There is an urgent need for society as a whole to shift their mindset on this topic.¹⁵

¹⁵ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to “Criticized personally, verbally abused, or berated” and “Subjected to physical violence”:

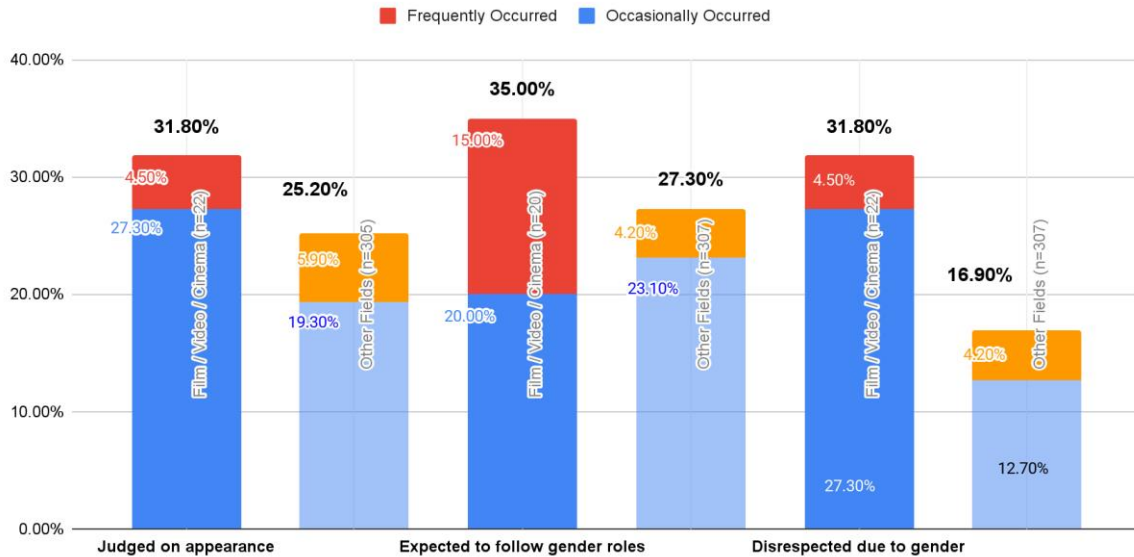
“Q12. We would like to ask about unpleasant or unfair experiences related to appearance, gender, and mental/physical condition in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) Statistical tests were conducted, but none of the items showed statistically significant differences.

Gender-based Harassment

Left: Situation in the field of film, video, and cinema Right: Situation in other fields



Gender-based Harassment

Judged on appearance

Expected to follow gender roles

Disrespected due to gender

According to the Gender Gap Survey conducted by the Creative Sector Survey Group in 2022, 74.3% of film award jury members were men, reflecting how the film industry has historically been male-dominated in terms of both numbers and influence, with limited positions for women.

For example, while the overall number of women working as production staff is small, the majority of script supervisors, who are in charge of recording on-site, have traditionally been women. Although these barriers have begun to shift, it is still extremely rare to see men working as scripters (or at least, I personally do not know any). This illustrates the persistence of gender roles in the film industry, where many in the field have long accepted the normalization of gender roles, as if they are simply a part of the air we breathe. Under such circumstances, the recognition of gender-based harassment as a concept is a recent development in the industry, and the survey results may be due to the lack of

sufficient awareness surrounding the issue. This analysis is speculative, as the specific positionality of the respondents is not clearly identifiable from the data.¹⁶

¹⁶ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to the options “Judged on appearance,” “Expected to follow gender roles,” and “Disrespected due to gender”:
“Q12. We would like to ask about unpleasant or unfair experiences related to appearance, gender, and mental/physical condition in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

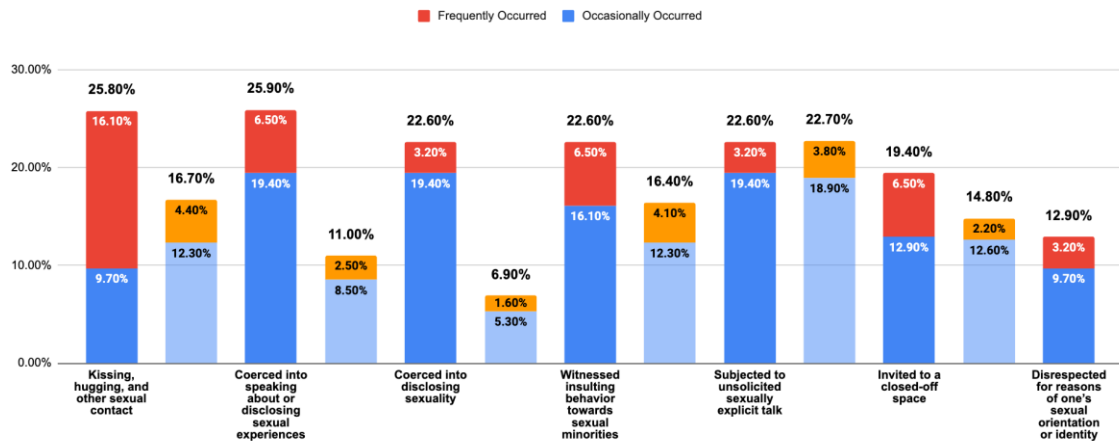
Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) Statistical tests were conducted, but none of the items showed statistically significant differences.

Theater, Dance, and Performance(2024)

Sexual Harassment and SOGI Harassment

Left: Situation in the field of theater, dance, and performance Right: Situation in other fields



Sexual Harassment and SOGI Harassment

Kissing, hugging, and other sexual contact

Coerced into speaking about or disclosing sexual experiences

Coerced into disclosing sexuality

Witnessed insulting behavior towards sexual minorities

Subjected to unsolicited sexually explicit talk

Invited to a closed-off space

Disrespected for reasons of one's sexual orientation or identity

The graph above presents a comparative view of the prevalence of sexual harassment.

The numbers for “Kissing, hugging, and other sexual contact,” “Coerced into speaking about or disclosing sexual experiences,” “Witnessed insulting behavior towards sexual minorities,” and “Coerced into disclosing sexuality” stood out as especially high. Even for the other items, there are few that fall below the overall average.

Recently revealed cases of sexual violence in the entertainment industry share a common pattern that can be described as **sexual entrapment**. Around 30% of respondents in

the performance field reported experiencing harassment “when receiving a critique of a work or creative expression” or “while receiving mentoring or advice.” These findings suggests that such situations arise in the context of sexual harassment, and it is easy to imagine the victim being lured under different pretenses. Victims may be unable to say no or even recognize the victimization due to a prior relationship with the perpetrator, **being made to believe that refusal could lead to disadvantages for them in the industry**—such as being removed from casting, getting fired, or being prevented from continuing work. Even if they are lured under other pretenses to locations with a high risk of sexual victimization—such as someone’s house, a hotel, or a one-on-one practice or training camp, where physical separation is difficult—they feel forced to comply, as refusing could jeopardize their position. Furthermore, the tacit approval and facilitation of such actions by bystanders leave the victim without any means to escape.

In some cases, the perpetrator remains unaware of their position of power and fails to recognize that the other person is unable to say no, while in other cases, they are fully conscious of this dynamic and deliberately take advantage of the situation.

It can also be inferred that in many situations, **bystanders become complicit due to an unspoken consensus that such actions are necessary for the performance.**

In many creative worksites, demanding the disclosure of private information is considered the norm, and individuals are pressured into sharing by being made to feel like something is wrong with them if they are reluctant, instead of having their privacy acknowledged.

Only in recent years has there been increasing recognition of the need for protocols regarding the physical interactions between performers required during the performance or the creative process, such as obtaining consent for each instance or involving an intimacy coordinator. **In the absence of such protocols, unnecessary physical contact is more likely to occur.**¹⁷

¹⁷ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities).

Note 2) From Survey 1-1, the graphs show the response distribution for each item in response to the bellow question.

“Q11. We would like to ask about unpleasant or unfair experiences related to sexuality in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The figures shown in the graphs represent the percentage of respondents who selected “Frequently” or “Occasionally.” Response options “Don’t know / don’t remember” and “Prefer not to answer” were also provided, and all percentages shown in the figures were calculated using a denominator that includes those who chose “Don’t know / don’t remember” or “Prefer not to answer.”

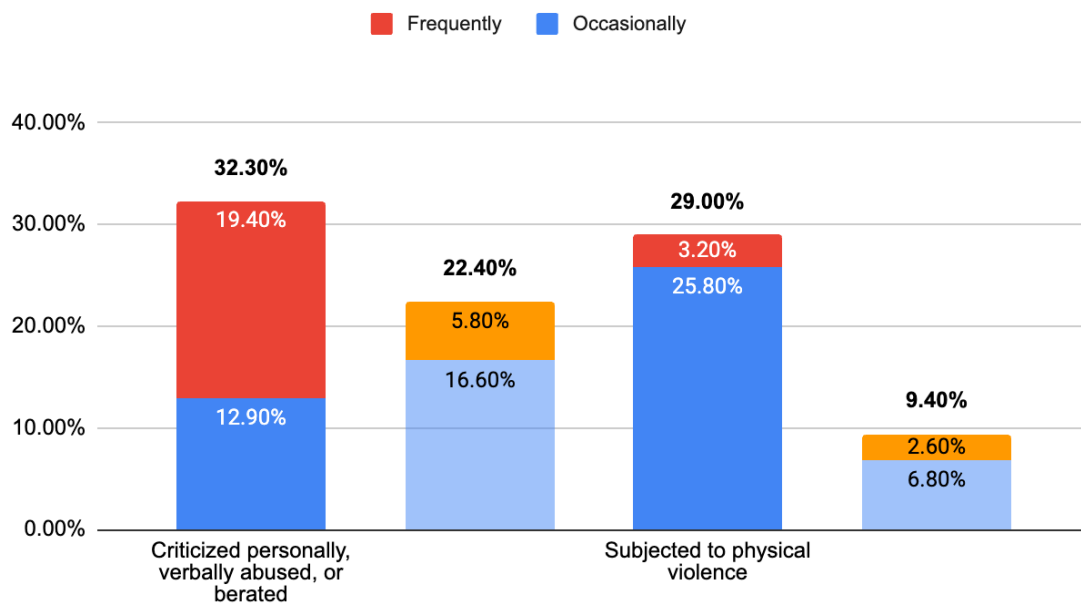
Note 3) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

Note 4) $n=31$ for theater/dance/performance fields; $n=318$ for all other fields.

Power Harassment

Left: Situation in the field of theater, dance, and performance

Right: Situation in other fields



Power Harassment

Criticized personally, verbally abused, or berated

Subjected to physical violence

From the cases of harassment shown above, it can be inferred that power gradients exist between different roles—such as between director and actor—and that there are hierarchies within theater troupes and companies. In addition, it is evident that within such hierarchies, *dame-dashi* is employed as a form of power harassment. **Dame-dashi** is a Japanese term that refers to the director criticizing the actors and, in some cases, the technical staff, focusing on what they see as flaws or poor execution. In rehearsals involving several people, **the dame-dashi can take place openly in front of various other people**. In some cases, it may continue for several hours or even throughout an entire rehearsal. At times, it may interrupt a rehearsal or even occur in the middle of a performance, taking the form of

harsh reprimanding or shouting. It is easy to imagine power harassment in the form of dame-dashi.¹⁸

¹⁸ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to “Criticized personally, verbally abused, or berated” and “Subjected to physical violence”:

“Q12. We would like to ask about unpleasant or unfair experiences related to appearance, gender, and mental/physical condition in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

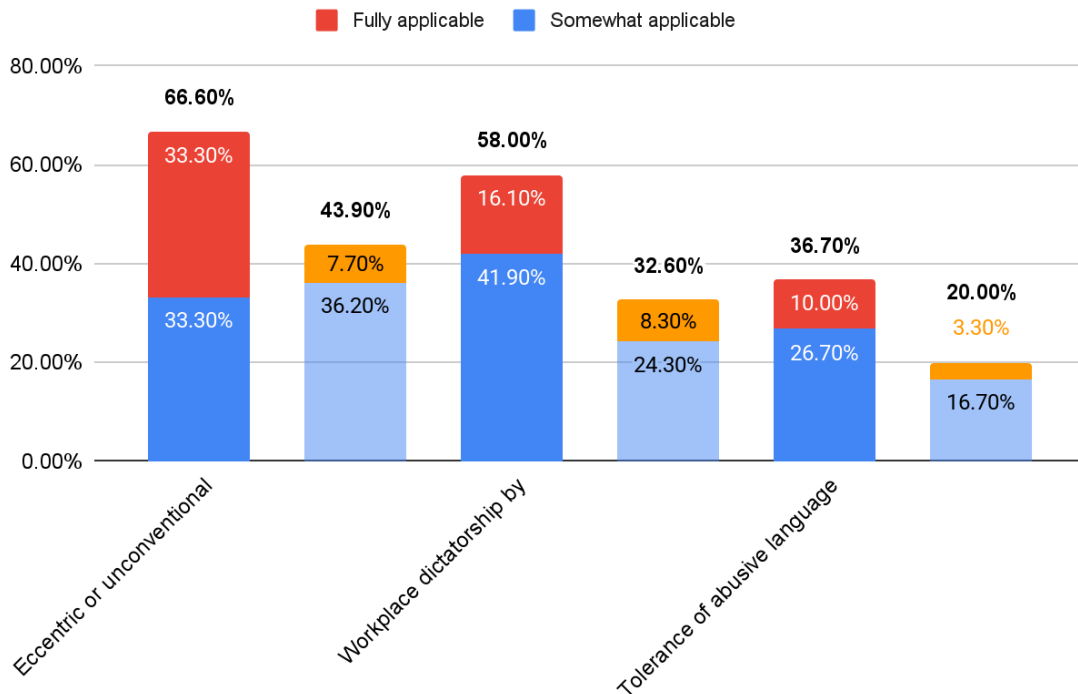
Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

Note 3) For “Psychological attacks such as denials of character, verbal abuse, or harsh scolding”: theater fields $n=31$, other fields $n=295$. For “Physical violence”: theater fields $n=31$, other fields $n=308$.

Industry Culture

Left: Situation in the field of theater, dance, and performance Right: Situation in other fields



Industry Culture

Eccentric or unconventional personalities viewed as talented***

Workplace dictatorship by directors and onsite supervisors*

Tolerance of abusive language and aggressive behavior+

The graph above presents a comparative view of the current state of industry culture. The items **“Eccentric or unconventional personalities viewed as talented,” “Dictatorship by directors and onsite supervisors,”** and **“Tolerance of abusive language and aggressive behavior”** are all above the overall average for other fields. In particular, positive responses for “Eccentric or unconventional personalities viewed as talented,” “Dictatorship by directors and onsite supervisors,” and “Money-related conversations discouraged” were significantly higher than the average for other fields, with statistically significant differences for all of these items.

The item “Eccentric or unconventional personalities viewed as talented” suggests a cultural norm within the industry where **unusual conduct, including erratic behavior, is often celebrated**. For example, in the theater world, actions that would be condemned in other fields (including sexual, emotional, and physical violence) are praised as “part of the

production process” or “part of the art form” when carried out by directors, leading to **the justification of violence**. Furthermore, when individuals deemed “eccentric” by the company, troupe, or group engage in problematic behavior, others are expected to tolerate it for the sake of the production.

Another factor that contributes to the cultivation of this industry culture may be the “Dictatorship by directors and onsite supervisors,” which takes place within closed-off environments. In settings where power depends on one’s role, **it is frequently only a select few, or even a single individual such as the director, who make key decisions throughout the entire production process without consulting others**. These decisions include selecting who to commission, which creates a **power gradient** between those assigning work and those receiving it (often in informal arrangements without written contracts). As a result, **commissioned individuals are often put in situations where it is difficult to voice their dissatisfaction when they feel uncomfortable, even if they might want to.**¹⁹

¹⁹ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities).

From Survey 1-1, the graphs show the response distribution for each item in response to the bellow question:

“Q23. We would like to ask about the culture and climate of the expressive field in which you mainly have been active, as reported in Q4. Thinking about the situation over the past 10 years, how much do you think each of the following applies? Please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Fully applicable,” “Somewhat applicable,” “Hardly applies,” and “Does not apply at all.” The graphs were constructed using the combined percentage of those who selected “Fully applicable” or “Somewhat applicable.” Respondents who selected “Don’t know” were excluded from the denominator.

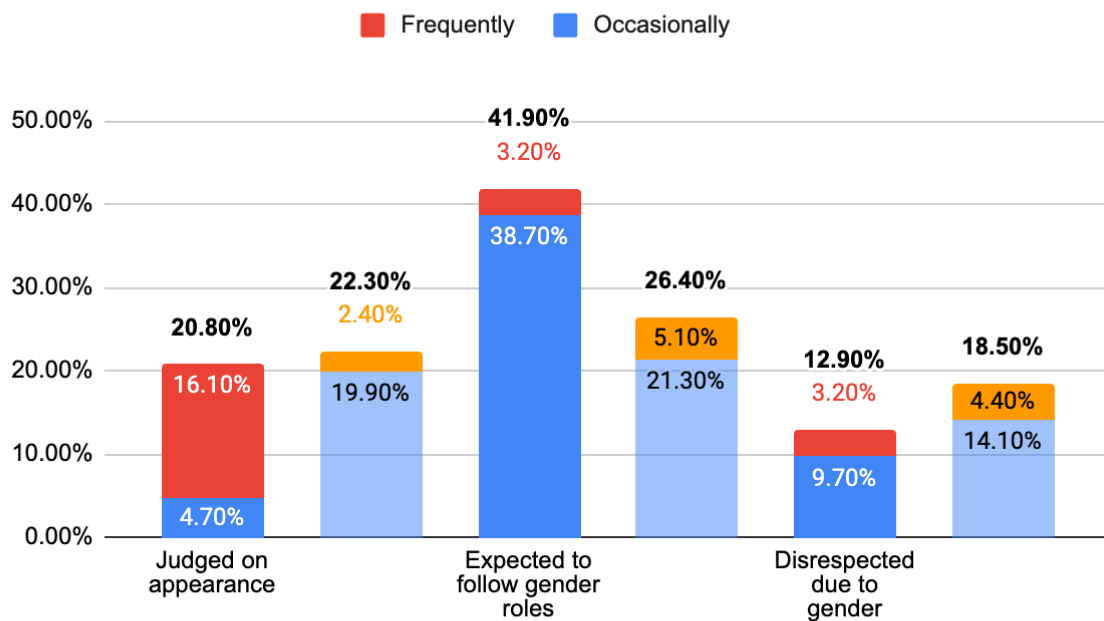
Note 2) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

Note 3) Sample sizes: “Eccentric or unconventional personalities viewed as talented”: theater fields $n=30$, other fields $n=287$; “Workplace dictatorship by directors and onsite supervisors”: theater fields $n=31$, other fields $n=300$; “Tolerance of abusive language and aggressive behavior”: theater fields $n=30$, other fields $n=300$.

Gender-based Harassment

Left: Situation in the field of theater, dance, and performance

Right: Situation in othe...



Gender-based Harassment

Judged on appearance

Expected to follow gender roles

Disrespected due to gender

The graph above presents a comparative view of the prevalence of gender-based harassment in the field of theater, dance, and performance and in other fields within the creative sector.

One underlying reason for such cases of gender-based harassment is the belief that references to gender, or societal gender roles, are a natural part of the creation process. For example, in the theater industry, it is common for directors to stage works that reinforce gender roles, or take part in “**typecasting**,” where actors are categorized based on gender and other social attributes, then assigned roles that fit these stereotypes.

Furthermore, in the theater industry, women are often expected to perform a hosting role, such as serving food and drinks at drinking parties. They are also commonly made responsible for cleaning up or washing dishes at parties held outside of restaurants, such as in

rehearsal halls and theaters. In cases where company members are in charge of stage preparation, work is often assigned according to gender rather than individual skills, with men doing the physical work while women do more meticulous tasks such as backstage preparation. At times, women who are capable of physically demanding work are asked to assist, yet men who struggle with such tasks may face an excessive burden. This kind of disrespectful behavior, such as limiting opportunities based on gender and perpetuating stigma, is also documented in the cases presented in the *Harassment White Paper 2021* (p. 78, p. 84, p. 83).²⁰

²⁰ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to the options “I was subjected to unnecessary evaluations or comments about my appearance,” “I was required to behave in a ‘manly’ or ‘womanly’ way,” and “I was belittled because of my gender”:

“Q12. We would like to ask about unpleasant or unfair experiences related to appearance, gender, and mental/physical condition in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

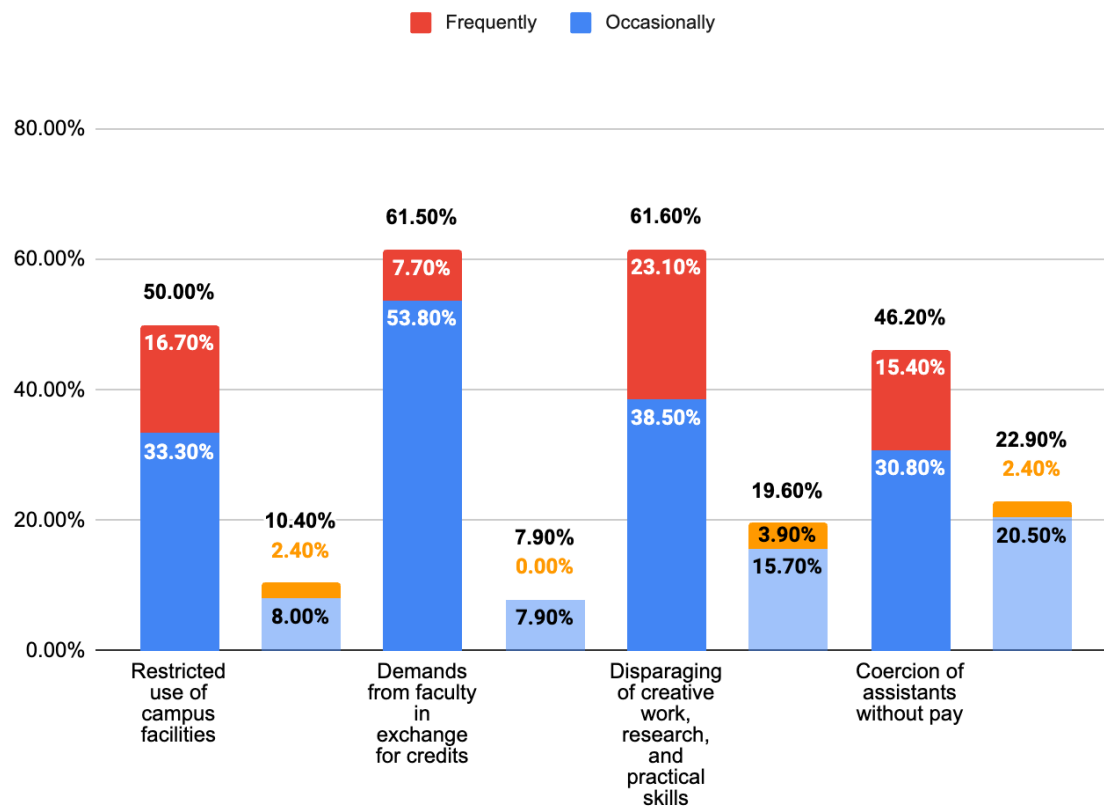
Note 2) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences (p<0.001**, p<0.01**, p<0.05*, p<0.1+).

Note 3) Sample sizes: “Judged on appearance”: theater fields n=31, other fields n=296; “Expected to follow gender roles”: theater fields n=31, other fields n=296; “Disrespected due to gender”: theater fields n=31, other fields n=298.

Academic Harassment

Left: Situation in the field of theater, dance, and performance

Right: Situation in other fields



Academic Harassment

Restricted use of campus facilities**

Demands from faculty in exchange for credits***.

Disparaging of creative work, research, and practical skills**

Coercion of assistants without pay⁺

Notable among the responses were those regarding **“Unjust demands from faculty in exchange for credits”** and **“Prevented from using school equipment/facilities without just cause”** Although the exact nature of the demands made in exchange for credits cannot be determined from these figures, they clearly reflect **a significant power imbalance between faculty and students.**

The *Gender Balance White Paper 2022* offers a more detailed understanding of this power imbalance. Surveys conducted at universities with theater or related departments

revealed that most, if not all, positions of authority—such as professors, associate professors, and lecturers—were held by men. Meanwhile, students and part-time lecturers—or those in more subordinate positions—were mainly women. This indicates that a **homosocial environment** (characterized by locker-room-style hierarchies, misogyny, and homophobia) has been fostered within universities, leading to related incidents of harassment.

When I (Hikaru Morimoto) was a student at a theater college, I was never asked to do anything in exchange for credits, but I recall feeling **constant anxiety and an almost compulsive desire to be liked by the teacher**. I believed that in order to be liked by the teacher, I had to do things I did not want to do (which is never the case, and if you have been a victim of this way of thinking, it is never your fault). I do not believe that I was alone in feeling this way: I think it's a mentality that was shared by the majority of students.

I have often heard of theater professionals who also work as university faculty seeming to take advantage of this situation by asking students to perform in shows outside of school without pay, or to **carry out miscellaneous tasks for free**, with some even **making students pay to join a production** (I was once invited to be in a show on the condition that I pay 100,000 yen upfront and sell tickets). There are also instances of sexual violence, such as individuals being invited to a hotel in exchange for a role in a future production.²¹

²¹ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to each of the listed options:

“Q18. We would like to ask about your experiences in schools, universities, preparatory schools (yobikō), or cram schools (juku) related to expressive activities. While you were attending such institutions, how often did you experience the following? For each item, please select the single response option that best applies to you. (If you are currently attending such a school, university, preparatory school, or cram school, please answer based on your experiences there. Note that lessons or classes taken outside this context are not included here.)”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) The analysis is limited to respondents who answered “Yes” to the question:

“Q17. Have you ever attended a school or university related to expressive activities, or a preparatory school or cram school for admission to such institutions? Students should answer based on the institution they are currently attending.”

Note 3) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

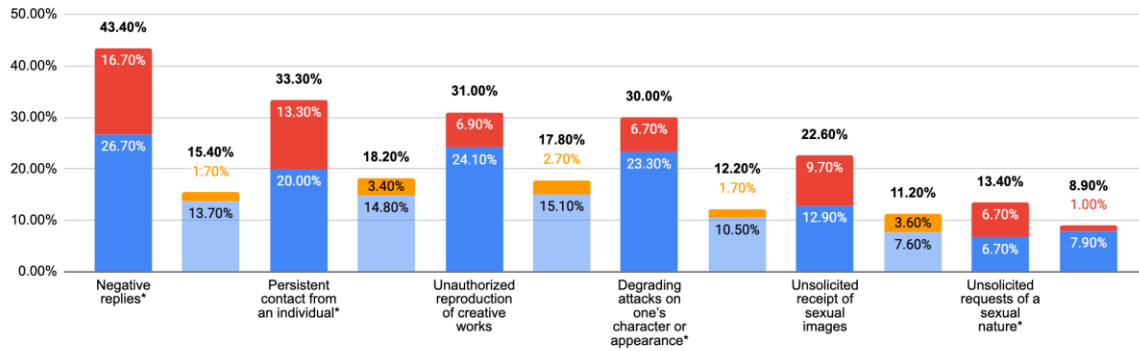
Note 4) Sample sizes: “Restricted use of campus facilities”: theater fields $n=12$, other fields $n=125$; “Demands from faculty in exchange for credits”: theater fields $n=13$, other fields $n=126$; “Disparaging of creative work, research, and practical skills”: theater fields $n=13$, other fields $n=127$; “Coercion of assistants without pay”: theater fields $n=13$, other fields $n=127$.

Online Harassment

Left: Situation in the field of theater, dance, and performance

Right: Situation in other fields

■ Frequently Occurred ■ Occasionally Occurred



Online Harassment

Negative replies***

Persistent contact from an individual*

Unauthorized reproduction of creative works

Degrading attacks on one's character or appearance*

Unsolicited receipt of sexual images

Unsolicited requests of a sexual nature*

The graph above presents a comparative view of the prevalence of online harassment.

“Negative replies,” “Persistent contact from an individual,” “Unauthorized reproduction of creative works,” “Degrading attacks on one's personality or appearance,” “Unsolicited receipt of sexual images,” and “Unsolicited requests of a sexual nature” all show higher averages in the field of theater, dance, and performance field than the overall population surveyed.

Furthermore, there are countless instances of victims speaking out online and then being subjected to secondary victimization. In the absence of a hotline capable of providing an appropriate response to harassment, many are left with no option but to speak out on social media. However, the secondary victimization that they are met with often causes further harm, emotionally exhausting the victims.

Although it is possible to file a lawsuit for defamation or human rights violations, there is no law that criminalizes harassment in direct terms, and the cost and effort of such legal action are often immeasurable.²²

²² Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to each of the listed options:

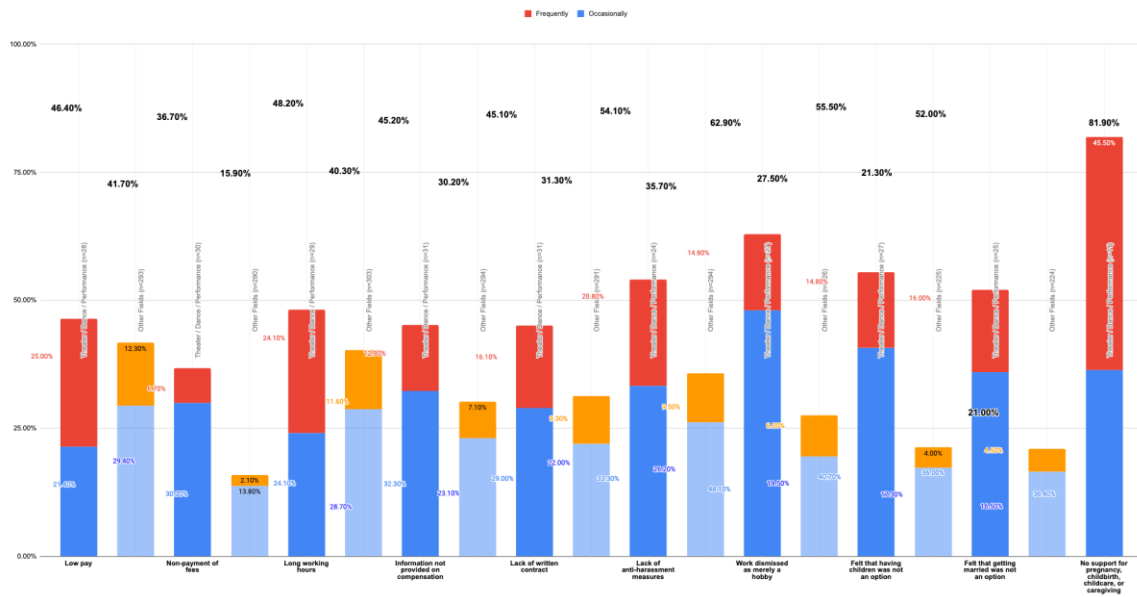
“Q20. We would like to ask about unpleasant or unfair experiences on the Internet. Over the past 10 years, how often have you experienced the following? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

Note 3) Sample sizes: “Negative replies”: theater fields $n=30$, other fields $n=293$; “Persistent contact from an individual”: theater fields $n=30$, other fields $n=297$; “Unauthorized reproduction of creative works”: theater fields $n=29$, other fields $n=291$; “Degrading attacks on one’s character or appearance”: theater fields $n=30$, other fields $n=296$; “Unsolicited receipt of sexual images”: theater fields $n=31$, other fields $n=302$; “Unsolicited requests of a sexual nature”: theater fields $n=30$, other fields $n=302$.

Performance Evaluation, Difficulties in the Workplace, and Industry Culture
 Left: Situation in the field of theater, dance, and performance Right: Situation in other fields



Performance Evaluation, Difficulties in the Workplace, and Industry Culture

Low pay

Non-payment of fees

Long working hours

Information not provided on compensation

Lack of written contract

Lack of anti-harassment measures

Work dismissed as merely a hobby

Felt that having children was not an option

Felt that getting married was not an option

No support for pregnancy, childbirth, childcare, or caregiving

The graph above presents a comparative view of the support and considerations in relation to work and performance evaluation.

The items **“Received job offers without a written contract,” “Received job offers without information provided on compensation” “Was asked to work without pay,” “Remuneration was unpaid,” “Was forced to work long hours,” and “Was judged or advised in ways that reference gender (Judged in ways that reference gender)” all showed high averages.**

In **low-budget projects with insufficient staffing**, work is often requested in an informal manner, resembling a personal favor to a friend, **without clear details on what the job entails or the compensation**—and individuals are left with no option but to **work long hours** to see the project through. Contracts are rarely provided in such working environments.

Regarding the signing of contracts, it was revealed that applications for subsidies or grants from the Agency for Cultural Affairs issued during the COVID-19 pandemic **did not involve signed contracts**. While it seems that this issue has begun to be addressed, there are still many projects where contracts are not considered a pressing issue.²³

²³ Note 1) For the first five items from the left, the graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). They use responses to the following question:

“Q14. We would like to ask about unpleasant or unfair experiences related to performance evaluation and accommodations in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) For the item “Harassment countermeasures,” the graphs use responses to the option about harassment countermeasures from the following question:

“Q23. We would like to ask about the culture and climate of the expressive field in which you mainly have been active, as reported in Q4. Thinking about the situation over the past 10 years, how much do you think each of the following applies? Please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Fully applicable,” “Somewhat applicable,” “Hardly applies,” and “Does not apply at all.” The graphs were constructed using the combined percentage of those who selected “Fully applicable” or “Somewhat applicable.” Respondents who selected “Don’t know” were excluded from the denominator.

Note 3) For the fourth to second items from the right, the graphs are based on responses to the following question:

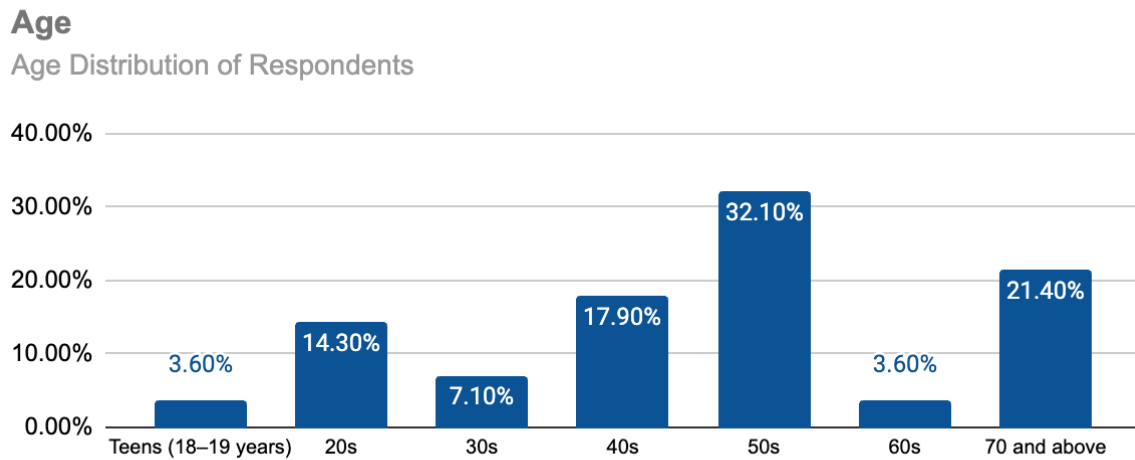
“Q22. We would like to ask about words and actions you have encountered, and difficulties you have faced, from those around you in relation to making expressive activities your work. When you aimed to make it your main occupation or when you were working in this field, how much did each of the following apply to you? Please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Fully applicable,” “Somewhat applicable,” “Hardly applies,” and “Does not apply at all.” The graphs were constructed using the combined percentage of those who selected “Fully applicable” or “Somewhat applicable.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 4) For the rightmost item, the graphs are based on responses to the following item: “Q16. We would like to ask about unpleasant or unfair experiences related to your pregnancy, childbirth, childcare, or caregiving in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Fully applicable,” “Somewhat applicable,” “Hardly applies,” and “Does not apply at all.” The graphs were constructed using the combined percentage of those who selected “Fully applicable” or “Somewhat applicable.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 5) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).



24

Age Distribution of Respondents

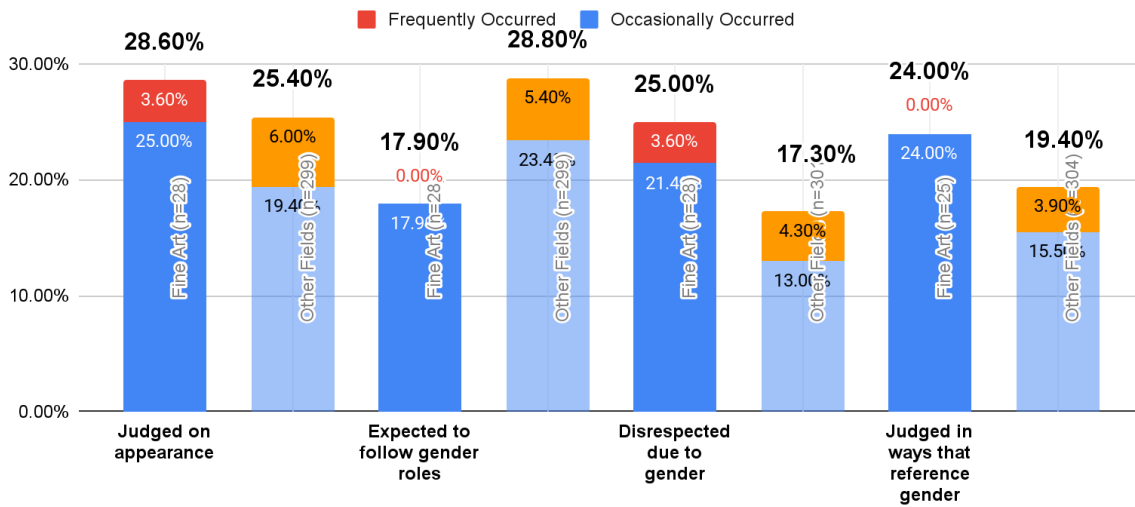
Figure 25: Age distribution of respondents in fine art (75% of respondents were over 40 years old)

25% of respondents in the field of fine art were in their teens through 30s, while 75% were 40 or older. Additionally, the survey limited questions about harassment experiences—except for “academic harassment”—to incidents occurring within the past ten years, thereby excluding experiences which occurred over ten years ago. Because younger people are generally believed to be more likely to experience harassment, the age distribution in the field of fine art may have significantly influenced the survey’s outcomes.

²⁴ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities).
Note 2) n=28 for the fine art field.

Gender-based Harassment

Left: Situation in the field of fine art Right: Situation in other artistic fields



Gender-based Harassment


Figure 26

- Judged on appearance
- Expected to follow gender roles
- Disrespected due to gender
- Judged in ways that reference gender

The graph above presents a comparative view of the prevalence of gender-based harassment. More than 20% of respondents answered “frequently” or “occasionally” for the following items: **“Received unnecessary comments or judgment based on appearances,” “Disrespected due to gender,”** and **“Was judged or advised in ways that reference gender,”** indicating a high prevalence rate.

While some works center the artist’s gender or gender identity, or explore sexually explicit themes, it is also common to see exhibitions publicity emphasizing the appearance, age, or gender of the artist—as “women artists”—rather than focusing on the artwork itself.

This suggests that interest in and evaluation of the artwork may be shaped by the artist's gender and appearance. The *Harassment White Paper 2021* received several reports of evaluations or promotional content that were unreasonably linked to the artist's gender, gender identity, or sexual orientation, even when these factors had no relevance to the artwork itself.²⁵



²⁵ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the bellow question, the graphs use responses to the options "Judged on appearance," "Expected to follow gender roles," "Disrespected due to gender," and "Judged in ways that reference gender":

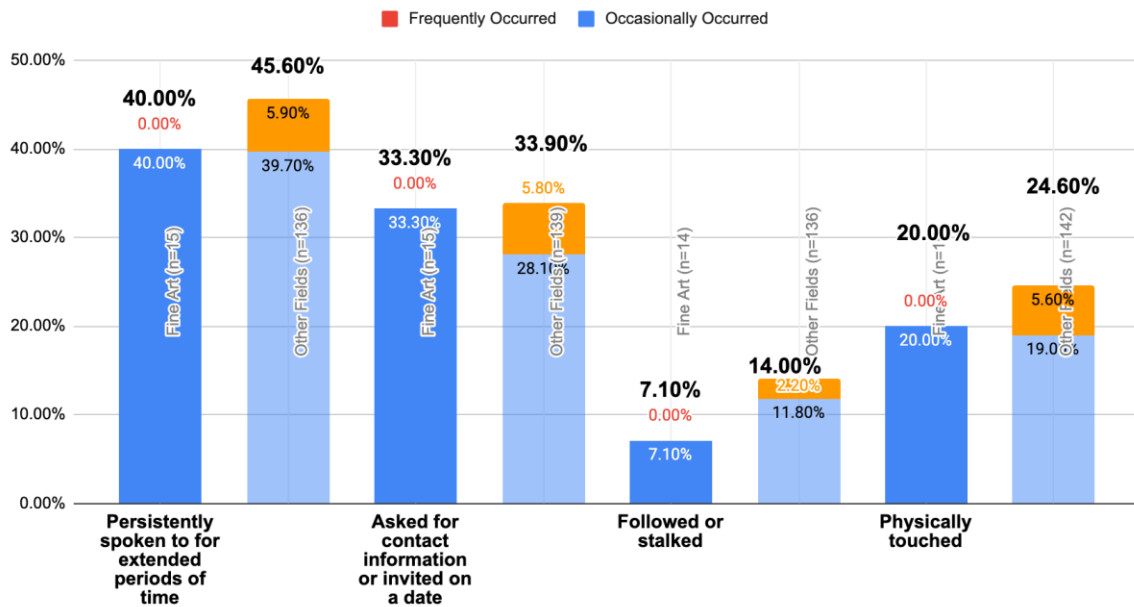
"Q12. We would like to ask about unpleasant or unfair experiences related to appearance, gender, and mental/physical condition in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people you interacted with through your expressive activities? For each item, please select the single response option that best applies to you."

Each item was answered on a four-point scale: "Frequently," "Occasionally," "Hardly ever," and "Never." The graphs were constructed using the combined percentage of those who selected "Frequently" or "Occasionally." Respondents who selected "Don't know / don't remember" or "Prefer not to answer" were excluded from the denominator.

Note 2) Statistical tests were conducted, but none of the items showed statistically significant differences.

Gallery Harassment

Left: Situation in the field of fine art Right: Situation in other artistic fields



Gallery Harassment

Persistently spoken to for extended periods of time

Asked for contact information or invited on a date

Followed or stalked

Physically touched

The graph above presents the experiences of harassment reported by respondents (n=15) who had “presented or exhibited their artworks or creative expressions in spaces where they had interactions with gallery clients” and experienced harassment by those individuals. 40% of the respondents reported “occasionally” for the item “**Persistently spoken to for extended periods of time**” while 33.3% selected “occasionally” for “**Persistently asked for contact information or invited on a date.**”

In this context, “gallery clients” refers to individuals with the ability to purchase or facilitate future opportunities for presentation (and includes clients of museums and similar exhibition venues). Artists cannot easily displease or oppose such figures, resulting in hesitation to report or speak out about harassment. The *Harassment White Paper 2021* documented several cases where, after consulting gallery owners about harassment, artists were told to be “be patient so as not to offend clients,” and secondary harassment is not uncommon.

While this survey only inquired about harassment from clients, the *Harassment White Paper 2021* reported many cases involving harassment by gallery owners, curators, and museum directors—individuals in positions of power over exhibitions or projects, whom artists find difficult to oppose. Moreover, harassment by clients and gallery owners is not only limited to artists, but also affects the gallery staff, including those working at reception.

In rental galleries, frequently rented by emerging artists as a place to showcase their work, the artist is typically responsible for managing the gallery space and monitoring their artworks during the exhibition period. The artist may have to spend extended periods alone in the closed-off gallery space, making it difficult to leave the space or seek assistance if harassment occurs.

Because exhibiting one's work is such an important opportunity, many artists feel reluctant to **“ruin the atmosphere”** or **“let others find out”** about harassment—with several cases reported in the *Harassment White Paper 2021* of **artists crying themselves to sleep, unable to speak to anyone.**

Moreover, “gallery stalkers”—visitors who insistently follow artists around—are not limited to galleries, as cases have also been reported at art university graduation shows or exhibitions at school festivals. In recent years, there has been media coverage of students implementing their own anti-stalking measures, and awareness of the issue is growing. Moving forward, art universities, as sites of art education, and art museums and gallery owners, as those responsible for exhibition venues, must take the initiative in cultivating environments free from gallery stalkers.²⁶

²⁶ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the following question, the graphs use responses to each of the listed options:

“Q10. We would like to ask about unpleasant or unfair experiences from those who are in the position of ‘clients’ in the expressive field in which you mainly have been active, as reported in Q4. Over the past 10 years, how often have you experienced the following from people in the position of clients? For each item, please select the single response option that best applies to you.”

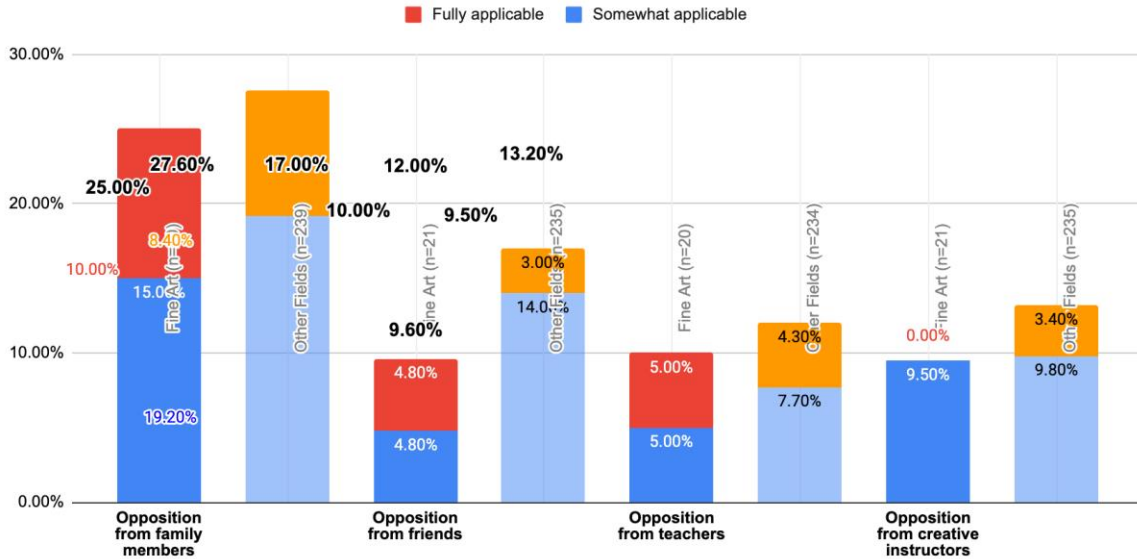
Each item was answered on a four-point scale: “Frequently,” “Occasionally,” “Hardly ever,” and “Never.” The graphs were constructed using the combined percentage of those who selected “Frequently” or “Occasionally.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) The analysis is limited to respondents who answered “presented or exhibited their artworks or creative expressions in spaces where they had interactions with gallery clients” to the following item: “Q8. We would like to ask about your experiences of presenting and being evaluated in the expressive field in which you mainly have been active, as reported in Q4. Have you had any of the following experiences with works or expressive activities in which you were involved? Please select all that apply.”

Note 3) Statistical tests were conducted, but none of the items showed statistically significant differences.

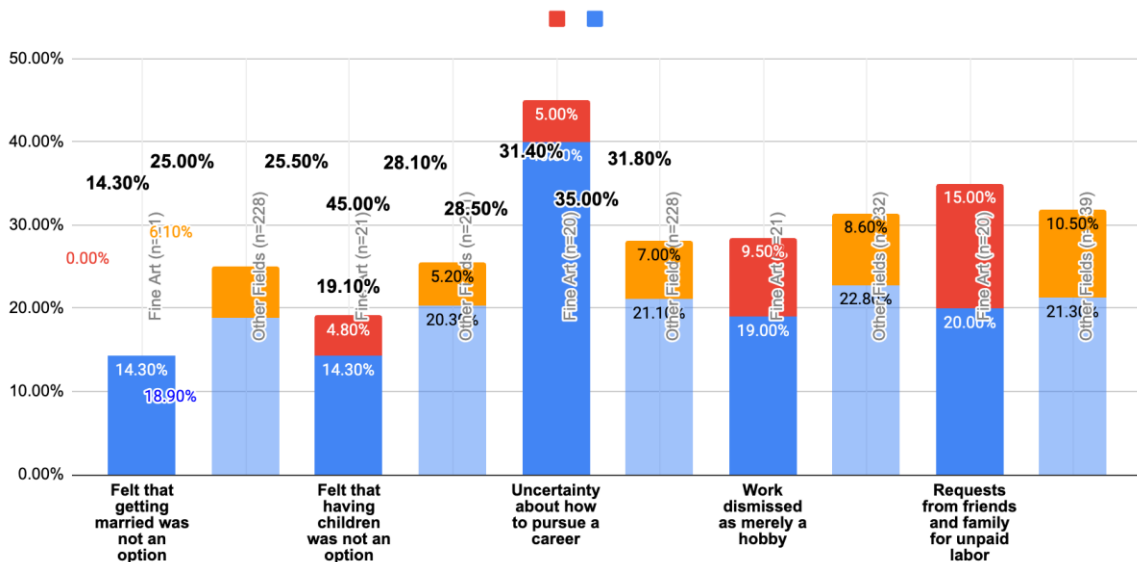
Reactions from Social Circle 1

Left: Situation in the field of fine art Right: Situation in other artistic fields



Reactions from Social Circle 2

Left: Situation in the field of fine art Right: Situation in other artistic fields



Reactions from Social Circle

Opposition from family members

Opposition from friends

Opposition from teachers
Opposition from creative instructors
Felt that having children was not an option
Felt that getting married was not an option
Uncertainty about how to pursue a career
Work dismissed as merely a hobby
Requests from friends and family for unpaid labor

The graph above presents the responses from 21 individuals who have either had their creative activity as their primary profession or aspired to this, inquiring about the reactions they received from those around them concerning their creative activities.

In the field of fine art, artists often work individually or in small groups, continuously exploring their own methods and approaches to expression as part of their creative practice. The challenges they face may be further intensified by the fact that creative activities in fine art are not widely recognized as legitimate “work,” making it difficult to sustain such activities as a long-term career.²⁷

²⁷ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the following question, the graphs use responses to each of the listed options:

“Q22. We would like to ask about words and actions you have encountered, and difficulties you have faced, from those around you in relation to making expressive activities your work. When you aimed to make it your main occupation or when you were working in this field, how much did each of the following apply to you? Please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Fully applicable,” “Somewhat applicable,” “Hardly applies,” and “Does not apply at all.” The graphs were constructed using the combined percentage of those who selected “Fully applicable” or “Somewhat applicable.” Respondents who selected “Don’t know / don’t remember” or “Prefer not to answer” were excluded from the denominator.

Note 2) The analysis is limited to respondents who selected one of the following in response to:

“Q21. Have you had experience working in expressive activities as your main occupation, or striving to do so?”

“1. It is currently my main occupation,”

“2. It was my main occupation in the past,”

“3. I am currently aiming for it to become my main occupation,”

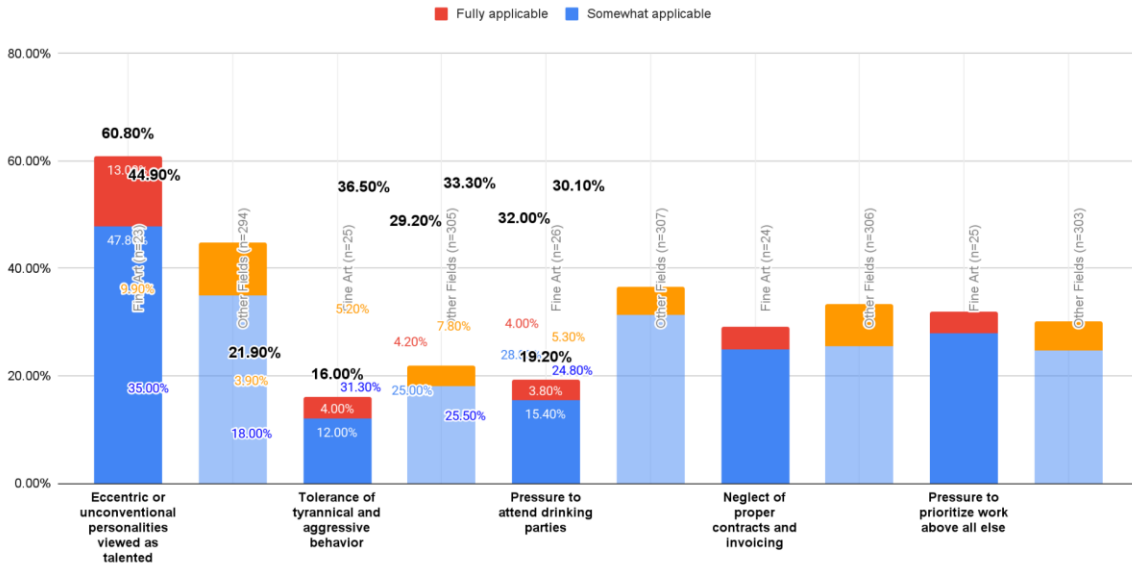
“4. In the past, I aimed for it to become my main occupation”

(n=267).

Note 3) Statistical tests were conducted, but none of the items showed statistically significant differences.

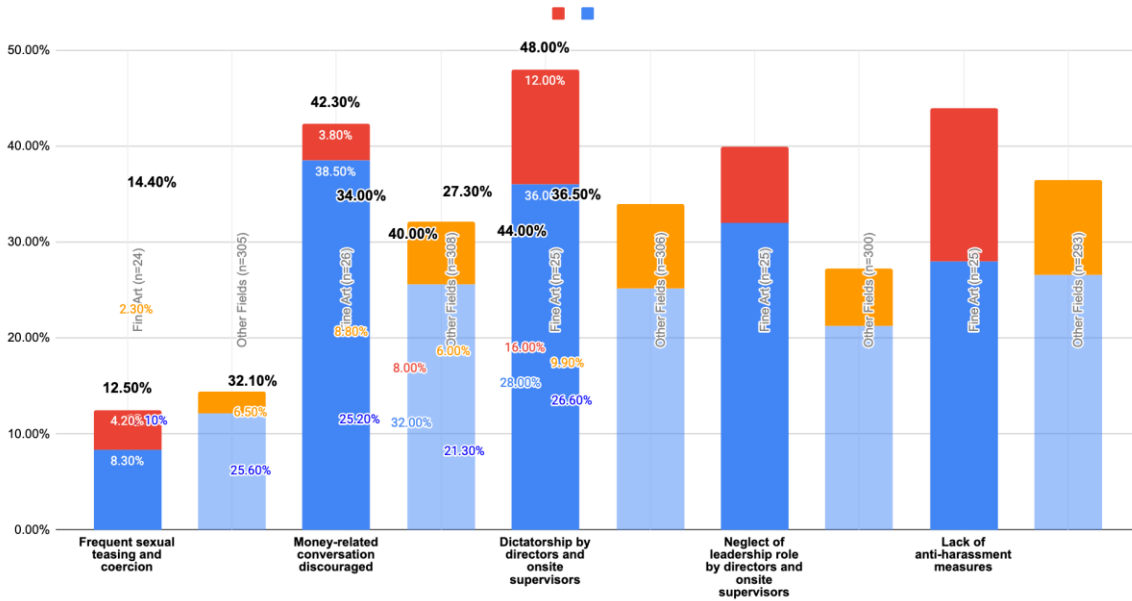
Industry Culture1

Left: Situation in the field of fine art Right: Situation in other artistic fields



Industry Culture2

Left: Situation in the field of fine art Right: Situation in other artistic fields



Industry Culture

Eccentric or unconventional personalities viewed as talented
Tolerance of tyrannical and aggressive behavior
Pressure to attend drinking parties
Neglect of proper contracts and invoicing
Pressure to prioritize work above all else
Frequent sexual teasing and coercion
Money-related conversation discouraged
Dictatorship by directors and onsite supervisors
Neglect of leadership role by directors and onsite supervisors
Lack of anti-harassment measures

The graph above presents a comparative view of the percentage of respondents who answered “Strongly agree” or “Somewhat agree” to questions regarding the industry culture in the field of fine art and in other fields within the creative sector.

Notably, the percentage of respondents answering that money-related conversation was discouraged “Frequently” or “Occasionally” was statistically significantly higher in fine art than in the other fields. The *Harassment White Paper 2021* also received several reports of poor handling of compensation and contracts.²⁸

²⁸ Note 1) The graphs are based on data from Survey 1-1 (currently active creatives who also earn income from expressive activities). From the following question, the graphs use responses to each of the listed options:

“Q23. We would like to ask about the culture and climate of the expressive field in which you mainly have been active, as reported in Q4. Thinking about the situation over the past 10 years, how much do you think each of the following applies? Please select the single response option that best applies to you.”

Each item was answered on a four-point scale: “Fully applicable,” “Somewhat applicable,” “Hardly applies,” and “Does not apply at all.” The graphs were constructed using the combined percentage of those who selected “Fully applicable” or “Somewhat applicable.” Respondents who selected “Don’t know” were excluded from the denominator.

Note 2) Items in each graph that are marked with an asterisk (*) or a plus sign (+) indicate statistically significant differences ($p < 0.001^{**}$, $p < 0.01^{**}$, $p < 0.05^*$, $p < 0.1+$).

Conclusions (2024)

- Across the three surveys, it has become evident that women in the creative sector face a hybrid structure of exclusion and exploitation.
- The second survey highlighted the stark imbalance of power among genders. Although the majority of students were female, those in leadership, management, and jury roles were overwhelmingly male.
- This survey revealed the following:
 - (1) Women creatives have lower annual incomes compared to their male counterparts.
 - (2) However, women creatives who entered higher income brackets were more likely to be harassed than their male counterparts.
 - (3) Conversely, women creatives with lower annual incomes were less likely to be harassed.In other words, the “safe zone” for women appears to lie within the low-income range.
- While women creatives are not entirely excluded from the creative sector, they often remain in the low-income bracket, supporting the field behind the scenes by nurturing future creatives as instructors of extracurricular classes and at preparatory schools. These findings, alongside previous surveys, reveal a division of labor where women are responsible for the caregiving roles.

- Many women creatives also serve as financial supporters of the creative sector through their payment of tuition fees. They not only pay tuition, but also act as consumers of creative works. At the same time, they are kept within the creative sector through low-wage labor and remain excluded from positions of power. While being assigned roles of consumption, caregiving, and low-wage labor, they are denied both social recognition and stable income. This survey begins to reveal the structure of such exploitation.

If there were 100 active artists currently earning income from their creative work,

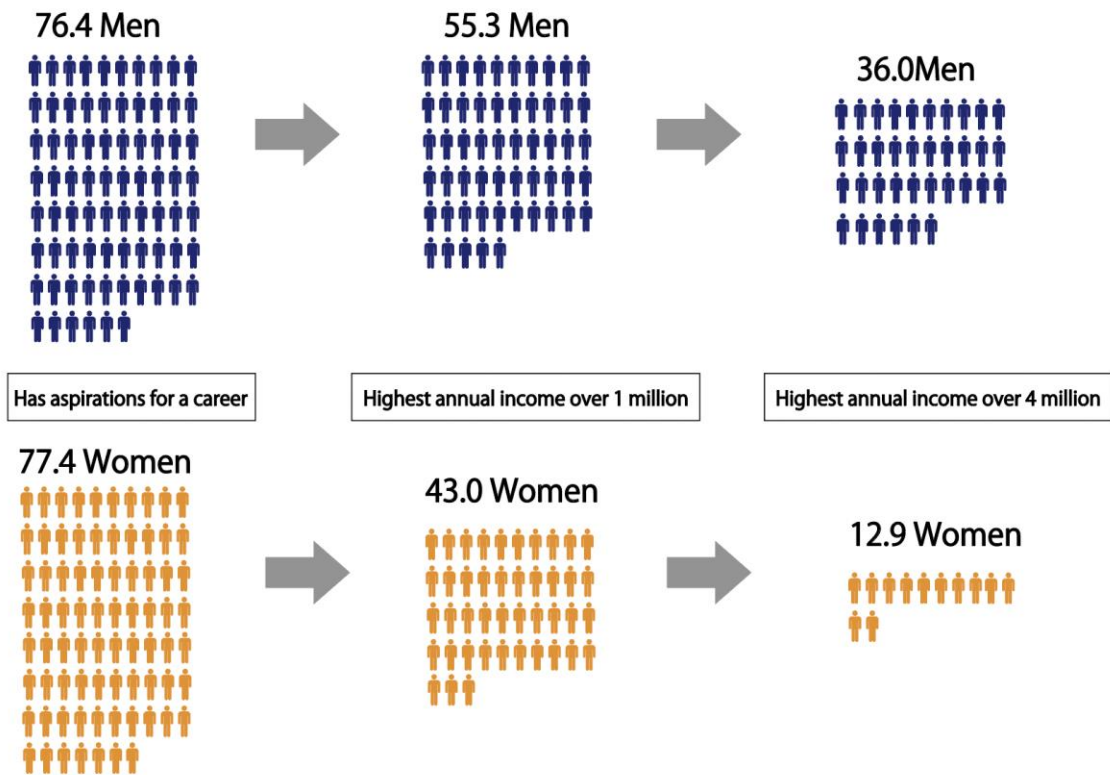


Figure 30 (first sheet): Based on data obtained in Survey 1-1

If there were 100 active artists currently earning income from their creative work,



Figure 30 (Sheet 2): Based on data obtained in Survey 1-1

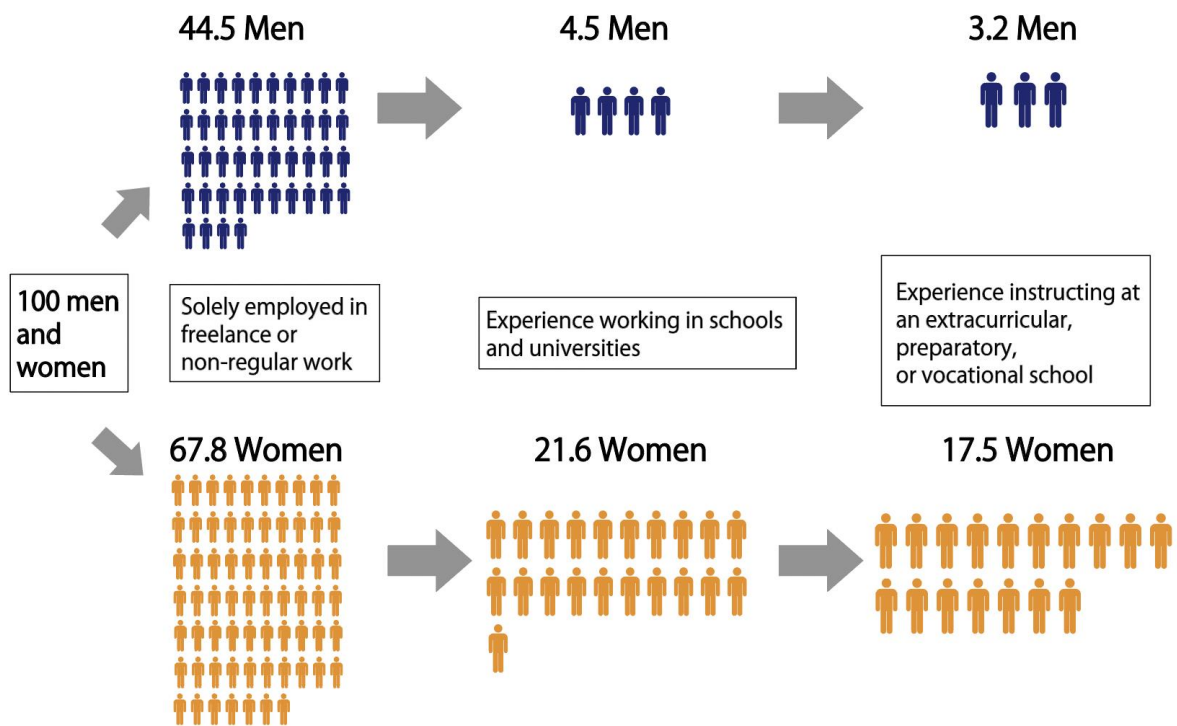
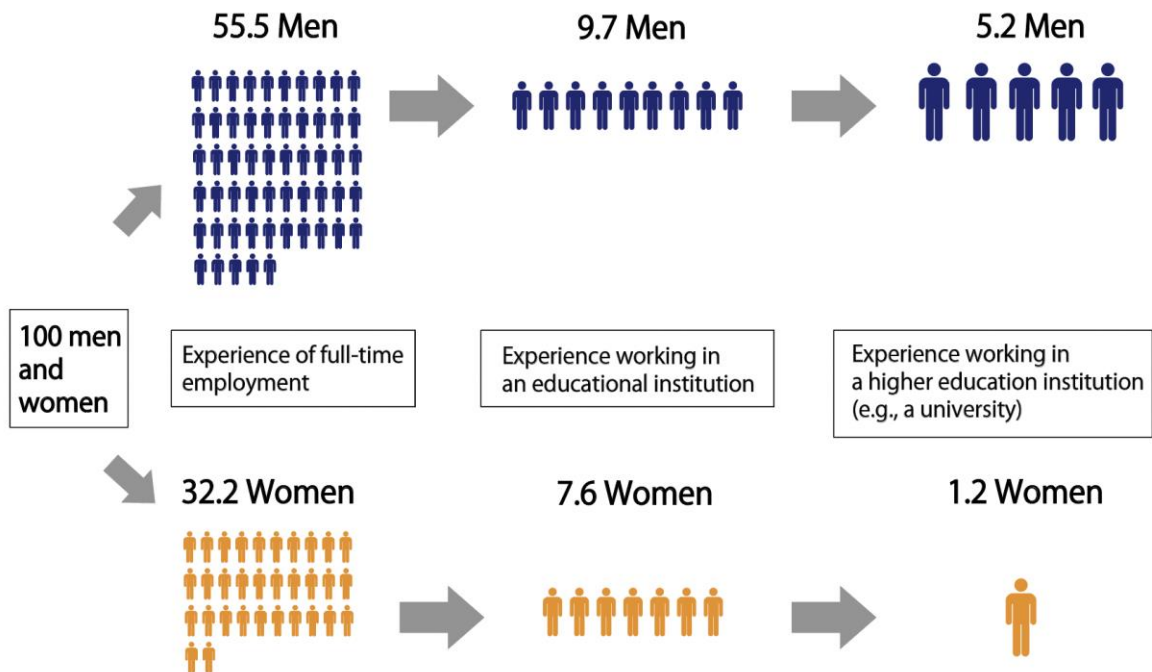


Figure 31 (Sheet 1) Based on data obtained in Survey 1-1



- It is evident that opportunities to access power vary significantly among genders for those working in the creative sector, highlighting the deep-rooted presence of binary gender norms in the industry. These circumstances can also be linked to forms of harassment such as **“lecturing harassment,” which occurs during mentoring and the critique of artworks and creative expressions, as well harassment of the sexual entrapment type, where the idea of opportunities for personal growth or work is used in a coercive manner.**
- Environments structured around the gender binary can be particularly uncomfortable for sexual minorities. The survey results indicate that sexual minorities working in the creative sector are especially vulnerable to various forms of harassment, likely due to the gender roles that are prevalent in the industry.
- Based on these findings, this report concludes with essential recommendations from the social research support organization Chiki Lab.

(1) Addressing the overwhelming power imbalance among genders in the creative sector

In order to rectify the hybrid structure of exclusion and exploitation that women in the creative sector face, it is crucial to begin by tackling their exclusion from positions of power. Specifically, the following steps are recommended:

- Promote women to leadership and management positions in group settings;
- Improve the gender balance on nomination panels, honors committees, and awards juries;
- Apply blind judging and reexamine the values associated with gender expression to reduce bias in the selection of award recipients;
- Improve the treatment of those in low-income brackets, who are often marginalized; and
- Reform contract conditions and address unreasonably low compensation standards.

(2) Improving working conditions in the creative sector

It is essential to address the following issues, which have come to be shrouded in uncertainty.

- Reduce long working hours;
- Define expectations for revisions, approvals, and the period of work in advance;
- Establish feasible schedules; and
- Clearly set out how shipping, travel, and the use of equipment will be reimbursed.

(3) Raising awareness about lecturing harassment, a problem specific to the creative sector, and reassessing approaches to educational mentoring

It is essential to:

- Increase awareness on the prevention of lecturing harassment;
- Reassess approaches to education and guidance; and

- The creative sector often celebrates “talent,” “ingenuity,” “creativity,” and “inspiration.” Much like other areas of society, however, the field continues to be deeply shaped by rigid gender norms and widespread harassment, with equitable compensation far from being realized. To effectively prevent harassment, it is necessary to reassess existing power gradients and openly share methods of instruction. Based on this survey’s findings, we call for a reexamination of the creative sector to ensure it becomes a safe and flourishing place for diverse talents to thrive.

Conclusions and Recommendations / Chiki Lab

As detailed throughout this white paper, the survey results uncovered numerous insights. Among these, the following findings stood out as particularly distinctive and significant.

Firstly, the survey revealed that the creative sector as a whole is a harassment “hot spot,” or a setting where such incidents are particularly prevalent. This conclusion was made possible due to the survey's methodology, which utilized partial random sampling and compared results with those working outside the creative sector. When considered alongside the first and second surveys qualitatively and quantitatively, the evidence reveals that serious issues persist, suggesting that industry-wide reform is necessary.

While sexual harassment is typically assumed to affect women, findings show that within the creative sector, men are also frequently victims. Although the first survey already reported instances of sexual harassment experienced by men, this latest survey reveals the important point that, for certain items, men experienced sexual harassment as frequently as, if not more frequently than, women.

Because harassment is ubiquitous within the creative sector, affecting individuals regardless of gender, continuing to work in the industry is often equivalent to increased exposure to victimization. This study also found that those who have held leadership positions have often faced higher rates of harassment, with more serious impacts. Given that such leadership positions typically require years of experience, it appears that the industry maintains a skewed system in which those who endure harassment are more likely to attain positions of greater seniority. We must also consider the lack of adequate care provided to these victims, and the possibility that this structure contributes to a vicious cycle of harassment.

Further analysis indicates that as women’s annual income increases, their vulnerability to sexual harassment also rises compared to men. This suggests that women, more than men, must adapt to the industry culture as survivors of harassment in order to obtain leadership positions.

Findings from the second survey, conducted previously, revealed the overwhelming power imbalance among genders. Although women make up the majority of students and emerging creatives, men dominate leadership positions.

Furthermore, this survey uncovered a structure in which the greater the power and economic stability associated with a leadership role, the fewer women were represented, with such positions predominantly held by men.

During the hypothesis stage of this research, we believed that harassment could be prompting women to leave the industry. However, the survey results found that women in the creative sector with lower annual incomes were less likely to experience harassment than men in similar income brackets. At first glance, it may seem that as long as they are in the lower income bracket, women may find a degree of safety. However, when examined alongside qualitative data, it becomes evident that women are less vulnerable to harassment as long as they are absorbed into the low-income areas within the creative sector. This unequal economic structure is a major issue. Furthermore, once they move into the male-dominated domain of power (higher income brackets), they become more vulnerable to harassment, and need to demonstrate a greater capacity to endure and survive than their male counterparts. Without the ability to adapt to these conditions, attaining power and economic security becomes exceptionally challenging.

Women creatives are not entirely excluded from the creative sector, but are confined to the low-income bracket, which is a form of exploitation within the industry. Many are non-regular employees, freelancers, or self-employed, and about half earn a maximum annual income of under two million yen. Those in the lowest income bracket often occupy low-status roles working on site, supporting the field behind the scenes and nurturing future creatives as instructors of extracurricular classes and at preparatory schools.

Moreover, the second survey indicated that a large proportion of students in the creative sector are women, meaning that many women creatives also previously served as financial supporters of the creative sector through their payment of tuition fees. A recurring pattern at one music college involves women attending the music school attached to the college, continuing on to an affiliated college, and eventually returning post-graduation to serve as part-time instructors at the same music school. These women are exploited by the industry: They contribute through tuition fees, remain in the creative sector as low-paid labor, and are continually excluded from positions of power.

Furthermore, according to a survey by the Agency for Cultural Affairs (see note) and other sources, women engage with a variety of creative works by purchasing art, attending exhibitions, and watching performances—at rates equal to or even higher than men. This survey highlighted the presence of a glass ceiling in the creative sector, revealing that men are more likely to attain leadership roles, receive prestigious awards, and secure stable incomes while women are confined to lower income brackets, primarily serving as consumers or playing supporting roles behind the scenes.

In other words, not only does the creative sector expose women creatives to frequent harassment, it also imposes a hybrid economic structure of exploitation and exclusion on them.

From a broader perspective, despite the fact that women creatives are constrained by these structural inequalities, they may not be fully aware of this reality, holding on to the belief that a successful career is attainable through individual effort. Although they may not be explicitly forced out of the industry, they “voluntarily” opt for the so-called “safe zone” in the face of industry culture, microaggressions in interactions with other creatives, and pressures to stay within what is considered the women’s domain—all of which are rooted in this unequal structure. When they suspend or withdraw from their creative activities, they often see it as a result of their personal lack of talent or ability.

A distinctive form of harassment identified in the creative sector occurs through the critique or mentoring of artworks and creative expressions, referred to in this survey as “lecturing harassment.” This is a form of harassment that occurs in pedagogical settings under the guise of education. It encompasses a wide range of situations, including general supervisor-subordinate relationships, extracurricular classes, and club activities.

Across the three surveys, it has become evident that lecturing harassment has circulated within the creative sector under the label of education. The industry’s ambiguous standards and distinctive norms for evaluation can easily lead to the amplification of power gradients. Moreover, creatives often dedicate themselves not to a single company but to a particular field or industry. Within such tight-knit industries, it is easy to imagine how the fear of being disadvantaged later on makes it difficult to speak out against unjust harassment by those in power.

When only a select few women creatives are able to attain big jobs within the industry’s deeply embedded exclusionary structure, those in power may be more likely to take advantage of their eagerness to secure work. What appears to be a notable characteristic of the creative sector is that such individuals do not simply exert their authority, but use the idea of opportunities for personal growth or work in a coercive manner, luring victims into isolated spaces or pressuring them to attend drinking parties that should not constitute a professional obligation.

The significant disparity in the likelihood of holding power among genders in the creative sector highlights the entrenched assumptions rooted in the gender binary, consciousness surrounding gender roles, and rigid gender norms that pervade the industry. The average value for gender-based harassment reported by those in the creative sector is notably higher than among those working in other fields. Such a binary view of gender, accompanied by assumptions of gender roles and heterosexuality, is in itself an uncomfortable environment for sexual minorities. These gender norms within the creative sector likely contribute to the broader vulnerability of creatives who are sexual minorities, who face not only SOGI harassment but a wide range of other forms of mistreatment.

Based on these findings, this report concludes with essential recommendations from the social research support organization Chiki Lab.

First, it is essential to address the overwhelming power imbalance among genders in the creative sector. In order to rectify the hybrid structure of exclusion and exploitation that women in the creative sector face, it is crucial to begin by tackling their exclusion from positions of power.

Specifically, the following steps are recommended:

- Promote women to leadership and management positions in group settings;
- Improve the gender balance on nomination panels, honors committees, and awards juries;
- Apply blind judging and reexamine the values associated with gender expression to reduce bias in the selection of award recipients;
- Improve treatment of those in low-income brackets, who are often marginalized; and
- Reform contract conditions and address unreasonably low compensation standards.

Reducing the gender gap in creative sector outcomes could also help alleviate the intense pressure often placed on men in the industry.

On the other hand, to end the exclusion of women from the industry, **it is first necessary to improve working conditions in the creative sector.** Compared to other industries, the creative sector has an alarmingly high rate of long working hours. Additionally, many workers are freelancers or part-time employees, often leaving them outside the protections of labor laws. The fact that many men work in these conditions, in itself, clearly indicates an urgent need for change. In this context, those who take on caregiving roles, including within the family, are especially vulnerable to exclusion. Thus, improving the work environment to better support caregivers, not only women, is critical. Specifically, the following steps are recommended to address the following issues, which have come to be shrouded in uncertainty.

- Reduce long working hours;
- Define expectations for revisions, approvals, and the period of work in advance;
- Establish feasible schedules; and
- Clearly set out how shipping, travel, and the use of equipment will be reimbursed.

We also **call for the recognition of lecturing harassment as a distinct form of harassment within the creative sector, along with efforts to reassess approaches to education and instruction.**

Each field within the sector should organize collectively to discuss and define the scope of education—what should, can, and should not be taught.

The strong reliance on individual discretion in defining what constitutes “education” has likely contributed to significant power imbalances. There is also growing awareness around the concept of “educational maltreatment.” While immediately reforming education in

the creative sector may seem like a large undertaking, there is an urgent need to begin building a consensus on what constitutes inappropriate behavior in educational contexts.

Incorporating diverse values and perspectives is vital to this process. Consensus-building should not be a place where individuals are excluded due to gender, sexuality, or any other characteristics. Moreover, how the creative sector approaches “knowledge,” on the basis of such consensus, must also be transparent to students and children who seek it.

When education is left solely to individual discretion, the nature of the “knowledge” being transmitted often remains obscure to those who seek instruction. Making the knowledge of the creative sector more collectively shared and systematically accessible can reduce the steep power imbalance between educators and learners, and pave the way for more appropriate forms of engagement.

The creative sector often celebrates “talent,” “ingenuity,” “creativity,” and “inspiration,” and there is a common perception that education through technical training is challenging. Yet, just as one learns to form letters before writing a novel, or begins with brushstrokes before illustrating, various forms of creative expression are also built on technical training.

In the creative sector, lectures often go beyond teaching individual techniques to include broader forms of coaching—such as guidance on mindset and strategies for intellectual input, career advice, idea development, references to prior works, and shaping an overall body of work. Acknowledging that expertise in a creative field does not necessarily confer strong teaching or coaching skills, it is crucial to prevent educators from defaulting to poor educational practices and a talent-based mindset—where instruction is abandoned in favor of vague beliefs about innate ability and personal drive.

While we have put forward several recommendations, we acknowledge that the analysis of the data is still in progress, and additional issues within the industry may come to light through further review. We hope that the findings from this survey will contribute to the creation of a more supportive environment for everyone engaged in the creative sector.

(Note) A public opinion survey on culture, conducted in 2022, asked respondents how often they engaged with cultural and artistic events such as concerts, art exhibitions, movies, historical sites, and music or art festivals. 55.0% of men and 50.3% of women reported engagement about once per year, while 33.5% of men and 40.8% of women stated that they had such cultural contact several times a year.

Trans, nonbinary and gender non-conforming workers in the Art industries in Japan: their struggles and suggestions for making an equitable working environment

Hikaru Morimoto

Researcher and educator

Hikaru Morimoto is a UK-based Japanese researcher and educator who works for anti-racism, devising and acting for theatre in the UK. Their work focuses on anti-racist and queer performance practices, especially (but not the only) from the ESEA (East and Southeast Asian) perspectives. They also work on equitable performance making and actor training for marginalised actors and performance makers, both in Japan and the UK. They are currently in a position of visiting lecturer at the Royal Central School of Speech and Drama as well as doctoral researcher at the school, working towards the thesis 'Queering the Queer Race: British East and Southeast Asian Queer Performance'.

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The original essay was written in 2022 for readers of Japanese speakers and are not familiar with trans, nonbinary and gender non-conforming individuals' lives and their everyday struggles in Japan's Art industries. For this English translation, I, the author of the essay, updated some information in the present version and weaved it together with the later reports from Investigating Discrimination, Harassment, and Inequality in the Arts (IDHIA). Recently, it has become even more and more important to keep raising our voices powerfully and standing in solidarity with trans people (especially trans women). For example, but not the only, the president of the most powerful imperial country US, signed multiple executive orders to threaten and marginalise trans individuals' lives in the US and the citizens abroad (although a few orders were blocked by the Federal Court lately). The other imperial country UK's Prime Minister Keir Starmer supported the Supreme Court's ruling, recognising "only biological women as women". In Japan, the so-called 'TERF' (abbreviation of trans-exclusionary radical feminist) politicians formed the so-called "parliamentary group for protecting women" and suggested making a trans discriminatory law to allow only the "biological women" to use "women's space", in 2024. This essay aims to raise awareness about trans art workers' situations in Japan's arts industries and suggest possible solutions. I believe that understanding our realities and tackling current problems from these perspectives will make the arts and society equitable for trans individuals.

Trans individuals ('trans' as an umbrella term) such as trans women, trans men, non-binary, X-gender (one of gender non-conforming identity in Japan), and gender non-conforming people, are facing day-to-day discrimination, harassment and inequality in the Arts industry

because of its systemic cisnormativity and transphobia. It is never only about the cliché topic of “toilet” and “sports”, which are reinforced by cisgender-normative (cisnormative) and transphobic society of Japan and the individuals. Speaking from my perspective as a non-binary and previous performer in Japan’s theatre industry, for example, trans individuals are completely made invisible as if they “do not exist in reality”. Almost every play has only cis-men or cis-women roles. The actors are allocated the characters regarding how their gender is perceived by the directors, producers and their agency rather than what roles they are willing to play. In those cisnormative and transphobic environments, trans individuals tend to experience more sexual assaults, poverty and serious mental health issues compared to cisgender individuals.²⁹ The IDHIA’s white papers revealed the industries’ significantly patriarchal conditions, in which sexual minority, including trans, tends to experience more harassment, compared to sexual majority.^{30 31}

In this essay, I introduce some extracts from our survey reports and suggest how we can combat those situations as individuals and institutions.

Extracts from IDHIA’s White Paper about Harassment³²³³

I introduce some harassment cases related to trans individuals, which I extracted from IDHIA’s White Paper about Harassment 2022.³⁴ The responses were collected from workers in Japan’s Art industries from 2021 to 2022. I categorised the cases according to 3 categories of 1) cis-normative and transphobic environment, 2) forcing coming out and 3) sexual harassment and exploitation.

1. Cis-normative and transphobic environment
 - ‘I have made references to someone’s femininity without knowing their gender identity. I, myself, was later diagnosed as transgender. As the person in question was also trans, I felt quite remorseful about it and have since been careful about what I say and do regarding other people’s gender’ (20s, FTM, in the Design industry).
 - ‘Even though I was very careful about talking about gender-related topics, I still feel that I had to be careful about. I realised that I have mentioned masculine/feminine reinforcing clothes, such as trousers or skirts, in front of my non-binary friend, and told them which clothes would look better on them’ (20s, female, fine artist).
 - ‘The runner of the theatre company unconsensually told us dirty talk while saying, “It’s necessary for acting”, even though there were no sexual elements in the play or

²⁹ See 認定NPO法人ReBit (2022) (2023) and 日高庸晴 (2019).

³⁰ See Investigating Discrimination, Harassment, and Inequality in the Arts (2022).

³¹ See Investigating Discrimination, Harassment, and Inequality in the Arts (2024).

³² The cases are from those who responded to the survey reported as their gender as MTF, FTM, nonbinary, ‘none of the above’ (meaning they are neither female or male), or someone who told about their trans experiences. Those who answered may not have identified themselves as transgender.

³³ These are all translated by the author.

³⁴ See Investigating Discrimination, Harassment, and Inequality in the Arts (2021).

direction. The runner also said I should have sex, and transgender people who cannot have sexual intercourse are defective as human beings. I could not say and would not say anything. It was one of the reasons why I left the company' (30s, female, actor).

2. Forcing coming out

- 'When the topic of LGBTQ people came up amongst my peers, I said, "People are better to come out sooner". I regret it very much. I realised that the comment was a form of harassment after studying the media report of a person who had killed himself after being told he is gay' (40s, male, in the Photography industry).
- 'I heard a junior colleague in the workplace making sexual jokes or jokes related to sexuality. So, I reprovved, but he asked me whether I am gay' (30s, trans, designer).

3. Sexual harassment and exploitation

- 'When I was a teenager, I only experienced skinship, but from the age of 19-20 onwards, there was sexual harassment from other artists, gallery owners and others. I experienced it even more during private activities by stalkers who are artists or customers' (20s, FTM, designer).
- 'The person who was teaching me the skills asked me to come for feedback on my work, so I went there. However, the person told me to go to a hotel together and didn't give me any feedback. I refused it, but I think the reason why I could refuse is largely because I had no schedules to see him afterwards' (20s, nonbinary, manga artist).
- 'A male organiser asked me to perform in a swimming costume at the event, which was marketed under the name of women's empowerment. I objected to him, and, later, another male staff member asked me to stop opposing the idea' (30s, neither male nor female, in the Music industry).
- 'When I first joined the design office, the CEO called me and constantly asked me if I was in a romantic relationship with a colleague, as well as my sexuality. I also received emails and texts outside working hours. I was invited to dinner alone several times, taken to restaurants until morning, grabbed by the body and told to kiss the person. I was told that all my seniors and colleagues were talking behind my back. From the beginning of my employment at the design office, it became a habit for senior employees to make sexual jokes about me. The expressions were quite direct, and they eventually started texting me on my private account. I had brushed it off by laughing, but it escalated and I couldn't take it anymore. I told the CEO that I was going to quit, and that I would tell other employees and the CEO's family about the situation. The CEO promised not to repeat the same thing to the junior colleagues. After working one more year, I quit' (30s, trans, designer).

Systematic barriers for trans individuals

In addition to the struggles, there are systematic barriers, deprive trans rights to work safely. I introduce some barriers, which I experienced and have been discussed already.

1. When looking for a job

- Being openly trans or being "guessed" as trans can make it difficult to get a job.

- It is difficult to find a job because workplaces do not require knowledge about trans individuals.
- Gender nonconforming individuals are not expected to be employed and can only use their registered gender, which usually does not match their gender identity. For example, when looking for a job, the old CV may be in a specified format in Japan, which has only two options: male or female. In addition, gender nonconformity is not a well-known identity, so even if you do come out, you have to start by explaining what it means. This makes coming out unrealistic.
- If you are a transgender woman or a transgender man and have not changed your registered gender and/or name, you may wonder which gender you should indicate for potential employers. This could lead to being recognised as transgender, which could make it difficult to find a job. Before taking gender affirming care (in case the individual wishes it), if you write your gender identity, you may be perceived as a trans person. After the affirming care, if your registered gender has not changed (because of the difficulty of changing registered gender under the discriminatory law), you may also be perceived as trans.
- Even the work, requiring telling trans experiences, is taken away by cisgender individuals. For example, transgender roles are played by cisgender actors in the Theatre and Film industry.

2. When working

- Even if they want to come out and/or take gender affirming care, because of the concerns for losing jobs, there is no option other than working as a gender assigned at birth.
- Being stressed about whether the co-workers or clients might know they are trans.
- In working environments where gender is relevant, such as changing rooms and toilets, it is difficult to know which to use, male or female. In the cases of transgender women and transgender men, even if they want to use the one that matches their gender identity, they may not be able to use it. This is because other people's eyes, being instructed to use the one they do not want to use, or not wanting to be seen with a body that does not align with their gender identity. Also, in the cases of gender nonconforming individuals, they do not want to be divided into men and women. Because of those difficulties, for example, some transgender people suffer from dehydration symptoms and urination disorders.
- They are instructed not to come to work or use the changing rooms while taking gender affirming care or changing gender expression.

How we can make trans equitable workplace

It is necessary to make an equitable workplace for trans individuals to be able to work safely. What we can do is to bring both individual and institutional changes. Unlearning cis-normative and transphobic and learning trans experiences is very important for individual scales. For institutional changes, it is necessary to create constant opportunities for receiving comprehensive sex education and learning about cases of discrimination as well as checking whether the company does not push conventional gender roles. In addition, creating a

supporting system for workers who wish to come out and/or take gender affirming care, such as thinking about how to protect their privacy, creating a position that is responsible for checking the operation of the support and managing an effective reporting system. The most important point, I think, is to make sure trans individuals are always able to safely raise their voice without the concerns for losing their positions or work.

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Note(Chat GPT)

【Explanation of statistical terms】

- Statistical test, p-value, and “significant difference”:

A statistical test is a procedure that uses statistical calculations to estimate whether the values obtained from a sample (the group that responded to the survey) are close to or far from the “true values” in the population. In this survey, we used the p-value as a statistical indicator to judge whether differences in values between multiple groups could have arisen by chance, or whether they should be interpreted as non-random, indicating clearly different tendencies between groups.

The p-value is expressed as a probability such as 0.1% or 5% and represents the probability that the observed differences between groups—or the skew in values within a group—arose purely by chance. The smaller the p-value, the less likely it is that the observed values occurred by chance; in other words, the differences between groups or the skew within a group can be regarded as patterns that would also be observed in the population.

- 95% confidence interval:

A 95% confidence interval means, for example, that if we were to draw independent samples at 100 times, the confidence intervals calculated from those 100 samples would contain the population mean in 95 of the 100 cases. In other words, a 95% confidence interval is interpreted as the range that contains the population mean with a probability of 95%.