SECTORAL ACTIVITIES PROGRAMME

Working Paper

Violence and stress at work in the performing arts and in journalism

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Working papers are preliminary documents circulated
to stimulate discussion and obtain comments

Preface

The ILO's Sectoral Activities Department commissioned this working paper in preparation for a Meeting of Experts to be held from 8 to 15 October 2003 in Geneva, which is intended to consider and review a draft and to adopt a code of practice on *Violence and stress at work in services sectors: A threat to productivity and decent work*. That Meeting is part of the continuing work of the Department on 22 sectors of economic activity, of which the media, culture and graphical industries sector is one. Sectoral working papers have been or are being prepared on a number of other sectors and subsectors as well as the media sector, in relation to violence and stress. These include the following draft papers, which may be published in 2003: Bert Essenberg: *Violence and stress in the transport sector* (Geneva, ILO, forthcoming); Helge Hoel and Sabir Giga: *Violence and stress in the hotel and catering sector* (Geneva, ILO, forthcoming); Sabir Giga, Helge Hoel and Cary L. Cooper: *Violence and stress at work in financial services* (Geneva, ILO, forthcoming); Sabir Giga, Helge Hoel and Cary L. Cooper: *Violence and stress at work in the postal sector* (Geneva, ILO, forthcoming); Richard Verdugo: *Workplace violence in the education sector: Issues, solutions and resources* (Geneva, ILO, forthcoming); and Benjamin Paty, Dominique Lassarre and Anne Jolly: *Violence et stress au travail dans le secteur de l'éducation* (Geneva, ILO, forthcoming). Other papers have already been published, as follows: V. Di Martino: *Workplace violence in the health sector – Country case studies: Brazil, Bulgaria, Lebanon, Portugal, South Africa, Thailand, plus additional Australian study: Synthesis Report* (Geneva, ILO/ICN/WHO/PSI Joint Programme, 2002); V. Di Martino: *Relationship of work stress and workplace violence in the health sector* (Geneva, ILO/ICN/WHO/PSI Joint Programme on Workplace Violence in the Health Sector working paper, 2003); J. Richards: *Management of workplace violence victims* (Geneva, ILO/ICN/WHO/PSI Joint Programme working paper, 2003); and ILO/ICN/WHO/PSI: *Framework guidelines for addressing workplace violence in the health sector* (Geneva, 2002).

It is hoped that this study can help to promote action to tackle violence and stress in media sector workplaces, and complement work being carried out by the ILO and other organizations at various levels to assist in reducing or eliminating stress and violence at workplaces in services sectors around the world.

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Acknowledgements

Research on work-related violence and stress that attempt to concentrate on specific issues may have significant implications for many workers, not least for those who work within the media, culture and graphical industries sector. Therefore, in collaboration with the ILO, we have endeavoured to present a general picture of two occupational groups that are more exposed to violence and stress from external sources, but have not attempted to extend this coverage throughout the sector.

The subject matter has been examined with guidance from a number of researchers and practitioners whose contributions make this report more complete. In particular, we would like to thank David Beale (UMIST), Christiane Wiskow (international consultant) and John Myers (ILO) for their efforts in supporting this study.

1.   Introduction

This review aims to identify issues relating to violence and stress affecting employees working in the media and the performing arts, covering a variety of jobs including acting, dancing, musical performance, media work and front-line journalism. Although the characteristics of many of the jobs that fit into these categories are to some extent different, our focus has been to determine the prevailing concerns affecting those working in media and performing arts occupations. We partially focus on the work of musicians, particularly those who are involved in live performance. To this end, we build on the work carried out by Wills and Cooper (1988) who identified a number of inherent stress-related factors concerning musicians.

The scope of this research, however, is somewhat wider as we aim to include dancers, actors and other live performers such as circus performers, and media workers such as front-line journalists in the equation. It should be noted that there are a variety of professions represented in these areas and that the nature of violence and stress is likely to be dependent on specific occupations and the unusual circumstances they may impose on individuals (Marchant-Haycox and Wilson, 1992). Other occupations in the media, culture and graphical industries sector, notably in the printing industry, graphic design and so on have been excluded from our research.

Work-related stress can affect individuals when they feel an inability to cope or to control demands placed on them within their work environment; it can eventually contribute to the development of health conditions such as depression, anxiety, nervousness, fatigue and heart disorder (European Agency for Safety and Health at Work, 2002). Workplace violence includes both physical and psychological aggression and is defined by the European Commission as 'incidents where persons are abused, threatened or assaulted in circumstances related to their work, involving an explicit or implicit challenge to their safety, well-being or health' (Wynne, Clarkin, Cox and Griffiths, 1997). This definition implies that the perpetrator – the individual who is responsible for the violent act – can either be a colleague, a member of the audience or even a complete stranger. As work-related stress can be both a cause and effect of workplace violence (Cahill and Landsbergis, 1996), there is a risk of it becoming self-perpetuating and the problem getting out of control within group settings such as orchestras (Parasuraman and Purohit, 2000).

In line with contemporary research thinking in the area of work-related stress prevention, which urges situation-specific reasoning in order to ensure more targeted and thus potentially more accurate identification and intervention strategies (Sparks and Cooper, 1999; Di Martino, Hoel and Cooper, 2002; Giga, Faragher and Cooper, 2002), the purpose of this report is to review the literature on the prevalence, causes and consequences of violence and stress within the media and the performing arts, and to present practitioners and researchers with good practice examples and relevant sources of information.

2. Sector-specific environment as originator of violence and stress at work

2.1. Structural change

The media, culture and graphical industries sector has witnessed profound change in composition as a result of technological advancement, globalization, privatization, mergers and acquisitions, and restructuring. Although these changes have placed extra demands in terms of skill and performance requirements and have resulted in job cuts due to new technologies, automation and so on, these developments have brought with them new products, services, occupations and forms of employment (ILO, 2002b).

2.2. Stage fright

Performance anxiety, also known as stage fright, arises when individuals such as actors, musicians, artists, athletes, and other performers are called upon to perform in situations such as auditioning, rehearsing, performing, presenting a portfolio, or competing in a major event (Robin, 1993). Common problems faced by sufferers of performance anxiety include fear of making mistakes and appearing imperfect in front of audiences. Furthermore, lack of artistic integrity and social tension, specifically within a symphony or band setting, has been reported to increase distress for some musicians (Parasuraman and Purohit, 2000).

2.3. Authoritarian management

Constant control and critique of performance by supervisors such as orchestra conductors is argued to be a major strain on the working lives of musicians (Sternbach, 1995). Although supervisors may often justify their behaviour as simply pushing individuals to improve their performance in an effort to pursue artistic excellence, under certain circumstances such conduct can be very hurtful to the victim and can be construed as bullying (Hoel and Cooper, 2000).

2.4. Increasing copyright infringement

With the worldwide penetration of new technology and the development of new forms of media, there are uncertainties to that can lead to greater stress in this sector. These uncertainties include future employment and remuneration prospects for performers, with growing problems in relation to copyright piracy and infringement (ILO, 2000a and b). The expansion of the Worldwide Web and the introduction of new media forms have simplified the transfer and recording of material. Although large global organizations have the resources to seek recompense, the power and abilities of the individual artists may be tested (UNI, 2001).

2.5. Repeat use of material and control over intellectual property rights

Organizations are putting creative workers under increasing pressure to accept one-off payments for their work (rather than royalties and other repeat payments) and then making repeated use of their works, sometimes across a variety of media, and thus making multiple profits out of their work. Similarly, there is an attempt to increase worker output,

resulting in increasing working time pressure and stress (ILO, 2000a and b). This is evident from the International Federation of Journalists' condemnation of the New York Times for blacklisting journalists who challenged the organization's multiple use of their work without prior consultation (International Federation of Journalists, 2001).

2.6. Press freedom and democracy

By trying to elucidate the state of affairs in certain parts of the world, including the reporting of repression and human rights violations, journalists face the possibility of harassment and false accusations by the relevant authorities in a deliberate attempt to impede their work (The Freedom Forum, 2001a). The International Press Institute has accused a wide variety of countries of restricting press freedom. In some cases, violence is also used against journalists, whether by the authorities, the armed forces, criminal groups, opposition supporters or others.

2.7. Front-line reporting

Owing to the nature of their work involving direct contact with the public and coverage of issues such as public disorder, war, acts of violence, abuse of power, and so on, front-line journalists face being shot at, beaten, imprisoned and even killed in the line of their duty (HSE, 1996). War correspondents in particular, owing to their objective of getting as close to the action as possible, face the added dangers of being caught up in the middle of crossfire between warring factions, and need to distinguish themselves as they can be perceived as the enemy (The Freedom Forum, 2001c).

The work of a front-line journalists is engaged with informing the world of "man's inhumanity to man" and to "bear witness" to acts of atrocity (The Freedom Forum, 2001b). Bearing witness to acts of violence such as murder and rape without any emotional attachment to the subject matter, and the need to portray such events impartially and in detail so as to raise public awareness of the situation may lead to reporters feeling the effects of trauma for some time after events have occurred. Although individuals may continue to work after experiencing a traumatic event, this does not imply that they are not suffering from distress. Some may struggle on with major symptoms such as post-traumatic stress disorder, without it being recognized for a long while (Brom and Kleber, 1989).

2.8. Irregular working hours in the media and entertainment sector

It is difficult to imagine media and performing arts workers who work regular hours, eight hours a day, or have set lunch breaks (Fischer, 1985). For media workers, time restraints and constant time pressures to produce up-to-date information round the clock has meant varying work patterns including working at night and shift-work (Furnham and Hughes, 1999). Musicians also report unsociable hours and time spent away from home touring or travelling as major strains on their personal relationships (Wills and Cooper, 1988), and the same is true for other performing artists.

2.9. New technology

The media plays a key role in portraying information to the mass population and is instrumental in bringing change to the public's attitude and behaviour (Finer et al., 1997). Thus the increasing need to provide up-to-date accurate information 24 hours a day, ready

for instantaneous consumption has required journalists to adopt new computing and communication technologies very rapidly. Coupled with the fact that a considerable part of a reporter's life is spent delivering news from distant or remote locations, portable computers and mobile phone technology enable the direct and immediate transfer of information.

The emergence of different forms of news media such as satellite and cable television and the Internet has also resulted in increased competition between various providers and has placed additional responsibility on journalists to be the first person to break the news. Similarly, there is a tendency to expect increased output from journalists, resulting in increasing working time pressure and stress, while information and communications technology sometimes has unfortunate side effects: it can increase pressure on the reporter by raising expectations, and also lead to "information overload", a key source of stress (ILO, 2000a and b).

New technology has also had a major impact on the performing arts (see ILO, 2000a and b), particularly for musicians but also for other occupations, and may constitute a new form of stress for some performers.

2.10. New forms of employment

At the same time as the transfer of craft-based work to jobs that demand high levels of technical competence, new forms of employment have arisen that depend on an increasingly contingent workforce. Such employees work on a temporary or part-time basis, and are required to possess skills that complement organizational requirements prior to being employed. Thus the onus of career development, job security and training are shifted away from employers and firmly onto the shoulders of workers (ILO, 2002a). For actors and allied professions, this often means being employed on a project-by-project basis, facing financial hardship and the constant insecurity of not knowing when the next project will commence.

3. Scope of violence and stress in media and entertainment: Impact on the sector and its workforce

3.1. Performance anxiety

From a sample of 162 performers in the United Kingdom, working in institutions such as the London Symphony Orchestra, the Royal Opera House and the English National Opera, around a third of actors, dancers and singers, and half of the musicians reported suffering from performance anxiety (Marchant-Haycox and Wilson, 1992). With the exception of actors, there was a higher than average reported rate of shoulder pain among performers compared to working population norms. Dancers also report comparatively higher rates of depression (38 per cent).

3.2. Bullying

Bullying appears to be particularly prevalent in the dance profession. From a nationwide survey of bullying in the United Kingdom, 14.1 per cent of respondents from the profession reported having been bullied in the previous six months, 29.6 per cent in the past five years and 50 per cent reported having witnessed bullying in the previous five years. Moreover, 75 per cent of perpetrators were identified as managers, 33 per cent as colleagues and 8.3 per cent as subordinates – some respondents identified perpetrators from more than one category (Hoel and Cooper, 2000). With these figures, the authors also reported specific types of bullying within the sector. These included:

- Someone withholding information that affects your work   (15.8 per cent)

- Being ordered to do work below your level of competence   (13.2 per cent)

- Repeated reminders of errors   (11.9 per cent)

- Having your views or opinions ignored   (10.7 per cent)

- Being exposed to an unmanageable workload   (10.6 per cent)

- Spreading gossip   (8.4 per cent)

Whether bullying is similarly widespread in other performing arts is unknown.

3.3. Sexual harassment

High levels of "unwanted sexual attention" are also reported in the dance profession (14.4 per cent) as compared to other professions, i.e. the comparable figure for banking was 3.8 per cent (Hoel and Cooper, 2000). Some dancers, particularly those employed in "exotic dancing" such as stage dancing, table dancing and lap dancing, report social disillusionment and increased health problems due to: costume and appearance restrictions, dirty work environments, coercion by management and customers to perform particular types of dance, sexual harassment, physical assault, forced sex and the effects of stigmatization (Maticka-Tyndale et al., 2000). Their problems are compounded by allegations that the police fail to take any action, accusing victims of attracting trouble and being responsible for their own state of affairs ("victim blaming").

3.4. Dishonest agents

In the United Kingdom, 83 per cent of members from the performers' union Equity suggested that the regulation of agents was a very important or fairly important issue. Of particular concern was the non-payment of fees to members, which was raised as an important issue by 81 per cent of the sample. The high rates of commission charged by some agents and the practice of charging fees "up-front" prior to any work being arranged were also key concerns for Equity (Equity, 1999), and could contribute to stress levels.

3.5. Risk of amenorrhoea

From a sample of 500 first-year female dance students in the United Kingdom, more than a third were experiencing irregular menstrual cycles (amenorrhoea) (Keay, 2000). Strenuous training regimes combined with restricted diets caused their periods to stop for more than three months, with a consequent risk of hormonal imbalance and reducing bone mineral levels, with further risks of osteoporosis and other crippling bone diseases.

4. Causes of workplace violence and stress in media and entertainment

4.1. Repetitive strain injury

Musicians are a major occupational risk group for repetitive strain injuries, with many developing physical health conditions such as Carpal Tunnel Syndrome and Tendonitis caused by the strain of playing certain musical instruments (musicianshealth.com, 2003). Acting too, can be physically strenuous and sprains, strains and musculoskeletal problems are common amongst individuals working in the industry (Kloberdanz, 2001).

4.2. Noise

Harper's (2002) study of classical orchestral musicians from the United Kingdom and Germany identified noise as the most worrying aspect of their working conditions. Furthermore, approximately 40 per cent from both samples reported to be suffering from hearing difficulties in at least one ear.

4.3. Dangerous acts

Stunt men and women, and other artists such as circus performers are faced with ever-increasing demands for performing very dangerous acts for the sake of providing thrilling entertainment. Moreover circus performers are now limited to create entertainment shows without using animals, which they have traditionally used but are no longer allowed due to increasing public condemnation due to a history of exploitation and abuse (BBC, 1999).

4.4. Demands of the job

Workers who are in regular contact with the public are known to be at more risk of violence than those who work in seclusion (Budd, 2001). Furthermore, stage and film actors face the mental and physical stresses associated with performing including accidents, voice strain, excessive stress, unrealistic demands on private lives, and once they achieve success, constant scrutiny from the public (Kloberdanz, 2001). As a result, excessive smoking and drinking, and drug abuse is widespread in the field, and the careers of a number of talented individuals have suffered as a result of their addiction.

Some professional musicians, such as symphony orchestra members, are required to work in demanding situations that need them to remain in asymmetric postures for long periods of time, leading to visual impairment and posture problems (Harris, 1988; ILO, 2000b, p. 27). New students, particularly in the dance profession, are a high-risk group for physical injury such as damage to the lower limb, neck and back, due to reasons such as sudden increase in workload, poor understanding of posture and insufficient stability (McNeill and Walker, 2000; Sharp, 2000).

There are a number of issues that contribute to the high stress levels affecting musicians (see table 1, below).

Table 1. **The main causes of stress for popular musicians**

A need to reach or maintain high standards	51 per cent
Instruments or equipment not working properly	45 per cent
Playing or reading a difficult part	42 per cent
Lack of work	39 per cent
Inadequate practice/preparation time before performing	38 per cent
Loud noise	37 per cent
Long-distance travelling whilst being tired	33 per cent
Inability to obtain decent recording/management contract	32 per cent

Note: Respondents could cite several main causes of stress.

Source: Wills and Cooper, 1988.

A desire to maintain high standards and a requirement to meet unrealistic audience expectations have also been raised by Sternbach (1995) as unique environmental stressors. Public performance, including dealing with stage fright, and constant supervisory review and critique are two other issues specific to musicians (Sternbach, 1995).

4.5. Lifelong sacrifice for dance

Dance training, such as ballet, can be destructive to the developing adolescent. The process normally begins at a very young age of around eight years old and further sacrifices have to be made to formal schooling and family life as progression normally means attending specialist dance schools (MacDonald, 1992). Consequently, many dancers suffer from depression, low self-esteem, weight obsession and perfectionism. Lack of social support perpetuates the situation, leaving individuals incapacitated by an inability to deal with pressures.

4.6. Diet restriction/eating disorders

The need to maintain a lean body shape through diet control and restriction often results in the development of eating disorders when dance students and professionals restrict their diets excessively (Phillips, 2000). In particular, dance schools and companies have been described as "promoting low weight for aesthetic and technical reasons" and "being party to an environment in which there is increased risk of developing an eating disorder or associated health problem" (Currie, 2000).

5. Information collection and reporting on violence and stress in media and entertainment

Information collection and reporting of violent incidents varies considerably between different occupations represented in the media and performance art sectors. For example, Global Unions (2002) reported that part way through 2002 some 65 journalists/media staff had been killed in the line of their duty and hundreds more had been injured. Similar statistics are generally not compiled for other occupation groups in the sector. This discrepancy in reported incidents may be as a result of the perceived seriousness of incidents or could be due to a lack of support for individuals employed in the sector.

Moreover, it must be said that determining the precise nature of workplace violence is complicated by the fact that much of the literature and statistical information regarding the subject matter is compiled using various definitions of: (1) what violence is; (2) who it involves; (3) whether the incident occurs within the workplace; (4) if harm is intended; and (5) whether it is a one-off incident (Leather et al., 1999). Psychological incidents, such as bullying and harassment, are therefore often excluded from the picture. Similarly, there are a number of different models of work-related stress.

There are comparatively few statistics on workplace violence and stress that are gathered at the national level apart from data collected on physical acts of violence (Beale, Cox and Leather, 1995), such as those reported by Global Unions (2002) above. Furthermore, within the United Kingdom, for example, under the Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 1995 (RIDDOR 95), physically violent incidents at work only have to be reported if: (1) there is a death or a specific type of injury; (2) the injured party remains in hospital for more than 24 hours or is absent for more than three consecutive days; or (3) they cause other people to be taken to hospital (Beale, 1999).

In recent times, organizations representing employee interests such as trade unions have become more pro-active in identifying issues concerning their members. In the United Kingdom, Equity, the Musicians' Union and BECTU (Broadcasting, Entertainment, Cinematographic and Theatre Union) all play an important role in supporting the rights of individuals employed in performing arts. Recent endeavours, such as Dance UK's Healthier Dancer Programme Conference entitled "Moving matters", have also highlighted the plight of employees in specific parts of the sector and have suggested practical prevention strategies.

6. Illustrative cases of violence and stress in the sector

6.1. Stress within the Royal Ballet

Equity, the United Kingdom performers' union, was investigating a series of allegations against the artistic director of the Royal Ballet. The authoritarian management style of the director has reportedly led him to be nicknamed "Stress Rotten". Dancers accused him of making last-minute changes to the cast and leaving them uncertain about their involvement. From a total of 22 shows in the summer season, only two proceeded as planned with the original cast (*The Independent*, 2002).

6.2. Stalking

Among other examples of stalking cases that have affected stars of the entertainment industry, a German woman has been ordered to stay away from actor Richard Gere or face prosecution. She also faces charges of harassment, aggravated harassment and stalking after allegedly making as many as a thousand calls and travelling to the United States to visit the actor in his office six times. During this time she made phone calls to the actor's office declaring her love for him by promising to follow him around and threatening to take her own life (BBC, 2002).

6.3. Right to paid annual leave for short-term contractors

Insecurity in employment, lack of social protection and absence of rights to paid holidays all contribute to stress at work among journalists, performers and other media and entertainment workers. A ruling brought to the European Court of Justice by BECTU (Broadcasting, Entertainment, Cinematographic and Theatre Union) challenged British regulations that previously required workers to complete a minimum of 13 weeks of continuous employment with the same employer before being allowed any opportunity for paid holidays (UNI, 2001). United Kingdom working-time regulations were particularly unfair for the majority of workers represented by BECTU (sound recorders, camera operators, technicians, editors, researchers, hairdressers, make-up artists, etc.), as they often work on short-term contracts for periods less than 13 weeks.

6.4. Global campaign for news safety

The risks to journalists and media staff working in dangerous situations and conflict zones are well known, and more than 1,000 journalists and media staff have been killed on duty over the past ten years. Similar statistics are generally not compiled for other occupational groups in the sector. Many journalists are killed, injured or harassed in war zones – either targeted by one side or another or caught in the crossfire. Others are the victims of premeditated assault and intimidation by criminals, terrorists or security forces acting secretly and illegally. Journalists or media organizations cannot avoid some casualties, but they can reduce risks by ensuring adequate preparation, training, health care and social protection for journalists in dangerous situations. The IFJ has published a guide on this subject (Peter McIntyre/International Federation of Journalists, 2003, http://www.ifj.org/hrights/safecontents.html).

The International News Safety Institute – a joint initiative of the world's largest journalists' group the International Federation of Journalists and the International Press Institute, which represents editors and media executives, together with other organizations – is campaigning against attacks on media and violence against journalists. Representatives from many countries identified the need to tackle the growing worldwide tide of violent incidents against journalists and media staff, by raising awareness and lobbying for safety. The International Federation of Journalists has called on journalists' groups, media organizations and all relevant public authorities to respect the following International Code of Practice for the Safe Conduct of Journalism :

1. Journalists and other media staff shall be properly equipped for all assignments including the provision of first-aid materials, communication tools, adequate transport facilities and, where necessary, protective clothing.

2. Media organizations and, where appropriate, state authorities shall provide risk-awareness training for those journalists and media workers who are

likely to be involved in assignments where dangerous conditions prevail or may be reasonably expected.

3. Public authorities shall inform their personnel of the need to respect the rights of journalists and shall instruct them to respect the physical integrity of journalists and media staff while at work.

4. Media organizations shall provide social protection for all staff engaged in journalistic activity outside the normal place of work, including life insurance.

5. Media organizations shall provide, free of charge, medical treatment and health care, including costs of recuperation and convalescence, for journalists and media workers who are the victims of injury or illness as a result of their work outside the normal place of work.

6. Media organizations shall protect freelance or part-time employees. They must receive, on an equal basis, the same social protection and access to training and equipment as that made available to fully employed staff. (http://www.ifj.org/ifj/safee.html.)

7. Prevention, reduction, management and coping strategies to address violence and stress in media and entertainment

7.1. Health promotion

A campaign by the British Performing Arts Medicine Trust (BPAMT), a medical charity for performance artists which is partly sponsored by Equity, the British arts and entertainment trade union, is attempting to focus its efforts on promoting prevention techniques. As many of the health complaints reported to the Trust can be linked to years of neglect, experts including doctors and therapists highlight basic instructions on how individuals should look after themselves by continuing to follow guidelines on matters such as healthy body posture, voice protection and how long to practice. It has proved difficult to educate young, fit and healthy performers who are in the prime of their lives on future career and health consequences. By presenting case studies and statistical evidence, it is hoped that the programme will inform participants of the dangers of career threatening injuries and illnesses and how to avoid them (Equity, 2002).

7.2. Precautionary measures during public disorder or civil disturbance

The United Kingdom Health and Safety Executive (HSE, 1996) advise broadcasting workers to consider the following issues as precautionary measures in situations of public disorder/civil disturbance:

- if possible, find a high, safe vantage point. This may also offer a better view of the situation;

- lone employees should not work in situations where violence is likely;

- method and means of getting in and out of location;

- avoid conspicuous use of filming or recording;

- be ready to leave if situation is inflamed or prolonged;

- travelling in marked vehicles;

- working with someone who has a knowledge of the local area;

- communication channels;

- making use of protective clothing and equipment;

- cooperation with other broadcasting agencies;

- making use of security agencies.

8.   Summary

The media and entertainment sector has witnessed tremendous changes over the last decade due to globalization, privatization, restructuring, immense merger and acquisition activity and the development of new technology. The growth of multinational enterprise has placed the future of the industry in the hands of a few very powerful organizations, with risks to cultural diversity and the provision of alternative viewpoints. Furthermore, these changes have affected the nature of work and have placed additional demands on workers, by introducing a more contingent workforce, requiring new skills and an increase in the pace of work. Therefore, for people working in this sector, violence and stress issues are often related to job insecurity, increasing competency requirements, greater performance demands and ergonomic inadequacies.

This review has identified that workers in the media and the performing arts face inherent dangers whilst carrying out their job. However, there are vast differences in the nature and demands of specific jobs such as circus performers, front-line journalists, actors and musicians. Thus, there is a need to deal with some of these issues more specifically. Key national and international bodies such as the ILO, government safety agencies, NGOs and workers' and employers' organizations continue to play a central role in ensuring that individual worker health, safety and dignity is maintained by continuing to highlight the dangers faced by individuals in pursuit of carrying out their daily tasks.

9.   Main studies, literature and websites

9.1.   List of relevant studies

Author (year)	Title and publication details
Dance UK (2000)	*"Moving Matters", Healthier Dancer Programme Conference Proceedings*
Finer, D., Tomson, G. and Bjorkman, N. (1997)	Ally, Advocate, Analyst, Agenda-Setter? Positions and Perceptions of Swedish Medical Journalists, *Patient Education and Counselling*, **30**: 71-81.
Fischer, H. (1985)	State of Health and Stress Factors In Occupation: The Mass Media Profession, *Social Science Medicine*, **21**(12): 1367-1371.
Furnham, A. and Hughes, K. (1999)	Individual Difference Correlates of Nightwork and Shift-Work Rotation, *Personality and Individual Differences* **26**: 941-959.
Harper, B. S. (2002)	*Workplace and Health: a Survey of Classical Orchestral Musicians in the United Kingdom and Germany, Medical Problems of Performing Arts*, **June 2002**: 83-92.
Harris, P. (1988)	Visual Conditions of Symphony Musicians, *Journal of the American Optometric Association* **59**(12): 952-959.
Hoel, H. and Cooper, C. L. (2000)	*Destructive Conflict and Bullying at Work.* Unpublished report, University of Manchester Institute of Science and Technology.
MacDonald, S. T. S. (1992)	Emotional Costs of Success in Dance in G. D. Wilson (ed.) *Psychology and Performing Arts*, Swets & Zeitlinger: Amsterdam.
Maticka-Tyndale, E., Lewis, J., Clark, J. P., Zubick, J. and Young, S. (2000)	Exotic Dancing and Health, *Women and Health* **31**(1): 87-108.
Parasuraman, S. and Purohit, Y. S. (2000)	Distress and Boredom Among Orchestra Musicians: the Two Faces of Stress, *Journal of Occupational Health Psychology* **5**(1): 74-83.
Robin, M. W. (1993)	Overcoming Performance Anxiety: Using RET with Actors, Artists, and Other "Performers" in Dryden, W. and Hill, L. K. (eds.) *Innovations in Rational-Emotive Therapy,* Sage: Newbury Park, CA.
Sternbach, D. J. (1995)	Musicians: a Neglected Working Population in Crisis in S. L. Sauter and L. R. Murphy (eds.) *Organizational Risk Factors For Job Stress,* American Psychological Association: Washington DC.
Vahtera, J. and Pentti, J. (1999)	*Employees in the Storm of Economy: Trends in Psychosocial Working Conditions 1990-1997,* Finnish Institute of Occupational Health / Finnish Occupational Safety and Health Administration.
Wills, G. and Cooper, C. L. (1988)	*Pressure Sensitive: Popular Musicians Under Stress,* Sage: London.
Wilson, G. (1991)	*Psychology and Performing Arts.* Amsterdam: Swets and Zeitlinger.

9.2. List of related studies

Author (year)	Title and publication details
Baron, R. A. and Neuman (1996)	Workplace Violence and Workplace Aggression: Evidence on their Relative Frequency and Potential Causes, Aggressive Behavior 22: 161-173.
Beale, D. (1999)	Monitoring Violent Incidents in Leather, P., Brady, C., Lawrence, C., Beale, D. and Cox, T. (eds.) Work-related Violence: Assessment and Intervention, London, Routledge.
Brom, D. and Kleber, R. J. (1989)	Prevention of Post-Traumatic Stress Disorders, *Journal of Traumatic Stress* **2**(3): 335-351.
Budd, T. (2001)	*Violence at Work: New Findings from the 2000 British Crime Survey*, Home Office Occasional Paper, London.
Chappell, D. and Di Martino, V. (2000)	*Violence at Work* (2nd edition). International Labour Office, Geneva.
European Commission (1998)	*Sexual Harassment in the Workplace in the European Union*.
Hoel, H., Sparks, K. & Cooper, C. L. (2001).	The Cost of Violence / Stress at Work and the Benefits of a Violence / Stress-free Working Environment. Geneva: International Labour Organization.
IDS Study (2000)	*Personnel Policy and Practice: Violence at Work.*
Paoli, P. and Merllié, D. (2001)	Third European Survey on Working Conditions 2000, European Foundation for the Improvement of Living and Working Conditions, Dublin.
Stansfield, S., Head, J. and Marmot, M. (2000).	*Work-related factors and ill health: The Whitehall II study*, HSE contract research report no: 266/2000, Health and Safety Executive, HSE Books: Sudbury.
Wynne, R. N., Clarkin, N., Cox, T. and Griffiths, A. (1997)	Guidance on the Prevention of Violence at Work', Luxembourg: European Commission.

9.3. List of web sites/URLs

Title	Web address	Comments
Actors' Equity American union representing actors	http://www.actorsequity.org	Homepage
Australian Council of Trade Unions	http://www.actu.asn.au/public/callcentral/ontheline.html	Homepage
Australian Institute of Criminology	http://www.aic.gov.au/research/cvp/occupational/index.html	AIC bibliography occupational violence (overview on international literature and Australian initiatives)
British Musicians' Union	http://www.musiciansunion.org.uk	Homepage
CA: OSH Answers Employee Assistance Programs (EAP)	http://www.ccohs.ca/oshanswers/hsprograms/eap.html	Canadian OHS. EAP not sector specific.
British union for performing artists	http://www.equity.org.uk	Homepage
EU stress Agency report	http://agency.osha.eu.int/publications/reports/203/en/stress.pdf	Report on Work-related stress issues: European Context.

Title	Web address	Comments
Fourth Network Meeting of the WHO Collaborating Centres in Occupational Health	http://www.who.int/oeh/OCHweb/OCHweb/OSHpages/OSHDocuments/GlobalWorkPlan2002-5/Summary_Report.htm	General information on Occupational Health and Safety
ILO Media; Culture and Graphical Sector	http://ilo.org/public/english/dialogue/sector/sectors/media.htm	Homepage
ILO: Sexual harassment, violence & stress - Conditions of Work	http://www.ilo.org/public/english/protection/condtrav/sex/sex_pub_violence.htm	Annotated bibliography ILO violence and stress at work.
Media Development Journal	http://www.wacc.org.uk/publications/md/2002.html	Online access
Musicianshealth.com	http://musicianshealth.com	Website for advise on health and safety issues concerning musicians
Occupational violence in the United Kingdom	http://www.homeoffice.gov.uk/rds/pdfs/occ-violence.pdf	Findings from *British Crime Survey 2000*
OSH Answers Workplace Stress	http://www.ccohs.ca/oshanswers/psychosocial/stress.html	General information on stress
Stressed to breaking point	http://www.stress.org.uk/tuc.htm	TUC survey 1996, including different relevant sectors
Union Network International -Media, Entertainment and Arts Sector	http://www.union-network.org/UNIsite/Sectors/MEI/MEI.html	Homepage
University of Nebraska-Lincoln	http://eeshop.unl.edu/music.html	Music Injuries Web Page
US job stress info	http://www.stress.org/job.htm	General information

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