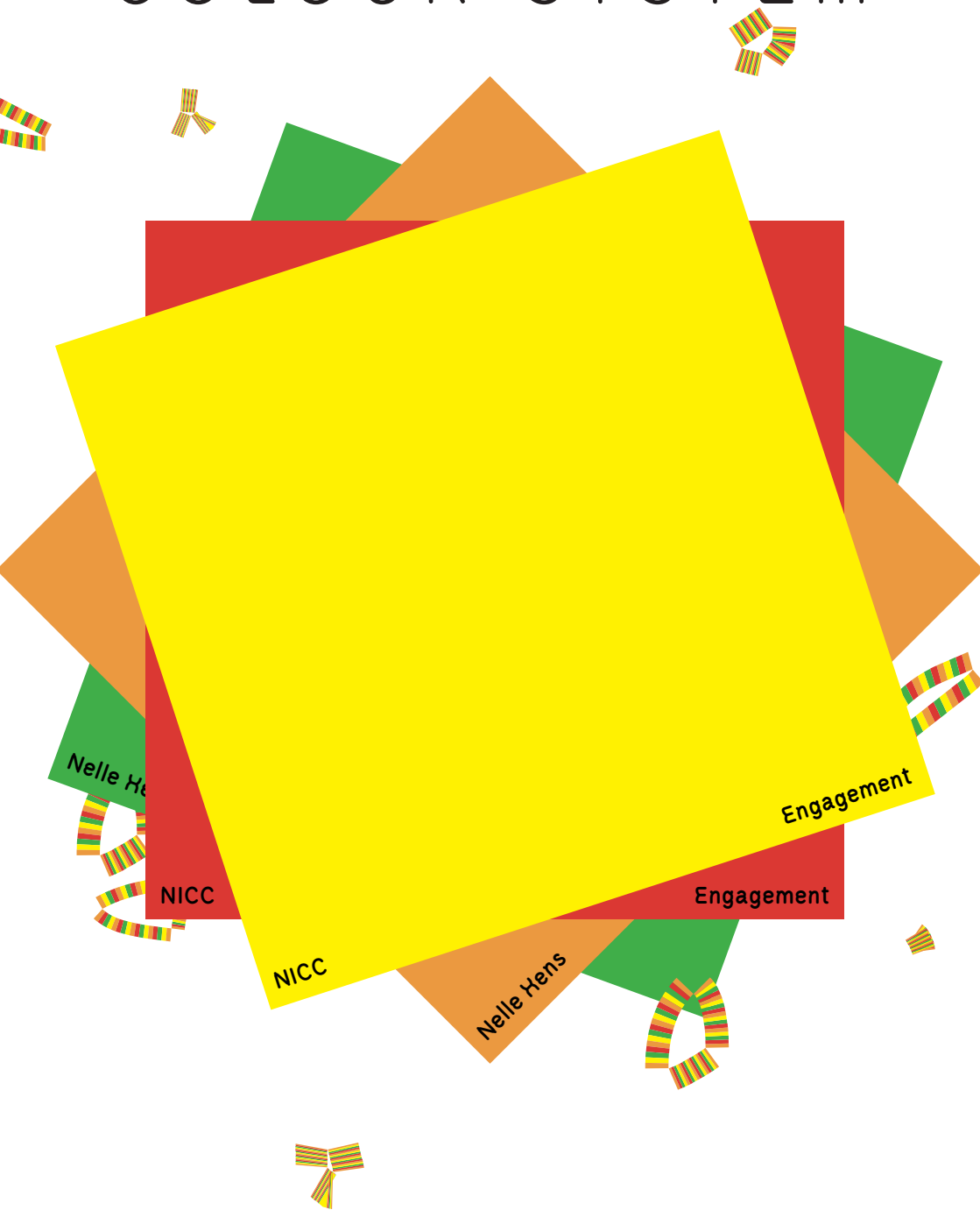


COLOUR SYSTEM



Nelle Hens

NICC

NICC

Nelle Hens

Engagement

Engagement



This tool helps organisations better recognise and address transgressive behaviour. The Colour System provides a shared language and concrete criteria to assess situations and to open the discussion on what is acceptable behaviour and what is not.

1

A young artist is approached by a journalist from a major Flemish newspaper for an interview. The conversation takes place in the artist's studio, which is also a private, personal space. During the visit, the journalist also takes photographs.

It is agreed beforehand that the artist will be able to review the article afterwards and take part in the selection of images, in order to ensure accurate representation.

In practice, however, this promise is not kept: the artist does not receive the article in time for review, nor is the image selection discussed together.

Moreover, the published version contains factual inaccuracies about the work that do not correspond to the interview.

When the artist responds to this, the journalist claims that the comments were taken into account. The artist experiences this differently. In reply, the journalist says that the artist should be glad that an entire page was dedicated to their work at all.

- WE ASSESS THE JOURNALIST'S BEHAVIOUR.

Colour



2

A student is volunteering behind the bar at a museum. The bar manager thanks her for her help and says:

“We are very happy that you came to work here! Finally, a Black person on our team! Because yes, you guys are usually pretty hard to reach.”

One of the other volunteers overhears the comment and immediately tells the bar manager that the remark is very inappropriate.

- WE ASSESS THE BAR MANAGER'S BEHAVIOUR.

Colour



3

Two students get into an argument. One feels verbally attacked by the other and, in a moment of anger, pushes the other away. Afterwards, both are afraid to address each other about the incident. As a result, working together in class has become difficult. During a lesson, the teacher notices the tension between the students and says, “Alright, we’re going to clear this up now. What’s going on?” One of the two students responds, “I don’t think this needs to be discussed in front of the whole class, this feels very uncomfortable.”

- **3.1** WE ASSESS THE BEHAVIOUR OF THE TEACHER.
- **3.2** WE ASSESS THE BEHAVIOUR OF THE FELLOW STUDENT.

Colour



4

A female collective is invited to present their work in a month-long group exhibition at a cultural centre. The collective prepares a detailed plan outlining what is needed for the build-up, installation, and transport of their works.

During the installation period, they notice that their instructions and requests are repeatedly undermined by the in-house technicians. When members of the collective raise concerns, the technicians brush it aside with remarks such as, “Don’t worry, we’ve done this before,” or “You don’t need to be involved in these technical details.”

The collective feels that their professional expertise and authority over their own work are being dismissed, in contrast to the way other (male) artists in the same exhibition are treated.

- WE ASSESS THE TECHNICIANS’ BEHAVIOUR.

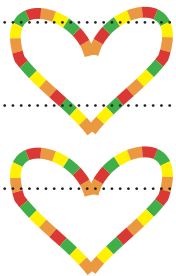
Colour



Comments



A series of horizontal dotted lines for writing, spanning the width of the page. There are 18 lines in total, providing space for handwritten comments.



5

A student and a teacher are seeing each other outside of school. They both feel attracted to one another, and the encounter happens with mutual consent. However, they both keep it a secret. After a few “dates,” the student notices that the teacher seems to give them more positive attention during classes, which makes them feel uncomfortable. The student begins to feel tension and resistance about continuing the “relationship.” They want to withdraw from the intimate relationship, but do not dare to clearly tell the teacher what they need.

- WE ASSESS THE TEACHER’S BEHAVIOUR.

Colour



6

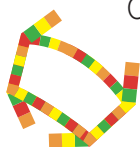
At an art academy, a teacher appoints an external examination committee. One of the committee members is a gallery owner who also represents the teacher's artistic work.

During the final exams, the gallery owner (committee member) expresses interest in the work of a graduating student. One month later, the gallery owner contacts the same student and invites them to exhibit their work in his gallery.

Soon after, it becomes known that the teacher had actively recommended the student to the gallery owner. The teacher explains that he acted as an intermediary and that this was meant as a supportive gesture.

However, the student feels uncertain about how to respond, partly because of the implicit expectations created by the teacher's involvement. At the same time, the gallery owner gives the impression that he has already invested time and effort in the student, which increases the pressure.

- WE ASSESS THE TEACHER'S BEHAVIOUR IN THE CONTEXT OF ITS IMPACT ON THE FELLOW STUDENTS.



Colour





7

A woman wearing a hijab applies for the position of HR manager and reaches the final round of the recruitment process. In the hallway, one of the interview committee members approaches her and says he is impressed by her ambitions. He then adds, “It’s remarkable that you’re aiming for such a senior position, especially as a mother and given your religious background.”

- WE ASSESS THE INTERVIEW COMMITTEE MEMBER’S BEHAVIOUR.

Colour



8

During a life drawing class at an art school, students gather around to sketch a nude model posing in the center of the room. At the start of the session, the teacher reminds everyone that phones are not allowed in class, both to help them focus and to respect the model's privacy.

Still, a few students continue to use their phones anyway. The model notices this, feels uncomfortable about it, and mentions it to the teacher. The teacher agrees that it is not okay but does not take responsibility for addressing it, other than calling out the students who are still clearly on their phones at that moment.



- WE ASSESS THE TEACHER'S BEHAVIOUR.



Colour



Comments



9

After the opening of a group exhibition, the artists and gallery staff throw a party. There is a lot of drinking and some of the people at the party use drugs. A young artist (aged 21) becomes so intoxicated that he can no longer stand on his feet. He falls asleep on a couch.

The next day, other people tell him that he had been “doing really well” the night before, making comments about how “bold” and “open” he had been with the gallerist, a man in his forties. When he asks what they mean, they laugh and say things like, “He’s got an eye for you.” Because of the comments, the young artist starts to realize that the gallerist and he ended up in the toilets together. However, he cannot remember anything that happened there. Because he is afraid of appearing naive, inexperienced, or creating conflict with the gallerist, he nervously laughs along with the others.

- WE ASSESS THE GALLERY DIRECTOR’S BEHAVIOUR.

Colour



10

During a team meeting, the artistic director, who is open about having ADHD, shares many ideas for the upcoming exhibition, without sticking to the agenda, which was meant to focus on issues with the current exhibition.

In a joking tone, the general manager says: “Wow, looks like your ADHD is really winning lately – can we get to the point now?”

The artistic director responds embarrassed that she’s sorry and explains she was just excited to share her ideas. The general manager then adds: “Don’t worry, at least you’re keeping things lively around here!”

He smiles as he says this, while a few other team members laugh quietly at the remark.

- WE ASSESS THE GENERAL MANAGER’S BEHAVIOUR.

Colour

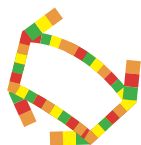


11

For a group exhibition, both established artists and emerging artists have been selected. After installing the exhibition, several of the artists go out for a drink together. At the bar, the topic of fees comes up. There appear to be considerable differences in remuneration, and the reasons for these differences are not clear to them. They decide to ask the cultural centre for clarification.

The cultural centre responds by email, providing an overview of the reasons for the differences in payment. These include differences in seniority, chosen payment method (self-employed, payroll, interim agency, etc.), newly produced or existing work, production costs, and other factors.

- WE ASSESS THE CULTURAL CENTRE'S BEHAVIOUR.



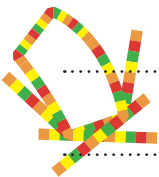
Colour



Comments



A series of horizontal dotted lines for writing comments, spanning the width of the page.



12.a

At the end of a project, the team holds a meeting to wrap up and reflect on the process. During the meeting, the artistic director addresses one of her colleagues directly, saying that she was troubled by his attitude throughout the project. She states that she found his behaviour unprofessional, mentioning specifically that she did not appreciate him using his phone during meetings and being consistently late.

The employee gets up without responding and leaves the room before the meeting concludes.

- WE ASSESS THE ARTISTIC DIRECTOR'S BEHAVIOUR.

Colour



12.b

At the end of a project, the team holds a meeting to wrap up and reflect on the process. During the meeting, the artistic director addresses one of her colleagues directly, saying that she was troubled by his attitude during the project. She states that she found his behaviour unprofessional, mentioning specifically that she did not appreciate him using his phone during meetings and being consistently late.

The employee gets up without responding and leaves the meeting before it concludes.

A few hours later, the employee posts on Instagram, accusing the artistic director of bullying and toxic behaviour.

- WE ASSESS THE EMPLOYEE'S BEHAVIOUR.

Colour



13

A young, recently graduated curator has a temporary contract with a museum for an upcoming exhibition. This is the second time they have worked for the museum. The artistic director has repeatedly stated that they would offer them a permanent position, but once the current contract ends, the topic of a permanent appointment is not brought up.

- WE ASSESS THE ARTISTIC DIRECTOR'S BEHAVIOUR.

Colour



14

A young artist collective is working on an exhibition. During the work process, four of the five artists agree on most of the creative ideas and decisions. The fifth artist, however, often raises concerns and expresses discomfort with the direction the group is taking.

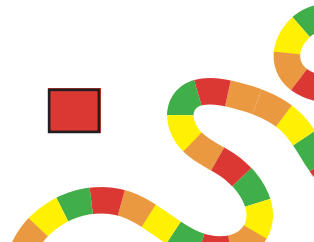
Initially, the group discusses these disagreements during meetings, encouraging the fifth artist to align with their views. Over time, the approach becomes more insistent, and they apply increasing pressure on him to agree.

In addition to these discussions, the four artists start sharing their frustrations about the fifth member in private conversations among themselves and in conversations with mutual friends outside the collective, who belong to the same social circle as the fifth artist.

The fifth artist, unaware of the talking behind his back, notices that some friends begin interacting with him differently and does not understand the reason for this change.

- WE ASSESS THE BEHAVIOUR OF THE FOUR ARTISTS.

Colour



15

A young artist has a verbal agreement with an institution to participate in an upcoming group exhibition. During the preparations, the artist begins a relationship with the ex-partner of the curator of the exhibition. Shortly afterwards, the collaboration is abruptly terminated without explanation.

At public events in the city, the artist is confronted with aggressive behaviour from the curator, who openly states that he will hinder the artist's career as long as the relationship continues.

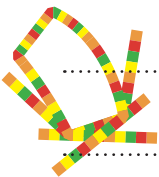
- WE ASSESS THE BEHAVIOUR OF THE CURATOR BEHAVIOUR.



Colour



Comments



A series of horizontal dotted lines for writing, consisting of 15 lines spaced evenly down the page.

16

In the kitchen of a museum, the business manager is having lunch with two technicians. They tell him about a party they were at last weekend and he asks them, “So? Who ended up in bed with whom?” The manager is known for his direct questions. He is very popular with the employees. He always says, “Our museum is like a family.”

- WE ASSESS THE BEHAVIOUR OF THE MANAGER BEHAVIOUR.

Colour



17

A newly graduated curator is doing an internship at a museum. During their internship, they are given responsibility for organising a relatively large exhibition.

At one point, the artistic director asks them if they have a partner. When she answer “yes,” he responds jokingly, “Ok, no problem.” A few days later, he asks them if she would like to go out for dinner. She declined, saying they do not think it would be appropriate.

The next day, the artistic director informs them that he has decided they are not yet ready to take on the responsibility for such a large exhibition.

- WE ASSESS THE ARTISTIC DIRECTOR’S BEHAVIOUR.

Colour



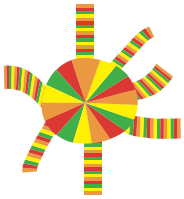
18

A cleaner is working in the gallery, tidying up the space. At the same time, a technician is putting away some equipment and materials. They exchange a few light comments as they work.

The technician is sipping a beer while cleaning up, and the cleaning lady has the impression that he may have already had a few drinks. At one point, as he passes close behind her to put something away, he leans in slightly and says in a low voice:

“We are alone here... you’re really making it hard to focus.”

- WE ASSESS THE TECHNICIAN’S BEHAVIOUR.



Colour



19

Two artists participating in a group exhibition get into an argument during the preparation phase.

One of them feels attacked by a remark from the other and shouts at him, calling him a “f*cking idiot,” before angrily leaving the space.

Shortly afterward, he approaches the curator and explains what happens. He tells him that over the past weeks, the other artist has repeatedly referred to him as “Chinaman”, and that this has worn him down. He tells the curator that he no longer wishes to participate in the exhibition but insists that he still expects to be paid for his work.

The curator responds that payment is contingent on him fulfilling his agreed contributions to the exhibition and that simply withdrawing from the project does not entitle him to full payment.

- 19.1 WE ASSESS THE BEHAVIOUR OF THE ARTIST WHO CALLED HIS COLLEAGUE “CHINAMAN”
- 19.2 WE ASSES THE BEHAVIOUR OF THE CURATOR.

Colour



20

A student of North African origin is working as a steward in a museum. As per protocol, he asks visitors to leave their backpacks and phones in a locker before entering. This has never caused problems before, but one visitor refuses, saying his phone is very expensive and asking if the museum is insured against theft.

The student responds: "Sir, these are the rules. If you don't leave your phone, I can't let you in." The visitor accuses him of being aggressive and making him feel unsafe. He then takes out his phone and says he will call the police.

At the mention of the police, the student becomes visibly stressed and allows the visitor to enter with his bag and phone.

- WE ASSESS THE BEHAVIOUR OF THE VISITOR.

Colour



21.a

A business manager notices that a communications employee has lost a lot of weight and, jokingly, says: “Oh my, are you not getting any food anymore?” The employee replies that he recently went through a breakup and hasn’t been eating much because of it. The manager responds:

“Oh sorry, I didn’t know that. But hey, you look great actually!” and then leaves, visibly embarrassed of her comment.

- WE ASSESS THE BEHAVIOUR OF THE BUSINESS MANAGER.

Colour



21.b

The next day, the manager approaches the employee at his desk to apologize. She says her comment was inappropriate, that she spoke without thinking even though she knows such remarks can be hurtful, and reassures him:

“So sorry, really. I hope you can manage a little to give sadness a place. I also want you to know that we are here to help you think on how to organise your work if you need some time for yourself.”

- WE ASSESS THE BEHAVIOUR OF THE BUSINESS MANAGER.



Colour



22

A cultural worker collaborates closely with a coordinator on a project. During the process, the coordinator closely monitors every step of the work. Over time, the cultural worker experiences increasing stress and feelings of loss of autonomy.

Eventually, her doctor places the cultural worker on sick leave for two weeks due to burnout symptoms. After returning to work, the cultural worker initiates a conversation with the coordinator to address the micromanagement and its impact on her well-being. During this conversation, the coordinator shifts the focus to the difficulties caused by the worker's absence during a particularly busy period, emphasizing the extra workload she had to take on.



- WE ASSESS THE BEHAVIOUR OF THE COORDINATOR.

Colour



suggested colours



1



2



Comments

CONSENT No clear consent (the agreements made in advance are not being complied with)

VOLUNTARINESS There is a lack of choice; the option not to publish the article (in that way) does not exist.

There is also manipulation: “you should be happy...”

EQUITY / EQUALITY There is a difference in position and privilege (young artist vs. journalist for a major Flemish newspaper).

CONTEXT The journalist's behaviour is not in line with journalistic ethics.

IMPACT Public misrepresentation (reach) can have a negative impact on the young artist. In addition, his confidence may be damaged, which can have an impact on later situations.

EQUITY / EQUALITY There is a power imbalance/authority relationship and abuse of privilege.

CONTEXT The bar manager's behaviour is unprofessional.

IMPACT This is a very personal comment, but micro-aggressions have a huge impact! The support of the other volunteer may be helpful, but it does not change the assessment of the bar manager's behaviour.

3.1



3.2



Comments



CONSENT The teacher does not ask for permission, but the question is whether that is a problem: he notices tension and wants to discuss it.

EQUITY / EQUALITY There is a relationship of authority, but the teacher takes responsibility in his position and does not abuse it.

CONTEXT The behaviour is appropriate for the context, with one comment: it might be better if the teacher addresses the students individually.

IMPACT There may be an impact due to public demand, but again, we would not hold that against the teacher.

CONSENT About pushing and verbal attacks: no permission.

VOLUNTARINESS Lack of choice.

EQUITY / EQUALITY As far as we know, there is no difference in power.

CONTEXT The impact is clearly significant, the effect lingers, and there is a need for support to deal with this.

IMPACT There may be an impact due to public demand, but again, we would not hold that against the teacher.

4



5



Comments

VOLUNTARINESS Lack of choice.

EQUITY / EQUALITY There is a difference in privilege (gender-based) in the way male artists are treated, as opposed to the female collective.

CONTEXT The behaviour of the technicians and artists is not appropriate for the professional setting; no respect is shown for others' expertise and authority (and concerns).

IMPACT The impact is partly determined by the fact that it happens repeatedly and appears to be personally directed against women. The impact can be significant (microaggressions).

CONSENT There is no 'ongoing consent'.

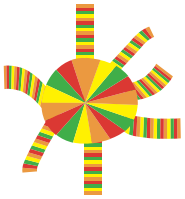
VOLUNTARINESS There does not appear to be any explicit coercion or blackmail, but the question is how free you are to reject advances from someone in a position of power or how free you are to end that relationship. The secretive nature of the relationship may contain an element of blackmail. The aspect of reward/punishment in terms of opportunities may also play a role here.

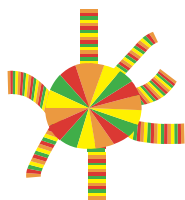
EQUITY / EQUALITY There is clearly a power imbalance (particularly because it involves a student), in terms of authority, authority relationships, age superiority, and abuse of privilege.

6



7





Comments

CONTEXT This poses a problem when it comes to establishing relationships with students.

IMPACT The potential negative impact here may be linked to ending the relationship or being caught by colleagues. Keeping it secret can lead to stress and isolation.



CONSENT No framework has been agreed upon for these types of consequences. It is not explicit and there is no transparency about it.

EQUITY / EQUALITY This is a case of abuse of power and favouritism.

CONTEXT This behaviour is not appropriate in an educational context: favouritism has a major impact on the learning opportunities of others.

IMPACT The impact on the learning environment is significant: it creates pressure within the learning context.

CONSENT Intrusive/racist comments are not permitted.

EQUITY / EQUALITY There is a power imbalance between the member of the selection committee and the applicant.

CONTEXT The behaviour of the member of the selection committee is unprofessional.

IMPACT This is a very personal comment, but the impact of microaggressions is huge!

8



Comments

CONSENT It is the students who do not respect the agreements, so there is no consent, but the teacher should monitor this. Therefore, it does not apply in the strict sense.

VOLUNTARINESS For the model, it may seem as if there is a lack of choice. The teacher says that cell phone use is not okay, but does nothing to change this, which may make it seem to the model as if she has no choice but to accept it.

EQUITY / EQUALITY There is a power imbalance (she is much more vulnerable, both literally and figuratively). It is not that the teacher actually abuses his power, but he does not use it to protect her position either.

CONTEXT The behaviour is unprofessional: in this context, he should prioritize ensuring that the agreed framework is respected, especially given his position of authority.

IMPACT The impact of the teacher's failure to intervene could potentially be significant. In addition to the risk of images being taken of the model, it could also represent a breach of trust with the teacher.

9



10



Comments



CONSENT In this state, clear consent cannot be given.

VOLUNTARINESS It is unclear whether the young artist voluntarily accompanied the gallery owner. There is a possibility that reward/punishment (career opportunities) may have been involved.

EQUITY / EQUALITY There is no equality.

FUNCTIONING Both are under the influence of drugs. However, this is not a mitigating circumstance for the gallery owner. He is taking advantage of the young artist's situation.

CONTEXT The gallery owner's behaviour is unprofessional.

IMPACT This situation has the potential to have a very significant impact on the artist (intensity, scope, personal).

EQUITY / EQUALITY The managing director speaks from a position of power.

CONTEXT Respect for employees should be a requirement in any organisation or company. As managing director, you are not setting a good example with comments like that, as they can be very damaging to the artistic director.

IMPACT A number of other team members do not approach this situation/comment with support for the artistic director, as they laugh along with the general director's comment in the background. This shows

11



12.a



Comments

a lack of support from those around him, which can make it difficult for the artistic director to indicate that he does not find this acceptable. The comments are also personally directed at the artistic director as an individual, which can also reinforce the negative impact. These types of comments are also micro-aggressions and stem from ableism (discrimination based on disability).

CONTEXT Appropriate; the cultural center answered the artists' questions honestly and correctly.

CONSENT A meeting with other colleagues is not a scheduled feedback moment or performance review for an individual. The employee is confronted with the feedback by surprise; there is no freedom of choice as to whether or not to receive it at that moment.

EQUITY / EQUALITY There is a power relationship (authority relationship) that may not be handled with sufficient sensitivity.

CONTEXT Here we can ask ourselves whether it is professional to give this feedback at the end of the project rather than when the problem arises; this does not give the person the opportunity to change anything. Is this good leadership?

12.b



13





Comments

IMPACT The fact that feedback is given in front of colleagues can have a negative impact. This does not necessarily have to be a problem, but in combination with the timing, it is at least awkward.

CONSENT Not okay, there is clearly no consent.

EQUITY / EQUALITY There is a form of abuse of power, the power of the large platform.

CONTEXT The employee's behaviour is unprofessional.

IMPACT The impact is potentially huge: the post is permanently visible, the medium has a wide reach, the message is very personal, and the employee deliberately wants to cause damage.

EQUITY / EQUALITY There is a power relationship that makes it difficult to address this unclear communication.

CONTEXT It is unprofessional to make verbal promises that you cannot keep.

IMPACT This has a major impact on the curator's future career prospects, especially if she had prepared herself for this.

14



15



Comments



CONSENT There is no consent; the fifth artist indicates his boundary, but it is not respected.

VOLUNTARINESS Gossiping and exclusion could be seen as a consequence of setting boundaries, a form of blackmail or punishment.

EQUITY / EQUALITY The behaviour of the four artists is not acceptable. Abuse of power can also occur in friendships, in this case by the majority towards the minority.

CONTEXT Gossiping and forming alliances is unprofessional, as is discussing situations from a professional context outside of work, in your wider circle of friends.

IMPACT The impact of this behaviour can be significant; it is isolating, it lasts for a certain period of time, it is personal, it has a wide reach, and there is a lack of support from colleagues.

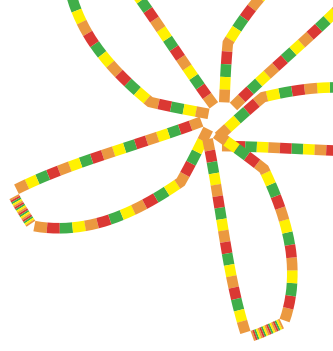
CONSENT There is a demand to end the relationship; there is no consent for this.

VOLUNTARINESS There is a threat of punishment (hindering one's career), so there is blackmail.

EQUITY / EQUALITY There is abuse of power.

CONTEXT This is highly unprofessional behaviour.

IMPACT The aggressive attitude and threats to hinder the artist's career can have a very negative impact on the artist, as this is directed at them on a very



16



17





Comments

personal level. The curator is also deliberate in his threats and aggressive behaviour. By bringing this up and responding aggressively at public events, this can also damage the artist's image.

EQUITY / EQUALITY There is a relationship of authority between the director and the technicians, which gives the comment a different effect. By referring to the context as a family, that relationship of authority is denied: pseudo-horizontality.

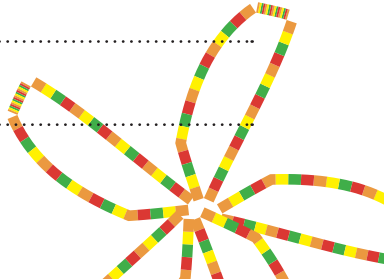
CONTEXT The director's comment/behaviour is un-professional.

IMPACT The director's behaviour can create an unsafe atmosphere. He is known for his direct questions, so there is a pattern of behaviour and therefore repetition.

CONSENT The boundary that is indicated is ignored and even has a negative consequence.

VOLUNTARINESS There is a penalty attached to the decision not to accept the invitation to dinner.

EQUITY / EQUALITY There is clear evidence of abuse of power, with the artistic director using his position to decide whether or not to give someone a project depending on whether the curator would have dinner with him after work (and thus respond to his advances).



18



Comments

CONTEXT The artistic director's behaviour is unprofessional.

IMPACT The behaviour affects the curator personally, has an impact on her job/career opportunities, and we may question the artistic director's awareness of this.

It will also have an emotional impact.

CONSENT There is no consent.

VOLUNTARINESS There is no voluntariness.

EQUITY / EQUALITY There is no equality; the power imbalance between men and women comes into play here, and the situation is being exploited.

FUNCTIONING The technician is (probably) under the influence; this is not a mitigating circumstance, his behaviour is not acceptable.

CONTEXT The technician's behaviour is not appropriate in a professional situation (or in any other context).

IMPACT The impact can be very significant (intense, highly intimidating, threatening, and aggressive).

19.1



19.2



Comments

CONSENT There is no consent.

EQUITY / EQUALITY There is abuse of privilege: someone is being treated in a racist manner.

CONTEXT Racism has no place in any context.

IMPACT The impact of racism is huge! It involves repeated and intense behaviour, and there is also a lack of support from bystanders.

CONSENT The artist sets his limits, and the curator does not comply.

VOLUNTARINESS There is a lack of choice: the artist will have to participate. There also seems to be a consequence attached to this: loss of wages.

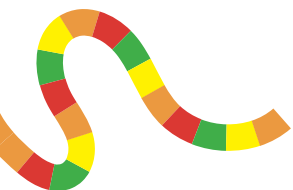
EQUITY / EQUALITY There is a relationship of authority, and that relationship is used to demand that someone do something without ensuring their well-being.

CONTEXT The curator's is unprofessional; a good leader should intervene/take responsibility in this situation.

IMPACT The lack of support from the curator (bystander but also manager with responsibility) has a major impact.



20



21.a



21.b





Comments

CONSENT The student attendant clearly sets a boundary, which is not respected by the visitor.

VOLUNTARINESS There is blackmail and intimidation, and the attendant is afraid of possible punishment if the police are called in.

EQUITY / EQUALITY There is abuse of privilege; threatening to call the police is an argument based on power.

CONTEXT The is not appropriate; it is simply unacceptable .

IMPACT This incident has the potential for a significant impact (highly personal, intense).

EQUITY / EQUALITY There is a power imbalance that may give the comment more weight.

CONTEXT The comment is tactless and unprofessional.

IMPACT The comment is very personal and intrusive.

EQUITY / EQUALITY There is an authority relationship, which may give the comment more impact.

CONTEXT It is professional (and simply the right thing to do) to correct a mistake by communicating clearly and offering sincere apologies.

IMPACT The apologies may lessen the impact.

22



Comments

CONSENT **A boundary is set that is not respected.**

VOLUNTARINESS **Emotional manipulation is used to limit the employee's freedom of choice. They are made to feel guilty.**

EQUITY / EQUALITY **There is a relationship of authority, and that power is being abused.**

CONTEXT **This is unprofessional. As a coordinator, you are responsible (also by law!) for the well-being of your employees.**

IMPACT **This can have a very negative impact on the employee, as the extra workload is "on her," as the coordinator puts it (personally). It is also significant because it affects the employee's mental well-being.**

The Colour System was developed by the Sociaal Fonds voor Podiumkunsten and oKo, in collaboration with Engagement Arts, with financial support from the Flemish action plan on transgressive .

This tool is a translation of Sensoa's Flag System. The first version for the performing arts sector dates from 2022; the current version is from 2025.

In 2026, NICC, in collaboration with Engagement Arts and Nelle Hens, launched a version for the visual arts sector.



Vlaanderen
verbeelding werkt

podiumkunsten

NICC

ENGAGEMENT



overleg kunstenerorganisaties

