

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

SWEDEN

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not
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SWEDEN¹

1. HISTORICAL PERSPECTIVE	3
2. GENERAL OBJECTIVES AND PRINCIPLES OF CULTURAL POLICY	5
2.1 Main features of the current cultural policy model	5
2.2 National definition of culture	5
2.3 Cultural policy objectives	6
3. COMPETENCE, DECISION-MAKING AND ADMINISTRATION.....	7
3.1 Organisational structure (organigram)	7
3.2 Overall description of the system.....	8
3.3 Inter-ministerial or intergovernmental co-operation	11
3.4 International cultural co-operation	11
4. CURRENT ISSUES IN CULTURAL POLICY DEVELOPMENT AND DEBATE	15
4.1 Main cultural policy issues and priorities	15
4.2 Specific policy issues and recent debates.....	15
4.3 Other relevant issues and debates	22
5. MAIN LEGAL PROVISIONS IN THE CULTURAL FIELD	23
5.1 General legislation	23
5.2 Legislation on culture.....	26
5.3 Sector specific legislation	28
6. FINANCING OF CULTURE.....	31
6.1 Short overview	31
6.2 Public cultural expenditure	31
6.3 Trends and indicators for private cultural financing.....	32
7. PUBLIC INSTITUTIONS IN CULTURAL INFRASTRUCTURE.....	34
7.1 Cultural infrastructure: tendencies & strategies	34
7.2 Basic data about selected public institutions in the cultural sector	35
7.3 Status and partnerships of public cultural institutions	35
8. PROMOTING CREATIVITY AND PARTICIPATION.....	37
8.1 Support to artists and other creative workers	37
8.2 Cultural consumption and participation	38
8.3 Arts and cultural education	41
8.4 Amateur arts, cultural associations and civil initiatives	42
9. SOURCES AND LINKS.....	46
9.1 Key documents on cultural policy.....	46
9.2 Key organisations and portals	46

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1. Historical perspective: cultural policies and instruments

While many of its institutions are much older, Swedish cultural policy in the modern sense emerged between the 1920s and the 1970s, was consolidated around 1974, and has remained comparatively stable until present times. The cultural policy shaped during the 20th century, is still largely in place, in spite of an increasing tendency to change, especially on the local and regional levels.

Cultural education, public museums, concert halls and public libraries were favoured areas of cultural policy in the early 20th century, typically with substantial contributions from private patrons and voluntary work. In the 1930s, the democratic welfare state began to evolve with an increasing government involvement in arts and culture. During the same period, the efforts in popular cultural education made by popular movements such as the Labour Movement, the Temperance Movement and the Free Church Movement solidified into government-funded organisations. Other important institutions were already old at that time, often been inspired by French, German or Italian models. Examples of such organisations are The Royal Opera, The Royal Dramatic Theatre, The Royal Library, The National Archives and The National Heritage Board. Most of these organizations had been founded by the monarchy and have remained under government control, even though private sponsors and donors have also played a role in funding them.

From the 1930s, the main feature of Swedish cultural policy has been an emphasis on equal access to quality culture. One initiative typical of the early welfare state period was the national touring theatre company Riksteatern, created in 1934. In the 1950s and 1960s, Social Democratic governments continued to expand the state to create an all-encompassing welfare system. Established cultural institutions were modernised and new ones were created, e.g. touring institutions for exhibitions and music, the Film Institute, municipal music schools, and colleges for art and drama. Another example is The Author's Fund, created in 1954 to distribute government grants to writers, established as a support system based in cultural policy and a compensation for the right of public libraries to lend out books.

In the 1960s, political activity in cultural policy debates rose dramatically, resulting in the first general cultural policy objectives in the *Government Bill on Culture* of 1974. The democratic welfare-state model of cultural policy was now institutionalised. A new government agency, the Swedish Arts Council, was also created. While the objectives of cultural policy established at that time were the results of an initiative of the national government, the most significant result may have been the substantial strengthening of regional and municipal resources for the production and distribution of quality culture.

The Ministry of Culture was separated from the Ministry of Education in 1991, but many participatory cultural activities are still the responsibility of the Ministry of Education, as is artistic education. The two fields are in other words still closely linked, and the ministries were briefly reunited 2004–2006.

Since the 1990's, the most significant changes in the general conditions for cultural policy have been results of increasing regionalisation, globalisation and new media; in particular, the increased movements of people, cultural products and cultural influences across national borders have been the main influences on developments in arts and culture, as well as in cultural policy. The main cultural policy responses to these changes can be summed up as a new perspective on Sweden as a multicultural society, a more positive perspective on the creative industries and new efforts to transfer policy-making powers from the national to the regional level. In 2009, a new *Government Bill on Cultural Policy* was passed by parliament setting new objectives for Swedish cultural policy, but also

creating a new and more decentralised organisation for government supports of arts and culture.

In the 2000's, regional governments have become increasingly involved in Swedish cultural policy, both in creating their own cultural policies and in distributing funding from the national budget. Because of the Government Bill on Cultural Policy of 2009, a significant part of the national funding for culture was transferred to regional governments. Under this model – known as the Cultural Cooperation Model – the Swedish Arts Council acts as a representative of the national government in approving the Cultural Policy Plans of the regional governments for national funding. In the making of their Cultural Policy Plans, regional governments also obligated to consult with representatives of cultural institutions, professionals and civil society in their respective regions. In 2011, this procedure was tested in five regions (West Sweden, Skåne, Norrbotten, Gotland and Halland). Eleven more regions have followed during 2012, leaving Stockholm County as the only region in which the model is yet to be implemented.

In sharp contrast to the political stability, which has marked Sweden since the middle of the 20th century, the election of 2014 resulted in a parliament with an unclear majority situation. In December 2014, the government bill on the national budget – including a number of reforms relevant to cultural policy (see chapter 4.1) – was voted down by parliament. During 2015, the government has reformed the model used for supporting film production; the Film Agreement will not be renewed, and from 2017, supporting film production will entirely be the responsibility of the national government. A government bill proposing a new museum policy is also expected in 2017.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

The Swedish cultural policy model has until recently been marked by a strong national level, with most of its powers invested in government agencies under the leadership of government appointed directors and boards, including representatives of relevant fields and professions. The complexity of the Swedish cultural policy model is revealed by the large number of heterogeneous units directly subordinated, and / or financially dependent on, the Ministry of Culture. Among the most important, such bodies are the Swedish Arts Council and the Swedish Heritage Board. Other large public bodies are the Swedish Film Institute, and the government agencies responsible for various museums and other cultural institutions. The autonomy of cultural institutions organized as government agencies is protected by constitutional law.

In addition, there is a tradition of respect for the autonomy of artists and cultural professionals in matters of content and quality of cultural production. This can be described as a double arm's length principle. Safeguards against political intervention in the practices of publicly owned and / or publicly financed cultural institutions are relatively strong.

In the *Government Bill on Cultural Policy* of 2009 (2009/10:3), the previous focus on the national level of cultural policy was somewhat changed. Since then, a new system has been introduced, in which national government funding of regional institutions is governed through regional Cultural Policy Plans approved by the Swedish Arts Council (see chapter 4.1). The autonomy of cultural institutions on the regional and local levels is not constitutionally protected.

Cultural education is largely outside of the responsibility of the Ministry of Culture. Instead, higher artistic education is integrated in the university system, a responsibility of the Ministry of Education. Lower level culture and music schools are a municipal responsibility. The Ministry of Education also supports national study associations and folk high schools, also often dealing with cultural activities and cultural education (see chapters 8.3.1 and 8.4.1). While the national government is in many ways the main actor in Swedish cultural policy, the organisation of arts and culture in Sweden can be described as a complex web of interactions between the state, the market, civil society, private patronage and cultural professional associations. The dominant political attitude in cultural policy has favoured cooperation between the state and the cultural professions, while - typically and until recently - being more suspicious towards the market and private sponsorship.

Such attitudes are now increasingly being replaced by a perspective that is more positive towards the market, especially on the local and regional levels. At the same time, the regional level is becoming increasingly important in the Swedish cultural policy model.

2.2 National definition of culture

At the formulation of the first cultural policy objectives in 1974, cultural policy included measures within the areas of "language, the stage, images, sound, and in the areas of media and communication, [...] certain measures within the areas of adult education and organisational activities, as well as measures to preserve and bring to life the cultural heritage." (*Government Bill* 1974:28, p. 287). Similarly, the Cultural Policy Commission of 1995 identified culture with matters concerning (1) the arts, (2) the media, (3) popular cultural creativity and education ("bildningssträvanden") and (4) the cultural heritage (*Kulturpolitikens inriktning* SOU 1995: 84, p. 40). The most recent *Government Bill on*

Culture, that of 2009 (2009/10:3) included no explicit definition of culture or cultural policy. The Minister of Culture is presently responsible for matters concerning the arts, cultural heritage, media, national minorities, civil society, human rights, and democracy, as well as for policies against discrimination and racism. On the local level, many cities and larger municipalities maintain museums and are co-owners of regional theatres, but the core responsibilities for local cultural policy tends to be public libraries, culture and music schools, and popular adult education.

When a national cultural policy was established as a part of the emerging welfare state, the central aim became granting access to culture to all citizens in all parts of the country, thus creating a focus on equal access to what can be described as high culture, but also to encourage active participation in cultural activities. In the last ten to twenty years, this concept has been questioned in efforts to create a broader and even more inclusive view of culture. The established views based on the concepts of *bildning* (from the German *Bildung*) and *folkbildning* (*Bildung* for the people, or popular education), however, remain central to the understanding of Swedish cultural policy, although they are now often amended to recognise differences in individual choice, taste, socio-economic status and background, aiming to create a more pluralistic concept of culture.

2.3 Cultural policy objectives

In 2007 and 2008, Swedish cultural policy was evaluated by the Cultural Policy Commission. A *Government Bill on Culture*, based on the recommendation of the Commission, as well as on the criticism directed at it, was adopted by parliament in 2009. It states the following objectives for Swedish national cultural policy:

“Culture should be a dynamic, challenging and independent force based on the freedom of expression. Everyone should be able to participate in cultural life. Creativity, diversity and artistic quality should mark society's development.

To reach the objectives cultural policy should:

- *promote everyone's opportunity to cultural experiences, cultural education and to develop their creative capabilities;*
- *promote quality and artistic renewal;*
- *promote a living cultural heritage which is preserved, used and developing;*
- *promote international and intercultural exchange and cooperation; and*
- *especially notice the right to culture of children and the young.”*

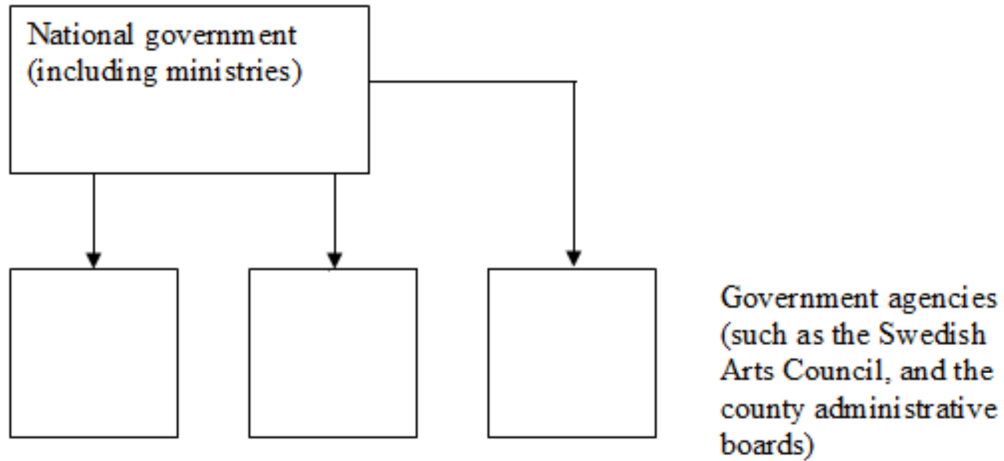
The objectives of Swedish cultural policy are thus similar to objectives on the EU level and among the other EU member states, such as the promotion of cultural diversity, support of creativity, participation in cultural life, and respect for cultural rights. They also have much in common with previous Swedish objectives (decided in 1974 and 1996).

Cultural education (here used as an English translation for the Swedish word *bildning*) and artistic quality were added as explicit objectives in 1996. This should be understood as an affirmation of an already established view, rather than as a change of direction. The most important change in the revision of 2009 was that the objective of “counteracting the negative effects of commercialism” was removed. This signifies a more positive view of the role of the business sector in cultural policy.

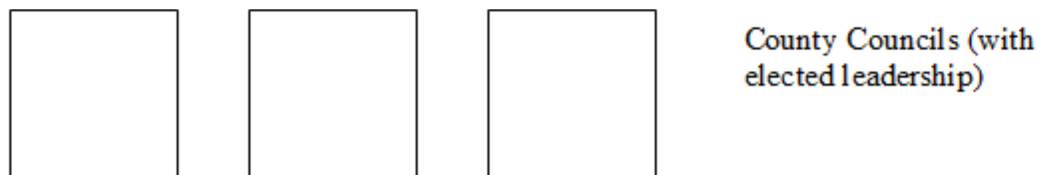
3. Competence, decision-making and administration

3.1 Organisational structure (organigram)

National level

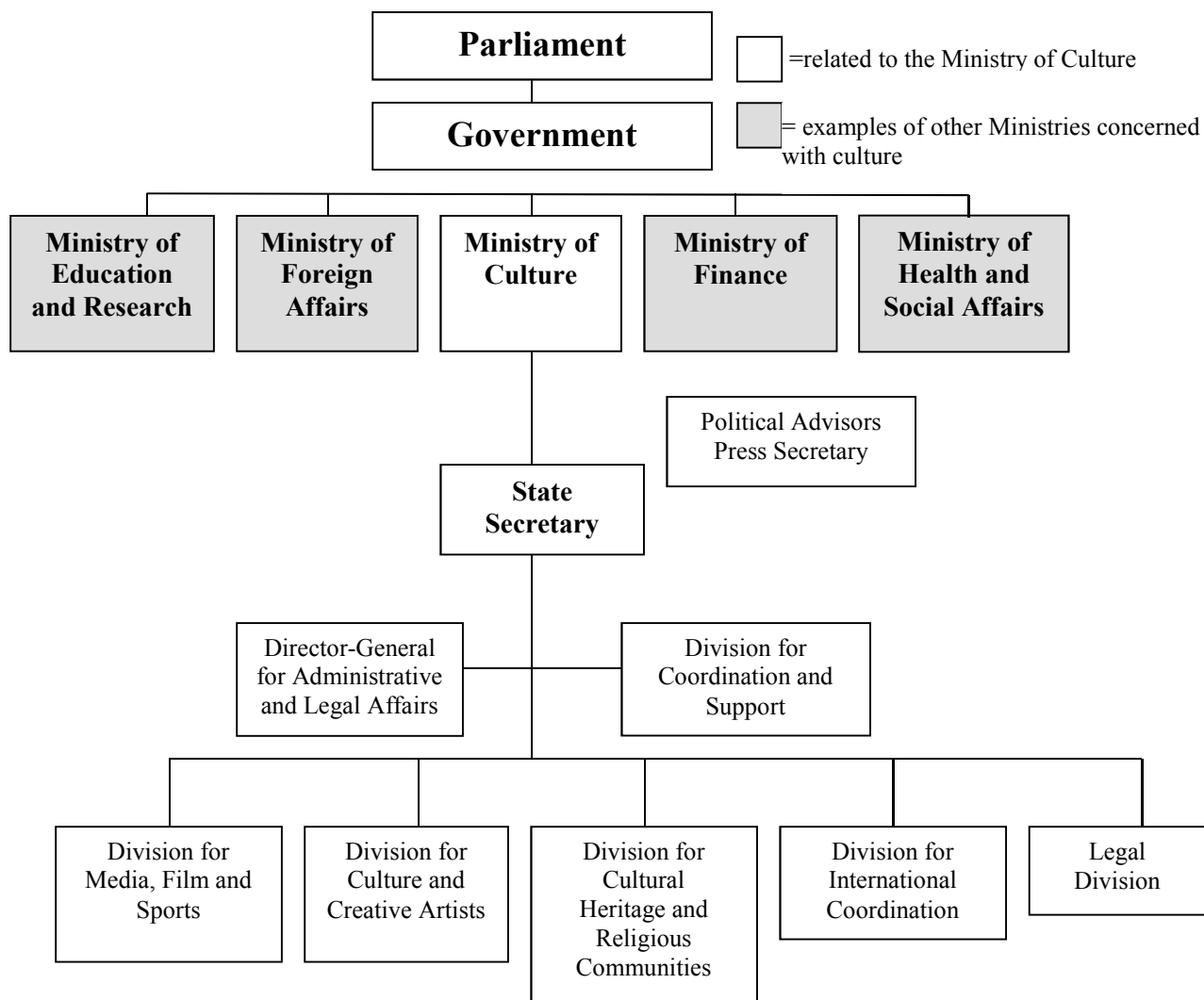


Regional level



Local level



Structure on the government level:**3.2 Overall description of the system**

Sweden is a unitary state with certain autonomy for local and regional governments guaranteed by its *Instrument of Government* (one of its Fundamental Laws). In total, the national government provides 45% of public expenditure on culture. Local governments, municipalities, are mainly responsible for public libraries, and for music and culture schools. The role of regional governments in cultural policy has historically been limited, but is now increasing, both by their own initiatives and by reforms in national cultural policy.

Description of the main actors in Swedish cultural policy:

The Parliament (Riksdagen) legislates and decides on the national budget, including the general policies, and provisions for government agencies (including some of the major cultural institutions). **The national government's** principal responsibility within cultural policy is proposing legislation and the national budget, as well as co-ordinating and long-term planning cultural policy via the appropriate ministries and related bodies. The national government is elected by parliament, which is also responsible for the national budget and for legislation. Most of the practical work of the national government is carried out by government agencies. These have their own boards, appointed by the government,

and receive formal instructions decided in government decisions within a framework decided by parliament.

The Ministry of Culture is responsible for the arts, cultural heritage, media, national minorities, civil society, and human rights, and democracy, as well as for policies against discrimination and racism. It prepares government bills concerning these areas, and co-ordinate government agencies. More than 40 government agencies report to the Ministry of Culture. The main agencies dealing with cultural policy are described in this chapter. Government agencies responsible to the Ministry of Culture include many of the more than 30 museums financed directly by the state. Directly responsible to the Ministry of Culture is also The Royal Opera and The Royal Dramatic Theatre. Through its grants to regional governments, the state supports a large number of regional museums, theatres and other cultural institutions.

The Ministry of Education and Research is responsible for education on all levels, including cultural education and education in the arts.

The Swedish Arts Council (Statens Kulturråd) is a government agency reporting to the Ministry of Culture. Its principal task is to implement the national cultural policy. The Council is responsible for:

- the allocation of state cultural funding to theatre, dance, music, literature, arts periodicals and public libraries, and to the fine arts, museums and exhibitions;
- providing the Swedish government with the basic data it needs to make cultural policy decisions, by evaluating state spending in the cultural sphere, etc.;
- providing information on culture and cultural policy; and
- approving regional cultural policies before allocating national funding to the regional level.

The National Heritage Board (Riksantikvarieämbetet) is a government agency reporting to the Ministry of Culture. It serves as Sweden's central administrative agency in the area of cultural heritage and historic environments. As the national coordinating agency, the National Heritage Board has overall responsibility for promoting the objectives of Sweden's heritage policy. Among the Board's activities are various initiatives to protect the historic environment, which includes the accumulation and dissemination of information, preservation, conservation, interagency coordination and archaeological activities. The National Heritage Board is responsible for heritage matters according to the *Heritage Commemoration Act*, the regulations on national building monuments, the *Planning and Building Act*, and the *Environment Code* (in matters concerning cultural reserves). It allocates financial resources to regional heritage agencies and acts as a national centre of expertise in the heritage field. From 2017, the National Heritage Board will be given increased responsibility for museum issues.

The National Archives (Riksarkivet) is a government agency reporting to the Ministry of Culture. It supervises all public records of the agencies of the central government, as well as the records generated by regional and local authorities. In line with the 2009 *Government Bill on Culture*, the regional archives, which were until then independent government agencies, have been merged into The National Archives to form a single government agency. The Military Archives, SVAR (Svensk Arkivinformation) and Arkion are parts of the National Archives.

The Swedish Agency for Cultural Analysis (Myndigheten för kulturanalys) was established in 2011 to gather information on arts and culture, follow relevant research, analyse information and evaluate cultural policy. It is also responsible for statistics within the area of cultural policy. It reports annually to the government.

The Royal Library (Kungliga biblioteket) is a government agency reporting to the Ministry of Education. It is responsible for the national library of Sweden, collecting all works published in the country, as well as a number of other categories of relevant material and media. While it is mainly responsible to the Ministry of Education and Research, it is also responsible for coordinating all public libraries in Sweden, most of which are municipal libraries. On this issue, The Royal Library reports to the Ministry of Culture.

The Sámi Parliament (Sametinget) is an elected body working under the Ministry of Culture and acting as a representative body for the Sámi people in Sweden. The Sámi Parliament supports professional skills development, as well as Sámi culture and language. The role of the Swedish Sámi Parliament is regulated in Swedish law and financed through the Swedish national budget. Similar Sámi parliaments also exist in Norway and Finland.

The Swedish Institute (Svenska Institutet, SI), together with the Swedish Arts Council, is responsible for supporting and initiating activities promoting international cultural exchanges (see 3.4.2).

The Swedish Film Institute (Svenska Filminstitutet, SFI) is a foundation responsible for the promotion, support and development of Swedish film, the allocation of grants for the production, distribution and exhibition of Swedish films and the promotion of Swedish cinema at international level. Many of the SFI's activities have previously been regulated by the *Film Agreement*, an agreement between the Swedish state and the film and media industry. From 2017, the SFI and government grants to film will be funded solely via the national budget and regulated by national cultural policy.

The Swedish Media Council (Statens Medieråd) is a government agency founded 1 January 2011, when the National Board of Film Classification was merged with former Swedish Media Council. Its objectives include reducing the risk of harmful media influences on minors and empowering minors as conscious media users.

The TV Authority is responsible for regulations on commercial and satellite transmissions. It is also the licensing and registration authority for local and similar radio stations, temporary transmissions and distribution by cable and satellite companies, and collects fees from local radio and commercial TV transmissions within Sweden.

The Arts Grants Committee (Konstnärsnämnden), **The Authors' Fund** (Författarfonden) and **The National Public Arts Council** (Statens konstråd) are agencies responsible for various kinds of grants to support authors and other artists (see chapter 8).

The County Administrative Boards (länsstyrelser) are 21 government agencies representing the national government on the regional level on issues for which there is no other body of the national government on that level, including the natural environment and cultural heritage. Each County Administrative Board is headed by a governor (landshövding) appointed by the national government.

The County Councils, or regional governments (landsting), numbering 18, plus 2 specially regulated regions, are tax-levying authorities on the regional level headed by elected assemblies. They are mainly responsible for regional health services, but also provide support for regional theatres, orchestras, museums, and libraries (mainly county and hospital libraries). Under the Cultural Cooperation Model, (see chapter 4.1) each county council or other regional authority submits a culture plan for the region to the Swedish Arts Council. After this plan has been approved, the regional authority is granted government funding for the support of arts and culture in the region, including the regional cultural institutions.

Regional governments provide 15% of the total public expenditure on culture.

The Municipalities, or local governments (kommuner), numbering 290, are tax levying, local authorities headed by elected assemblies, i.e. local councils. They are legally obligated to fund at least one public library, but they also fund other cultural activities, such as culture and music schools, theatres, art galleries, museums and popular cultural education. Funding comes mainly from locally derived municipal income, mainly taxes (additional resources may include regional and / or central- government grants).

Local governments provide 40% of the total public expenditure on culture.

3.3 Inter-ministerial or intergovernmental co-operation

Since implementation of policies is typically a matter for government agencies rather than for the ministries themselves, inter-agency cooperation is much more common than direct inter-ministerial cooperation.

Several government agencies – primarily the Swedish Arts Council and the National Heritage Board – are cooperating with and supporting the regional and local levels of government. Cooperation between the national and regional levels in cultural policy is organised according to the **Cultural Cooperation Model** (see chapter 4.1). Under this model, nationally supported regional cultural policies are determined by agreements between the national and the regional governments.

In 2009 the Ministry of Culture and the Ministry of Enterprise, Energy and Communications increased cooperation on issues relating to creative industry. This is currently the main area for inter-ministerial cooperation. This cooperation supported by **The Council for Cultural and Creative Industries**. The Council is charged with supporting the government in its work with the national work plan on cultural and creative industries, but also with "initiating and stimulating a broader discussion on culture and creativity, what these can mean both for business and for society at large." Both ministries are also financing programmes relating to creative industry (see also chapter 4.2.3).

Culture Councils currently exist at the Swedish embassies in Beijing, Berlin, Istanbul, London, Moscow, Paris and Washington, and at the Swedish Permanent Representation to the European Union in Brussels. These representatives of Swedish culture are appointed by the Ministry of Culture but integrated in each embassy, part of the Ministry of Foreign Affairs (see 3.4.2).

Together with the National Heritage Board, the Swedish Arts Council runs the EU contact office for culture in Sweden, **Cultural Contact Point Sweden** (see chapter 1.4.2).

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

Sweden has traditionally been very active in international cooperation in a number of cultural policy related organisations and contexts. Sweden has for example actively promoted the decision of the UN to establish the World Commission on Culture and Development. There is also a strong tradition of Nordic cooperation in the cultural field, with several institutions, including The Nordic Ministers Culture Fund.

Most of the leading government agencies and institutions have their own international networks. Such networking appears to be increasingly important in many areas. With a more decentralised cultural policy comes an increased interest in international networks and cooperation on the regional and local levels as well.

The government currently prioritises the following areas:

- development of strategies for internationalisation in various fields within arts and culture;
- continued development of the international and intercultural cooperation of government agencies;
- promoting of national arenas for international and intercultural work;
- cooperation across the borders between policy areas; and
- acting actively for cultural issues within EU, UNESCO and Nordic cooperation.

3.4.2 Public actors and cultural diplomacy

Several government agencies and other public actors are relevant to cultural diplomacy, reporting to either the Ministry of Culture or the Ministry of Foreign Affairs.

The Swedish Institute (Svenska Institutet, SI), together with the Swedish Arts Council, is responsible for supporting and initiating activities promoting international cultural exchanges. The SI is also charged with issues regarding information on Sweden abroad and with facilitating exchanges in the spheres of education, research and public life in general. The SI has special assignments as part of its regular international development work and as part of its work in Central and Eastern Europe. It falls under the Ministry of Foreign Affairs and cooperates with Swedish embassies and consulates throughout the world.

The Swedish Arts Council and the National Heritage Board function as contact points for cultural programmes within the EU, and operate the **EU Cultural Contact Point in Sweden**. The aim of these offices, which operate in 33 countries, is to promote European cultural cooperation, with special emphasis on cultural partnership projects, participation in European networks and translation of European literature.

The Swedish Arts Council also administers the Swedish–South African Cultural Partnership Programme. In South Africa, the equivalent responsibility lies with the South African Ministry of Arts and Culture. The Programme was launched in 2004. Swedish cultural institutions actively exchange and co-operate with colleagues in many parts of the world and take part in many international organisations and networks. The Swedish Arts Council gives grants for international cultural exchange, e.g. for performances, seminars, support to the national committees of cultural NGOs, etc. The Council also manages the government insurance provisions for exhibitions on loan.

Culture Councils currently exist at the Swedish embassies in Beijing, Berlin, Istanbul, London, Moscow, Paris and Washington, and at the Swedish Permanent Representation to the European Union in Brussels. These representatives of Swedish culture are appointed by the Ministry of Culture but integrated in each embassy (part of the Ministry of Foreign Affairs). They are charged with promoting cultural exchanges with the host country and stimulate cultural dialogue. The head of the Swedish Cultural Centre in Paris is simultaneously also Culture Council at the Swedish embassy in Paris.

The International Artists Studio Programme in Sweden (IASPIS) offers artist in residence grants to visiting artists and supports artists from Sweden exhibiting abroad. The programme is connected to the Academy of Arts in Stockholm and to other cities in Sweden such as Göteborg, Malmö and Umeå.

In addition to **The Nordic Ministers' Culture Fund** in Copenhagen, there are also bilateral funds available for the Nordic countries to realise common projects. In an effort to re-organise Nordic cultural cooperation, **Nordic Culture Point** was set up by the Nordic Council of Ministers in January 2007. Its mandate is to promote Nordic cultural co-operation as well as promoting Nordic culture internationally (see <http://www.kulturkontaktnord.org>).

The Swedish International Development Authority (SIDA) reports to the Ministry for Foreign Affairs and is responsible for most of Sweden's contributions to international development cooperation. The goal of SIDA's work is to improve the standard of living around the world and, in the long term, to eradicate poverty. SIDA is responsible for developing cultural support and exchange projects, closely linked to their general support to third world countries. Throughout the years, SIDA has supported large cultural exchange projects, developed in cooperation with NGO's such as the Swedish-African Museum Programme (SAMP). Today SIDA play a less central role in cultural affairs, prioritising other issues and methods instead.

Inter(-trans)national cooperation on the regional and local levels are highly varied between different local and regional governments.3.4.3 European / international actors and programmes

The Ministry of Culture is responsible for coordinating international cooperation within cultural policy. It is also responsible for the cultural attachés at Swedish embassies. The Ministry of Education is responsible for the Swedish cooperation within the UNESCO and for the Swedish UNESCO Council. Much of the work with international cooperation also takes place within government agencies reporting to the Ministry of Culture. Regarding such work see chapter 3.4.2.

Much cooperation in the cultural sphere takes place within Nordic cooperation (more information can be found at the website of the Nordic Council <http://www.norden.org/en>).

EU membership has brought new perspectives and possibilities for international cultural co-operation through the Culture Programme, as well as helping to realise cultural projects on a regional level through EU-Structural Funds or on a transnational level through European Territorial Co-operation. Much of the work of the Swedish Cultural Contact Point currently focuses on increasing the number of Swedish applications for various grants made available by the EU for cultural endeavours.

The Swedish Arts Council represents Sweden in two of the **OMC groups** (Open Method of Coordination groups) on the European Union's Agenda for Culture. The objective of these groups is to produce recommendations on cultural areas, as well as identify good examples. OMC is a method of EU institutions to communicate with their member states. It is also a forum for cooperation on issues with no legislation on the European level. Sweden is also represented in two other such other groups: "Skills and Mobility" and "Cultural heritage", where Sweden is represented by the Arts Grants Committee and the National Museum of Arts, respectively.

3.4.4 Direct professional co-operation

There is an extensive tradition of international professional cooperation, particularly within the Nordic region, involving, in practice, all major Swedish cultural institutions, government agencies and major NGOs. International cooperation is also increasingly common on the regional and local levels, especially within the EU. EU funding also play an increasing role in local and regional cultural policy, although this role is still less developed than in most other European countries and Sweden receives relatively little EU funding for cultural projects.

Government measures are now being taken in order to further stimulating cultural institutions and professionals in Sweden to broaden their international scope. The International Artists Studio Programme in Sweden (IASPIS) offers artist in residence grants to visiting artists and supports artists from Sweden exhibiting abroad. Sweden is also an active member of The Organising Committee of Ars Baltica, which was founded in

1988 to enhance cultural exchange and co-operation among the countries of the Baltic Sea region.

3.4.5 Cross-border intercultural dialogue and co-operation

In line with the national goals for cultural policy, all Swedish cultural policy should "promote international and intercultural exchange and cooperation". Intercultural cooperation is thus seen as an integrated part of the general cultural policy and of general international cooperation. Programmes exist to support such exchanges both within the areas of responsibility of the Ministry of Culture and of the Ministry of Education. The government also supports trans-national intercultural dialogue, as well as trans-national activities of young people, e.g. travel grants, language or cross-cultural training courses. There are, however, no comprehensive studies or overviews of these activities.

See also chapter 3.4.1, chapter 3.4.2 and chapter 4.2.7.

3.4.6 Other relevant issues

See chapter 3.4.1 and chapter 3.4.2.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

In the government bill on the national budget 2016, several new measures have been introduced, increasing public grants to culture in several areas, including local culture, museums, drama, and film. During 2016, several measures have also been introduced to combat racism and strengthen democracy through support for art, heritage, culture, and civil society. Earlier in 2016, free entry to national museums was reintroduced, a measure which has been one of the more debated since it was originally introduced by a Social Democratic government in 2005, and abolished the following year by the new non-socialist government. From 2017, government support for film production will no longer be governed by a film agreement between the government and relevant organizations and actors in film production, but as direct government funding.

A government bill on cultural heritage is planned to be submitted to parliament in the near future. The preparations for this bill include the government report on museums presented by a special government commission in 2015 (SOU 2015:89). In its report, the commission emphasized the need to secure the independence of public museums and proposed the introduction of a Museum Law. Recently, the government gave the National Heritage Board increased responsibility for coordinating museum activities. The government agency National Touring Exhibitions was also merged with the National Heritage Board. In the media and by the political opposition, the government has been criticized for politicizing museums in the interest of multiculturalism. Especially the suggested merger of several museums of World Culture in Stockholm has been criticized from that perspective.

In recent years, large parts of Swedish cultural policy have undergone administrative reform as the *Cultural Cooperation Model* for delegation of power from the national government to the regional governments has been implemented. Under this model, grants from the national government supporting regional cultural institutions and policies are transferred to regional governments, if the Swedish Arts Council, acting as a representative of the national government, has approved their cultural policy plans. In the making of their cultural policy plans, regional governments are also obligated to consult with representatives of cultural institutions, professionals and civil society in their respective regions. In 2011, this procedure was tested in five regions (West Sweden, Skåne, Norrbotten, Gotland and Halland). Eleven more regions have followed during 2012, leaving Stockholm County as the only region in which the model is yet to be implemented.

As the model was implemented, representatives of artists became less critical to it. According to evaluations, financial priorities in regional cultural policy changed very little during its first years of implementation. Representatives of the regional governments were, on the other hand, critical to the way in which the model has been implemented, arguing that it is giving too much authority to the Swedish Arts Council over regional cultural policies made by elected regional governments.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Artists and the fine arts have long been considered a central area in Swedish cultural policy and is thus the main subject of the general discussions here presented in chapter 4.1. Grants for artists and artistic purposes are distributed primarily by the Swedish Arts Council, the Arts Grants Committee, the Swedish Film Institute and the Author's Fund, generally on the advice of expert committees consisting of representatives of the relevant art form. Many of

the public debates in this area in recent years have concerned the financial situation of artists and gender equality in the art world. The Arts Grants Committee has in recent years published studies on these topics. Another much-debated topic has been artistic copyright and how it relates technological developments, especially in the musical and visual fields of art.

4.2.2 Heritage issues and policies

The Swedish National Heritage Board is the government agency responsible for matters concerning cultural environment preservation, cultural heritage and museums. The objectives of the Board include taking a proactive and inspirational role in cultural heritage efforts, as well as promoting a society that is sustainable in the long term and everyone's ability to understand, participate in and take responsibility for their own cultural environment.

The National Heritage Board and many of the museums and other heritage institutions in Sweden are currently working on increasing its emphasis on proactive work, encouraging discussions on the use of narratives as a focus for organising heritage presentation. Much of this work focuses on making both exhibitions and the national heritage more inclusive to all parts of the population. Main themes in this work has included civil society and the inclusion of minority perspectives in the heritage preserved and presented by government supported agencies and institutions.

In 2015, the archaeological activities of the National Heritage Board were transferred to the National Museums of History. In 2016, it was announced that the National Touring Exhibitions will be merged with the National Heritage Board, which will be given increased responsibility in the area of museum policy. The government has announced that a government bill on cultural heritage is under preparation. In a previous government report, a special government commission proposed that a Museum Law would be introduced, guaranteeing the independence of public museums and regulating their main roles.

In the fall of 2016, issues relating to museums have also been the topic of significant debate in the media, mostly focusing on allegations against the government of politicizing and instrumentalizing museums, and cultural heritage in general, through increased ideological regulation. The suggested merger of the Mediterranean Museum, the Museum of Far Eastern Antiquities, and the Museum of Ethnography, has been used as an example of this tendency.

4.2.3 Cultural / creative industries: policies and programmes

Sweden has no single official definition of the creative industries. The most commonly used approach originates with The Knowledge Foundation (KK-stiftelsen) and includes "architecture, computer and TV games, design, film, photography, the arts, literature, the media, market communication, fashion, music, cuisine, scenic arts, tourism and experience based learning".

As in the other Nordic countries, Swedish authorities have not traditionally had a specific policy towards such industries. However, schemes have for a long time existed to support quality production in the areas of books and art periodicals, music and film. These support systems play an important role in Swedish cultural policy. For example:

- government support to literature, including publishing books and periodicals, subsidies for libraries to purchase books and the promotion of reading; and
- state subsidies for film production, promotion and distribution.

In 2002, the VAT rate for books was reduced from 25 to 6%. The chief motive was the promotion of reading generally. Results point to lower retail prices and increased reading of fiction literature though mainly within groups already reading books.

Much more than on the national level, cultural and creative industries tends to be in focus on the local, and to some extent on the regional, level. Several Swedish cities and less populated municipalities have made efforts to use culture as a means to revive the local economy and make the municipality a more attractive place to live or invest. Such efforts are often guided by the notion of cultural planning, focusing on mapping and making use of all of the cultural resources available in the local cultural life. Especially noted for such efforts are, for example, Malmö City and the regional government of South Småland.

Measures to stimulate cultural and creative industries are commonly discussed in the regional culture plans presented by regional authorities to the Swedish Arts Council, which thus plays a role in approving these measures on the national level. The Government Agency for Cultural Analysis also plays a role in evaluating these measures, and has published several reports dealing with them.

4.2.4 Cultural diversity and inclusion policies

Government supported culture in Sweden should, according to the national cultural policy objectives, promote “international and intercultural exchange and cooperation”, as well as guarantee that “Everyone should be able to participate in cultural life”. It is today the established norm to recognise Sweden as a multicultural society. There are also funding schemes dealing with the national minorities and minority languages, mainly providing grants for projects in the fields of language and literature, and periodicals with cultural content.

In January 2000, the government decided that Sweden should ratify the Council of Europe *Framework Convention for the Protection of National Minorities* and the *European Charter for Regional or Minority Languages*. The officially recognised national minorities are the indigenous Sami people, the Swedish Finns, the Tornedalers, the Roma and the Jews. All of the national minorities have national cultural institutions. Examples are the Sami Theatre, the Sami Museum Ajtte, the Tornedalen Theatre, the Roma Cultural Centre in Malmö and the Jewish Museum. The indigenous Sami people is a national minority population with approximately 20 000 members in Sweden. There are also populations of Sami in Finland, Norway and northwestern Russia. The Swedish Sami Parliament (Sametinget) has been allocated an earmarked government budget for cultural activities, research and social development projects. Nordic cooperation exists both between the Sami parliaments and between the respective nation-state governments on Sami related issues.

Aside from these legally recognised national minorities, Sweden has a number of other cultural and linguistic communities, as the result of immigration in the last sixty years. 13% of the population is born in another country and 17% of the population have at least one foreign born parent. Many of these originate in other Nordic countries, the largest group being those born in Finland. Other major groups are people with a background in the former Yugoslavia, Iran, Iraq, Syria, Chile and Somalia. An estimated number of 120 000 Assyrians/Syriacs live in Sweden, making it one of the largest cultural communities in the country. Many immigrant groups are organised in associations that receive government grants. In 2008, the Muslim Study Association Ibn Rushd gained the status of a study association recognised by the government, giving it access to funding for adult education and cultural activities.

The National Museums of World Culture is a government agency composed of four museums specifically charged with making a broader cultural heritage available to the people. The museums of world culture exhibit ethnographical and archaeological

collections, from, among other places, Egypt, Cyprus, Italy, Greece, China, North America and Peru. The alleged tendency for these museums to focus more on current issues in Sweden, than on the historical contexts of their collections, has been the subject of recent criticism from both the political opposition and the media.

According to a report published by the National Agency for Cultural Analysis, The percentage of employees with a foreign background has remained at a constant level for a decade, just over 13 per cent, which was lower than the corresponding percentage of the population (20.1% in 2012). An underrepresentation has thus arisen in connection with an increase in the percentage of the population with a foreign background since 2004. The greater diversity in the population is not reflected in staff composition in the cultural sector. The agency's assessment was that the cultural sector is now further from the target of reflecting the population than it was ten years ago.

For the present coalition government of the Social Democratic Party and the Green Party, cultural diversity and working against racism have been prioritized areas in cultural policy. All recent national budgets have included measures intended to support diversity and inclusion, including increased support for civil society activities with this focus, and increased priority to cultural diversity and in policies directed at arts and heritage institutions, with special funding provided for, for example, the National Museum of History, and the National Museums of World Culture.

4.2.5 Language issues and policies

Swedish is spoken by about ten million people: mainly the inhabitants of Sweden and a minority (approximately 290 000) in Finland, where Swedish is one of the two official national languages. Furthermore, an increasing number of Swedes live abroad, often for limited periods of their lives (nearly 50 000 Swedes emigrate each year). Swedish is, furthermore, intelligible to speakers of Norwegian and Danish.

Swedish was recognised as the official language of Sweden in 2009, with the new *Language Act*. Even if Swedish is a majority language within Sweden, it is a minority language in a European and global context. It is therefore supported by libraries and research institutions and promoted via literature grants, media, and education. In recent years, the government has placed great emphasis on children's reading and speaking via support schemes for library purchases and reading campaigns. Knowledge of the Swedish language among immigrants has also been prioritised. Free introductory language courses for immigrants are provided by all municipalities.

Measures intended to strengthening the position of the Swedish language have been a feature of government policy at least since the 18th century. Such now established measures include supervision of the development of the language, guidelines for setting language standards, the production of manuals and dictionaries, and promotion of relevant guidance and research. Measures taken by the government to support and protect the Swedish language, as well as the languages of the recognised national minorities, are coordinated by The Swedish Language Council, a government agency created in 2006 by merging the (previous) Swedish Language Council and the Centre for Technical Terminology. The Royal Swedish Academy (dating back to the 18th century) also serves several functions in language policy, including the publication of Swedish dictionaries.

In 1999, five minority languages were declared official in Sweden: Sami (all varieties), Finnish, Meänkieli, Romani Chib (all varieties), and Yiddish. The *European Charter for Regional or Minority Languages* was ratified by Sweden in January 2000 with regard to these minority languages. Swedish sign language has also been declared an official language. Cultural policy directed at the national minority languages and sign language includes a number of measures intended to support and develop these. Of these languages,

Finnish has, by far, the most speakers in Sweden. It is estimated that around 260 000 persons in Sweden are native speakers of Finnish.

Due to immigration, a large percentage of the population speak other languages than Swedish, or the recognised national minority languages, as their mother tongues. It is estimated that more than 150 languages are spoken in Sweden today. Culture in these languages is not a prioritised area within cultural policy. Neither are they recognised in any official sense. The increased communication across national borders, including satellite television and the Internet, is, however, likely to increase their connection to their respective linguistic communities transnationally and may thus influence the contribution of diaspora communities in Sweden both to culture in Sweden and to culture within their own respective linguistic communities.

4.2.6 Media pluralism and content diversity

One of the overall aims of measures taken by the Swedish government within the field of culture and media is to safeguard freedom of expression, accessibility and diversity of content.

The mandates of public service broadcasting companies include direct responsibility for culture, e.g. broadcasting of programmes, which cover and debate cultural subjects and events, including religious issues. The relationship between the state and the public service companies are regulated by an official agreement as well as in law. Newspapers are supported by government grants depending their size and regional context. The growing number of commercial channels in Sweden, and the possibility to access channels from around the world via satellite, pay TV and the Internet, provide a wealth of attitudes, images, and icons which is difficult for a public service policy to monitor. It is a common argument in favour of government grants and public service broadcasting that the pluralism of the sector could otherwise be imperilled, considering that ownership of commercial media based in Sweden over the last few decades has been increasingly concentrated in the hands of a limited number of owners.

The Swedish Film Institute (SFI) is the central authority responsible for the film sector. The Institute now also includes regional film centres. These bodies help to encourage a new generation of actors, scriptwriters, and film producers. While SFI has so far been financed partially through an agreement between the government and various actors in the film production sector, the government will now, from 2017, take full financial responsibility for public support of film production. Furthermore, seven new objectives have been announced for film policy:

- Development and production of valuable Swedish film is done continuously in the entire country.
- More people see valuable film, which is distributed and shown in various ways, in the entire country.
- Film heritage is preserved, used, and developed.
- Swedish film is increasingly made available abroad, and qualified international exchange and cooperation takes place in the area of film.
- Children and young people have good knowledge about film and moving pictures, and given opportunity to creation on their own,
- Equality and diversity characterize the film area.
- Film contributes to strengthen freedom of speech and public discourse.

In addition to the traditional media, new forms of information and communication media have become increasingly important (see chapter 4.2.11). New technology and forms of communication create new possibilities for increased public access to the work of artists

and cultural institutions. A large number of projects are underway to make the art and collections public institutions available via IT based solutions, for example, the digitisation of archives and museums and support to IT based art projects from different foundations and institutions. The commercial market of edutainment and electronic gaming is expanding rapidly.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Supporting intercultural dialogue is recognised as one of the main objectives of Swedish cultural policy and has several measures to support it. This is primarily considered an objective that should be promoted in all areas by mainstreaming it as a priority for all government agencies. As a main objective of cultural policy, this will be evaluated by the new Government Agency for Cultural Analysis. See also chapter 4.2.4 and chapter 4.2.5.

The National Museums of World Culture is a government agency responsible for the Museum of World Culture in Gothenburg, as well as for three museums in Stockholm. As a government agency, it is "aimed at adapting the collections of historical and ethnographic museums to the globalisation process, as well as to accelerating intercontinental migration and multicultural society". The Museum of World Culture states as its mission to "in dialogue with others [be] a forum for emotional and intellectual encounters that help people feel at home wherever they are, trust each other and accept joint responsibility for the planets constantly changing future."

In line with the objective of including inter-cultural dialogue, several institutions and government agencies run projects and activities in this area. The Arts Grants Committee runs a studio programme for visual artists (IASPIS), open to artists from Sweden and from abroad. The Swedish Institute has grants for international exchange within the arts, science, and media. There is also a system of state income guarantees, through which about 160 artists are guaranteed a minimum annual income.

4.2.8 Social cohesion and cultural policies

Social cohesion is defined by the Council of Europe as "the capacity of a society to ensure the welfare of all its members, minimising disparities and avoiding polarisation. A cohesive society is a mutually supportive community of free individuals pursuing these common goals by democratic means". The goal of modern Swedish cultural policy is to increase access to culture for everyone living in Sweden, both through access to culture of high quality and by enabling more people to practice cultural and artistic activities. Hence, participation and social cohesion can be considered to be at the very core of Swedish cultural policy.

Objectives of the integration policy (referring to all parts of the administration) are equal rights, responsibilities and opportunities for everyone, irrespective of ethnic and cultural background; social cohesion built on diversity; social development characterised by mutual respect, irrespective of background, (should participate and share a sense of community). Ethnic and cultural diversity is the point of departure for shaping general policies in all sectors and at all levels of society. High priority is, in many policy documents, given to addressing segregation in Swedish society, as well as to efforts to combat racism, xenophobia, and ethnic discrimination. Integration efforts focus on creating opportunities that enable individuals to economically support themselves and participate in society, safeguarding basic democratic values and working to secure equal rights and opportunities for women and men.

The most recent national budget included several measures intended to support diversity and inclusion, including increased support for civil society activities focusing on the welcoming of refugees, as well as increased priority to cultural diversity and in policies

directed at arts and heritage institutions, with special funding provided for, for example, the National Museum of History, and the National Museums of World Culture for efforts in this direction.

4.2.9 Employment policies for the cultural sector

Conditions of income and employment among artists and cultural workers have been the object of many government surveys and initiatives for several decades. Since 2005, the Arts Grants Committee is responsible for monitoring economic and social conditions of artists and publishes annual statistical reports. In 2011, the Arts Grants Committee published a report concerning the employment situation and sources of income of Swedish artists. According to this study, artists spend 73 percent of their time on direct artistic work or administration of such, while 61 percent of their income derived from this. Of the artists who said they have been employed in their artistic profession during the previous year, 35 percent were permanent full time employees and 15 percent of permanent part-time employees. 20 percent were temporary employees, and about 35 percent of those employed had so called project employment. In the Swedish labour market in general, 85 percent of all employees have permanent employment. The survey also indicates that artist labour is more mobile. One third of the artists said they had at least six employers or principals for their artistic work during a year.

Historically support systems for the unemployed have often been relatively favourable to artistic professions, enabling independent professionals to mix short periods of employment and unemployment. The system has been criticised as enabling theatres to force independent performers to rehearse on unemployment aid. Programmes to help people into employment have also been used to finance e.g. trainee positions in the culture sector to a relatively high extent. Several initiatives to "move resources from the unemployment budgets to the cultural sector have been taken. An example of this combined budgeting is the "theatre pool", (Teateralliansen) financed by the government, to provide salaried training and rehearsal facilities for actors. Since 2008, similar pools are in operation for dancers as well as for musicians.

In the last few years, the government has made several major changes in its labour market policy. The basis of the government's policy is to strengthen the so called "work first principle", making the fight against unemployment a top priority and redirecting the unemployed to employment in new lines of work. As for cultural work, changes in the unemployment insurance rules have been criticised as harmful to artists and other cultural professionals (e.g. musicians and actors) typically engaged on short-term employment contracts, making them repeatedly unemployed.

4.2.10 Gender equality and cultural policies

As noted by a study published by the Swedish Arts Grants Committee in 2011, the proportion of women artists increased between the mid-1970s and the mid-1990s, but has stabilised since then. In the 1995 income year, 47 percent of the professional artists were women and 53 per cent men. In 2007, 46 percent of the artists were women and 54 per cent men. It notes, "the artist group can in principle be said to be in gender balance, although with a slight male dominance". However, there are major differences between the various art forms. The categories visual arts and design, film, word and literature, and theatre all have an even gender balance. In dance, 70 per cent of the professional practitioners are women. Music is male-dominated, with 71 per cent men. The professional categories that have changed most in terms of gender composition are film, and word-and-literature category. In 1995, these comprised 64 and 65 per cent men respectively, while in 2007 the figures were 58 per cent men in film and 55 per cent men among professional artists in word and literature.

Gender mainstreaming is the main strategy among the efforts to reach gender equality. The idea of mainstreaming a gender perspective into daily working activities focuses on developing transparency in the systems and the structures to prevent the possible impact of subconscious norms and gender stereotypes. General trends and statistics indicate that the cultural sector in general is sex-segregated both horizontally and vertically. The pattern of either female or male domination in a specific art form is in many cases clear, although men dominate in power positions and more prestigious positions, both in female dominated and male dominated arts activities. The segregation-matrix is more complex when analysed from a perspective of women and men with various cultural and ethnic backgrounds.

4.2.11 New technologies and digitalisation in the arts and culture

Internet use in Sweden is among the highest in the world. In 2014, 92 % of Swedes had access to the Internet. Of Internet users, 57 % used it to listen to music, 72 % used social media such as Facebook, and 40 % read blogs. After increasing for many years, participation in file sharing has now started to decrease. Instead, an increasing number of internet users take part of music and film through payed-for alternatives. 38 % of internet users now use such services for music and 14 % for film. These figures illustrate the drastic changes, opportunities and challenges posed by new modes of communication to cultural policy, as well as too other policy areas. At the same time, 16 % of Swedish internet users worried about other private persons and criminals would infringe on their personal integrity, 19 % worried that governments would do so and 27 % worried that large companies, including those providing search engines and social networks, would do so. Such concerns have been high at several times, including during the debates concerning the EU International Property Right Enforcement Directive (IPRED) around 2009, and now they are increasing once more.

The major government priority on the information society has been education at all levels. Special funding for equipment and projects has been made available for schools in general and for educational programmes in museums and other cultural institutions. IT has become a tool in the daily work of all institutions, whether it is websites, digitisation of catalogues and online loans from libraries, documentation and registration of museum collections, use of digital equipment for stage and other music and drama performances, box-office sales, etc. IT has also become the natural medium for communication, networking, and creative expressions among artists in cross-cultural projects.

Specific projects deal with the digitalisation of the cultural heritage. The National Heritage Board is the main responsible government agency in this area, although a large number of public bodies are engaged in such work. Projects are also conducted by The Royal Library concerning the preservation of works published on the Internet. This work has however been criticised as being too slow and with having only limited funding. In the national budget 2016, funding for some aspects of digitalization and availability got increased funding, e.g. grants for making film heritage more accessible.

4.3 Other relevant issues and debates

See above, under chapter 4.2 or under the relevant specific headlines.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The Swedish Constitution (Grundlagen) consists of four Fundamental Laws; the *Instrument of Government*, the *Act of Succession*, the *Freedom of the Press Act* and the *Fundamental Law on Freedom of Expression*. The central provisions on how the state is to be governed are contained in the *Instrument of Government*. However, all of the fundamental laws except, perhaps, the *Act of Succession* (regulating the succession of the Swedish monarchy) contain regulations directly relevant to the field of arts and culture.

Article 2, Chapter 1 of the *Instrument of Government* (1975) concerns the basic principles of government:

Public power shall be exercised with respect to the equal worth of all, and the liberty and dignity of the private person. The personal, economic and cultural welfare of the private person shall be a fundamental aim of public activity. In particular, it shall be incumbent upon the public institutions to secure the right to health, employment, housing and education, and to promote social care and social security. Public institutions shall promote sustainable development leading to a good environment for present and future generations. Public institutions shall promote the ideals of democracy as guidelines in all sectors of society and protect the private and family lives of private persons. Public institutions shall promote the opportunity for all to attain participation and equality in society. The public institutions shall combat discrimination of persons on grounds of gender, colour, national or ethnic origin, linguistic or religious affiliation, functional disability, sexual orientation, age or other circumstance affecting the private person. Opportunities should be promoted for ethnic, linguistic, and religious minorities to preserve and develop a cultural and social life of their own.

These regulations also regard cultural policy, which is often considered a part of the welfare state, and sometimes especially heritage policy is considered part of its environmental policy, promoting a “sustainable development leading to a good environment for present and future generations”. Sweden has a tradition of viewing cultural policy as a democratising force in society, guaranteeing equal access to culture, thus promoting “the opportunity for all to attain participation and equality in society”. “The last sentence of the paragraph quoted above, relates to minority culture; “Opportunities should be promoted for ethnic, linguistic, and religious minorities to preserve and develop a cultural and social life of their own.”

In addition to articles on fundamental democratic rights and freedom of expression, information, religion, and assembly, there is a special *Article 19* in Chapter 1 of the *Instrument of Government* concerning artists and artistic copy rights: “Authors, artists and photographers shall own the rights to their works in accordance with rules laid down in law“. These issues are further regulated in special copyright legislation.

The Freedom of the Press Act (1766) is the oldest existing law on freedom of speech in the world, and in some ways the first. It regulates the principle of openness in government administration as well as freedom of speech in written media. The corresponding freedom of expression on radio, television and other transmissions, as well as in films, video recordings, sound recordings, and other recordings are further regulated in the *Fundamental Law on Freedom of Expression* (1991).

5.1.2 Division of jurisdiction

Sweden is a unitary state and thus only the national parliament (Riksdagen) has the power to pass legislation. However, local municipalities and regional County Councils have the power to tax the residents of their area. Cultural policy exists on all levels. Municipalities are traditionally responsible for public schools, culture and music schools, public libraries and leisure activities. Many of them also maintain museums, theatres and other cultural institutions, as do the County Councils and other regional authorities.

The administrative relationship between the national government and the regional authorities has been under discussion in the last decade. In cultural policy, this discussion has resulted in a new model for negotiation and evaluation that will give the regional authorities more freedom in how to use grants from the national government in their own cultural policies (see chapter 4.1).

5.1.3 Allocation of public funds

The allocation of public funds to arts and culture is not typically regulated by law in Sweden. Public funds are instead determined on a yearly basis by the parliament when deciding on the national budget. The only major exception to this rule has long been Public Service broadcasting, which is funded by TV licence fees regulated in law. Some regulations regarding the Cultural Cooperation Model are, furthermore, regulated in the Law on certain government grants to regional cultural activities (2010:1919).

In all other subfields of cultural policy, this lack of specific legislations is a characteristic feature of Swedish cultural policy. Objectives are instead decided on either by parliament decision (as with the general cultural policy goals) or in the specific instructions given either in the national budget (by annual parliament decision) or by the government.

5.1.4 Social security frameworks

There is no comprehensive legal framework for artists in Sweden; general principles for social security and taxes apply. There are several artists' unions representing their members in labour market negotiations. These also function as lobbying groups with the government and the public authorities. In general, artists have lower incomes than the average person, which affects general social security for the individual.

Self-employed artists have specific problems vis-à-vis public health insurance, pensions and unemployment insurance, since their business, often small-sized, is not comparable to the other trade or enterprise. Some of the specific national or regional grants to individual artists are not taxable (one- and two-year scholarships) and thus, cannot be included in the life- income that relates to their pension.

Government support is given for intermediary employment centres within the fields of theatre, music, photography and film, for data banks, and for training facilities for professional dancers and actors during periods between job contracts.

5.1.5 Tax laws

The general tax system also applies to artists. This means – among other things - that all costs incurred in order to earn an income are tax deductible, if the income is generated from professional activities. Self-employed artists face a number of problems within the current tax system: for example, basic pensions are calculated on the taxable income generated over their lifetime and as most scholarships or grants are not taxable, they are not included in the overall total of lifetime income.

One of the few special regulations that exist for arts and culture is that of value added tax on books; in 2001, the 25% VAT rate on books was lowered to 6% by the parliament.

The issue of corporate sponsorship in the arts has been under much debate in recent years, both in the media and in political fora. Culture and Business (Kultur och näringsliv) is a forum especially created to further debate, obtain contacts and experiences from joint projects, and to source financial contributions from the market. So far there are no special

Enabling tax deductions for donations to culture, science and other forms of public good have been discussed, especially after the election of a non-socialist government in 2006. The Cultural Policy Commission (SOU 2009:16) concluded that such measures would greatly benefit culture. It should be noted that the Commission's expert from the Ministry of Finance publicly advised against this conclusion. The Commission for Incentives for Gifts, which published its report (SOU 2009:59) in 2009, was, furthermore, sceptical of such reforms in favour of any area and entirely ignored all issues relating to culture. A change in this direction is thus unlikely.

5.1.6 Labour laws

There are no special labour law regulations for arts and culture. Instead, the general legislation on labour is in force also when it comes to these areas. However, some special conditions may be in force, since Swedish labour law to a high degree relies on the agreements made between trade unions and employer representatives. This also gives a special small business character to the subfields of arts and culture where a large portion of the professional work force is self-employed.

The following list of labour laws is relevant to the field of culture, whether on a national or local level, with regard to private persons, cultural institutions, free theatre groups or similar companies:

- *Prohibition of Discrimination in Working Life because of Sexual Orientation Act (Swedish Code of Statutes 1999:133);*
- *Prohibition of Discrimination in Working Life of People with a Disability Act (Swedish Code of Statutes 1999:132);*
- *Measures to Counteract Ethnic Discrimination in Working Life Act (Swedish Code of Statutes 1999:130);*
- *Parental Leave Act (Swedish Code of Statutes 1995:584);*
- *Public Employment Act (Swedish Code of Statutes 1994:260);*
- *The Equal Opportunities Act (Swedish Code of Statutes 1991:433);*
- *Working Hours Act (Swedish Code of Statutes 1982:673);*
- *Employment Protection Act (Swedish Code of Statutes 1982:80);*
- *Work Environment Ordinance (Swedish Code of Statutes 1977:1166);*
- *Work Environment Act (Swedish Code of Statutes 1977:1160);*
- *Annual Leave Act (Swedish Code of Statutes 1977:480);*
- *Employment (Co-Determination in the Workplace) Act (Swedish Code of Statutes 1976:580); and*
- *Employee's Right to Educational Leave Act (Swedish Code of Statutes 1974:1981).*

5.1.7 Copyright provisions

In Sweden, basic copyright provisions are similar to those of other continental European countries, although with some differences. The basic legal provision is the *Swedish Copyright Law of Literary and Artistic Works (Upphovsrättslagen, Swedish Code of Statutes 1960:729)*. Important developments concerning authors' rights have been linked to the implementation of EU-directives within the copyright field, aimed at harmonising and facilitating the single market. Sweden has implemented the following EU-directives:

- rental and lending rights;

- satellite broadcasting and cable retransmission; and
- harmonisation of the duration of rights protection (70 years after the death of an author).

Legal measures against copyright infringement have been intensified in the last decade. The digitisation of production, access and consumption of protected works and performances are continuously producing new possibilities and new problems. Since 1998, possessors of legal rights in the music field have been awarded copyright-based financial compensation for the losses that have been caused by private copying of phonograms, in a model originally intended to compensate for music being copied to blank cassette tapes. Revenue is allocated to creators and performers by their respective collecting societies. Reimbursement to composers and musicians has also been introduced for public lending of phonograms and to composers for public lending of sheet music. For authors, translators, and illustrators, such reimbursement has existed since the 1960s. Reimbursement for authors is allocated by the Authors' Fund (Författarfonden), see chapter 5.3.4.

A prominent public issue in recent years has concerned measures against illegal sharing and downloading of copyright protected material on Internet. Sweden's partial legal implementation of the EU directive IPRED (International Property Right Enforcement Directive) in February 2009 has been much debated (see chapter 4.2.11).

5.1.8 Data protection laws

Sweden has implemented the EU Data Protection Directive of 1995 (95/46) as the *Personal Data Protection Law (Personuppgiftslagen, Swedish Code of Statutes 1998:4)*. This law relates directly to a general principle of the Swedish Fundamental Laws; that all information held by public authorities that is not explicitly made secret is automatically made public. Thus, all government archives are accessible to the public, except material that has been made secret, including material that is deemed personal.

5.1.9 Language laws

Swedish was recognised as the official language of Sweden in 2009, with the new *Language Law (2009:600)*, a law that also guarantees the use of Swedish as the language of Swedish government agencies and other public institutions, including universities and museums. Generally, formulated rules on the use of the Swedish language in the legislation for radio, TV and public administration have existed for a long time.

The parliament enacted a law in 1999 entitling individuals to use Sami, Finnish and Meänkieli in dealings with administrative authorities and courts of law in localities in which these languages continue to be used. The law also requires municipalities to offer pre-school activities, but also care for the elderly in official minority languages. Yiddish and Romani Chib were also recognised as official minority languages.

5.1.10 Other areas of general legislation

Cultural policy is generally not the subject of legislation, making the legislation described in chapter 5.1 and chapter 5.2 the only relevant major areas of legislation for cultural policy.

5.2 Legislation on culture

There is very little overarching legislation in the cultural field. Apart from general legislation adopted by parliament, there are however a great number of regulations issued by the government to guide central institutions on the use of government funds for various

cultural purposes. The legal foundation for these is typically parliament decisions, especially budgetary decisions, as opposed to legislation.

The laws listed below are general laws enacted by parliament, which, together with parliamentary decisions such as the objectives for cultural policy, act as a framework for lower level decisions. These laws are discussed more in detail in chapter 5.3.

Table 1: Legislation on culture

Title of the act	Year of adoption
Freedom of the Press Act, <i>Swedish Code of Statutes</i> 1949:105	1949
Copyright Law of Literary and Artistic Works, <i>Swedish Code of Statutes</i> 1960:729	1960
Radio and Television Act, <i>Swedish Code of Statutes</i> 1966:755	1966
Archive Law, <i>Swedish Code of Statutes</i> 1990:782	1990
Heritage Commemoration Act, <i>Swedish Code of Statutes</i> 1988:950	1988
Law on financing of radio and TV in the service of the public, <i>Swedish Code of Statutes</i> 1989:41	1989
Law on the protection of the term Swedish Archive, <i>Swedish Code of Statutes</i> 1990:783	1990
Fundamental Law on Freedom of Expression, <i>Swedish Code of Statutes</i> 1991:1469	1991
Law on the transfer of public documents for storage to organs other than government agencies, <i>Swedish Code of Statutes</i> 1994:1383	1994
Law on standards for the transmission of radio and TV signals, <i>Swedish Code of Statutes</i> 1998:31	1998
Library Law, <i>Swedish Code of Statutes</i> 1996:1596	1996
Law on the dissolutions of foundations in some cases, <i>Swedish Code of Statutes</i> 2001:845	
Language Law, <i>Swedish Code of Statutes</i> 2009:600	2009
Law on age limits for film that is to be shown publicly, <i>Swedish Code of Statutes</i> 2010:1882	2010
Law on the distribution of certain government grants to regional cultural activities, <i>Swedish Code of Statutes</i> 2010:1919	2010

Several of the laws on this list refers to the media, which is also specifically covered by the Freedom of the Press Act (a Fundamental Law), which regulates freedom of expression in print media. Others refer to the archives (also considered cultural heritage institutions) and to archiving procedures, and thus covered by that Fundamental law to the extent that they deal with access to public records. There are also the Language Law and the Heritage Commemoration Act (see 5.3.3), but, as list shows, most of the main areas of cultural policy lacks specific legislation, excepting the copyright legislation.

Apart from national legislation, international documents signed by Sweden may also have the force of law. The following conventions and other international legal instruments related to culture have been adopted by Sweden. Please note that this list includes some of the more important and relevant documents, not all international agreements in this field.

- Agreement on Trade-Related Aspects of Intellectual Property Rights (1996);

- Berne Convention for the Protection of Literary and Artistic Works (1904);
 - Convention concerning the Protection of the World Cultural and Natural Heritage, (1985);
 - Convention for the Protection of Cultural and Natural Heritage (1985);
 - Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention (1985);
 - Convention for the Protection of the Archaeological Heritage of Europe (1992);
 - Convention for the Protection of the Architectural Heritage of Europe (1985);
 - Convention for the Safeguarding of the Intangible Cultural Heritage (2003);
 - Convention on means to Prohibit and Prevent the Illicit Import, Export and Transfer of Ownership of Cultural Property (2002);
 - Convention on the Protection and Promotion of the Diversity of Cultural Expressions, (2005);
 - Convention on the Rights of the Child (1989);
 - European Charter for Regional or Minority Languages (1999);
 - European Convention on Cinematographic Co-Production (1993)
 - European Landscape Convention (2000);
 - Framework Convention for the Protection of National Minorities (1999);
 - International Convention for the Protection of Performers, producers of Phonograms and Broadcasting Organisations (1962);
 - International Covenant on Economic, Social and Cultural Rights (1971); and
 - World Intellectual Property Organisation (WIPO) Copyright Treaty (1996).
 - World Intellectual Property Organisation (WIPO) Performances and Phonograms Treaty (2010)
 - UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (2011)
- (Sources: SOU 2003:121, updated from various other sources, including the Swedish Arts Council and the Ministry of Culture)

5.3 Sector specific legislation

5.3.1 Visual and applied arts

Since 1997, a government statute (*Swedish Code of Statutes 1996:1605*) requires the state to pay individual compensation for public exposition of works of visual and applied art. Annual compensation in total amounts to about SEK 20 million. The system is administered by the Visual Arts Copyright Society of Sweden (BUS).

5.3.2 Performing arts and music

No specific legislation regulates the performing arts. Music is regulated by copyright legislation (see chapter 5.1.7). The Swedish *Copyright Law* (*Swedish Code of Statutes 1960:729*, chapter 3a, sections §42a–f) grants users (such as broadcasters) of works the right to use all works under a single contract with that organisation. The collected fees are, depending on the size of the audience but independent of the individual work or composer, set by an organisation, STIM. If the composer wants her share of the fees, she or he has to become a STIM member.

5.3.3 Cultural heritage

The *Heritage Commemoration Act* (*Kulturminneslagen*, *Swedish Code of Statutes 1988:950*) contains regulations on ancient monuments, historic buildings, religious monuments and export and restoration of cultural objects etc. The Act stipulates that

everyone in Sweden share responsibility for the cultural environment. Authorities, and individuals alike, shall show consideration and respect for the cultural environment.

The following government agencies and institutions have a special role in safeguarding the cultural environment:

- the National Heritage Board (Riksantikvarieämbetet) is the central administrative authority. At the national level, the Board has overall responsibility for disseminating knowledge about the cultural environment and for information campaigns and contact with the public;
- the County Administrative Boards (Länstyrelserna) have responsibility for the cultural environment at the regional level. This means that they decide on matters related to the *National Heritage Act* and are responsible for ensuring that protection of the cultural environment is taken into account in regional planning and development. The county administrative boards also allocate state funds for the restoration of historic buildings, ancient monuments and historic landscapes;
- the regional museums are responsible (together with the County Administrative Boards) for major regional efforts to protect heritage resources. Their task includes collecting and disseminating knowledge about the cultural heritage of the country. The regional museums are often involved in the care or restoration of buildings, ancient monuments and historic landscapes; and
- at the local level, local government is responsible for the protection and development of the cultural heritage. This role is exercised, inter alia, with physical municipal planning and through the application of the *Planning and Building Act (1987:10)*. Several municipalities run municipal museums and / or keep municipal antiquarians.

5.3.4 Literature and libraries

Since the introduction of a *Library Law* in January 1997 (*Bibliotekslagen, Swedish Code of Statutes 1996:1596*), municipalities have been obliged to maintain a public library and to refrain from levying any direct charge for its loans to members of the public. From the beginning of 2014, municipalities and counties are obligated to have politically decided library planes, covering the coordination of public libraries, including school libraries, in their territories.

Originators of literary works (authors, translators and illustrators) are, according to the *Government Statute on The Swedish Writers' Fund (1962:652)*, compensated for public lending through the Swedish Authors' Fund. The Fund allocates government compensation for public lending from libraries. A portion of this compensation is given to the individual author in direct proportion to the number of public loans of his / her work; another portion is transferred to the Fund itself, from which grants and scholarships are allocated to writers etc. (e.g. books, reading, translation, libraries).

5.3.5 Architecture and spatial planning

City planning is, according to the *Instrument of Government*, one of the Fundamental Laws of Sweden, a preserve of the municipalities (local government), although several specific laws regulate building construction and safety. Heritage legislation (see above) is also often relevant to architecture and city planning.

5.3.6 Film, video and photography

Swedish film policy is regulated by an agreement between the national government, the film industry and the television companies. The agreement contains provisions governing revenue generation. The most important purposes for which funds are used include support for Swedish film production and support for distribution and exhibition of films throughout

the country. The present agreement was entered into by the parties involved in September 2005 and has been extended until 31 December 2012. A new agreement was reached early in 2012 and will be in force from 2013-2015.

Until 2011, Sweden had a *Law on Film Censorship*, protecting the public from, e.g. overly violent content. Although this legislation was in force until recently, censorship was only seldom used. Following the recommendation of a government commission (SOU 2009:51) censorship for adults was abolished on 1 January 2011 (*Government Bill 2009/10:228*) and replaced by a *Law on age limits for film that is to be shown publicly*, (*Swedish Code of Statutes* 2010:1882). Similar objectives are now reached by The Swedish Media Council via age limits on films.

5.3.7 Mass media

Radio and TV transmission, other than via satellite, are subject to agreements between, on the one hand, the government and, on the other hand, the public service radio and TV companies, and TV4, a private company. The TV Authority, established in 1994, is responsible for regulations on commercial and satellite transmissions. It is also the licensing and registration authority for local and similar radio stations, temporary transmissions and distribution by cable and satellite companies, and collects fees from local radio and commercial TV transmissions within Sweden.

The *Radio and Television Act* (*Radiolagen*, *Swedish Code of Statutes* 1966:755, 1978:476), applicable to television companies under Swedish jurisdiction contains a provision equivalent to *Articles 4 and 5 of the European Union Television Broadcasting Directive*. This Act regulates that more than half of the annual broadcasting time, or at least 10% shall be of programmes of European origin, and that at least 10% of the annual broadcasting time, or at least 10%, of the programme budget shall refer to programmes of European origin, produced by independent producers. As large, a proportion as possible of these should have been produced in the preceding five years. The television companies should report annually to the Swedish Radio and TV Authority on how they have complied with these regulations.

5.3.8 Other areas of culture specific legislation

The *Archive Law* (*Swedish Code of Statutes* 1990:782) regulates public archiving and thus much of the work of The National Archives. The objectives of this law are to provide access to official archives, to ease administration and to secure archives for research purposes and as part of the cultural heritage.

6. Financing of culture

6.1 Short overview

2008-2015, total public spending on culture increased with around 10 percent. National government spending on culture has increased in absolute terms since 2012, but decreased as a percentage of total national government spending. There is a noticeable trend of regional governments increasing their part of total government spending on culture while the municipal part is decreasing.

Of national government expenditure on arts and culture budgeted for 2015, 3.8 billion SEK went to popular adult education (*folkbildning*), 1.3 billion SEK to regional cultural activities, 1.4 billion SEK to museums and exhibitions and 1.3 billion SEK to theatre, music and dance. Public spending on culture varies a great deal between different parts of the country, both because different municipalities and regional governments spend different amounts and because the national government's cultural budget is spent unevenly in relation to different parts of the country. Priorities within cultural policy may also differ between different levels of government.

According to the latest survey, from 2012, total household expenditure on culture was 49.8 billion SEK.

Problems with gathering statistics on the Swedish culture sector have been addressed regularly. Responsibility for the production of official statistics was recently transferred, from the Swedish Arts Council to the Swedish Agency for Cultural Analysis.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Indicator 1: Public culture expenditure, at all levels of government, per capita in 2015 was SEK 2 636 (272 EUR).

Indicator 2: This corresponds to 0.62% of GDP.

Indicator 3: The share of cultural expenditure of the total government expenditure in 2012 was 1.3 %.

6.2.2 Public cultural expenditure broken down by level of government

Table 2: Public cultural expenditure: by level of government, 2015

Level of government	Total expenditure in SEK	Total expenditure in EUR	% share of total
State (national)	11 185 000 000	1 154 260 000	43%
Regional (county)	3 902 000 000	402 670 000	15%
Local (municipal)	10 885 000 000	1 123 300 000	42%
TOTAL	25 972 000 000	2 680 230 000	100%

Source: *Samhällets utgifter för kultur 2014–2015*, Myndigheten för kulturanalys 2016.

6.2.3 Sector breakdown

Table 3: Direct state cultural expenditure and transfers (central level): by sector, in 1 000 of SEK, 2015

Field / Domain / Sub-domain	TOTAL		of which: Direct expenditure* (of government or its agencies)	of which: Transfers*	
	in 1 000 SEK	in %		to other levels of government	to NGOs, companies, individuals
I. Cultural Heritage	2 670 000	23,8			
<i>Historical Monuments</i>	920 000	7,9			
<i>Museums</i>	1 395 000	12,4			
<i>Archives</i>	355 000	3,1			
<i>Libraries</i>	**				
<i>Intangible Heritage / Folk Culture</i>	*				
II. Visual Arts	80 000	0,7			
<i>Fine Arts / Plastic Arts</i>	*				
<i>Photography</i>	*				
<i>Architecture</i>	*				
<i>Design / Applied Arts</i>	*				
III. Performing Arts	1 278 000	11,4			
<i>Music</i>	*				
<i>Theatre, Music Theatre, Dance</i>	*				
IV. Books and Press***	311 000	2,7			
V. Audio-visual and Multimedia	310 000	2,8			
VI. Interdisciplinary	*				
<i>Socio-culture</i>	*				
<i>Cultural Relations Abroad</i>	*				
<i>Administration</i>	*				
<i>Cultural Education****</i>	3 800 000	34,0			
VII. Not covered by I-VI	2 736 000	24,5		1 300 000	

TOTAL	11 185 000	100			

Source(s): Myndigheten för kulturanalys.

* Information not available.

** Basic funding for public libraries is provided by municipalities. National government funding of public libraries is counted under literature. Funding for research libraries is not included in the table and is in most cases included in government grants for universities.

*** Not including government grants to the press, outside of the cultural policy budget.

**** Government expenditure on popular education and on culture in public schools. Higher artistic education is not included here since it is an integrated part of government grants to universities and university colleges.

***** Grants for regional cultural activities and institutions included in The Culture Cooperation Model.

6.3 Trends and indicators for private cultural financing

Since the 1990s, business sponsoring has been advocated and tried as a complement to public financial support of cultural institutions. Expectations that sponsoring would become an important source of funding have proved wrong so far, and the issue has, in view of the marginality of current sponsoring, begun to cool down politically. Official cultural statistics does not calculate the size of voluntary contributions either in the form of voluntary work or in the form of donations. Since donations to cultural purposes are not tax

deductible, and no statistics are collected, only very limited data exist on the size of donations.

During 2013, the Swedish Agency for Cultural Analysis collected information on both crowd funding and sponsorship as a source of funding for public cultural institutions. According to the Agency, such private funding of culture may still be limited in Sweden but they also see tendencies in Swedish society suggesting that it may continue to increase; an increasingly strong donation culture in Swedish society, an increasing concern in the wider image of business companies, and an increasing interest in corporate social responsibility. When it comes to crowd funding, increasing willingness to donate money is again an important factor, as is the increasing use of internet, and connectedness in internet-based networks. At the same time, the Agency for Cultural Analysis warns that private funding of culture in Sweden is likely to remain low for the immediate future, and that all artistic and cultural endeavours do not have the same chances to attract private funding; both corporate sponsorship and crowd funding requires networks and contacts. Furthermore, such funding for projects in many cases requires that basic funding is available. There is also a risk that private funding may contribute to public funding concentrating on those who have the resources to obtain private funding as well.

While these risks of resource concentration undoubtedly exist, it should also be noticed that the Agency for Cultural Analysis has focused on cultural institutions, which already obtain public funding. The extent to which sponsorship and donations are common on the local level in smaller towns and communities remain largely unknown, but this is likely an important source of income for minor cultural endeavours. It also appears that in terms of cultural funding from private foundations and in terms of the mobilisation of voluntary work in various cultural associations, civil society support of culture appears to be far more important than business. Civil society organisations in arts and culture have estimated that the total number of hours of voluntary work in their activities to nearly 16 million, or an average of 100 hours a year per volunteer. In addition, most state museums have a "friends of" association attached to them and these have, in many cases, provided significant financial contributions to the museum.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

Traditionally, the arm's length principle is applicable to the relationship between the government and national cultural institutions like the Royal Opera and central museums. In Sweden, this means that the government appoints a board and a director, supports the institution financially, and formulates goals for their activities related to the national cultural policy objectives. No major institutions are entirely non-governmental or private. However, the government does not directly control the content of activities in cultural institutions, such as their choice of repertoire and artistic expressions.

Regional or municipal institutions are usually part of regional or local administrations and depend for funding both on their respective local and regional government and – in many cases – also on the national government (see chapter 7.3). Increasing the role of private and civil society supported culture in relation to government-supported culture has during the past 15-20 years been an issue of increasing importance in Swedish cultural policy.

The role of cultural and creative industries has also been given increased importance (see chapter 4.2.3). This is now evident in inter-ministerial cooperation on the national level (see chapter 3.3) but even more so in cultural policies on the regional and, especially, on the local level. Especially in some municipalities and regions, the creative industries have now become the focus for cultural policy in the hope of developing the regions and strengthening their financial situation.

A special source for funding was the Foundation for the Culture of the Future (*Stiftelsen Framtidens kultur*). This foundation was established by the government in 1994, and was allocated SEK 529 million. The Director and the Board were appointed by the government. The main purpose of the foundation was to support long-term and innovative cultural projects, thus stimulating regional culture in a wider sense. As the capital funding of the foundation is now spent, it is now in the process of ceasing its operations. In its 2009 *Bill on Culture*, the government proposed a new fund for similar purposes, the "Culture Bridge" (*"Kulturbryggan"*) as a successor to the Foundation. This fund is now active and is granted 25 million SEK per year.

For more information on the relationship between the state and civil society, see chapter 8.4.3.

7.2 Basic data about selected public institutions in the cultural sector

Table 4: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (subdomains)	Number (2014)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	1700*	+
	Museums (organisations)	230**	+/-
	Archives (of public authorities)	***	-
Visual arts	Public art galleries / exhibition halls	****	+/-
	Art academies (or universities)	9	+/-
Performing arts	Symphonic orchestras	7	
	Music schools	278	-
	Music / theatre academies (or universities)	9	+/-
	Dramatic theatre	52	
	Music theatres, opera houses	7	+/-
	Dance and ballet companies	****	
Books and Libraries	Libraries	360	-
Audio-visual	Broadcasting organisations	2	+/-
Interdisciplinary	Socio-cultural centres / cultural houses	****	

Sources: Information from the Swedish Arts Council, Swedish Agency for Cultural Analysis, Kungliga Biblioteket, Teaterunionen, Sveriges yrkesmusikerförbund (SYMF), Sveriges music- och kulturskolor (SMoK) and the National Heritage Board.

- * Nationally significant legally protected heritage milieus. Statistics on the total number of government financed heritage sites and buildings on all levels of government is not available.
- ** Around 230 museums fulfil ICOM's definition of a museum, including having a minimum of one fulltime employee.
- *** All public authorities are constitutionally required to have archives.
- **** Information does not exist.

7.3 Status and partnerships of public cultural institutions

With the exception of cinemas, amusement parks, a few private theatres and a number of private art collections and heritage sites, all major cultural institutions are financed by the national, regional or local governments. Most of them are owned and maintained by public authorities. The majority of the national cultural institutions are located in the capital. The national government also contributes to regional and municipal cultural institutions.

National institutions

Most central museums are under government authority and most of them are organised as parts of government agencies. A few museums have the legal status of foundations, but there is little practical difference in their relationship to the government. The government stipulates instructions and regulations, appoints boards, and is responsible for supporting them financially. For historical reasons, most cultural institutions are located in the capital. However, the newer Museum of World Cultures is located in Gothenburg and the Maritime Museum is located in Karlskrona. Two national stages, the Royal Opera and the Royal Dramatic Theatre, are organised as limited liability companies, with the state as sole shareholder. These companies are not financially self-supporting; they receive 70-80% of their annual budgets from the state funds for culture.

National touring institutions

National touring institutions have a long tradition in Swedish cultural policy, forming an intermediary level between the national and the regional organisation. The most important institutions are production organisations operating in the field of theatre (*Riksteatern*) and art exhibitions (*Riksutställningar*). A similar organisation for music – *Rikskonserter* – existed, but was discontinued in 2010. Riksutställningar is now planned to be merged into the National Heritage Board (*Riksantikvarieämbetet*) in a reform intended to create a more coherent organisation for museum and heritage management. Riksteatern is based on a large number of regional theatre associations. Their common goal is to make high quality events in theatre and visual arts available in all parts of Sweden. Riksteatern is now emphasising the role of member associations and thus its role in civil society, somewhat in contrast with its previous emphasis on its role as a national institution.

Regional and municipal institutions

Regional cultural institutions are mostly run as foundations or limited liability companies, in which the county and / or municipal authorities are the owners. There are also examples of institutions that are integrated in the county or municipal administrations. Regardless of organisational structure, the counties / municipalities bear most of the financial responsibility for these institutions. In recent years, a few theatres and even a museum have been transformed into public limited companies. The state allocates important financial support to the regional institutions. Access to EU structural funds, and earmarked money for cultural projects, has become increasingly important at regional levels.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

Several public authorities provide funding for individual creative artists. Important government agencies in this area include The National Public Arts Council (Statens Konstråd), The Swedish Arts Council (Statens Kulturråd) and The Arts Grants Committee (Konstnärsnämnden). As a part of the inter-ministerial cooperation between the Ministry of Culture and the Ministry of Enterprise, Energy and Communications, funding is allocated to support cultural and creative industries (see chapter 4.2.4).

8.1.2 Special artists' funds

There are common measures for visual artists, musicians, composers and authors, such as working grants for 1-10 years, income guarantees, project grants, travel grants and pension grants. There are also specific schemes which vary from field to field and taking the nature and needs of the different art forms into account (see also chapter 8.1.4).

The Swedish Arts Council is responsible for

- distributing national grants to independent theatre, music and dance companies, co-operative art studios, co-operative shops of arts and crafts and artist owned galleries; and
- granting exhibition funding to non-profit organisations, in order to pay remuneration to artists who have placed their artwork at public disposal in exhibitions arranged by these organisations.

8.1.3 Grants, awards, scholarships

Through the Swedish Authors' Fund (Sveriges författarfond) and the Arts Grants Committee (Konstnärsnämnden), the government supports individual artists financially through various grants. The Authors' Fund is directed towards authors, translators, book illustrators, and cultural journalists. The Fund allocates government compensation for public lending at libraries. A portion of this compensation is given to the individual author, in direct proportion to the number of public loans of his / her work; another portion is transferred to the Fund itself, from which grants and scholarships are allocated to writers etc.

The Arts Grants Committee allocates travel grants, project grants, or stipends for one year or more, to artists who do not fall under the responsibility of the Authors' Fund. The Arts Grants Committee also runs a studio programme for visual artists (IASPIS), open to artists both from Sweden and from abroad. The Swedish Institute (Svenska institutet) has grants for international exchange within the arts, sciences, and media. There is also a system of state income guarantees, through which chosen artists are guaranteed a minimum annual income.

The National Public Arts Council (Statens konstråd) is responsible for buying contemporary art to display in various premises of the government and government agencies, including universities, county administrative boards and courts. The National Public Arts Council also co-finance non-governmental partners for artistic contributions to housing areas, schools and public places, and even the traffic environment.

The Swedish Arts Council (Statens kulturråd) gives grants to groups, cooperative projects, and non-profit organisations. The Swedish Arts Council gives grants to artists' centres in various artistic fields. The role of these artists' centres is to find work opportunities and to

find new types of artistic commissions for their members who are professional artists in their respective fields (theatre, dance, music, visual art, applied art, photography, literature, and film). On the regional and local levels, there are grants and schemes for artists living in their respective areas.

8.1.4 Support to professional artists associations or unions

Grants or subsidies are not given to trade unions or other organisations that represent artists, as they are negotiating counterparts and need to strictly maintain their independence from the government. National committees of international NGOs, such as the International Artists Association (IAA), the World Crafts Council (WCC) etc., receive annual subsidies in the form of participation fees for travel to or hosting international conferences, as do many other non-governmental organisations.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

Most people under 80 years old are culturally active, in the widest sense, visiting at least one cultural institution per year (concert, film, library, museum, drama, art exhibition). The general trend is that more and more old people attend cultural events. However, younger people, in the last 10 years, have shown a decrease in activity in the traditional cultural areas, which have been measured since 1976.

The most recent published general survey of cultural activity in Sweden includes data from 2014. At that time 43% of the adult population attended theatre performances, 18% classical concerts, 47% visited museums, and 55% public libraries. 7% sang in choirs, 86% had read at least 1 book in the last year, 22% and had written poetry or diaries. Women generally seem to have a wider interest in the arts than men do. Participation in cultural associations decreased in the 1990s but was in 2009 stable at a level where about 5% of the adult population are members (for more information, see table 5 below).

While younger people show less attendance at traditional cultural events than other age groups, they participate actively in cultural activities to a higher degree; this includes not only new activities, but also established activities such as playing music and participating in amateur theatre. Young Swedes also access the Internet more than other age groups and are active users of a number of Internet services for publishing their own work. Expenditure on films, festivals and music among young people is also very high.

Internet use in Sweden is among the highest in the world. In 2012, 90% of Swedes had access to the Internet and 74% used it daily. In 2011, 66% of Internet users used it to listen to music, 64% used social media such as Facebook, 66% used the interactive encyclopaedia Wikipedia, 40% read blogs and 25% participated in file-sharing. These figures illustrate the drastic changes, opportunities and challenges posed by new modes of communication to cultural policy, as well as too other policy areas. According to recent studies, illegal file sharing is now increasingly outcompeted by legal services such as Spotify.

While reading trends among adults are stable or increasing, young people read less (at least when it comes to printed material), but the trend towards decreasing reading in the 1990s has not continued into the new century (lately decreased reading of printed material among young people may also relate to Internet sources taking over the role previously held by non-fiction books, such as encyclopaedias, as a source of information).

In general, cultural statistics have been criticised for not being adapted enough to the changes that have occurred in cultural habits, especially after the spread of internet use and IT related cultural habits in the last decade. In a report from 2013, the Swedish Agency for Cultural Analysis stated that current cultural statistics is “mainly focused on the cultural form and its distribution. There are, for example, questions about cinema and book reading, rather than on consumption of film and literature. The surveys focus on form and means of distribution rather than on content, and thus become vulnerable to technological change”. Current developments thus raise new questions on how cultural statistics can be conducted better.

Table 5: Household expenditure for private cultural participation and consumption by domain, 2012

Item	Household expenditure for culture in national currency	% share of total household expenditure
Investment costs for TV, video, DVD etc.	8 124	0.63
TV licence fees	6 804	0.53
Fees for cable and satellite TV etc.	8 165	0.64
Film, music and games	2 227	0.17
Tickets for music, theatre, cinema, museum etc.	4 825	0.38
Cultural and artistic activity	2 680	0.21
Musical instruments and art	2 227	0.17
Books	3 753	0.29
Newspapers	4 866	0.38
Other reading	2 074	0.18
TOTAL	2 074	3.88

Source: *Kulturens finansiering 2012-2013*, Myndigheten för kulturanalys 2014.

Table 6: Cultural habits in Sweden, 2014

Activity	% share of surveyed population who do this yearly
Read a book	86
Photographed or filmed	71
Crafts	50
Drawn or painted	29
Written diary or poetry	22
Played a musical instrument	23*
Sang in a choir	7*
Played theatre, LARP etc.	4
Visited a library	55
Participated in a study circle or course	30
Been to a cinema	66
Been to a theatre	43
Been to a rock or pop concert	34
Been to a musical	28*
Been to a classical concert or opera	18
Been to ballet or dance performance	14
Visited a historical site or building	60
Visited a museum	47
Visited an artistic exhibition	44

Source: Myndigheten för Kulturanalys 2016: Kulturvanor: Rapport 2016:1

* Information from 2013.

8.2.2 Policies and programmes

Increasing cultural participation has been a central aim for Swedish cultural policy since the 1960s, and such aims are included in the instructions to every government agency dealing with culture. Within theatre / music, visual arts, and literature, there are organisations aiming at increasing cultural participation specifically supported by the government for such purposes. Skådebanan (theatre and music) provides information and tickets through special voluntary representatives at work places. Cultural organisations are also involved in neighbourhood projects, which find new ways to promote culture to new groups of people. The National Touring Theatre and National Touring Exhibitions also play roles in this area. Konstfrämjandet (mainly visual arts) reach people in their working environment to promote purchasing of professional art, mainly graphic, and literature, at reduced prices so that quality art can be accessible to all.

Policies intended to enhance the participation of citizens in cultural life and, particularly, in artistic activities, to a large extent focus on the availability of both in-school and out-of-school arts education. 34% of the total budget for cultural policy is allocated to *folkbildning* (popular adult education), where aesthetic courses account for a large part of the activity, often organised in cooperation with voluntary associations. Cultural associations also play an important role in stimulating participation in cultural life (see chapter 8.4).

Every year a catalogue (Barnbokskatalogen) is distributed by the Swedish Arts Council listing all newly published children's literature. The catalogue is intended to spark an interest in reading by showcasing the new and exciting books that become available. The catalogue is free and is distributed to libraries, bookstores, and schools.

8.3 Arts and cultural education

8.3.1 Institutional overview

Swedish schools, up to the 12th year, are organised by the municipalities and by private owners, but follow the same national curriculum (*läroplanen*) in their education, under the supervision of a central government agency (*Skolverket*). The first nine years of school are mandatory, while the following three years consist of programmes that the pupil can choose, including artistic education. These are followed by university level higher education. Adult education on lower levels than university is organized by the municipalities, while informal education is also organized by non-profit organizations supported by the government.

Municipalities are also responsible for out-of-school music and art schools. Higher education is the responsibility of the national government and higher art education is an integrated part of the system of government universities and university colleges. All education, including arts and culture education, falls within the responsibility of the Ministry of Education. In recent years, education and cultural policies have been given an increasing emphasis in the curricula of artists and actors professional training at university level.

Participation and access to culture is one of the most important goals of Swedish cultural policy, including art education as a means to enhance creativity and expose the public to new experiences. All public cultural institutions are charged with actively promoting cooperation with schools via workshops, special performances, websites, and joint projects. The single biggest item of national government cultural expenditure (about SEK 3.8 billion, 34% of the total budget for cultural policy) is the support for popular adult education (*folkbildning*, see chapters 8.4). Local networks and study associations (*studieförbund*) are important actors providing language courses, creative workshops, theatre visits, art lectures etc. Popular adult education also includes grants for non-profit folk high schools, including a large number of artistic courses.

There are also several programmes within the boundaries of cultural policy in the more narrow sense. There is for example a programme of regional artists' consultants, mainly for dance and visual arts. This model, inspired by a similar programme in Finland, is based on triennial contracts that are financed by a region and a grant from the government, via the Swedish Arts Council. These regional consultants are promoters of their respective art sectors and responsible for initiating contact between schools, individual artists and institutions to engage in projects, visits, long term initiatives etc. A similar model is applied for regional artists' consultants to promote cultural diversity.

8.3.2 Arts in schools (curricula etc.)

Art, crafts and music are all integrated as subjects in school, and obligatory as such in the first nine years of school. Extensive municipal programmes for music and art education as leisure activities also exist in most municipalities in the form of municipal music and culture schools. The Creative School (*Skapande skola*) programme provides municipalities and other school principals with an opportunity to apply for grants from the Swedish Arts Council for cultural projects involving children in preschools, as well as in grades 1-9 (approximately 7-16 years old).

8.3.3 Intercultural education

No comprehensive information available.

8.3.4 Higher arts education and professional training

Higher education in the arts is integrated in the government funded university and university college system. It is free of charge and students' grants and loans are provided by the government. Artistic education programmes are offered at several of the country's universities and university colleges. These are typically organised as separate departments, often included in the faculties of humanities, but at the University of Gothenburg as a separate faculty. Most of the larger teachers' colleges educate arts and crafts teachers for the general education system. Design and media related education is represented in most universities and university colleges and has expanded considerably in the past decade. Courses in creative writing are established at a few universities. A few universities also provide doctoral post-graduate education in the fine arts, and the Swedish Research Council offers grants specifically for projects in artistic research.

At four university colleges in Stockholm, only artistic education is offered: the University College of Arts, Crafts and Design (Konstfack), the Royal University College of Fine Arts (Kungliga Konsthögskolan), the Royal College of Music (Kungliga musikhögskolan) and Stockholm University of the Arts (Stockholms konstnärliga högskola). On January 1, 2014, the University College of Dance and Circus, the University College of Film, Radio, Television and Theatre, and the University College of Opera merged into the new Stockholm University of the Arts (Stockholms konstnärliga högskola).

Government-supported (but often privately owned) arts and culture schools on the levels between the 12th grade and higher education exist all across the country. In 2006, over 800 people studied dance at this level and over 1 000 studied visual arts and sculpture. In many fields, these schools are, at least in practice, a necessary preparation for admission to university level arts education. This field also, to some extent, overlaps with popular education (folkbildning) especially in the case of folk high schools (*folkhögskolor*) focusing on aesthetic and artistic subjects.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Voluntary municipal music schools have a long tradition in Sweden and were established in most municipalities during the mid-20th century. Today voluntary municipal music and culture schools focusing on after-school activities for school children form one of the major areas of cultural activity at the municipal level of government. According to the national council of music and culture schools (SMoK), 363 000 pupils participate in such out-of school municipal culture school activities.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

In 2012, the voluntary cultural organisations cooperating in *Ideell Kulturallians* claimed over a million members. These organisations are, in most cases, organised in a way typical of Swedish NGOs (see chapter 8.4.3), each dealing with amateur activities in a particular art form or other cultural activity, such as, for example, choirs, music, theatre or local heritage. The largest of these organisations is the Swedish Local Heritage Federation (*Svenska Hembygdsförbundet*), which, in 2012, reported over 430 000 members in 1 973 clubs all over the country. Thousands of people are active in associations dealing with traditional crafts and folk dancing. Choir associations, the second largest group, had around 125 000 members, in more than 5 000 choirs. Large national associations organise national and ethnic minorities, organising many cultural activities in both Swedish and their native languages. While many organisations have a high numbers of active members,

their financial resources remain limited and their activities to a high degree rely on volunteers. This is even truer of associations not belonging to a national organisation.

Most government funding for national associations in culture does not come via the Ministry of Culture, or from its government agencies. Government funding for voluntary cultural organisations, as such, is relatively limited – on the national level as well as on the regional and local levels. If such organisations receive government funding, they tend to receive funding designed for other purposes. Some of them are registered as youth organisations and others are organisations for national or ethnic minorities, both of which are eligible to access special funding.

The major recipients of government grants for cultural activities are the study associations (see chapter 8.4.3). Together with the popular high schools, these are annually funded by the government with more than SEK 3.3 billion. To this are added varying sums from local and regional governments, as well as income from various fees. Statistics show that most of the activities organised by the study associations can be described as cultural activities, ranging from lectures and study circles on cultural matters to rock music and theatre groups rehearsing. Easily available music training and public facilities for rehearsals have often been pointed out as an explanation for Sweden's internationally successful music scene. Others have pointed to the prevalence of cultural group activities such as study circles and singing in choirs to explain the cohesiveness and high levels of trust in Swedish society.

Large numbers of people are also active in cultural activities within the religious denominations. In 2009, this included 113 000 people singing in church choirs in the Church of Sweden. The Church of Sweden also owns and maintains a large number of the nation's buildings protected as cultural heritage.

There are also a number of new, or relatively new, activities that may be termed cultural, that are increasing. The use of computer games is increasing. It is possible that the decreasing numbers of people writing in other forms will be connected to the increasing numbers of people publishing their own writing on the Internet. Another form of cultural activity that is increasing in size and importance is the cultural festivals, e.g., historical and musical festivals. The Hultsfred Rock Festival can be given as an example of an event that has become an important feature of the field of popular music, both in Sweden and in neighbouring countries. Another example of a Swedish cultural festival is the Medieval Week (*Medeltidsveckan*) of Gotland, which is now among the premier tourist events in the region. Both of these events were originally organised by amateurs and volunteers organised in small non-profit associations. In both cases, these groups were dominated by younger people. Much like older and more established voluntary organisations, they were financed in several combined ways, such as grants from the local municipality and study associations, as well as by local commercial interests. They did not, however, hold the large memberships of established associations. In Hultsfred, a cluster including both non-profit associations and commercial companies formed around the original organisation as the festival grew into a major event. On Gotland, the organisational centre is now a foundation connected to local authorities, business and other already established organisations. Since starting in the 1980s, both festivals have thus developed into more institutionalised forms, without conforming to the established model. Reliance on volunteers, however, remained high in both cases.

8.4.2 Cultural houses and community cultural clubs

Cultural houses of various sorts are maintained by many Swedish municipalities. These often include public libraries (which exist in all Swedish municipalities), theatres and other local cultural institutions. Other cultural houses are maintained by the municipalities for

leisure activities for young people (*fritidsgårdar*). New and larger cultural houses, concert halls, and art galleries have been built in recent years by relatively large municipalities, such as Helsingborg and Karlstad, in small communities, like Hässleholm, Vara, Mariefred, and Skärhamn, as well as in suburbs of major cities, e.g. the Centre for Cultural Diversity in Botkyrka (Stockholm) and the Dream House in Rosengård (Malmö).

Three major national associations are supported by the national government to maintain cultural houses and other similar facilities throughout the country: *Folkets Hus och Parker*, *Våra Gårdar* and *Bygdegårdarnas Riksförbund*. All three have a background in the popular movements that arose in the late 19th century. The largest of the three is *Folkets Hus och Parker*, an organisation maintaining about 900 venues all over the country. It has close ties to other organisations sharing its origins in the labour movement.

Another major organisation is The Swedish Local Heritage Federation (*Svenska Hembygdsförbundet*), representing 1 973 clubs all over the country, often maintaining their own houses. It focuses mainly on preserving local cultural heritage in the form of immaterial heritage as well material heritage, such as for example local buildings and private museums. In small towns and villages, such facilities often play a significant role in local social and cultural life.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Associations of citizens have historically played an important role in Swedish society and politics, often in close cooperation with the state. However, in many areas this role is mostly limited to acting as advocacy groups, leaving welfare arrangements to the state. Leisure activities are one of the exceptions to this rule. Consequently, organisations relevant to cultural policy are in most cases concerned either with advocacy or with organising leisure activities.

The Swedish voluntary sector, and the approaches to it taken in government policy, has long been dominated by organisations sharing several organisational characteristics:

- they have equal membership open to everyone who wants to join;
- they have hierarchic democratic federal structure divided in regional districts that are, in turn, based on local clubs;
- they have a high number of individual members who form the basis of the organisation's internal democracy; typically cover the whole nation geographically, and only the nation;
- they, to a high degree, rely on voluntary work,
- the state contributes a significant portion of their income; and
- they are often closely integrated in government and are, for example, typically consulted by the government before new legislation is proposed to the parliament.

Such organisations are often described as popular movement organisations (*folkrörelseorganisationer*). This way of organising is enforced by strong links to the nation-state, as well as to its regional authorities and municipalities.

A slightly different form than the typical Swedish NGO structure is the study association. These are more complex in structure. They are also the economically dominant form of organisation in the field of cultural amateur activities. While they are government-funded, non-profit membership-based organisations, their members are federations of voluntary organisations of the popular movement type. Their function is to offer popular education activities to the members of these organisations, as well as to the general public. Since 1991, their national government funding is distributed by the Swedish National Council of Adult Education (*Folkbildningsrådet*). The Council is a non-profit association with three official members: the National Association of Local and Regional Authorities

(representing the large number of folk high schools organised by regional governments), the Interest Organisation of Popular Movement Folk High Schools (representing the folk high schools organised by voluntary organisations), and the Swedish National Federation of Study Associations (*Folkbildningsförbundet*, representing the study associations). Most of the established voluntary organisations of the country are involved in these structures, generally as members of study associations. While study associations are highly professionalised organisations with large administrations, they also make use of a large number of volunteers at the most practical levels of their work.

Another exception from the typical case is the registered religious denominations. The largest of these is the Church of Sweden, with 6.4 million members. When analysing trends in the Swedish voluntary sector, it is thus worth noting that the Church of Sweden was separated from the state in 2000. It is thus now a part of the voluntary sector. Before 2000 it was, on the other hand, a public body. The size of the voluntary sector can thus be said to have increased significantly, without any major change in the habits of the population.

However, studies indicate that the voluntary sector in Sweden is increasingly organised in non-profit associations with a more limited number of members and a large number of non-member supporters and volunteers. It is possible that the younger generation is not, as has been suggested, sceptical towards the voluntary organisation as a form, but simply takes a more practical approach to it, placing the activity before the organisational form. It could also be that organisations of the old model are decreasing in importance and that cultural activities are increasingly organised in new ways. One should, however, not assume that the new modes of organisation are entirely different from the old ones. New movements and forms of culture are often cooperating with older organisations, even when they themselves are more informally organised. The organisational forms of new cultural expressions appear to still be an open issue.

9. Sources and links

9.1 Key documents on cultural policy

Cultural Policy Commission: SOU 2009:16 *Kulturutredningens slutbetänkande* (with summary in English), Stockholm, 2009.

Flisbäck, Marita: *A Survey of Artists' Income from a Gender Perspective: Economy, Work, and Family Life*. Konstnärsnämnden, Stockholm, 2011.

Government of Sweden: *Prop. 2009/10:3, Tid för kultur* (The Government Bill on Culture). Stockholm, 2009.

Government of Sweden: *Prop. 2016/17:1, The Budget Bill for 2017*. Stockholm, 2016.

Swedish Internet Infrastructure Foundation: *Svenskarna och Internet 2015* (with summary in English), Stockholm, 2015.

Nordicom Sweden: *MedieSverige 2016*, Göteborg 2016.

Swedish Agency for Cultural Analysis: *Kulturanalys 2016*. Stockholm, 2016.

Swedish Agency for Cultural Analysis: *Samhällets utgifter för kultur 2015-2016* (with summary in English), Stockholm, 2016.

9.2 Key organisations and portals

Cultural policy making bodies

The Ministry of Culture

<http://www.regeringen.se/sb/d/8339>

The Ministry of Education and Research

<http://www.regeringen.se/sb/d/1454>

The Ministry of Enterprise, Energy and Communication

<http://www.regeringen.se/sb/d/18940>

The Swedish Arts Council / Statens kulturråd

<http://www.kulturradet.se>

The National Heritage Board (Riksantikvarieämbetet)

<http://www.raa.se>

The Swedish Agency for Cultural Analysis (Myndigheten för kulturanalys)

<http://www.kulturanalys.se>

The Swedish Association of Local Authorities and Regions (Sveriges kommuner och landsting)

<http://www.skl.se/>

Professional associations

Artistic and Literary Professionals' Union / KLYS

<http://www.klys.se/>

Grant-giving bodies

The Art Grants Committee / Konstnärsnämnden

<http://www.konstnarsnamnden.se>

The National Council for Adult Education / Folkbildningsrådet

<http://www.folkbildning.se>

The National Handicraft Council / Hemslöjdsnämnden

<http://nfh.nutek.se/>

The National Public Arts Council / Konstrådet

<http://www.statenskonstrad.se/>

The Press Subsidies Commission / SvenskaPresstödsnämnden

<http://www.prestodsnamnden.se>

The Swedish Authors Fund / Svenska Författarfonden

<http://www.svff.se/fondeng.htm>

The Swedish Film Institute / Filminstitutet

<http://www.sfi.se>

The Swedish Institute / Svenska institutet

<http://www.si.se>

The Swedish Visual Artists Fund / Bildkonstnärsfonden / Konstnärsnämnden

<http://www.konstnarsnamnden.se>

Cultural research and statistics

ABM. Department for Archive, Library, Information and Museum Sciences, Uppsala University

<http://www.abm.uu.se>

ACSIS. Advanced Cultural Studies Institute of Sweden

<http://www.isak.liu.se/acsis>

Bank of Sweden Tercentenary Foundation

<http://www.rj.se>

CCE. Centre for Cultural Economy, University College of Kalmar

<http://hik.se>

Centre for Cultural Policy Research, University College of Borås

<http://www.hb.se>

Department of Conservation, Gothenburg University

<http://www.conservation.gu.se>

Department of Culture and Media, Umeå University

<http://www.kultmed.umu.se>

Department for Culture Studies, Linköping University

<http://www.isak.liu.se/temaq>

Division of the Sociology of Literature, Department of Literature, Uppsala University

<http://www.littvet.uu.se>

ETOUR. European Tourism Research Institute, Mid Sweden University

<http://www.miun.se>

Nodicom Sweden. Nordic Information Centre for Media and Communication Research,
Gothenburg University

<http://www.nordicom.gu.se>

School of Arts and Communication -K3, University College of Malmö

<http://www.mah.se>

Statistics Sweden / Statistiska centralbyrån

<http://www.scb.se>