

# Submission #756 by Sofi Knutas

## Submission information

## General information

Organization or entity responsible for completing this survey

**Type of entity** Member State

**Please provide the country this survey is regarding** Sweden

**Organization Name** Ministry of Culture

**Type of organization** Public Institution

**Email** ku.registrator@regeringskansliet.se

**Phone Number**

**Website**

**Street Address**

**Street Address Line 2**

**Postal Code**

**City** Stockholm

**Country** Sweden

**Describe the mandate of your organization, both in general and in relation to artists**

The Ministry of Culture is responsible for issues relating to culture, media, democracy, human rights at national level, the national minorities and the language and culture of the Sami people. The Ministry is also responsible for anti-discrimination work and issues concerning civil society, faith communities and burial and cremation services. The Swedish Arts Council and the Swedish Arts Grants Committee are for example public authorities under the Swedish Ministry of Culture.

The Ministry of Culture has (in September 2018) held a meeting with The Swedish Arts Council, the Swedish Arts Grants Committee, Swedish Joint Committee for Artistic and Literary Professionals, The Swedish Union for Performing Arts and Film, Swedish Artists' Association, The Swedish Writers' Union, Swedish Film Institute and The Swedish Musicians Union for input and discussion regarding the implementation of the 1980 Recommendation on the Status of the Artist in Sweden.

## Person responsible for completing this survey

**Current user** Sofi Knutas

**M./Ms**

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## Other organization(s) or entit(y)(ies) (including non-governmental) consulted for completing this survey

**Organization Name** The Swedish National Commission for UNESCO

**Type of organisation**

**Email** infounesco@regeringskansliet.se

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**Postal Code**

**City** Stockholm

**Country** Sweden

### **Please provide a general overview of the policies and measures adopted by your country to support the implementation of the 1980 Recommendation on the Status of the Artist**

Several policies and measures are worth mentioning, of which the following is a selection:

New national cultural policy objectives were established in 2009. Freedom of expression lies at the core of Swedish cultural policy and the national cultural objectives. Culture should be a dynamic, challenging and independent force based on freedom of expression. The objectives also state that everyone is to have the opportunity to participate in cultural life. Creativity, diversity and artistic quality are to be integral parts of society's development. A free and vibrant cultural life is a prerequisite for a sustainable democracy - and vice versa. During 2016 the Government appointed a special investigator to review the conditions that apply to professional artists working and living in Sweden. The investigator had the task to assess how government efforts for professional artists contribute to reaching the cultural policy goals. The report describes the situation for artists in Sweden and gives an updated picture of challenges. It also makes suggestions on how the Government can improve working conditions for artists. The state inquiry was reported on 28 March 2018 and has been sent to relevant authorities and organizations for input and comments.

2011 Sweden implemented the collaborative cultural model which is a model for allocating State allowances to regional cultural activities. The purpose of the collaborative cultural model is to contribute to achieving national cultural policy goals, as well as providing opportunities to regional priorities and variations. One positive effect of this model is that the national cultural objectives has been integrated in the regions' culture policies. The model has also led to policies and dialogues regarding working conditions for artists in the regions.

The Government has increased the compensation and support system for artists with 115 million SEK from 2018 which is a historically large sum.

The Government also launched an Action Plan in July 2017 "Defending free speech – measures to protect journalists, elected representatives and artists from exposure to threats and hatred" to safeguard democratic dialogue against threats and hatred against artists, journalists and politicians.

The Swedish Arts Grants Committee is a government agency with the task to support artists. They do this by awarding grants and allowances and to promote international cultural exchange. In addition, they compile and analyze information on working conditions of the artist (both the financial and social conditions). Their mission has grown and their work (amongst other public authorities within the field) is crucial to support the implementation of the recommendation.

In Sweden, performing arts alliances have been formed in the music, theatre and dance fields. These alliances have been adapted to the social protection systems and act as a kind of employer for performing artists such as actors, dancers and musicians. The labor market for these artists is characterized by short employment periods and relatively few permanent positions. The idea is both to improve social and economic protection for freelance performing artists and to give them the opportunity to enhance their skills. A number of professional actors, dancers and musicians are able to obtain employment and remuneration from an alliance during periods when they are out of work.

When it comes to education the Parliament and the Government set out the goals and guidelines through the Education Act (2010:800) and through ordinances and national curricula. Municipalities and independent school providers are responsible for organizing education services within this framework. It should be noted that the regulation that sets out fundamental values and tasks of the education system makes clear that schools have a

cultural mission. Aesthetic aspects, expressions and creativity should thus be integrated into the education and are compulsory.

The Swedish Government/Ministry of Culture has presented a new policy for architecture and design with a new national objective for the field. It was presented as a Bill to parliament in February 2018 and the parliament has adopted the new objective and criteria. In the Bill the Government emphasizes that it is the task of the architect, designer or, in certain cases, the artist, to lead the process of designing our living environment, using their specific professional skills. Therefore, it is essential that the appropriate conditions are in place for this work if societal progress is to be characterized by creativity and artistic quality.

In addition to this, Sweden has also had a state inquiry with the task of analyzing the social security system and insurance scheme when it comes to sickness and unemployment. The result is now being processed. The Government has also during 2018 appointed a special investigator to conduct an overview of the unemployment insurance system.

The public service-broadcaster in Sweden is also something of importance when it comes to quality, artistic freedom and diversity.

### **Please provide an overview of the challenges faced by your government to implement the 1980 Recommendation**

One challenge is related to a changed labor market where most of the artists in Sweden are freelance and no longer employed. This has consequences regarding our current social system when it comes to sickness benefit, pension, parental leave etc. It also leads to insecurity amongst artists regarding future income and work possibilities.

Another challenge related to this is the diversity amongst the artists in Sweden. The state inquiry that was reported in March 2018 states that there is a recruitment bias to the profession. The report "Artists in Sweden: Demographics, Earnings and Social Status 2016" describes for example: The artist group has at least one parent with a high level of education to a considerably greater extent than the entire population. Twenty-two per cent of the entire population are of non-Swedish background (born abroad or with two parents born abroad). The proportion in the artist group is sixteen per cent.

Issues regarding copyright and ensuring artists compensation for their work are other important challenges. Artists' associations describe an imbalance when it comes to compensation and income for artistic work where artists tend to receive less and large companies/publishers receive more. We have for example seen a development towards artists selling their copyright to have their work published or released.

Related to this is the digitalization which has affected and further will affect every artistic field. This is a complex challenge which contains many different questions. It has for example led to a complete change of the traditional revenue streams for many artists. Digitalization is also an important issue when it comes to cultural heritage and cultural diversity.

Another challenge worth mentioning is the urbanization and the concentration of artists in large cities. There are differences between countryside and city when it comes to work possibilities and infrastructure. This challenge is also related to the national cultural objectives and that everyone is to have the opportunity to participate in cultural life.

Lately, we have seen examples of authors and artists who have faced hatred and harassment because of their artistic practice. Insecurity and fear may lead to self-censorship which is a threat to freedom of expression for

artists in Sweden, as elsewhere. If voices are silenced, it is not only a tragedy on a personal level, in the larger perspective it is a threat to the sustainability of our societies. This is also one important challenge.

Another challenge is sexual harassment within the artistic field. In Sweden, the #metoo movement gained momentum as the first collective professional call for action – (under the hashtag “Tystnad Tagning”/“Silence - action”) – published in a national newspaper on 8 November 2017.

Another challenge that the artist associations and the state inquiry on working conditions for artists emphasize is the importance of intermediators and organizers when it comes to working conditions for artists. The artists' associations highlight the needs to strengthen organizations that arrange concerts and dance performances, art galleries and professional organizations for musicians, artists, writers, crafts practitioners and photographers, etc.

**Has the 1980 Recommendation been integrated into the policy development process in your country to support the social and economic status of artists in any of the following ways?**

	YES	NO
1. Its provisions have been incorporated into the development or revision of one or more policies.	X	
2. It is (or has been) a tool to promote policy discussion.		X
3. It has been used as a reference to frame policy development processes.		X

**Please briefly expand on your answers below, including citing examples.**

The recommendation itself is seldom referred to explicitly, but it's content is similar and equal to Sweden's policy documents and aims in the area.

**What policies and measures have been adopted in your country to provide incentives for private sector patronage of the arts and artists?**

None.

## Digital environment

Policy development process

**Has your country adopted or updated existing policies and measures to protect the diversity of cultural expressions in the digital environment?**

Yes

**Please describe**

There is no policy document dealing exclusively with diversity of cultural expressions in the digital environment, but our support system and guidelines are in most cases technology-neutral.

There is a national strategy for digitalization, For sustainable digital transformation in Sweden – a Digital Strategy, from 2018 which will be described in more detail further down. The Swedish Arts council also has a digital strategy for 2018-2020 and digitalization is a priority for the council.

The state inquiry on working conditions for artists which was reported on 28 March 2018 describes digitalization as one of the most important changes which has affected and further will affect the status and condition of the artists. It makes suggestions in this area. The report is now being processed by the Government.

**Were artists and their associations involved in the policy-making processes and implementation of measures?**

Yes

**How were they involved?** null

## Distribution of artistic works on the internet

**Does your country, or its public agency, have policies or programmes which seek to regulate the distribution of artistic works on the Internet?**

No

**Has electronic distribution of artistic works (particularly movies, music and books) had a positive or negative impact on the income received by artists? Has it created new revenue streams or eroded existing ones?**

Yes

**Please explain and provide data if available**

For the film and music sector, the electronic distribution of artistic works has definitely eroded the traditional revenue streams from distribution of physical objects such as DVDs and CDs. This is especially true for the artists. The music industry in Sweden is prosperous, but the revenues seem to assign big artists and music labels. The new streaming services have made revenues from live acts more important to artist's incomes than before. This development has occurred despite the fact that successful online services such as Spotify and Netflix have been established in Sweden for some years.

The electronic distribution of film and music has also enabled artists to upload their music themselves, rather than being dependent on a record label. Legal streaming has also to a large extent undermined illegal downloading. Users who previously undertook illegal downloading, now often pay for legal streaming services.

On the book market, the trend is not necessarily identical. The e-book market is growing, but is still small in comparison with the market for physical books. Also, the problem of piracy has been significantly smaller in the book sector, compared to the music and film sectors.

As a complement to the above statements on film, music and books, the digitalization in Sweden has had an impact on every artistic field. It is also clear that issues regarding copyright are more important than ever in this new digital environment. This is something that the regions, the artists' associations and the state funded culture authorities within the field, highlight. Artists' associations also describe an imbalance when it comes to compensation and income for artistic work where artists tend to receive less and large companies/publishers receive more. We have for example seen a development towards artists selling the copyright to have their work published or released. Digitalization is also an important issue when it comes to cultural heritage and cultural diversity.

## Policies, programmes or funding schemes

Does your country, or its arts council, cultural agency or other public body, have policies, programmes or funding schemes that:

**- provide direct support to artists who create their works digitally and to make them available on the Internet, including access, marketing and promotion?**

Yes

### **Please describe**

Worth mentioning is that our support system and guidelines in most cases are technology-neutral.

There is a national strategy for digitalization, For sustainable digital transformation in Sweden – a Digital Strategy, from 2018. The strategy outlines the focus of the Government's digital policy and the vision for sustainable digital transformation in Sweden. The overall objective is for Sweden to become world leading in harnessing the opportunities of digital transformation. The strategy also outlines that digitalization can ease the access to culture and to participation in cultural processes.

The Swedish Arts council has a digital strategy for 2018-2020 and digitalization is a priority for the council. The council describes that digitalization has created new possibilities to create, to increase the accessibility to culture and to preserve art and culture. This also changes the conditions and demands for users and for the Arts council.

The Swedish Arts council has also made digitalization a priority within the collaborative cultural model (which is a model for allocating State allowances to regional cultural activities). State funded regional culture activities should focus on activities that increase accessibility, quality and renewal by harnessing the opportunities of digital transformation.

**- contribute to fair and equitable remuneration for artists working in the digital environment? Yes**

### **Please describe**

Not with this specific vision, but the strategies described earlier hold an overall vision that Sweden must harness the opportunities of digital transformation and this is obviously an important aspect.

The state inquiry on working conditions for artists which was reported on 28 March 2018 describes digitalization as one of the most important changes which has affected and further will affect the status and condition of artists. It makes several suggestions in this area. The report is now being processed by the Government.

As stated above, issues regarding copyright and ensuring artists compensation for artistic work are important to fair and equitable remuneration for artists working in the digital environment.

The Swedish Patent and Registration Office provides information and support in copyright issues for the public and professionals.

Sweden and the Nordic countries also has something called Extended collective licensing (ECL) which are collective copyright and related rights laws and licensing agreements. ECL agreements by law apply to all rights holders in a class, whether they are members of the collecting society or not, and establish terms of licenses with users or classes of users. The first ECL laws and agreements were established in the Nordic countries in the

1960s for television and radio broadcasting. The ECL is used for instance in broadcast and for mass digitization of in-copyright works by universities and libraries in Scandinavia.

**- establish or support training and/or educational programmes for artists in the use of new digital technologies to deepen their knowledge and skills?**

Yes

**Please describe**

In 2018, the Government introduced new legislation enabling higher education institutions to provide open online education. It has also launched a scheme to promote distance learning. These are generic initiatives of which artistic education providers can avail. As stated above, the state inquiry on working conditions for artists has made suggestions in this area. The inquiry recommends that higher education institutions further develop their distance learning and open online course opportunities in the artistic study fields. Because Swedish higher education institutions have a high degree of autonomy when it comes to education provision and delivery mode, it is largely up to the institutions to choose their own strategy in this area. Several arts education providers are currently exploring the possibilities of digital technologies. For example, the Royal College of Music in Stockholm has recently moved into a modern campus which is well adapted to distance learning and interactivity.

Copyright training and know how are also important parts of the information and educational task of artists associations and collecting societies. The Swedish Patent and Registration Office provides information and support in copyright issues for the public and professionals.

**- provide access to equipment and spaces for experimentation and collaboration in the digital age (e.g. incubators and laboratories) and/or centres that promote international cooperation through networking activities?**

Yes

**Please describe**

There are incubators (e.g. within fashion and game design) at several locations in Sweden. The funding is often a collaboration between the region and the private. Higher education institutions are sometimes involved and therefore also the state.

The Swedish Arts Council allocates funding to new networks and new ways of working within the collaborative cultural model (which is a model for allocating State allowances to regional cultural activities). Several regions work with incubators etc. for example within the music area.

**- address the needs of artists working with artificial intelligence? Yes**

**Please describe**

Within the Swedish Arts Grants Committee there is an independent unit called "Kulturbryggan" with the task to allocate funding to new and experimental cultural projects. Projects working with AI and cultural expressions in the new digital environment can be, and have been, allocated funding.

## WIPO TREATIES

**1. Has your government ratified and implemented the WIPO Copyright Treaty? Yes**

**1.1 Has been there a positive effect on artists, either in respect of compensation they receive or otherwise?**

The treaties are of fundamental importance for artists and creators as a global frame for a robust copyright system. They are also a corner stone in the development of the culture and creative sector.

**2. Has your government ratified and implemented the WIPO Performances and Phonograms Treaty? Yes**

**2.1 Has been there a positive effect on artists, either in respect of compensation they receive or otherwise?**

The treaties are of fundamental importance for artists and creators as a global frame for a robust copyright system. They are also a corner stone in the development of the culture and creative sector.

**3. Has your government ratified and implemented the WIPO Audiovisual Performances Treaty? No**

**3.1 Are you considering the possibility of implementing this Treaty?**

The Audiovisual Performances Treaty is under consideration within the framework of the EU.

**4. Has your country set up copyright training specifically designed to respond to artists' needs? Yes**

**Please describe**

Copyright training and know how are important parts of the information and educational task of artists' associations and collecting societies. The Swedish Patent and Registration Office provides information and support in copyright issues for the public and professionals.

The state inquiry on working conditions for artists which was reported on 28 March 2018 makes suggestions regarding copyright. The report is now being processed by the Government.

## Preferential Treatment

### OUTWARD MOBILITY OF ARTISTS

**Has your country taken measures to promote the mobility of your artists to other countries? Yes**

**Please describe**

The national objectives state that the cultural policy is to promote international and intercultural exchange and cooperation in the cultural sphere. The development of Swedish cultural life is dependent on international collaborations and influences from abroad. The cultural policy has in many ways, through different achievements, stimulated the internationalization of Swedish cultural life. For example - all governmental institutions that allocate funding to artists have international and intercultural perspectives as an integral part of their tasks.

There are numerous support systems for international cultural exchange for artists and independent groups based in Sweden. (Outgoing)

For example:

- Residencies for Swedish artists abroad (visual arts, dance, music etc.) in several countries including the United States, China, Germany, Japan, the United Kingdom, India, Serbia, South Africa. They are administered by the Swedish Arts Grants Committee.
- Support for art projects abroad, travel grants, touring, research trips and international co-operation etc.,

administered by the Swedish Arts Grants Committee, the Swedish Arts Council, the Swedish Performing Arts Agency and the Swedish Authors' Fund.

- A general focus on internationalization by the government and the Ministry of Culture.

**Are public and/or private sector touring funds available for your artists who have been invited or wish to work abroad?**

Yes

**Please describe**

Yes, public funding exists and is the main form of funding in Sweden for artists' internationalization. Artists in various fields can apply for touring and travel grants from different governmental authorities (see above).

Others:

- There are private funds that support artists' travels.
- The Nordic Council of Ministers has a mobility program that supports residencies, long-term network building and touring, in the Nordic and Baltic countries.
- The European Union, provides support for European co-operation projects. This support is intended for cultural cooperation between parties in different European countries. Individual artists cannot apply. However, independent smaller groups can apply.

**Do your artists pay domestic tax on the income they receive when they are working abroad? Yes**

**Do they receive credit for taxes which they may pay to foreign governments on the income they earn abroad?**

It is difficult to give a comprehensive answer. For example, it depends on whether the income comes from employment or business activities, if the income is temporary, and the length of time that the artist works abroad. However, the basic principle for people/artists based in Sweden is that when you work abroad you should declare your foreign income in your Swedish tax declaration and pay tax on it in Sweden. Depending on the artist's time abroad he or she may receive credit for taxes which they have paid to foreign governments. In some situations, an income may be exempt from taxation in Sweden due to our own internal rules or to a taxation agreement with another country.

**What coverage for social programmes (e.g. health and retirement) do artists from your country who work abroad have? Please describe.**

People/artists who are still based in Sweden but work abroad are entitled to the same health services (when they are in Sweden) as people working in Sweden.

EU citizens holding a European Health Insurance Card can receive medically necessary, state-provided healthcare in another EU member state.

Work abroad does not qualify for the Swedish basic state pension. One's right to a pension is instead based on the laws and regulations applicable in the country where you work. It is important for artists to check what applies when working in another country. This especially applies to freelancers and self-employed artists.

## INWARD MOBILITY OF ARTISTS

**Has your country taken measures to support foreign artists travelling to and working in your country?**

Yes

### **Please describe**

The national objectives state that the cultural policy is to promote international and intercultural exchange and cooperation in the cultural sphere. The development of Swedish cultural life is dependent on international collaborations and influences from abroad. There are several support systems for international cultural exchange for artists or independent groups based abroad (incoming).

For example:

- There are residencies for artists from abroad (visual arts, dance, music etc.) in several places in Sweden, including Stockholm, Malmö, Gothenburg, Umeå and Piteå. Additionally, a Swedish artist can apply for an international cultural exchange grant to invite artists from abroad to Sweden for collaborative projects. They are administered by the Swedish Arts Grants Committee.
- EMS Elektronmusikstudion (an independent part of the Swedish Performing Arts Agency) which is the centre for Swedish electroacoustic music and sound-art regularly has foreign composers coming to EMS to work and who may be granted a working period by submitting an Artist in Residence application according to the same conditions as Swedish composers.
- The Swedish Arts Council provides support for international cultural exchange, such as tours, guest performances and co-productions, in Sweden and abroad. The support cannot be applied for by individual artists but by smaller independent groups.
- The Nordic Council of Ministers has a mobility program that supports residencies, long-term network building and touring, in the Nordic and Baltic countries.
- The European Union, provides support for European co-operation projects. This support is intended for cultural cooperation between parties in different European countries. Individual artists cannot apply. However, independent smaller groups can apply.

The Swedish Arts Grant Committee administrates The Artists' Guide which is a web portal for artists (in different fields of art) based in other countries who would like to learn more about visiting, working and living in Sweden. The Artists' Guide describes the premises for a temporary visit, a longer visit or a permanent stay. There is also information about how the Swedish tax and social security systems work as well as links to other agencies' websites for more detailed information.

For several years the Swedish Arts Council has been supporting the International Cities of Refuge Network (ICORN). Around 25 cities and regions in Sweden are currently members of ICORN. Initiatives for Safe Havens for Artists at Risk are considered to be increasingly important.

**Are foreign artists required to obtain a visa to work in your country? Yes**

**Are there special provisions for artists? Are group visas available or does each member of a troop or company require an individual visa?**

Visas are required for citizens of countries outside the EU, the Schengen area, North America, Australia, New Zealand and some Latin American and most Asian countries. There are no special provisions for artists and each member of a troop requires an individual visa.

Non-EU citizens who wish to work in Sweden must also apply for a work permit from the Swedish Migration Board. Some artists, their technicians and other tour personnel, should be able to work without a work permit if the organizers are included in a list compiled by the Swedish Migration Board.

**Artists in some fields require technicians and other support personnel. Are these persons able to obtain a visa to work in your country?**

Yes

**Are there special provisions for such technicians and support personnel?**

In general, there are no special provisions. The same rules apply, with some exceptions as stated above.

**Are foreign artists working in your country required to pay income or other taxes on the income they earn in your country?**

Yes

**Please describe**

It is difficult to give a comprehensive answer. For example, it depends on whether the employer is based in Sweden or for how long the artist will work in Sweden.

The basic rule is that people/artists pay tax in Sweden if they are working and earn money here. However, the artist should not have to pay tax in two countries on the same income. This is governed by double taxation agreements between Sweden and several countries. Most of the EU/EEA countries have double taxation agreements.

The Swedish Tax Agency subsequently forwards the information to the artist's country of origin.

**Are there tariffs or restrictions on the importation of equipment required by an artist (instrument, camera, etc.)?**

Yes

**Please describe**

Sweden is part of the ATA Carnet system, which is based on an international agreement to allow temporary import of goods to another country for up to 1 year. The ATA Carnet is a customs document that replaces the import and export papers and collateral duties and taxes in the countries in the scheme. It is relevant for artists travelling to non-EU countries carrying instruments, equipment and works, and for artists from non-EU countries travelling to Sweden. The price of an ATA Carnet depends on the value of the items.

**Do you have concerns that foreign artists may be taking work opportunities from domestic artists?** No

## Human rights

## Human rights and fundamental freedoms

### SOCIAL AND ECONOMIC RIGHTS

The 1980 Recommendation calls on Member States to provide the economic safeguards to which artists are entitled as people actively engaged in cultural work and to improve the employment, working and living conditions of the artist.

**Are artists covered by the basic medical care?** Yes

#### Basic Medical Care

**Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.).**

Basic health care is available to all citizens (regardless of whether employed or self-employed).

**Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded (e.g. by the artist, the person who contracts for the services, and/or tax revenues)?**

The health care is funded by income tax collected by the Swedish Tax Agency.

EU citizens holding a European Health Insurance Card can receive medically necessary, state-provided healthcare in another EU member state.

**Are artists covered by health insurance (e.g. for medication, non-covered medical services, etc.)? Yes**

### Health Insurance

**Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.).**

In addition to the general governmental health insurance scheme (read more under Insurance schemes for illness, parental leave or disability), there is also private health insurance.

**Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded (e.g. by the artist, the person who contracts for the services, and/or tax revenues)?**

Employers must/may (depending on collective agreements) provide supplementary health insurance for employed artists. Self-employed artists have to provide their own insurance (which, unfortunately, they do not always do). Employed freelancers and self-employed very often tend to be without complementary health insurance.

**Are artists covered for work place injuries? Yes**

### Coverage for Work Place Injuries

**Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.).**

The official system operates on the basis of notifications submitted by those insured when the injury occurs. The insured population consists of everyone working in the labor market at the point in time when the disease or health problem manifests itself

The insurance applies to employees, freelancers and self-employed. In addition, a large part of the labor market has a supplementary system, based on collective agreements. Freelancers and self-employed artists often lack supplementary insurance.

**Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded (e.g. by the artist, the person who contracts for the services, and/or tax revenues)?**

The official system is funded by taxes, collected by the Swedish Tax Agency. The social Security systems are to a wide extent coordinated within the EU and EEA area.

**Do artists benefit from income protection during non-working periods? Yes**

### Income Protection during Non-working Periods

**Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.).**

To receive unemployment benefit, you have to register as a job seeker at the Swedish Public Employment Service, which is a government agency with nationwide responsibility in all occupational fields. There is a special service for cultural workers that covers all artistic spheres, called the Culture and Media Employment Service. To register, you have to be a professional artist and demonstrate that you have training and/or work experience.

#### Unemployment benefit

There are a number of unemployment insurance funds in Sweden. These are not public authorities but should rather be regarded as economic associations. Such funds are closely linked to trade unions of various kinds. The idea, however, is that the same rules should apply to all funds. There are two funds with special units for artists, primarily for musicians and performing artists. There is also a special fund for the self-employed.

Self-employed artists usually have to discontinue their companies to qualify for unemployment benefit. Employed artists more often qualify for unemployment benefit. However, due to the special conditions of the artistic labor market with many short term and freelance jobs, it is difficult for many artists to fulfil the conditions of the scheme and remain insured after several years.

#### Performing arts alliances in the music, theatre and dance fields

These alliances have been specially constructed. They have been adapted to the social protection systems and act as a kind of employer for performing artists such as actors, dancers and musicians. The labor market for these artists is characterized by short employment periods and fewer permanent positions.

The idea is both to improve social and economic protection for freelance performing artists and to give them the opportunity to enhance their skills. A number of professional actors, dancers and musicians are able to obtain employment and remuneration from an alliance during periods when they are out of work.

**Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded (e.g. by the artist, the person who contracts for the services, and/or tax revenues)?**

See the cell above.

The funding of the unemployment benefits is from the state and the members of the unemployment

insurance funds.

## Do artists benefit insurance schemes for illness, parental leave or disability? Yes

### Insurance Schemes for Illness, Parental Leave or Disability

**Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.).**

There is a general insurance scheme in Sweden for illness and parental leave. The insurance is linked to loss of income and presupposes a work input. The Swedish Social Insurance Agency pays out most of the benefits and calculates them on the basis of estimated annual work income. A self-employed person specifies his or her company's estimated net income for the year.

If you cannot work due to illness or injury, you are entitled to sickness benefit or sick pay. Sickness benefit is 80 per cent of your income, entitling you to benefits up to an income ceiling.

Parental benefit is calculated on the same basis as sickness benefit. Parental benefit is the remuneration parents receive so that they can stay home with their babies and young children. It is payable for about 16 months per child. Parents are also entitled to compensation for the home care of sick children under the age of 12. If the parent has a low or no qualifying income parental benefit can be paid out with 250 SEK a day.

The Swedish model is well equipped if you are in the system. But since the compensation in the different "insurances" is based on yearly income artists frequently have problems since they often have low incomes. In general, artists have lower incomes than the average person, which affects their general social security. Another special aspect for artists is that they often mix business income and income from employment (short-term contracts), which makes it even more difficult to combine a "qualifying income" for sickness benefit.

The insurance scheme is funded jointly by income tax and levies on salaries, collected by the Swedish Tax Agency. The Social Security systems are to a wide extent coordinated within the EU and EEA area.

**Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded (e.g. by the artist, the person who contracts for the services, and/or tax revenues)?**

See the cell above.

## Are artists entitled to retirement benefits? Yes

### Retirement Benefits

**Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.).**

The guarantee pension is a residence-based benefit that forms the basis of the tax-funded basic cover for old-age pensioners. The Retirement pensions are managed by the Swedish Pensions Agency. The national

retirement pension is based on the income you have paid tax on. Many people also have occupational pensions and private pensions.

The idea is for a large share of the pension to be occupational, i.e. linked to a workplace or a collective agreement.

Many artists lack occupational pensions and only qualify for the guarantee pension. This especially applies to freelancers (those with short-term employments) and the self-employed. Some of them have a private pension saving scheme. Because of the lack of occupational pension many artists have low pensions.

The basic national pension is funded by income taxes collected by the Swedish Tax Agency. The occupational pension is funded by employers. The Social Security systems are to a wide extent coordinated within the EU and EEA area.

**Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded (e.g. by the artist, the person who contracts for the services, and/or tax revenues)?**

See the cell above.

**Do artists benefit from career transition provisions? Yes**

### Career Transition Schemes

**Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.).**

Short-term contracts make it difficult to have courses and other training-programmes financed by an employer. This is often the case for artists working as freelancers and self-employed.

The Culture and Media Employment Service

The above is a governmental agency service for cultural workers that covers all artistic fields. To register, you have to be a professional artist and demonstrate that you have training and/or work experience life. They sometimes arrange courses/further education for artists financed by the state.

Performing arts alliances in the music, theatre and dance fields

These alliances, mentioned above under income protection, provide artists with the opportunity to enhance their skills. Several courses and training possibilities are given to the artists.

Artists organisations

Sometimes artists' organizations/unions arrange and finance their own courses for their members.

**Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded (e.g. by the artist, the person who contracts for the services, and/or tax revenues)?**

See the cell above.

## **Do artists have the right to organise in trade unions or professional associations? Yes**

**Please give some examples.**

## **ARTISTIC FREEDOM**

The Guiding Principles of the 1980 Recommendation provide that UNESCO Member States have 'a duty to protect, defend and assist artists and their freedom of creation' and urge them to 'take all necessary steps to stimulate artistic creativity and the flowering of talents, in particular by adopting measures to secure greater freedom for artists without which they cannot fulfil their mission'. They also declare freedom of expression and communication are an 'essential prerequisite for all artistic activities' and ask Member States to 'see that artists are unequivocally accorded the protection provided for in this respect by international and national legislation concerning human rights'. One of the guiding principles of the 2005 Convention states 'cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expressions, information and communication,... are guaranteed'.

### **Does your country have an official policy relating to artistic freedom? Yes**

#### **Please describe**

Sweden has extensive legal freedom of expression, based in the constitution. Freedom of expression and artistic freedom is also at the core of Swedish cultural policy. The national cultural policy objectives from 2009 state that "culture should be a dynamic, challenging and independent force based on freedom of expression".

The Government also launched an Action Plan in July 2017 "Defending free speech – measures to protect journalists, elected representatives and artists from exposure to threats and hatred" to safeguard democratic dialogue against threats and hatred against artists, journalists and politicians. With the action plan, the Government has increased the efforts to prevent and deal with threats and hatred against journalists, politicians and artists, as these actors play a particularly vital role for the democratic discussion.

The Swedish Minister for Culture and Democracy adopted together with her Nordic Colleagues a declaration "on Promoting Diversity of Cultural Expressions and Artistic Freedom in a Digital Age" in Helsinki on 2 May 2016.

### **Are there bodies established to receive complaints and monitor violations of artistic freedom (e.g. censorship) in your country?**

Yes

#### **Please give examples.**

As stated above freedom of expression is based in the constitution. The Chancellor of Justice (JK) is to act as the Government's ombudsman in the supervision of authorities and civil servants, represent the State in legal disputes, primarily actions for damages against the State and ensure that the limits of the freedom of the press and other media are not transgressed and to act as sole prosecutor in cases concerning offences against the freedom of the press and the freedom of expression. The Parliamentary Ombudsmen (JO) are appointed by the Swedish Riksdag (parliament) to ensure that public authorities and their staff comply with the laws and other statutes governing their actions.

If you as an artist are being limited by threats and hatred there is a specialized body within the police (Demokrati- och hatbrottsgruppen) to receive complaints and monitor violations of artistic freedom. The government has assigned Swedish Arts Grants Committee to develop methods of supporting artists who are at risk or exposed to threats and hatred based on their artistic activities.

**What challenges does your country face that may limit freedom of artistic/creative expression as prescribed by the guiding principles of the 1980 Recommendation?**

One challenge that may limit freedom of artistic/creative expression is related to a changed labor market where most of the artists in Sweden are freelance and no longer employed. This has consequences with regard to our current social system when it comes to sickness benefit, pension, parental leave etc. which can lead to insecurity amongst artists regarding future income and work possibilities. This insecurity may affect both the diversity amongst the artists in Sweden, and the artists' ability and willingness to take risks and use their freedom of expression fully. The lack of employment protection is also a problem when it comes to hatred and harassment.

Lately we have seen examples of authors and artists who have faced hatred and harassment because of their artistic practice. Insecurity and fear may lead to self-censorship which is a threat to freedom of expression for artists in Sweden, as elsewhere. If voices are silenced, it is not only a tragedy on a personal level, in the larger perspective it is a threat to the sustainability of our societies. This is one important challenge.

In its report "Hotad kultur?" (2016:3), the Swedish Agency for Cultural Policy Analysis maps exposure to threats, harassment, theft, violence or vandalism linked to the professional practice of authors/journalists and visual and design artists. One in six authors/journalists and visual artists has been exposed to threats, harassment, theft, violence or vandalism over the past year. Almost one in five authors has been exposed to threats or harassment, and about half of all threats are received via the internet. There are several reports contributing to a broader and deeper understanding of exposure within the arts. The Swedish Arts Grants Committee's report "Working environment of artists" (2017) examines the situation of artists within all areas of art: visual and design, dance, film, music, words and theatre. Almost one in ten artists has been exposed to sexual harassment, threats or physical violence over the past year. Among those exposed, more than one third has refrained from artistic activities such as performances, publication and participation.

**With respect to public funding programmes, whether administered by the State, an arts council, cultural agency or other public body, are there mechanisms in place to ensure transparent decision-making on funding/grants/awards?**

Yes

**Please describe**

The overall principle within the cultural policy in Sweden is "arm's length distance". The Government determines the overall funding to artists, but it is the profession that decides to what and to whom funding is allocated. This means that the authorities within the cultural field which allocate grants and funding to artists do so with the help of peer review groups consisting of people from the artistic field with the competence to analyze the quality of the art/performance etc. These groups are changed regularly and they also have very strict policies regarding corruption and bias issues.

**Has your country taken initiatives to protect artists at risk, such as providing safe houses, safe cities, guidance and training, etc.?**

Yes

**Please describe**

The Swedish Arts Council has, since 2011, been assigned by the Government to promote an increased number of Cities of Refuge in Sweden. Sweden now has the most cities with Cities of Refuge for threatened writers and artists in the world, 25. The Swedish Arts Council also has the task to finance a national coordinator of Cities of

Refuge programme.

As mentioned before the Government also launched an Action Plan in July 2017 to safeguard democratic dialogue against threats and hatred against artists, journalists and politicians. With the action plan, the Government has increased the efforts to prevent and deal with threats and hatred against journalists, politicians and artists, as these actors play a particularly vital role in upholding and facilitating the democratic discussion.

The Swedish Arts Grants Committee has also been assigned to develop methods of supporting artists who are at risk or exposed to threats and hatred based on their artistic activities in Sweden.

## GENDER EQUALITY

The 1980 Recommendation recalls that 'Member States should ensure that all individuals, irrespective of race, colour, sex, language, religion, political or other opinion, national or social origin, economic status or birth, have the same opportunities to acquire and develop the skills necessary for the complete development and exercise of their artistic talents, to obtain employment, and to exercise their profession without discrimination.' The Recommendation also encourages Member States to 'give particular attention to the development of women's creativity and the encouragement of groups and organizations which seek to promote the role of women in the various branches of artistic activity'. The 2005 Convention invites Parties to pay particular attention to the special circumstances and needs of women in their efforts to create an environment where individuals can create, produce, disseminate and distribute cultural expressions (Article 7.1.a).

### **Are there specific policies or sector strategies to support women as creators or producers of artistic expressions, or in the distribution of visibility of the works they create?**

Yes

#### **Please describe**

Sweden has adopted national gender equality objectives. Gender mainstreaming is the main strategy to implement gender equality and achieve the national gender equality objectives in Sweden. There is a program to strengthen gender mainstreaming of government agencies. The Swedish Arts Council, The Swedish Arts Grants Committee, Swedish Performing Arts Agency and Public Art Agency Sweden are all part of this program and have within the strategy created action plans to mainstream a gender equality perspective in every part of their work. This has amongst other things led to a deeper understanding of the situation of female artists and raised awareness of how equal or unequal the support system is.

The Swedish Arts Grants Committee continually registers and analyzes working conditions and the working environment for artists. The statistics covers gender differences.

### **Are there policies and/or sector strategies that invest in women as creators and producers of artistic expressions, and ensure equal pay for equal work or equal access to funding for their creative projects?**

Yes

#### **Please describe**

As mentioned above, the agencies that supports creators and artists (stately funded) continuously works with gender mainstreaming. Furthermore, Sweden has adopted a Discrimination Act which promotes equal rights and opportunities regardless of transgender identity or expression, ethnicity, religion or other belief, disability, gender, sexual orientation and age. It is therefore illegal to discriminate based on sex. Equal pay for equal work is also one of the national gender equality objectives.

There are also examples of special initiatives taken by the public agencies who allocates grants etc. to artists to promote women as creators and artists.

The Swedish Arts Grants Committee has a policy when it comes to gender and granted grants/allowances. Within every artistic field the differences between genders should not be more than 40 percent against 60 percent. When it comes to dance the policy is instead 30 percent against 70 percent because of woman dominating the artistic field. The policy aims to support the underrepresented gender.

**Are there special measures in place to ensure the protection of the labour, economic and social rights of women artists (e.g. equal pay for work of equal value, maternity leave, healthcare, retirement and insurance, family leave)?**

Yes

**Please describe**

See the answers above.

In January 2018, a new government agency for Gender Equality was established in order to further strengthen the effective and strategic governance in the field of gender equality policy in Sweden.

When it comes to parental leave Sweden has some months earmarked to each parent to promote an equal parental leave.

**Are there polices, measures or other mechanisms in place to combat against discrimination, including sexual harassment, assault and abuse of power against women working in the different sectors of the cultural and creative industries (e.g. the film, music, publishing or other industries)?**

Yes

**Please describe**

As stated above, Sweden has adopted a Discrimination Act. The Equality Ombudsman has the task to monitor compliance with the Discrimination Act and to combat discrimination and promote equal rights and opportunities for all.

Sexual harassment is a form of discrimination and prohibited according to the Discrimination Act. In working-life, employers and education providers are required to work actively to prevent discrimination and promote equal rights. In Sweden, this requirement is known as the concept of "active measures".

From 2017, the rules regarding "active measures" in the Discrimination Act were strengthened. For example, the requirements on employers and education providers were extended to cover all the discrimination grounds in the Discrimination Act.

The Government has strengthened the work against discrimination. The Equality Ombudsman's appropriations were raised by SEK 10 million a year in 2016 and received an additional 10 million from the year 2018.

In December 2017 the government presented ten concrete action points to prevent sexual harassment in the cultural sphere. For example, The National Theatre Institutions, such as the Royal Dramatic Theatre and The Swedish Opera, is to make visible their preventive work against sexual harassment and other forms of discrimination and the Swedish Arts Council is to raise the issue in dialogue with the regions.

**Are there special provisions related to training or that provide support for female-led creative programmes for women (e.g. mentorships, targeted funding, partnership initiatives), particularly in creative hubs, incubators and clusters, including in the digital environment?**

Yes

**Please describe**

Gender mainstreaming is the main strategy to implement gender equality and achieve the national gender equality objectives in Sweden. The main focus when it comes to funding is always on the quality of the performance. Public funding programs generally have the objective to contribute to cultural diversity. This means that some programs may focus on certain areas, which also has implications for the nature or content of the artistic expression. For instance, there are some schemes that target culture for children, innovative culture or female filmmakers.

One example is that the Swedish Performing Arts Agency had a special focus on gender equal musical festivals when they allocated funding for projects 2017. At the regional level there are for example pop-camps for women.

One organization worth mentioning is the Association of Swedish Women Composers (Kvinnlig Anhopning av Svenska Tonsättare – KVA) which is a nonprofit organization that works to bring music by women composers to a wider audience. KVA received early support from among others The Royal Swedish Academy of Music.

**Does your country, or its public regulatory agency, monitor gendered attacks on artistic freedom including those using digital technologies – e.g. cyber violence, cyber-bullying, cyber-harassment, etc.?**

Yes

**Please describe**

The Swedish Arts Grants Committee continually registers and analyzes working conditions and the working environment for artists. The statistics covers gender differences.

One example is the Swedish Arts Grants Committee's report "Working environment of artists" (2017) where they examine the situation of artists within all areas of art: visual and design, dance, film, music, words and theatre.

The Swedish Arts Grants Committee has also been assigned to develop methods of supporting artists who are at risk or to threats and hatred based on their artistic activities in Sweden.

**Do you collect data on gender disparities and undertake gender-disaggregated analysis? Yes**

**Please provide examples.**

The Swedish Arts Grant Committee has, apart from allocating grants etc. to artists, the mission to analyze working conditions for artists. The report "Working environment of artists" (2017) where they examine the situation of artists within all areas of art: visual and design, dance, film, music, words and theatre is one important report when it comes to gender disparities. Another one is the report "Artists in Sweden: Demographics, Earnings and Social Status 2016".

The report "Artists in Sweden: Demographics, Earnings and Social Status 2016" states for example: Gender distribution in 2014 was more equal than in 2004. The proportion of women in the artistic fields increased from 45 to 48 per cent. The proportion of women increased in all artistic fields except the female-dominated occupational category choreographer, where the proportion of men increased. There are slightly fewer women than men in the artist group. In the age group 20–66, the gender distribution is almost completely even. However, the gender distribution varies greatly between artistic fields and occupational categories. In the artistic field of dance, the number of women is more than twice as high as the number of men, while the ratio in

music is the opposite. The artistic field of writing has the most even gender distribution. In the occupational category of crafts/design, there are four times as many women as men and in the categories of dancer, choreographer and stage designer, there are more than twice as many women as men. In the category of composer, there are nearly four times as many men as women, and in the category musician, there are more than twice as many.

In the group of artists, women's median income was 85 per cent of men's median income in 2014. This means that the income difference was slightly lower among artists than in the entire population, in which women's median income was 81 per cent of men's.

In the artist group, there is a slightly higher proportion of women with salary income only. The proportion who have income from business activity is slightly higher among men, while a higher proportion of women than men have neither salary income nor income from business activity. The biggest difference between women and men in an occupational category is for dramatists/dramaturges, where 69 per cent of women and 58 per cent of men have salary income only, crafts/design, where the proportions were 50 per cent and 40 per cent, and translator, where the situation was reversed: 30 per cent of women and 40 per cent of men had salary income only. 60 per cent of the artists declared a sole proprietorship, partnership or close company in 2014.

Thirty-four per cent of the artists had income from business activity in 2014. Women had a lower median value for income from business activity than men, SEK 58,000 against SEK 74,000. The median value for women was lower in all occupational categories apart from composer and musical artist, where women had a slightly higher median value than men.

## **Upload files**

**If you have other or additional relevant data please provide** null

**Please include any other relevant information you wish to report on the implementation of the 1980 recommendation**

The 1980 Recommendation has been translated in to Swedish and can be found here:

<http://u4614432.fsdata.se/wp-content/uploads/2013/08/Rekommendation-om-konstnärens-ställning-Nr-1-1981.pdf>

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