

# Restarting the Arts and Culture in Sweden

Summary



SWEDISH GOVERNMENT  
INQUIRIES

SOU 2021:77

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*Inquiry on the Restart for Arts and Culture*

*Stockholm 2021*



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**SOU 2021:77**

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Layout: Kommittéservice, Regeringskansliet

Illustration omslag: Arad Golan Coll

Stockholm 2021

ISBN 978-91-525-0251-8 (pdf)

ISSN 0375-250X

# Restarting the Arts and Culture in Sweden

## Summary

This is a summary of the official report presented by the Inquiry on the Restart for Arts and Culture that was appointed by the Swedish Government in December 2020.<sup>1</sup> In the report, the Inquiry proposes measures that will create better conditions for the restart, recovery and development of the arts and culture sector during and after the COVID-19 pandemic and, in addition, promote a strong, sustainable and independent cultural sector in all parts of Sweden. The Inquiry's terms of reference (ToR 2020:143) can be summed up under four headings:

1. *To summarise the consequences of the pandemic for arts and culture, locally, regionally and nationally, and to analyse what lessons can be learnt.*
2. *To identify what measures are needed for the restart, recovery and development of the arts and culture sector during and after the pandemic.*
3. *To highlight new ways of making arts and culture accessible that have developed or become established during the pandemic, and that have the potential to contribute positively to achieving the national cultural policy objectives. Where necessary, to propose measures to strengthen such initiatives.*

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<sup>1</sup> The Inquiry on the Restart for Arts and Culture presented its report *Restarting the Arts and Culture in Sweden* on September 30, 2021.

4. *To identify structural problems in the arts and culture sector and its infrastructure brought to light during the pandemic; to identify lingering effects of the pandemic; and, where necessary, to propose measures to make the sector more sustainable.*

We have carried out our remit in the light of the national cultural policy objectives: the *independence objective*, the *participation objective* and the *societal objective*. In line with the terms of reference for the Inquiry, we propose measures to promote a restart of the arts and culture and to ensure a cultural sector that is strong and sustainable in the long term. Our hope is that, in this way, the Inquiry can help to ensure that the restart for the sector will not be just a way back, but also a way forward. It has not, however, been part of our remit to look into and assess questions concerning how COVID-safe events can be organised, including questions relating to vaccine passports.

## **The pandemic has had negative impacts on the arts and culture**

The COVID-19 pandemic has posed, and continues to pose, major challenges to cultural life in Sweden. Since March 2020, opportunities to experience arts and culture have been severely limited in Sweden as a result of the restrictions on public gatherings and events introduced to prevent the spread of infection. These restrictions have led to a profound crisis in the sector for artists and activities that are reliant on physical audiences and for the professional groups and organisations that support and enable such activities. For these groups, the restrictions amount in practice to a prohibition on their practising their professions.

### **Arts and culture have been hit hard by the pandemic**

Arts and culture are one of the sectors of society which, owing to the restrictions, have been hardest hit by the pandemic, in terms of losses of revenue compared with previous years. The effects have been felt across many different areas of the cultural sector, by individuals and by organisations large and small. Freelance artists, private businesses and

voluntary organisations have been particularly badly hit, but public-sector organisations have also seen large losses of revenue.

For many with incomes that were already precarious, the situation has been further exacerbated. International collaborations and exchanges, which are important both for artistic development and for people's livelihoods, have been cancelled and may prove difficult to re-establish. For artists and other professionals in the arts and culture, the pandemic has resulted in fewer or lost commissions and bookings.

### **There is a risk of long-term consequences**

The pandemic has had adverse effects on the arts and culture sector that could persist for several years to come. When it began, the number of jobseekers registered with the Culture and Media division of the Swedish Public Employment Service rose dramatically, and in 2021 the number is still considerably higher than before the pandemic.

Many arts and culture professionals are considering leaving the sector, and a significant number have already done so. Meanwhile, young and newly qualified artists and other professionals in the sector have had extremely limited scope to establish themselves on the labour market during the pandemic. For cultural life based in the voluntary sector, the interruption of activities has led to a reduced sense of involvement and difficulties attracting new members.

The pandemic also poses a risk of a long-term loss of skills and a reduction of diversity and quality in arts and culture. It is our assessment, therefore, that there is a need for sub-sector-specific analyses of skills requirements in the sector and other measures to safeguard the supply of skills in years to come.

There is uncertainty as to whether visitors and audiences will return immediately when the restrictions have been phased out. It is also unclear how the pandemic will affect audience behaviour in the long term. The performing arts and music sectors (in which we include all forms of music, theatre, dance, opera and circus) and the rest of the events industry have long planning horizons. For them, there is a risk that cancelled events and losses of revenue could have long-term consequences.

During the pandemic, production and launches of performing arts, music, visual arts and literature, as well as exhibitions and films, have been postponed, giving rise to queues at the doors of producers, institutions and presenting organisations. As a result, new exhibition opportunities and productions may be delayed, and with them commissions for new works and opportunities for employment and income. A weakened economic situation may also make many presenters and programmers less willing to take risks, and more likely to give priority to events and artists that are considered a safer bet commercially. It is our view that publicly funded measures will be needed for at least a couple of years after the pandemic to secure the survival of arts and culture infrastructure and the development of cultural life.

### **The pandemic has exposed structural problems that prevent the independence objective being achieved**

During the pandemic, several structural problems preventing progress towards the national cultural policy objectives have been exposed and brought more clearly to light than before. We begin our summary of these problems by looking at the obstacles that exist in relation to the independence objective. According to this objective, culture is to be a dynamic, challenging and independent force based on freedom of expression.

### **Economic conditions were difficult even before the pandemic**

The independence objective is dependent on there being artists and arts and culture organisations that are in receipt of financial support, so that they do not need to adapt their art to existing demand. But the pandemic has made it clear that many artistic and cultural activities are under severe financial strain. Several of the public support schemes for the arts and culture have not been adjusted to reflect pay trends in society and have thus been eroded. Many artists and organisations in the sector have small or non-existent financial margins; this is particularly true of the independent arts and culture sector. When the restrictions were introduced, acute pressure was placed on organisations dependent on

earned revenues. Another problem impeding artistic development is that support for culture is short-term.

In recent years, the Government has permanently increased certain appropriations within the budget for arts and culture. But to enable the sector to meet the challenges which the pandemic has posed, and continues to pose, further strengthening of appropriations will be necessary.

In addition, barriers to a broadening of funding need to be removed. There are currently obstacles in Sweden – both formal and arising from a lack of tradition – to broader, private financing of culture. Private foundations awarding grants in this field are currently unusual, for example, although as things stand at present this may be due more to a lack of knowledge and tradition than to formal regulatory obstacles. Barriers to broader funding should be remedied so as to strengthen the economic basis for arts and culture.

### **Conditions for artists are unsatisfactory**

It has long been recognised that artists as a group have lower earnings than the average for the population as a whole, and also that they have difficulty accessing social security systems. The many artists who are self-employed freelancers or who combine salaried and freelance work have been hit particularly hard by the pandemic. Owing to generally low and irregular incomes, it is more difficult for them to benefit from social security provision than for those in permanent employment.

The economic basis for artists to develop their creative activity needs to be strengthened, as does their scope to make use of social security systems. It is extremely important to take the conditions of artists into account in ongoing inquiries and drafting of policy relating to these systems. It is also important that continuing efforts are made to develop information about social security aimed at artists.

The EU's new Directive on Copyright in the Digital Single Market (the DSM Directive) is currently being implemented in Swedish legislation. This directive could help to create a better basis for fair remuneration and income for artists. A lack of knowledge about copyright and the limited resources of the organisations providing support on such issues, however, stand in the way of achieving fair

remuneration. It is our assessment that there needs to be a better understanding of copyright issues on the digital market, among both artists and those wishing to use their works, not least in view of the forthcoming legislation in this area.

### **Digitalisation will have far-reaching consequences**

During the pandemic, the arts and culture sector has undergone a far-reaching change, as more and more organisations have provided digital access to their activities. The majority of publicly funded cultural organisations, however, have not charged for their digital offerings during the pandemic, and as yet there are no revenue models that permit digital activities to break even.

To enable digitalisation to continue without adversely affecting the range of physical cultural experiences available, new revenue models will need to be developed and appropriations increased. Digital provision of arts and culture needs to involve fair remuneration for the artists and creators concerned. It is also our assessment that digital activities need to be included to a greater extent in monitoring and statistics.

Several cultural policy structures are currently built around analogue activities. This may impede the development of digital offerings and result in digitally available provision being less diverse than analogue provision. Increased borrowing of e-books, for example, poses challenges to libraries in the form of increased costs. Furthermore, e-books are not covered by the Public Lending Right scheme, affecting conditions for authors. The structures surrounding film policy likewise need to be adapted to the changes occurring in the film sector, including digitalisation.

In the area of cultural heritage, many museums and archives lack the staff and other resources required to digitalise their collections in an effective manner. Our assessment is that a large-scale digitalisation initiative is needed for the whole of the cultural heritage sector.

## **Multi-level governance creates uncertainty about funding for arts and culture**

The division of responsibilities between central, regional and local government in the area of arts and culture is not clearly regulated. Several stakeholders have expressed uncertainty about the division of roles within the multi-level system of governance in this area, for example concerning who is responsible for supporting the voluntary sector. Another question that is widely being asked is how central government would act in the event of cuts in regional and municipal support having a clear impact on the arts and culture sector.

Discussions are also taking place about how Sweden's cultural cooperation model – a framework for funding cooperation between central government, regions and municipalities – is working and can be developed. We consider it important that these discussions continue and that the cultural cooperation model is reviewed at regular intervals by an independent organisation.

## **Conditions for artistic development need to be strengthened**

Cooperation and dialogue between policymaking levels, between authorities, and between arts and culture organisations and the public sector have been strengthened during the pandemic. At the same time, many collaborative artistic projects of potential significance for artistic development have not been able to be realised. This is true, for example, of international exchanges and of collaboration between the independent arts and culture sector and cultural institutions.

It is our view that more measures are needed to enable and encourage such exchanges to be resumed, with a view to promoting artistic development.

## **The pandemic has exposed structural problems that prevent the participation objective being achieved**

The Inquiry has identified a number of problems brought to light during the pandemic that represent obstacles to everyone having the opportunity to participate in arts and culture, in line with the participation objective.

## **Major challenges lie ahead for participation in arts and culture**

Opportunities to be active in and experience arts and culture have been limited during the pandemic. Even before it began, however, cultural habits were influenced by factors such as education, place of residence, gender and age. Individuals with lower levels of education and those living in rural areas, for example, access publicly funded arts and culture to a lesser extent than individuals with high levels of education and those living in towns and cities.

Recruitment to professions and training in the arts and culture sector is also uneven, in that individuals with a foreign background and those whose parents have low levels of education are under-represented in many fields. People with disabilities also participate less in arts and culture, both as audiences and as practitioners.

There is concern in the sector that the pandemic could reinforce differences between those who are reached by publicly funded arts and culture and those who are not. Efforts to build relationships with new groups have been put on hold during the pandemic, and it is our assessment that steps need to be taken to rebuild these relationships and broaden cultural participation.

There are several reasons why recruitment to professions and training in the cultural sphere is uneven. The uncertain conditions facing artists and other arts and culture professionals have been brought into focus during the pandemic, possibly with the result that some people are wary of seeking to enter the sector. It is therefore important to improve conditions for working as an artist. During the pandemic, moreover, exposure to professional arts and culture in schools and the activities of music and arts schools have been limited. In the long term, there is a risk that this could reinforce uneven recruitment and differences in terms of the groups the sector reaches.

## **Inadequate infrastructure limits access to arts and culture**

A key aspect of the participation objective is the possibility of experiencing arts and culture and working as an artist throughout the country. Outside towns and cities, cultural provision is less extensive and more dependent on a small number of organisations and individuals. We see a risk of access to arts and culture in rural areas declining in the wake of the pandemic, and make the assess-

ment that efforts to restart the sector need to take particular account of this. Presenting organisations play a crucial part in promoting access to the arts, not least the voluntary bodies that sustain cultural life in certain parts of the country. Measures need to be taken to secure the survival and development of these organisations.

It is also our assessment that central government should monitor the impacts of the pandemic on conditions in fields with weaker infrastructure – such as dance, circus, and visual and applied arts. It is important to strengthen the infrastructure for these art forms, in order to improve opportunities to produce and show art throughout the country.

### **Digitalisation as such does not broaden participation**

The development of digital cultural offerings has the potential to increase access to arts and culture throughout the country and to reach new audiences. But digital provision does not automatically reach the groups not reached by provision in a physical format. On the contrary, there are indications that it in fact reaches the same groups as physical provision. To realise the potential of digital provision of arts and culture, therefore, it is important to introduce targeted measures to broaden participation, and to continue to invest in broadband infrastructure throughout the country and in digital literacy for all age groups.

Digitally produced and mediated arts and culture cannot replace physical provision, but can be an important complement. The physical encounter between audience and art is central to many art forms, and the possibility of digital culture does not justify a reduction of physical cultural provision outside towns and cities.

### **Governance impedes efforts to broaden participation**

Knowledge of ways of broadening participation certainly exists in the arts and culture sector, but at present governance arrangements imposing other requirements on cultural activities may stand in the way of such efforts being pursued and developed. Organisations that are subject to a self-funding requirement or required to report attendance figures, for example, may have difficulty giving priority

to targeted measures to reach new audiences. To create a better basis for achieving the participation objective, responsible bodies and authorities may need to make it clear that broader participation is a priority.

### **The pandemic has exposed structural problems that prevent the societal objective being achieved**

The pandemic has brought to light several obstacles to creativity, diversity and artistic quality shaping the development of society, in line with the societal objective.

### **Arts and culture should be central to efforts to achieve a sustainable society**

The pandemic has turned the spotlight on the role which arts and culture play and have the potential to play for, for example, democracy, education, business, regional growth, an attractive living environment and health. The absence of cultural experiences, and the encounters and shared impressions that are a part of such experiences, has made clear the meaning-creating and cohesive potential of arts and culture, and there have been reports during the pandemic about the sector's economic significance for society.

In order for the arts and culture sector to shape the development of society, it needs to be defined more clearly than at present as a welfare sector and included in efforts at the central government, regional and municipal levels to promote future welfare. We therefore see a need for a greater understanding of the values and terms of existence of the sector and for increased collaboration between policy areas, to enable arts and culture to be a key element in developing a sustainable society after the pandemic.

### **Business policy is not geared to cultural enterprises**

The basic conditions existing in the arts and culture sector need to be taken into account in planning and implementing policy measures in other areas of society, to ensure that the sector is able to benefit from

the measures in question. It has become clear during the pandemic that artists and other arts and culture professionals who are self-employed often have difficulty accessing business support measures, and there needs to be greater collaboration and an increased exchange of knowledge between policy areas about cultural and creative industries (CCI). Initiatives to promote innovation and growth should be designed in such a way as to include CCI.

## **Our proposals**

In the light of the problems we have identified, we present proposals to address the urgent challenges to the survival and development of the arts and culture sector arising from the pandemic. We also put forward proposals that will contribute to a strong, sustainable and dynamic cultural sector in the longer term. Our restart proposals cover the period 2022–2023 and are framed on the assumption that the restrictions that have prevented public gatherings and events will be phased out in the autumn of 2021. If those restrictions are extended, or reintroduced, the Government should continue to provide emergency support as it has done in 2020 and 2021.

### **Proposals to restart the arts and culture sector**

#### **Support artists through restart grants**

The already vulnerable economic position of artists has been further eroded during the pandemic. Until the labour market has recovered, grants and allowances will therefore be important in making it possible to continue to work as an artist. We therefore propose that the Swedish Arts Grants Committee's various appropriations for grants and allowances should be increased by a total of SEK 65 million annually in 2022 and 2023, and that the appropriations of the Swedish Authors' Fund should be increased by SEK 9 million annually in 2022 and 2023.

## **Introduce restart and development support for arts and culture organisations**

We consider it important that restart and development support schemes should contribute both to survival in the sector and to ensuring that new initiatives emerging and new needs identified during the crisis are embraced and developed further. We therefore propose that the Government should make available:

- SEK 225 million per year in 2022 and 2023 for a restart and development support scheme aimed primarily at organisations in the independent arts and culture sector.
- SEK 100 million per year in 2022 and 2023 to strengthen and develop the cultural cooperation model.
- SEK 50 million per year in 2022 and 2023 for a restart support scheme aimed at businesses and organisations in the film sector.

All these forms of support will be able to be used to ensure the survival of activities that are of importance from a cultural policy point of view. It will also be possible to use them, for example, to develop new collaborations between the independent arts and culture sector and other organisations, new approaches to broadening participation, digital production and distribution, infrastructure for art forms requiring it, new revenue models, and more besides.

## **Issue culture vouchers**

The parts of the arts and culture sector that are dependent on physical attendance have suffered badly during the pandemic, and uncertainty remains about the extent to which the public will return when the restrictions have been lifted. To encourage cultural consumers, new and old, to experience arts and culture, we propose that central government should issue culture vouchers with a value of SEK 150 to everyone aged 18 or over who is registered as resident in Sweden. SEK 585 million should be allocated for this purpose in 2022. The vouchers will be valid as payment for events and visitor attractions run by private, voluntary-sector and public-sector cultural organisations. By encouraging more people to access arts and culture, they will

provide a boost to the restart of the sector and could serve as a basis for marketing campaigns at the regional and local levels. The vouchers could also help to broaden participation.

### **Strengthen the performing arts alliances**

Within the performing arts, challenges are expected to remain, not least as a result of productions being postponed, giving rise to queues at the doors of institutions, presenting organisations and others. This in turn will mean a continuing loss of income for artists. The Theatre Alliance, the Dance Alliance and the Music Alliance help to strengthen the financial and social security of artists. To improve opportunities for both new and established artists to work in the performing arts, we propose that central government funding for the performing arts alliances should be increased by SEK 30 million per year for the period 2022–2024.

### **Strengthen support for music presenters**

Commercial music presenters have been severely affected financially during the pandemic. To address the economic challenges they face and to promote access to live music, variation in the range of live music offered, and improved livelihoods for musicians, we propose that the Swedish Arts Council's support for music presenters should be increased by SEK 10 million annually for the period 2022–2023.

### **Strengthen economic conditions for arts and culture in the long term**

Economic opportunities for artists to develop their art need to be strengthened in the long term. We therefore propose that:

- The Swedish Arts Grants Committee's appropriation for grants to visual artists and designers should be increased by SEK 15 million annually from 2024 onwards.
- The Arts Grants Committee's appropriation for long-term grants should be increased by SEK 3 million annually from 2024 onwards.

- The Arts Grants Committee's appropriation for grants to artists in music, theatre, dance and film should be increased by SEK 30 million annually from 2024 onwards.
- The appropriation of the Swedish Authors' Fund for grants to authors, translators, playwrights and journalists in the arts should be increased by SEK 5.5 million annually from 2024 onwards.

In addition, we propose a permanent increase of SEK 50 million annually from 2024 onwards in the Swedish Arts Council's grants for independent groups and organisations in the performing arts and music. We also propose an increase of SEK 21 million annually from 2024 onwards in Arts Council grants for independent actors in the visual and applied arts, to be used, among other things, to encourage exchanges between freelance curators and exhibition venues. The purpose of these two increases is to improve economic conditions for existing recipients of support and promote opportunities for new organisations to receive support.

Furthermore, we propose a permanent increase of SEK 100 million per year from 2024 onwards in funding for the cultural cooperation model. This will enable activities in areas with weaker infrastructure – such as dance, contemporary circus, and visual and applied arts – to be supported without this encroaching on activities in other areas.

We also propose that the Swedish Arts Council's funding for civil society organisations under Appropriation 1:2 should be increased by SEK 3.5 million annually from 2024 onwards, and that the Swedish National Heritage Board's funding for voluntary-sector cultural heritage organisations under Appropriation 7:2 should be increased by SEK 1.5 million annually from 2024 onwards.

In addition, the arts and culture sector needs a longer-term planning horizon. We therefore propose that the Swedish Arts Council should be given the power to award operating grants for the independent cultural sector extending over several years. Furthermore, the Government should look into ways of ensuring longer-term financial certainty for state and regional institutions.

## **Strengthen international exchanges and cooperation**

International exchanges are important in promoting development in the arts and culture sector and contribute to greater diversity and higher quality in Swedish cultural life. We propose that the Swedish Arts Council's support for international exchanges and cooperation should be increased by SEK 16 million per year from 2022 onwards.

The Arts Council should also be tasked with designing a special scheme for co-funding of projects seeking support under the EU's Creative Europe programme, which has recently undergone a significant expansion. Participation by Swedish arts and culture professionals and organisations in Creative Europe can contribute to both a restart and an internationalisation of Sweden's cultural sector.

## **Strengthen social security systems**

The pandemic has highlighted several obstacles to artists' ability to access public social security provision. Some of these obstacles are currently being addressed in the framework of other government inquiries. From the standpoint of policy towards artists, it is extremely important that ongoing inquiries and drafting of policy seek to establish rules and regulations that will enable artists with low and irregular earnings to benefit from social security systems.

We also present two proposals of our own. First, that the Government should set up an inquiry into how grants awarded to artists should be treated in social security systems, so that unemployment benefit and qualifying income for sickness benefit (SGI) are based on earnings prior to the grant period. This would avoid such grants resulting in lower unemployment benefit or SGI. Second, we propose that the Swedish Social Insurance Agency should be tasked with following up and building on the work it carried out in 2020 to develop information for self-employed people and those with a combination of sources of income and forms of employment.

### **Make use of the opportunities digitalisation offers**

Future initiatives to promote digital arts and culture need to be economically sustainable. Both in the area of libraries and literature and in the film sector, digitalisation presents challenges to established structures. To address the challenges posed by increased borrowing of e-books, we propose that the Government should set up an inquiry to develop arrangements for national coordination of library lending of books in that format.

The Government also needs to keep informed about the cultural sector's economic capacity to produce and distribute arts and culture digitally. Should it prove necessary for digital activities to continue, funding for arts and culture organisations needs to be strengthened to prevent this happening at the expense of other activities.

### **A digitalisation initiative for cultural heritage**

The cultural heritage sector needs, on the one hand, to make more of its collections accessible digitally and, on the other, to do more in terms of collection care. We propose that the Government should make available SEK 150 million in 2022 and SEK 325 million per year in 2023 and 2024 for a digitalisation initiative covering the whole of this sector – both public institutions and voluntary-sector cultural heritage organisations. The Swedish National Heritage Board should be responsible for its design and implementation, in collaboration with the Swedish National Archives and the National Library of Sweden.

### **Improve knowledge and expand advice on the new copyright law**

We propose that the Swedish Arts Grants Committee should be given the task of monitoring and analysing the consequences of the new copyright law for artists' ability to operate in the digital landscape. We also propose that the Swedish Patent and Registration Office should be tasked, in collaboration with the Arts Grants Committee, with introducing measures to promote a better understanding of copyright among creators and others concerned.

In addition, a total of SEK 5 million should be made available annually from 2022 onwards for central government support for efforts by collective management organisations (representing rights holders), professional organisations and trade associations in the arts and culture sector to provide information and advice on copyright. The Ministry of Culture needs to look into appropriate arrangements for distributing these central government funds.

## **Improve conditions for cultural and creative industries (CCI)**

### **Introduce a film production incentive and export support for CCI**

To strengthen the competitiveness of the Swedish film industry, we propose that the Government should introduce an incentive for the production of films and television programmes in Sweden. This incentive would represent a long-term investment in Swedish film production, not least through the opportunities it would create to develop excellence in this field, but it would also be an important restart initiative. The state should make available SEK 300 million annually for this purpose from 2022 onwards.

During the pandemic, there have been no opportunities for those working in arts and culture to pursue international projects. Many artists and cultural and creative enterprises view their market to a large extent as both national and international. However, enterprises in the sector are currently experiencing financial barriers to participating, for example, in international fairs. To remove these barriers and promote international competitiveness and cultural exports, we propose that the Swedish Arts Council should be tasked, in collaboration with the Swedish Agency for Economic and Regional Growth, with providing export support to enterprises that act as brokers between international markets and Swedish actors in the fields of literature, drama, performing arts, visual and applied arts and music. This support should be distributed by the Arts Council, which should be allocated SEK 5 million annually for the purpose from 2022 onwards.

## **Develop and coordinate policy towards CCI**

We propose the establishment of a coordination office for cultural and creative industries within the Government Offices, both to increase knowledge about CCI and to create better conditions for CCI businesses and organisations to operate both in Sweden and abroad. The office should promote collaboration between ministries on issues cutting across policy areas. One of its first tasks should be to draw up a national CCI strategy that can form a basis for future decisions.

To assist the Government with basic data for policy measures, we propose that the Swedish Agency for Growth Policy Analysis should be given the task of developing and making available statistics relating to CCI. Subsequently, the Swedish Agency for Cultural Policy Analysis should be commissioned to carry out more in-depth analyses of different CCI sub-sectors, based on the data provided by the Agency for Growth Policy Analysis. A total of SEK 2 million annually should be made available to the two agencies for this work from 2022 onwards.

We also propose that the Government should task the Swedish Governmental Agency for Innovation Systems (Vinnova) with developing proposals on how innovation created within CCI can be supported in the framework of the areas for which that agency is responsible.

## **Strengthen music and arts schools and culture in schools**

Municipal music and arts schools play a key part in children's and young people's participation in cultural life, and can lay the foundations for a future interest in arts and culture. We propose that the Swedish Arts Council's development grant funding for these schools should amount to SEK 200 million annually from 2023 onwards. Permanent support will put music and arts schools in a better position to engage in long-term educational development. We also propose that the Government should set up an inquiry into the need for additional state initiatives to promote equal access to music and arts school provision throughout the country.

Regular schools are also important for children's and young people's encounters with arts and culture, which in turn have great

potential to contribute to the mission of schools. At present, however, there are obstacles to exchanges between schools and the arts and culture sector. We therefore propose that the National Agency for Education should be tasked with promoting cooperation between the education system and cultural actors, in consultation with the Swedish Arts Council and the Swedish National Heritage Board.

### **Broaden participation and tackle uneven recruitment in cultural life**

To address the challenges of unequal participation in arts and culture, we propose that the Swedish Agency for Cultural Policy Analysis should be commissioned to analyse and map out barriers to equal participation and to propose measures that could help achieve the participation objective. Our assessment is that this can be done within the Agency's existing terms of reference and funding. We also propose that the Swedish Arts Council should be entrusted with organising and carrying out one or more working seminars to promote arts and culture organisations' efforts to broaden participation and address uneven recruitment. For this purpose, the Arts Council should be allocated SEK 1 million per year in 2022–2023.

### **Develop the direction of cultural policy**

The Inquiry identifies a need for a number of measures to develop cultural policy and to promote collaboration in this area. In the course of our work, several regional actors have expressed views on the cultural cooperation model. One issue raised in that context is how central government can adopt a longer-term approach and promote better forward planning in regional activities. We therefore propose that the Government should set up an inquiry to look at whether and, if so, how the cultural cooperation model could be developed.

We also propose that the Government should draw up a road map for film policy, taking as its starting point the changes that are occurring in the film sector as a result of changed patterns of consumption and the emergence of streaming platforms.

Infrastructure in the area of visual and applied arts is weak. Here, we propose that an organisation should be given state support of

SEK 1 million per year from 2022 onwards to develop a national platform for exhibition venues. Such a platform could contribute to a more complete overall picture of the visual and applied arts ecosystem.

During the pandemic it has become clear that the arts and culture sector is in great need of increased and longer-term funding. In other countries, grants from foundations serve as a complement to public funding, and we propose that the Government should look into the feasibility of establishing a cultural foundation in Sweden that would enable state funds to be matched by private funds. Such a foundation could be the first step in a broader process, inspiring the establishment of private cultural foundations.

### **Required increases in resources**

The Inquiry's proposals entail an increase in central government expenditure of SEK 3 916 million over the period 2022–2024. After 2024, the cost will amount to SEK 760 million per year. Our proposals involve a cost of SEK 308.5 million per year from 2022 onwards in Expenditure Area 24 (Industry and trade). The remaining costs relate to Expenditure Area 17 (Culture). Given the economically vulnerable situation currently facing arts and culture and the business sector, reallocations of funding within the existing framework are not possible. Our proposals should instead be paid for by the state making additional funds available for Expenditure Areas 17 and 24. In Section 8.1, a detailed account is given of the costs arising from our proposals.