



Konstnärsnämnden | The Swedish Arts Grants Committee

ISBN 978-91-978001-0-5

Publisher: Ingrid Elam

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# A Survey of Artists' Income from a Gender Perspective

*Economy, Work, and Family Life*

Marita Flisbäck

 KONSTNÄRSNÄMNDEN

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# Sammanfattning

I Konstnärsnämndens uppdrag ingår att hålla sig underrättad om konstnärernas ekonomiska och sociala förhållanden samt bevaka trygghetssystemens utformning och tillämpning i förhållande till den konstnärliga verksamheten. Som ett övergripande direktiv i sin verksamhet ska Konstnärsnämnden även anlägga ett jämställdhetsperspektiv där kvinnor och mäns villkor utgör ett särskilt analysystema.

Rapporten *Konstnärernas inkomster ur ett jämställdhetsperspektiv* syftar till att belysa konstnärers ekonomiska jämställdhet genom att analysera de inkomster, tillgångar och transfereringar som kvinnor och män har inom konstområdet. Rapporten är den andra delstudien i Konstnärsnämndens rapportserie om konstnärernas inkomster. Det empiriska underlaget utgörs av registerdata från Statistiska Centralbyrån baserat på inkomståret 2007. Materialet visar antalet verksamma kvinnor och män i olika konstnärliga yrkesområden, dessa konstnärers sammanräknade förvärvsinkomst och resultat i näringsverksamhet, förvärvsinkomstens sammansättning och fördelning efter utbildningsnivå, samt konstnärernas inkomst av kapital, förmögenhet och transfereringar. Genom att redovisa det genomsnittliga antalet barn som konstnärligt yrkesverksamma kvinnor och män har, problematiseras i rapporten även relationen mellan egenförsörjning, arbete och familjeliv.

Från mitten av 1970-talets till mitten av 1990-talet ökade andelen kvinnor inom de konstnärliga yrkesområdena. Sedan dess förefaller förhållandet stabiliserats. Inkomståret 1995 utgjordes konstnärgruppen av 47 procent kvinnor och 53 procent män. Denna rapport visar att gruppen år 2007 bestod av 46 procent kvinnor och 54 procent män. Konstnärgruppen kan därmed i stort betecknas som könsbalanserad, men med en svag manlig dominans. Fördelningen mellan könen varierar dock beroende på konstområde. Områdena Bild- och form, Film, Ord och Teater är könsbalanserade. Området Dans är kvinnodominerat och 70 procent av utövarna är kvinnor. Yrkeskategorierna Musik och Musikal är mansdominerade och består av 71 respektive 64 procent män. De yrkesområden som genomgått störst förändring beträffande könsammansättning är konstområdena Film och Ord som år 1995 bestod av 64 respektive 65 procent män, vilket kan jämföras med år 2007 då det inom filmområdet fanns 58 procent män och 55 procent män bland ordkonstnärerna. Ett anmärkningsvärt resultat i sammanhanget är att andelen manliga konstnärer inom musikområdet inte förändrats på 12 år.

I likhet med tidigare undersökningar visar studien att konstnärer i jämförelse med övriga befolkningen är högutbildade, men att deras medianinkomst trots det är lägre än i befolkningen. För hela konstnärgruppen var medianvärdet för den sammanräknade förvärvsinkomsten år 2007 205 559 kronor, vilket kan jämföras med 240 563 kronor som var motsvarande värde i befolkningen. Konstnärsgruppens medianinkomst är således 15 procent lägre än befolkningens.

Medianvärdet för den förvärvsinkomst som kvinnorna i konstnärgruppen hade år 2007 var 194 720 kronor. För männen var motsvarande siffra 217 356 kronor. Kvinnornas medianinkomst utgjorde 90 procent av männens. Skillnaden är något större i befolkningen i sin helhet där kvinnor har 78 procent av männens medianinkomst. De konstnärligt verksamma kvinnornas andel i de övre inkomstklasserna tenderar dock att minska. I inkomstklassen 240-399 900 kronor återfanns 42 procent kvinnor och 58 procent män. I gruppen med en sammanräknad förvärvsinkomst över 400 000 kronor återfanns endast 33 procent kvinnor och 67 procent män.

Eftersom att vara kvinna i sig innebär en reduktion av ekonomiska resurser, och då kvinnor i allmänhet har lägre förvärvsinkomst än män, tenderar den relativa förlusten i att investera i ett konstnärligt yrke som kvinna att bli mindre än för en man. I rapporten konstateras att det inte alltid innebär en inkomstförlust att ge sig in på en konstnärlig yrkesbana. Kvinnor i konstnärgruppen har 91 procent av den medianinkomst kvinnor har i befolkningen. Män i konstnärgruppen har 79 procent av vad män har i medianinkomst i befolkningen. Både kvinnor och män i konstnärgruppen har dock små inkomster vilket innebär att kvinnor som är konstnärer är en samhällsgrupp med särskilt låg inkomstnivå.

Flest antal kvinnor finns inom Bild och form som är den konstnärliga yrkeskategori

som har lägst medianinkomst. Störst antal män finns inom musikområdet, vilket är det yrkesområde med näst högst medianinkomst. Teaterområdet är det konstområde med högst medianinkomst men också det område där skillnaden i medianinkomst är som störst mellan könen. Kvinnornas medianinkomst utgör 88 procent av männens. Musik och Film är de konstnärliga yrkesområdena med minst inkomstskillnader mellan könen. I dessa grupper har kvinnor 97 procent av männens medianinkomst.

Kvinnor med konstnärlig yrkesverksamhet utgör en särskilt högutbildad kategori. Undersökningen visar att 73 procent av kvinnorna har en eftergymnasial utbildning kortare än tre år och 53 procent en som är tre år eller längre. För männen är motsvarande siffror 62 respektive 45 procent.

Ett annat väsentligt resultat i rapporten är att kvinnor har betydligt högre nettoförmögenhet än sina manliga kollegor. Medianvärdet för mäns nettoförmögenhet i konstnärsguppen var år 2007 234 089 kronor. Motsvarande värde för kvinnorna var 323 650 kronor.

Andelen kvinnor i konstnärsguppen som bedriver näringsverksamhet är dessutom större än i befolkningen generellt. Av alla i konstnärsguppen som år 2007 bedrev näringsverksamhet utgjordes 45 procent av kvinnor och 55 procent av män.

Att kvinnor generellt har lägre förvärvsinkomst än män diskuteras i rapporten i termer av en negativ genuseffekt där faktumet att vara kvinna innebär en reduktion av inkomstresurser. En sådan reduktion av resurser kan innebära att kvinnor inom yrkesområden med hård konkurrens måste vara bättre utrustade än män i motsvarande positioner. För den som ska ge sig in på yrkesbanor som kräver höga utbildningsinsatser, men tenderar att resultera i låga inkomster, kan det därför hjälpa att besitta någon form av riskkapital. Att kvinnor i konstnärsguppen är högre utbildade och har större nettoförmögenhet än män framhålls i studien som ett riskkapital att falla tillbaka på i samband med osäkra yrkesbanor. På så vis aktualiseras frågan om betydelsen av kön och klass i samband med en konstnärlig yrkeskarriär.

Tidigare studier har visat att ett konstnärligt arbete många gånger innebär otrygga inkomst- och arbetsmarknadssituationer, obekväma arbetstider och krav på omfattande tidsinvesteringar. Detta kan göra att konstnärer väntar eller till och med avstår från att bilda familj. Rapporten visar att det är vanligare i konstnärsguppen än i befolkningen att inte ha barn. Av konstnärerna i åldersgruppen 20-71 år är det 34 procent som inte har barn. Motsvarande siffra i befolkningen är 32 procent. Det är också vanligare i konstnärsguppen att endast ha ett barn (21 procent i konstnärsguppen, 16 procent i befolkningen). Något färre i konstnärsguppen än i befolkningen har två barn (30 respektive 32 procent). Detta förhållande gäller även vid tre eller flera barn (16 i konstnärsguppen, 20 procent i befolkningen). Undersökningen vittnar om vikten av könsuppdelad statistik, eftersom den påtagliga skillnaden när det gäller antalet barn finns mellan kvinnor i konstnärsguppen och kvinnor i befolkningen. Av de konstnärligt yrkesverksamma kvinnorna är det 35 procent som inte har något barn. I befolkningen är motsvarande siffra 27 procent. Konstnärligt yrkesverksamma män är däremot i mindre utsträckning barnlösa än män i befolkningen. I konstnärsguppen har 32 procent av männen inga barn och i befolkningen är siffran 36 procent. I samtliga konstnärliga yrkeskategorier är det vanligare att män än kvinnor har tre barn eller fler. I befolkningen gäller motsatt förhållande. Särskilt inom scenkonstområdena förefaller könsskillnaden vara omfattande, var femte man och var tionde kvinna inom Musik och Teater har tre barn eller fler.

# Summary

Part of the Arts Grants Committee's remit is to keep watch on artists' financial and social conditions and to monitor policy developments and the implementation of social security systems as they relate to artistic activity. One of the Committee's principal tasks is to apply a gender equality perspective, which involves analysing the respective conditions of women and men as a special theme.

The aim of the report, *Artists' Income from a Gender Equality Perspective*, is to shed light on the current economic gender balance in the arts by analysing the income, assets and transfers of female and male practitioners. This report is the second interim study undertaken by the Arts Grants Committee in its series of report on income among artists in Sweden. The study is empirically based on register data from Statistics Sweden, drawn from the 2007 income year. This material shows the number of women and men working professionally in the arts, their total earnings from employment and self-employment, the composition of their earned income and how it is distributed according to level of education, plus their income from capital, property and transfers. By showing the average number of children that professionally active women and men in the arts have, the report also examines the relationship between self-support, work and family life.

Between the mid-1970s and the mid-1990s, the proportion of women artists increased. Since then, the ratio has stabilised. In the 1995 income year, artists as a group comprised 47 per cent women and 53 per cent men. The report shows that in 2007 the same group comprised 46 per cent women and 54 per cent men. Consequently, the artist group can in principle be said to be in gender balance, although with a slight male dominance. The way in which gender is distributed varies, however, depending on which artistic category is involved. The Visual Art & Design, Film, Word & Literature and Theatre categories are all in gender balance. The Dance category is female-dominated: 70 per cent of the practitioners are women. The Music and Musical categories are male-dominated, comprising 71 and 64 per cent men respectively. The professional categories that have changed most in terms of gender composition are Film and Word & Literature. In 1995, these comprised 64 and 65 per cent men respectively, while in 2007 the figures were 58 per cent men in the Film category and 55 per cent men among Word & Literature artists. Worth noting in this connection is that the proportion of male artists in the Music category has not changed in 12 years.

Like earlier studies, this study shows that compared with other professional categories artists are highly educated but that their median income is nevertheless lower than that of the labour force in general. For the artist group as a whole, the median value of total earnings in 2007 was SEK 205 559, compared with SEK 240 563 for the working population in general. This means that the median income of artists as a group is 15 lower than that of the working population as a whole.

In 2007, median earnings for women in the artist group was SEK 194 720, while men earned SEK 217 356. Thus women's median income was 90 per cent of that of men. The difference is somewhat larger in the general population, where women's median income is 78 per cent of that of men. The proportion of artistically active women in the upper income bracket, however, is tending to decline. The study noted that the SEK 240–399 900 income bracket comprised 42 per cent men and 58 per cent women. The group with total earnings in excess of SEK 400 000 comprised 67 per cent men and only 33 per cent women.

Since being a woman means per se having fewer financial resources, and since women in general earn less than men, the relative loss resulting from the choice of an artistic career tends to be smaller for women than for men. The report notes that embarking on an artistic career does not always mean losing income. Women in the artist group earn 91 per cent of the median income of women in the population as a whole, while the corresponding figure for men is 79 per cent. Both women and men in this group, however, have relatively little income, which means that women artists are a particularly disadvantaged social group in income terms.

The largest number of women is to be found in Visual Art & Design, which among artists is the professional category with the lowest level of median income. The largest proportion



of men is to be found in the Music category, which has the second highest level of median income. The highest level is in the Theatre category, but this is where the gender gap in terms of median income is largest. Women's median income here is 88 per cent of that of men. Music and Film are the professional artistic categories with the smallest income gaps between the sexes. In these groups, women have 97 per cent of men's median income.

Women in artistic professions are particularly highly educated. The study shows that 73 per cent of the women have a post-secondary education of less than three years, while 53 per cent have studied in higher education for three years or longer. The corresponding figure for men was 62 and 45 per cent respectively.

Another important finding in the report is that women possess a considerably larger net amount of net property than their male colleagues. The median value of men's net property in the artist group in 2007 was SEK 234 089. The corresponding figure for women was SEK 323 650.

Also, the proportion of self-employed women in the artist group is larger than that of the working population in general. Of all self-employed artists in 2007, 45 per cent were women and 55 per cent men.

The fact that women in general earn less than men is discussed in the report in terms of a negative gender effect, where womanhood per se means having a reduced level of income resources. Having fewer resources may mean that women in professions exposed to tough competition need to be better equipped than men in similar positions. For someone embarking on a professional career that requires considerable educational input but tends to result in low income, possessing some form of venture capital may be an advantage. Women artists' higher level of education and larger net amount of property is described in the report as a type of venture capital that women can fall back on when choosing an insecure professional career. This raises the question of how important gender and class may be in connection with a career in the arts.

Earlier studies have shown that artistic work often involves an uncertain income and employment situation, inconvenient working hours and the need to invest considerable amounts of time. This may cause artists to delay starting families or to abstain from such a course altogether. The report shows that childlessness is more common among artists than among the population as a whole. Of artists in the 20–71 age group, 34 per cent are childless, while the corresponding figure in the general population is 32 per cent. Artists are also more likely to have only one child (21 per cent in the artist group, 16 per cent in the general population). A slightly lower proportion of artists than of people in general have two children (30 and 32 per cent respectively). The same applies in the case of three children or more (16 per cent and 20 per cent respectively). The study illustrates the importance of gender-segregated statistics, since the most pronounced difference in the number of children is to be found between women in the artist group and women in the population in general. Of women artists, 35 per cent are childless, while the corresponding figure for the population as a whole is 27 per cent. Male artists, on the other hand, are childless to a lesser extent than men in the population as a whole. In the artist group, 32 per cent of the men are childless, while the figure for the general population is 36 per cent. In all the professional fields discussed in the report, men have three children or more to a greater extent than women. For the population as a whole, the opposite is the case. In the performing arts, in particular, the gender gaps are substantial: one man in five and one woman in ten in the Music and Theatre categories have three children or more.



# Foreword

Female and male artists find themselves in a different situation. To state as much feels a little like banging at an open door, and yet, that, in a way, is what this report is doing in its concluding analysis, in highlighting the need for gender-disaggregated data and statistics. Beyond any such obvious-seeming conclusions, however, the survey study on which this report is based represents a pioneering effort of its kind. Never before have the different conditions of female and male artists living in Sweden been brought so richly into relief while retaining the verifiability of the findings derived from a database this large. There is always a temptation to simplify things, and simplifications may even be necessary to ensure clear and effective communication or to persuade an audience of a point of view or an issue. This report, however, does just the opposite. Anyone perusing it is exposed to new layers of facts, contexts, and connections, all of which complicate the picture one might have had of the equality issues affecting the living and working conditions of artists in our society. The insights and understandings gained in the process will no doubt give rise to widely differing conclusions about what needs to be done next.

What the report shows is how difficult it is to implement equality in practice, and by this I mean primarily the promotion of equal rights of women. As we continue to push forward with our work towards greater equality in a given field, there seems to be always something that slips out of attention, an angle or an aspect that was not previously considered or accounted for. We know, for example, that in the area spoken theatre, significant efforts have been made, and continue to be made, to change the situation both in letter and in practice, and that studies have now shown this field to be well balanced in terms of gender representation. We even know the majority of the managers at publicly funded theatres today to be women. Yet, despite of all this, much work remains to be done, given that it is, precisely, in theatre that the income gap between women and men is at its greatest. Music, on the other hand, appears to be an area in which, even in the top income brackets, equality has been achieved in terms of pay levels, while in terms of gender representation it remains heavily male-dominated, with the proportion of men to women in it staying the same for the last twelve years.

Similarly to the broader population, gender differences in personal income and wealth nonetheless level out when we look at artists' net earnings after transfer payments, taxes, and the like. Just as for the rest of us, the Swedish welfare system thus plays a key role in the efforts to create more equal economic conditions for female and male artists.

The female artists in this study who were entrepreneurs were economically more successful than their male counterparts. This was a somewhat surprising finding, even though these women's prosperity, when measured in absolute terms, was still relatively modest. The fact that female artists, on average, were wealthier and better educated than male artists also raises questions about class differences.

The section on artists with children leads the discussion away from the domain of income statistics and on to a more personal level, prompting further questions about the differing conditions of women and men pursuing a career in arts.

The concluding report in the Swedish Arts Grants Committee's report series on artists' employment and income, published in May 2010, particularizes these materials and analyses them further, complicating the picture even more.

Ann Larsson  
Director  
The Swedish Arts Grants Committee



# 1. Introduction

## 1.1 Purpose of Study, Materials and Methods

In accordance with Ordinance 2007:1199, the Swedish Arts Grants Committee's remit is to gather information about artists' economic and social situation and to monitor policy developments and the implementation of the country's social security and welfare scheme in the sphere of arts. Part of the Committee's overall mandate is to incorporate a gender equality perspective in all its activities, focusing specifically on any differences in the condition of women and men (Sveriges Riksdag 2009). The present report, aiming to throw some light on artists' economic situation from a gender perspective, represents one outcome of this ongoing work. The study itself was commissioned by the Swedish Government, which, in its joint directive to the Swedish Arts Grants Committee, the Swedish Arts Council, and the country's Equal Opportunities Ombudsman, charged the Committee with the task of analysing in depth the professional situation of artists living in Sweden (007/2359/JÄM). This is the second interim report on the Arts Grants Committee's research project on artists' incomes in the country, with the first interim report having been issued in January 2009.

Equality of women and men is one of the cornerstones of a democratic society, and it entails equal rights, responsibilities, and opportunities as well as "equal power [for women and men] to shape society and their own lives" (SCB 2008a:12). The Swedish gender equality policy aims to ensure all this through the attainment of four subgoals: equal distribution of power and influence, economic equality between the genders, equal distribution of unpaid care and household work, and cessation of men's violence against women. The policy objectives highlight the importance of gainful employment and independent livelihood as a foundation of gender equality. Women and men are to have same opportunities to establish themselves and maintain their position in the labour market. In this connection also the importance of promoting women's entrepreneurship and self-employment has been brought up as one of the key issues. Women and men are, furthermore, to have the same opportunities for professional development and equally good possibilities for reconciling paid work and family life (Mark 2007, p. 14; SCB 2008a; Integrations- och jämställdhetsdepartementet 2009).

The thematic areas examined in this report shed light primarily on the degree of economic equality among artists. As with the previously reported work in this series, the study draws on registry data from Statistics Sweden (Statistiska Centralbyrån, SCB), which shows the number of professionally practicing female and male artists across different artistic occupations, their total income from employment and business, the composition of their earned income, and the distribution of this income by level of education. Also similarly to the earlier survey, the data examined includes artists' income from business, their income from capital and assets, different kinds of transfers received, and their net income. This data does not, however, allow one to establish the proportion of their time women and men spent in artistic as compared to other kinds of work. This question is tackled in the third report in this series, summing up and analysing the findings from a survey that also investigated artists' terms of employment and entrepreneurial activities more in depth.

One major difference compared to the first interim report from this project is that in the present report, all statistics are broken down by gender, and the income information is for tax year 2007.<sup>1</sup> In addition, the present report includes a supplementary section that looks at the average number of children that female and male artists had in the different age groups and in comparison to the overall population.<sup>2</sup> In this way, the report also touches upon the issue of equality as a matter of being able to balance between work, income, and family life.

In examining artists' income levels, the first interim report relied on 22 occupational categories for professionally practicing artists. To provide the reader with a better overall

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1 The previous study was based on figures for tax years 2004 and 2005.

2 Data on the number of children and age based on figures from year 2008.

picture of the statistical data, the artists surveyed have now been classified into seven different categories based on the field of art they represented: Musicals, Word & Literature, Music, Dance, Visual Arts & Design, Theatre, and Film (see Appendix). Another reason for using just seven occupational categories is that certain fields of artistic practice would have otherwise run the risk of having too few representatives in them after disaggregating the data by gender. This was the case, for instance, when breaking down the data on artists operating an arts-related business by gender and occupational group.

The survey population was defined using the same criteria as in the previous study in this series. In other words, the survey was limited to those individuals who (1) “had been awarded the Swedish Arts Grants Committee’s or the Swedish Authors’ Fund’s guaranteed income for artists grants, guaranteed public lending remuneration, or stipend or grant in 2004 or 2005”; (2) “applied for [such] a stipend or grant during 2002 through 2006”; (3) or were “members of the Swedish Musicians’ Union, the Swedish Federation of Professional Musicians, or the Swedish Union for Theatre, Artists and Media”<sup>3</sup> (Konstnärdsnämnden 2009, p. 11). One limitation of the present study is therefore that younger artists becoming established in subsequent years fall outside of its scope. This potential under-coverage bias may mean that older, more senior artists are somewhat overrepresented in the sample, while some of the younger artists today active in the country are not included in the data.<sup>4</sup> Another possible source of selection bias in the study is over-coverage: it is conceivable that among those applying for the stipends and grants above were also individuals other than professionally practicing artists. All in all, the study covered 21,185 artists, compared to the 21,509 included in the previous study in the series.

Similarly to that earlier study, total income from employment and business was used as the income measure in this study.<sup>5</sup> Because of the great variations in income we encounter among artists, the income figures cited in this report are median values and not mean values, as the latter can be unduly influenced by even individual instances of high- and low-income earners (cf. Konstnärdsnämnden 2009, p. 10).

It should be pointed out that the data analysed by this gender equality study derives from income statistics and not wage and salary statistics. To determine the extent to which any pay differentials between women and men might be explained by gender discrimination or value discrimination instead of, simply, different working time arrangements involving part-time work, overtime, various kinds of leaves, and so on, one needs to examine wage and salary structure statistics which convert wages and salaries into full-time pay amounts. This, however, is not done in the case of income statistics in Sweden (see SCB 2004, 2008a; Medlingsinstitutet 2008).<sup>6</sup> The equality problematic at issue in the study was thus not about the “same pay for same work” principle. Rather, the data presented in this report aims to capture something significant about the financial resources women and men active in various artistic professions have available to themselves, as well as to briefly raise the issue of the condition of women and men as professionals practicing in the field of arts. To focus on income figures is, moreover, pertinent from the point of view of the functioning

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3 Only those members of the Swedish Union for Theatre, Artists and Media who pursued artistic careers were, however, included.

4 Given that individuals’ assets tend to increase with age, data selection issues such as this may result in a situation where the values obtained for instance for assets and income from capital will be somewhat higher than is actually the case in the artist population. Comparison of these values with those of the general population may then give a slightly misleading picture of the gap between the two. In this connection it should also be noted that the age profile in the category ‘Artists Aged 20 to 62’ was, presumably from the very outset, somewhat skewed towards the upper end of the age range, compared to the comparison group, ‘Total Population Aged 20 to 64.’ This is probably owing to the longer times artists spend in education, compared to the population as a whole.

5 The category ‘total income from employment and business’ also includes *taxable* stipends and grants from the Swedish Authors’ Fund and the Swedish Arts Grants Committee. In contrast, the previous report in this series used a broader income measure, which included even *tax-exempt* stipends and grants from the Swedish Authors’ Fund and the Arts Grants Committee. In addition, the income measure used in the present study also excludes financial aid for studies, income from capital, and tax-exempt transfers.

6 In Sweden, overall wage and salary statistics are the responsibility of the National Mediation Institute (Medlingsinstitutet), which often publishes analyses on the wage and salary differentials between women and men. The present study, as noted, relied on income data from Statistics Sweden.

of the welfare system, in that social security compensations, at least in Sweden, are based on the loss-of-income principle, which has as its consequence the fact that social insurance and unemployment insurance compensations received by women have often remained on a lower level due to their lower income levels (cf. SOU 2003:21, pp. 35-36, 151-152).

As is clear from the above, the study is concerned with certain quantifiable aspects of the gender equality problematic, looking in particular into the number of women and men who are professionally practicing artists and their income conditions. The more qualitative aspects of this problematic, or the question of whether, and to what extent, women and men are able to exercise the same right to influence society and have similar opportunities to contribute and assert their knowledge, views, understandings, and experiences (Mark 2007, p. 15), remain outside the scope of this study. It is probably safe to assume, however, that there is a connection between the number of women and men who are active in the different branches of the arts and the gender-linked traditions, notions, and perceptions that have remained dominant in this professional field. We may also presume that the historical, social, and cultural notions of what male and a female artists are like, what they do, and what they should be about, affect the economic conditions under which these artists respectively work (cf. Flisbäck 2009). Such questions, however, are given only limited consideration in this report.<sup>7</sup>

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<sup>7</sup> The way in which gender might inform the ways in which the quality of artistic expression is classified is one example of the kind of qualitative gender equality issues that, despite their importance, are not dealt with in this report, even when they might impact women's and men's possibilities of making a living as professional artists.





## 2. Composition of the Artist Group

### 2.1 Art Fields by Gender

The number of professional practitioners from each gender in an art field provides a somewhat crude but important indicator for measuring gender equality in the area. In official statistics, an occupational category is usually considered as showing gender balance if the share of the minority gender in it is at least 40 per cent (see, e.g., SCB 2008a). This indicator has nonetheless been criticized as inadequate, since, in practice, the share of women, especially in top positions, usually tends to remain close to or at the lower limit of the equation, or 40 per cent, while the share of men almost always approximates the upper limit of 60 per cent. In consequence, the 40/60 minimum measure makes it possible for organizations to camouflage any persisting imbalances between women and men in their workforce behind the rhetoric of gender balance attained in their activities. For this reason, state authorities have subsequently set the goal at 50/50, which distribution was also adopted more broadly as a quantitative tool for measuring gender equality (SOU 2007:108, p. 21). In this report, the terms 'gender-balanced' and 'gender balance' are used to describe an occupational group that consists of a minimum of 40 per cent of each gender, while, in order to provide for a more nuanced picture, the expressions 'slight male dominance' and 'slight female dominance' are used to describe a situation where the share of either men or women is above 50 per cent without exceeding the upper limit of 60 per cent.

As shown by Table 1, the artist group studied consisted of 21,185 individuals of whom 9,647 were women and 11,538 men. Similarly to the previous study in this series, Visual Arts & Design formed the single largest occupational category, followed closely by Music (cf. Konstnärsnämnden 2009, p. 12). Individuals working in the field of Visual Arts & Design made up 29 per cent of all the artists studied, while the share of all the occupational categories lumped under Music in the overall group was 27 per cent. Musicals was the smallest of the seven categories studied, representing three per cent of all the artists in the group.

The artist group as a whole was gender balanced in 2007, in that 54 per cent of the artists studied were men and 46 per cent were women. The proportion, however, varied across the different occupational categories, with three art fields being somewhat dominated by either sex. Both Music and Musicals showed male dominance, with, respectively, 71 and 64 per cent of the professional practitioners in these art fields being men. Dance was dominated by women, who accounted for 70 per cent of all the individuals included in this category. Word & Literature and Film showed a gender balance, although, similarly to the artist group as a whole, there was a slight male dominance in both of these categories (55 and 58 per cent men respectively). The art fields Theatre and Visual Arts & Design were overall gender balanced with a slight female dominance in each (52 and 56 per cent women respectively).

It is often observed that, in the Swedish labour market, men are mostly spread over a large number of smaller occupational categories while women tend to be concentrated in relatively few but large occupations. This is understood to be primarily the effect of the fact that there are more official occupational categories for what we could term as traditional men's work, as for instance in industry, than what we can find in the areas in which women have traditionally worked, such as nursing and care (SOU 2004:43, pp. 65-67, 87-88). In the case of the artists studied, no such clear-cut pattern, however, emerged. As appears from Table 1, the overall largest occupational categories examined, or Visual Arts & Design, Music, Theatre, and Word & Literature, were also the ones in which the largest numbers of both female and male artists were concentrated. While most of the female artists studied fell into the category Visual Arts & Design, Music was the most popular occupation among the male artists. There were a total of 3,406 female artists in the Visual Arts & Design category, corresponding to 35 per cent of all the women included in the study. Of all those in the Music category, a total of 4,096 were men, or 36 per cent of all the male artists studied. In Visual Arts & Design, there were 2,639 men (23 per cent of all male artists), and in Music there were 1,654 women (17 per cent of all women).

Table 1. Artist Group Studied by Art Field, Gender, and Age in 2007, with Percentage of Women and Men in Each Art Field by Age.

Art Field	All Artists				Aged 20 to 64				Aged 65 or over						
	Total	Women	Share	Men	Share	Total	Women	Share	Men	Share	Total	Women	Share	Men	Share
Musicals	733	261	36%	472	64%	706	260	37%	446	63%	27	1	4%	26	96%
Word & Literature	3 272	1 483	45%	1 789	55%	2 468	1 148	47%	1 320	53%	804	335	42%	469	58%
Music	5 750	1 654	29%	4 096	71%	5 493	1 614	29%	3 879	71%	257	40	16%	217	84%
Dance	841	591	70%	250	30%	824	584	71%	240	29%	17	7	41%	10	59%
Visual Arts & Design	6 045	3 406	56%	2 639	44%	5 350	3 097	58%	2 253	42%	695	309	44%	386	56%
Theatre	3 415	1 782	52%	1 633	48%	3 176	1 664	52%	1 512	48%	239	118	49%	121	51%
Film	1 129	470	42%	659	58%	1 070	455	43%	615	57%	59	15	25%	44	75%
Total	21 185	9 647	46%	11 538	54%	19 087	8 822	46%	10 265	54%	2 098	825	39%	1 273	61%

## 2.2 Art Fields by Age and Gender

Of all the artists included in the study, 2,098, or 10 per cent, were aged 65 or over. None were under 20 years of age, very likely as a result of the limitations imposed by selection criteria as noted above. Yet, even if the older age groups were somewhat overrepresented in the study sample, it also seems reasonable to assume that artists form an occupational group in which the share of those who continue working even after retirement age is notably large. Of all those employed in Sweden in the fourth quarter of 2007 (a total of 4,548,600 persons), no more than 2 per cent (or 92,300 individuals) were aged 65 to 74. Of these, 34 per cent were women and 66 per cent men (SCB 2009/AKU).

The share of those who had remained active after age 65, however, varied across the art fields surveyed.

The art fields with the largest number (and share) of those continuing to work after age 65 were Word & Literature and Visual Arts & Design. Of all the artists classified as belonging to the category Word & Literature, 25 per cent were aged 65 or over, with 11 per cent of all those in the Visual Arts & Design category having reached this age group. Two per cent of the Dance artists were aged 65 or over, which is also the corresponding figure for the total population.<sup>8</sup> As concerns gender distribution in this upper age group, Table 1 shows men to form a small majority even in those art fields that overall were female-dominated or showed slight female dominance. Of the artists aged 65 or over who worked in the field of Word & Literature, 42 per cent were women and 58 per cent were men. The corresponding figures for the Visual Arts & Design were 44 and 56 per cent. Of the 17 Dance artists aged 65 or over, seven were women and 10 were men.

## 2.3 Artist Group by Education and Gender

*Table 2. Number and Share of Total Population by Highest Level of Education Completed and Gender, Aged 20 to 64, 2007.*

Level of Education	Men		Women		Total	
	Number	Share	Number	Share	Number	Share
Primary School, 9 Years	473 500	17,5%	352 647	13,4%	826 147	15,5%
Three-Year Secondary School	1 355 397	50,2%	1 231 873	46,9%	2 587 270	48,6%
Post-Secondary School, Less than 3 Years, Artistic Orientation	10 636	0,4%	11 811	0,4%	22 447	0,4%
Post-Secondary School, Less than 3 Years, Non-Artistic Orientation	364 300	13,5%	403 744	15,4%	768 044	14,4%
Post-Secondary School, 3 Years or More, Artistic Orientation	9 788	0,4%	12 356	0,5%	22 144	0,4%
Post-Secondary School, 3 Years or More, Non-Artistic Orientation	423 108	15,7%	569 459	21,7%	992 567	18,6%
Postgraduate Studies, Artistic Orientation	414	0,0%	342	0,0%	756	0,0%
Postgraduate Studies, Non-Artistic Orientation	32 317	1,2%	17 573	0,7%	49 890	0,9%
Total Population	2 701 045	100%	2 625 153	100%	5 326 198	100%

<sup>8</sup> That Dance was the occupational category with the lowest share of those continuing to work after age 65 finds its natural explanation in the fact that it is the human body that serves as the main instrument artists use in this field.

Table 3. Number and Share of Artist Group Studied by Highest Level of Education Completed and Gender, Aged 20 to 64, 2007.

Level of Education	Men		Women		Total	
	Number	Share	Number	Share	Number	Share
Primary School, 9 Years	649	6,3%	252	2,9%	901	4,7%
Three-Year Secondary School	3 184	31,0%	2 082	23,6%	5 266	27,6%
Post-Secondary School, Less than 3 Years, Artistic Orientation	591	5,8%	644	7,3%	1 235	6,5%
Post-Secondary School, Less than 3 Years, Non-Artistic Orientation	1 166	11,4%	1 153	13,1%	2 319	12,1%
Post-Secondary School, 3 Years or More, Artistic Orientation	2 721	26,5%	2 977	33,7%	5 698	29,9%
Post-Secondary School, 3 Years or More, Non-Artistic Orientation	1 715	16,7%	1 593	18,1%	3 308	17,3%
Postgraduate Studies, Artistic Orientation	59	0,6%	29	0,3%	88	0,5%
Postgraduate Studies, Non-Artistic Orientation	151	1,5%	74	0,8%	225	1,2%
Total Population	10 265	100%	8 822	100%	19 087	100%

The above two tables show the share of women and men in the total population and in the artist group studied by level of education. On the whole, artists can be said to be a highly educated social group. If, in 2007, in the total population the share of those with at least up to three years of post-secondary school education was 35 per cent, the corresponding figure for the artist group studied was 67 per cent. Similarly, while in the total population the share of those who had completed post-secondary school education of three years or more was 20 per cent, the corresponding figure for the artist group was 49 per cent.

In general, women were more highly educated than men. As shown by Tables 2 and 3, this holds for both the artist group studied and the total population. Thirty-nine percent of women in total population had at least up to three years of post-secondary school education, and 23 per cent had completed three years or more of post-secondary school education. For men, the corresponding figures were 31 and 17 per cent. In contrast, 73 per cent of the female artists studied had completed up to three years of post-secondary school education and 53 per cent a post-secondary school education of at least three years. For the men in the artist group, the corresponding figures were 62 and 45 per cent. Women in artistic professions thus make up an especially well educated social segment.

#### 2.4 Artist Group by Country of Birth and Gender

Table 4 gives the number and share in total population by country of birth for all those aged 20 to 64. Table 5 gives the corresponding figures for the artist group studied.<sup>9</sup> As appears from the two tables, 46 per cent of those in the artist group were men born in Sweden, while the corresponding figure for the total population was 43 per cent. Compared to the total population, the artist group also had a larger share of men born in what here was categorized as 'EU-15 plus Small States' (1.3 per cent in the artist group vs. 0.7 per cent in the total population) and 'Latin America and the Caribbean' (1.0 per cent in the artist group vs. 0.5 per cent in the total population). Also the share of men born in 'Other Large

<sup>9</sup> The countries of birth were categorized according to the classification system commonly used when reporting Statistics Sweden registry data. The categories are mutually exclusive.

Industrial/Western Countries'<sup>10</sup> and the 'EU New 10' countries was slightly larger in the artist group than in the overall population (0.5 per cent vs. 0.2 per cent and 0.8 per cent vs. 0.5 per cent, respectively).

As concerns women, the share of those born in the 'EU-15 plus Small States' and in 'Other Large Industrial/Western Countries' was somewhat larger in the artist group than in the total population (0.7 per cent vs. 0.5 per cent and 0.5 per cent vs. 0.1 per cent, respectively).

The groups that could be said to be underrepresented<sup>11</sup> among the women in the artist group were women born in the 'Rest of Europe' (0.7 per cent in the artist group vs. 1.4 per cent in the total population), the 'Rest of Asia and Oceania' (0.4 per cent in the artist group vs. 1.0 per cent in the total population), and the 'Middle East and Northern Africa' (0.4 per cent in the artist group vs. 1.6 per cent in the total population). Underrepresented among the artists were also men born in the 'Rest of Asia and Oceania' (0.2 per cent in the artist group vs. 0.7 per cent in the total population) and the 'Middle East and Northern Africa' (1.2 per cent in the artist group vs. 2.0 per cent in the total population).

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10 This category comprises Australia, Canada, Japan, New Zealand, Switzerland, and the United States.

11 A group was considered to be "underrepresented" if the difference between the two groups was greater than 0.5 percentage points.

Table 4. Number and Share of Total Population by Country of Birth, Aged 20 to 64, 2007.

Country of Birth	Men		Women		Total	
	Number	Share	Number	Share	Number	Share
Sweden	2 288 864	43,0%	2 191 921	41,2%	4 480 785	84,1%
Other Nordic Countries	77 423	1,5%	93 173	1,7%	170 596	3,2%
EU-15 plus Small States	38 974	0,7%	27 031	0,5%	66 005	1,2%
Other Large Industrial Countries	9 149	0,2%	7 823	0,1%	16 972	0,3%
EU New 10	23 985	0,5%	37 745	0,7%	61 730	1,2%
Rest of Europe	66 270	1,2%	74 249	1,4%	140 519	2,6%
Latin America and the Caribbean	26 947	0,5%	27 879	0,5%	54 826	1,0%
Rest of Asia and Oceania	34 679	0,7%	54 861	1,0%	89 540	1,7%
Middle East and Northern Africa	108 906	2,0%	87 530	1,6%	196 436	3,7%
Rest of Africa	25 662	0,5%	22 789	0,4%	48 451	0,9%
Unknown	186	0,0%	152	0,0%	338	0,0%
<b>Total</b>	<b>2 701 045</b>	<b>50,7%</b>	<b>2 625 153</b>	<b>49,3%</b>	<b>5 326 198</b>	<b>100%</b>

Table 5. Number and Share of Artist Group Studied by Country of Birth, Aged 20 to 64, 2007.

Country of Birth	Men		Women		Total	
	Number	Share	Number	Share	Number	Share
Sweden	8 832	46,3%	7 769	40,7%	16 601	87,0%
Other Nordic Countries	258	1,4%	306	1,6%	564	3,0%
EU-15 plus Small States	253	1,3%	142	0,7%	395	2,1%
Other Large Industrial Countries	99	0,5%	104	0,5%	203	1,1%
EU New 10	144	0,8%	121	0,6%	265	1,4%
Rest of Europe	153	0,8%	142	0,7%	295	1,5%
Latin America and the Caribbean	184	1,0%	63	0,3%	247	1,3%
Rest of Asia and Oceania	46	0,2%	72	0,4%	118	0,6%
Middle East and Northern Africa	234	1,2%	80	0,4%	314	1,6%
Rest of Africa	60	0,3%	23	0,1%	83	0,4%
Unknown	2	0,0%	.		2	0,0%
<b>Total</b>	<b>10 265</b>	<b>54%</b>	<b>8 822</b>	<b>46%</b>	<b>19 087</b>	<b>100%</b>

## 2.5 Discussion

In Sweden, there was a general influx of women into the labour market that lasted from the mid-1970s until the early 1990s (Fürst 1999, p. 28; Ulfsdotter Eriksson 2006, pp. 18 ff.; SCB 2008a, p. 52). This development affected artistic occupations as well: between 1975, when barely one in every three Swedish artists was a woman, and 1990 the share of women among all professionally active artists in the country had grown to 42 per cent. In 1995, already 47 per cent of all professional artists were women and 53 per cent were men (SOU 1997:183, p. 22; SOU 1997:184, p. 18; SOU 1997:190, p. 11). In 2007, the ratio was 46 per cent women to 54 per cent men. The proportion was the same for the entire age group 20 to 64. Compared to the total population, the group that was most overrepresented among the artists was men born in Sweden, although not very significantly.

Feminization of a branch of an occupation takes place when a formerly male-dominated area becomes dominated by women. Research on these processes shows that such developments are almost always accompanied by the emergence of resistance strategies, prompted by fears that the occupation in question might lose some or all of its esteem or prestige under the impact of a societal value discrimination system which assigns women, and occupations traditionally held by women, to a lower status (Reskin 1988; Ottosson 2004).<sup>12</sup> The reverse processes, where men increase their quantitative and/or qualitative dominance in an area, can be designated as masculinization, which, correspondingly, may then lead to an enhancement of the esteem in which an occupation or a branch is held.<sup>13</sup>

Rather than a process of feminization, the increased entrance of women into artistic professions since the mid-1970s should be regarded as a process of increasing equality in the course of which the occupational field has become more gender-balanced. It should, however, be pointed out that the field does not show a gender balance in terms of equal numbers of female and male practitioners; there is, still today, a weak male dominance in it. Comparing the figures to those from 1995, we may observe that the strong influx of women into artistic professions seems to have ceased with the overall field's becoming more gender-balanced. As concerns the respective shares of women and men in the various art fields, the situation has remained relatively unchanged within Visual Arts & Design, Music, Theatre, and Dance.<sup>14</sup> The art fields showing the clearest change in their gender composition were Film and Word & Literature, which in 1995 consisted, respectively, of 64 per cent and 65 per cent men, compared to 58 per cent and 55 per cent in 2007.<sup>15</sup> Musicals was not an occupational category used in this earlier study (SOU 1997:190).

When discussing the artist group composition by gender, it is important to consider the different occupational categories separately, given that gender balance, as noted, varies even quite significantly from one area to the next. It is, moreover, important to not just analyse the respective shares of each gender, but to also look at the absolute numbers of women and men practicing in each occupational area. Above, it was noted that Music, as an art field, is dominated by men, whose share of all the professionally active musicians was 70 per cent. The women/men ratio in the field was unchanged in 2007, compared to 12 years earlier (SOU 1997:190). In the official government report *Den professionella orkestermusiken i Sverige* (Professional Orchestral Music in Sweden) it was noted that "the male dominance of the orchestras is most often defended – and indeed justified – with the explanation that 'a change is underway'" (SOU 2006:34, p. 84). Comparison with the 1995

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12 Researchers have also noted how men tend to abandon certain occupations when technological development relegates them to an inferior status as "unqualified" occupations (see, e.g., Ottosson 2004, pp. 81-82; Wikstrand 2009).

13 Olsson (2000, p. 199) has shown how, historically, de-feminization of dance has functioned as a status-enhancing strategy to attract more men to this area, both as an audience and as performers.

14 In 1995, 53 per cent of those professionally active in Visual Arts & Design were women and 47 per cent were men; in Music, the ratio was 29 per cent women to 71 per cent men, in Theatre 54 per cent women to 46 per cent men, and in Dance 25 per cent men to 75 per cent women (SOU 1997:190, p. 11).

15 There are, however, some problems in comparing the present data to the figures given in the 1997 report, in that artistic occupations were classified differently in the earlier study. An attempt was nevertheless made to collate the different occupational categories used in the two instances for comparison.

registry data then reveals this to not have been the case.

Male dominance within music has been tackled in many previous studies (see, e.g., Öhrström 2000; SOU 2006:34; SOU 2006:42; Österling 2009). When discussing the issue, it is nevertheless important to keep in mind that 17 per cent of all female artists in Sweden are working in this field. While female artists may then be a minority in this particular art field, female musicians all the same constitute a relatively large group among all the female artists active in the country.

Even if the older age groups may have been overrepresented in the data set analysed in this study, the share of those continuing to work after retirement age, all in all, appears to be much larger among artists than in the general population (SCB 2009/AKU). In contrast to salaried work, working as an artist does not appear to be something from which women and men can simply retire in some straightforward manner, involving as it usually does a stronger professional identity and a deeper personal engagement with one's work (cf. SOU 1997:183; Lund 2009, p. 193). Another possible explanation for the fact that 10 per cent of the artists are aged 65 or over is that it is often only at around retirement age that one finally has the time and financial resources that allow for dedication to artistic activities.

In the age group 65 or over there, proportionally speaking, were more men than in the artist group on the whole. A major reason for this is likely to be the circumstance that, while more and more women have entered the field of arts since the mid-1970s, their increased numbers are not reflected yet in the upper age categories. It should, however, be noted, as pointed out in previous studies (e.g., Enberg 2003; SOU 2006:42, pp. 394-395; Dean 2008; Lund 2009, p. 186), that in the field of arts there prevails a certain gender power hierarchy that makes female artists more interesting when they are younger while men's artistic creativity and artistic expressions are encouraged and rewarded even in older age. This situation might be explained by the perception that femininity, seen in this context as a resource that can be invested in one's artistic practice, decreases with age, whereas masculinity, as a positive capital, only increases with advancing age (cf. Skeggs 1999). Research has, moreover, shown that women, more often than men, tend to abandon their artistic careers when they have children (e.g., SOU 2003:21; SOU 2006:42). To investigate such questions about female artists' dropping out of their careers, and about the possible connections that their decisions to do so might have to new family circumstances and the issue of femininity as a diminishing resource, time series data and longitudinal studies on the artist group would nonetheless be necessary, combined with qualitative follow-up studies along with interview research and/or ethnographic observation.



## **3. Total Income from Employment and Business**

### **3.1 Artists' Total Income from Employment and Business Compared to Total Population**

Previous research on artists' income has shown their earned income to be considerably lower than that of the rest of the working population (SOU 1997:184, SOU 1997:190; Fritzell & Lundberg 1998; Konstnärsnämnden 2009). On average, in 1995 artists made 17 per cent less than the total population (SOU 1997:190). Ten years later, the difference in median income was 15 per cent (Konstnärsnämnden 2009). As shown in Table 6 (6a), the difference remained the same, at 15 per cent, in 2007. For the artist group as a whole, the median value for the artists' income from employment and business in 2007 was SEK 205,559, while the corresponding figure for the total population that same year was SEK 240,563.

Table 6. Total Income from Employment and Business of Artist Group Studied Relative to Earned Income of Total Population, Aged 20 to 64, 2007: Median Value and Values for the Lowest and Highest 10 and 25 Per Cent of Income Earners.

6a) Women and Men Combined.

Art Field	Percentage of Total Population Income		Percentage of Total Population Income		Percentage of Total Population Income		Percentage of Total Population Income	
	p10	p25	median	p75	p90	p90	p90	p90
Musicals	64 732	131 451	195 879	266 863	340 061	81%	83%	80%
Word & Literature	46 226	120 696	219 591	328 497	427 824	91%	103%	101%
Music	72 643	152 947	238 369	323 584	392 933	99%	101%	92%
Dance	57 900	137 935	212 235	288 170	350 702	88%	90%	82%
Visual Arts & Design	8 378	70 989	147 984	221 775	300 983	62%	69%	71%
Theatre	108 297	180 389	248 452	324 826	414 956	103%	101%	98%
Film	28 092	105 280	194 130	291 156	366 167	81%	91%	86%
Total	39 753	120 189	205 559	297 921	378 438	79%	93%	89%
Total Population	50 316	152 016	240 563	320 100	425 181			

6b) Women.

Art Field	Percentage of Total Population		Percentage of Total Population		Percentage of Total Population		Percentage of Total Population	
	p10	Total Population	p25	Total Population	p75	Total Population		
Musicals	61 371	131%	126 241	93%	243 079	88%	314 047	89%
Word & Literature	45 134	96%	116 095	86%	316 076	114%	402 010	114%
Music	75 672	161%	154 488	114%	317 225	114%	375 696	106%
Dance	62 170	132%	137 935	102%	277 730	100%	329 889	93%
Visual Arts & Design	8 655	18%	68 746	51%	216 112	78%	289 507	82%
Theatre	102 058	217%	171 686	127%	304 833	110%	388 313	110%
Film	26 321	56%	103 757	77%	272 252	98%	353 095	100%
Total	33 797	72%	111 807	83%	276 599	100%	355 278	100%
Total Population	46 948		135 450		277 642		353 743	

6c) Men.

Art Field	Percentage of Total Population		Percentage of Total Population		Percentage of Total Population		Percentage of Total Population	
	p10	Total Population	p25	Total Population	p75	Total Population		
Musicals	66 800	121%	133 988	75%	280 590	79%	345 800	71%
Word & Literature	48 219	87%	123 815	70%	343 972	96%	462 063	95%
Music	70 376	127%	152 295	86%	327 242	92%	399 679	82%
Dance	47 292	85%	140 107	79%	320 129	90%	370 779	76%
Visual Arts & Design	8 000	14%	73 577	41%	236 950	66%	320 609	66%
Theatre	116 364	210%	191 287	108%	342 472	96%	433 390	89%
Film	29 784	54%	105 280	59%	308 774	86%	377 957	77%
Total	46 934	85%	127 274	72%	313 117	88%	395 922	81%
Total Population	55 314		177 775		357 345		488 252	

The median earnings of the women in the artist group in 2007 were SEK 194,720 while the men earned SEK 217,356. The median income for women in the total population (total income from employment and business) was SEK 213,589 and for men SEK 274,239. The women in the artist group thus had a median income corresponding to 91 per cent of the median income of women in the total population, while for the men the corresponding figure was 79 per cent.

The difference between the female artists and women in the total population was thus not as big as the difference between the male artists and men in the total population. The difference between the median incomes of the artists and the rest of the population, however, varied depending on the art field in question. Even if no occupational category quite showed income levels matching the median income for men in the total population, for example the male artists in the Theatre category had a median income that was only two per cent below the median for men in the overall population. In contrast, the male artists in the Visual Arts & Design category made no more than 55 per cent of what men in the total population made.

Similarly to the men working as visual artists and designers, also the women in this group seem particularly vulnerable in economic terms, as far as their total income from employment and business is concerned. The median income for the women in this category was only 68 per cent of the median income of women in the total population. In the fields of Theatre and Music, however, female artists made 10 per cent more than what women made in general.

### 3.2 Distribution of Earned Income

As noted above, of the seven art fields examined, the median value for total income from employment and business was highest in Theatre, with Music ranking the second. The artists earning the least were those engaged in Visual Arts & Design. This held for both women and men.

Median income varied widely across the art fields considered, but even within the different occupational groups the income distribution could be highly uneven. A good picture of the exact situation within an occupational group in this respect can be gained by investigating the range of distribution of income within it (cf. SOU 1997:190, p. 13). One way to do that is to look at any quartile differences, which express the difference between the median income figure obtained for the highest 25 per cent income earners (highest quartile) and the figure obtained for the lowest 25 per cent income earners (lowest quartile). One can also examine decile differences, or the difference between the value obtained for the highest 10 per cent income earners and the value obtained for the lowest 10 per cent income earners. The higher the difference value obtained, the more uneven the distribution of incomes within the group.

Both quartile differences and decile differences indicated that income distribution within the artist group was somewhat more uneven than in the country's working population as a whole. Of the seven art fields examined, this was most conspicuously so in Word & Literature, followed by Film. Income distribution was most even in Music. No significant differences were found between women and men in this respect.<sup>16</sup> On the whole, income distribution was nevertheless less even among the male artists in the group.

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16 The artists' labour market has sometimes been described in terms of the so-called "star economy," in which a handful of individuals garner the lion's share of all profits and cultural recognition while the majority is left struggling to generate enough income to support themselves (Jansson & Power 2008, p. 17; cf. Österling 2009, pp. 25, 75). In reading this report, one should keep in mind that the selection method used in the study may have entailed the possibility that the artists with the highest earned income in the period considered, for example in Music and in Visual Arts & Design, may not be adequately represented in the data set.

### 3.3 Total Income from Employment and Business: Differences between Women and Men

In keeping with previous research on income inequality, this study found the differences in women's and men's income to be less pronounced among professional artists than in the rest of the population (cf. SOU 1997:190; SOU 2003:21, p. 151; Konstnärnsnämnden 2009). In 2007, the median value of total earnings for women in the total population was 78 per cent of that of men, and for the women in the artist group studied it was 90 per cent of the median earnings of the men in the group.

*Table 7. Women's Total Income from Employment and Business as Percentage of Men's Income, Artist Group Studied, Aged 20 to 64, 2007.*

<b>Art Field</b>	<b>p10</b>	<b>p25</b>	<b>Median</b>	<b>p75</b>	<b>p90</b>
Musicals	92%	94%	94%	87%	91%
Word & Literature	94%	94%	95%	92%	87%
Music	108%	101%	97%	97%	94%
Dance	131%	98%	89%	87%	89%
Visual Arts & Design	108%	93%	95%	91%	90%
Theatre	88%	90%	88%	89%	90%
Film	88%	99%	97%	88%	93%
<b>Total</b>	<b>72%</b>	<b>88%</b>	<b>90%</b>	<b>88%</b>	<b>90%</b>

Table 7 gives the female artists' income as a percentage of the male artists' income in the seven art fields studied. As the median income figures indicate, income differences between women and men were smallest in the Film and Music categories. In these areas women's median earnings amounted to 97 per cent of men's earnings. At the other end of the spectrum, the female artists active in Theatre and Dance made only 88 per cent 89 per cent, respectively, of what the men in these areas made.

Analyses of wage differentials in the Swedish labour market have shown the wage gap to be lowest in female-dominated low-wage occupational areas that require little education (SOU 2004:43, pp. 74-75; Ulfsson Eriksson 2006, p. 22; Medlingsinstitutet 2008). Largest income differentials have been found in areas that require high levels of education and show gender balance (Medlingsinstitutet 2008, pp. 15-16). While, to repeat, it is differences in total earned income (and not just wages and salaries) that are examined in this report, one may nonetheless note that of the two art fields with the smallest gender income gap, one was gender balanced (Film) and the other was male dominated (Music). In keeping with the characteristics of the artist group as a whole, these were both fields requiring a high level of education and training.<sup>17</sup> Musicians' median income was one per cent less than that of the working population as a whole.

### 3.4 Women and Men by Income Bracket

Table 8 gives a gender breakdown of the artist group studied by income bracket and the ratio of women to men in each income bracket. A total of 599 artists (or three per cent of all artists studied) were in the zero income bracket; of these, 51 per cent were women and 49 per cent were men. The art field with the largest proportion of artists in this income bracket was Visual Arts & Design. Of all the artists working in this field, 332 (or six per

17 This report does not consider educational levels within the art fields studied. Registry data from 1995 showed the field with the most highly educated artist population to be music, followed by visual arts and design (SOU 1997:190, pp. 15-16).

cent) were in the lowest income bracket; 58 per cent of them were women and 42 per cent men.

Word & Literature was the art field with the largest share of those earning SEK 400,000 or more. Of all the artists in this category, 320 (or 13 per cent) belonged to highest income bracket, 37 per cent of whom were women and 63 per cent men. Visual Arts & Design was the art field with the smallest share of those in the income bracket SEK 400,000 or more; in this category they numbered 153 (or three per cent of all those included in the category).

Table 8. Total Income from Employment and Business, Artist Group Studied, Aged 20 to 64, 2007: Ratio of Women to Men in Each Income Bracket (amounts in SEK thousands).

Art Field	0		0,1-79,9		80,0-159,9		160,0-239,9		240,0-399,9		400,0-	
	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women	Total	Women
Musicals	8	38%	80	41%	159	38%	231	42%	196	29%	32	28%
Word & Literature	84	36%	278	53%	478	48%	531	48%	777	47%	320	37%
Music	60	27%	551	28%	863	30%	1301	32%	2233	30%	485	20%
Dance	26	62%	79	70%	154	77%	241	75%	280	68%	44	59%
Visual Arts & Design	332	58%	1135	59%	1421	58%	1346	62%	963	53%	153	39%
Theatre	40	63%	186	59%	384	57%	873	58%	1323	49%	370	42%
Film	49	49%	161	42%	213	45%	264	42%	310	43%	73	34%
Total	599	51%	2470	50%	3672	49%	4787	50%	6082	42%	1477	33%
		49%		50%		51%		50%		58%		67%

Already back in 1995 it was observed that, among artists, the share of women tended to decline as one moved towards the upper income brackets. At the time, there were 29 per cent women and 71 per cent men in the income bracket SEK 400,000 or more, compared to 49 per cent women in the income bracket SEK 160,000 to 180,000 (SOU 1997:184, p. 18). The 2007 figures point in the same direction. Of all those in the income bracket SEK 240,000 to 399,900, 42 per cent were women and 58 per cent men. Of the 1,477 artists (seven per cent of all the artists studied) whose total income from employment and business in 2007 was SEK 400,000 or more, 33 per cent were women and 67 per cent men. Looking at those making SEK 400,000 or more, the ratio of women to men drops prominently in the art fields Dance and Visual Arts & Design. While the entire Dance category was comprised of 70 per cent women and 30 per cent men, in the top income bracket there were no more than 59 per cent women, compared to 41 per cent men. Of all those in the Visual Arts & Design category, 56 per cent were women and 44 per cent men; yet, in the income bracket SEK 400,000 or more, their respective shares were 39 per cent and 61 per cent.

### 3.5 Total Income from Employment and Business by Education and Gender

In keeping with previous research, the 2007 data shows that the extensive investment artists tend to make in their educational capital seems to pay little dividend in the form of increased earnings (see, e.g., Fritzell & Lundberg 1998; SOU 1997:190; SOU 2003:21; Forsman 2008; Konstnärsnämnden 2009). Particularly risky in this sense appears to be any investment made in one's artistic education.<sup>18</sup>

Table 9 shows the total income from employment and business for the total population, broken down by level of education. The corresponding figures for the artist group studied are given in table 10. A comparison of the two tables shows that men who had completed no more than the nine-year primary school had a higher median income than women and men with a post-secondary school level artistic education lasting three or more years. The median income for men in the total population with an education of no more than the nine years of primary school was SEK 238,179, while the men in the artist group with three or more years of post-secondary school level artistic education had median earnings of SEK 230,931, and the women in the artist group with the same level of education SEK 197,263. This, however, was still higher than the median income of women in the total population with no more than nine years of primary school, which was SEK 167,190.

In terms of their total income from employment and business, then, men with a long artistic education seem to lose on their investment in education, compared to men in the total population who only complete the nine years of primary education. In contrast, investing in artistic education seems to pay off for professionally active female artists, when compared to the median earnings of women in the total population who only completed their primary education. Yet, the women in the artist group who had completed three or more years of post-secondary school artistic education still had a lower median income than women in the total population with up to three years of secondary school education.

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<sup>18</sup> 'Artistic education' (*konstnärlig utbildning*) is the term used by Statistics Sweden in this connection and covers education not only in arts but also the media.

Table 9. Total Income from Employment and Business by Education and Gender:  
Total Population, Aged 20 to 64, 2007.

Level of Education	Men					Women						
	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90
Primary School, 9 Years	473 500	31 395	132 128	238 170	305 990	371 154	352 647	13 510	97 129	167 190	228 782	284 419
Three-Year Secondary School	1 355 397	85 387	189 371	268 255	333 883	419 033	1 231 873	73 408	144 531	205 245	254 395	312 233
Post-Secondary School, Less than 3 Years, Artistic Orientation	10 636	2 837	45 116	160 261	273 417	369 045	11 811	4 635	43 203	138 557	236 172	316 928
Post-Secondary School, Less than 3 Years, Non-Artistic Orientation	364 300	30 621	155 320	300 524	410 299	549 294	403 744	28 765	103 838	225 151	296 235	376 879
Post-Secondary School, 3 Years or More, Artistic Orientation	9 788	16 504	107 682	229 191	323 492	409 724	12 356	13 177	92 751	193 877	280 328	350 463
Post-Secondary School, 3 Years or More, Non-Artistic Orientation	423 108	74 992	242 702	347 868	500 282	715 731	569 459	80 400	191 890	268 583	337 808	441 561
Postgraduate Studies, Artistic Orientation	414	103 531	228 210	367 088	453 698	556 687	342	44 974	198 009	317 964	400 080	496 284
Postgraduate Studies, Non-Artistic Orientation	32 317	153 120	335 176	468 104	656 153	886 762	17 573	97 148	262 775	373 546	500 456	689 163
Total Population	2 701 045	55 314	177 775	274 239	357 345	488 252	2 625 153	46 948	135 450	213 589	277 642	353 743



Table 10. Total Income from Employment and Business by Education and Gender:  
Artist Group Studied, Aged 20 to 64, 2007.

Level of Education	Men					Women						
	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90
Primary School, 9 Years	649	32 752	108 887	194 494	297 690	373 420	252	22 775	94 140	161 509	272 804	345 135
Three-Year Secondary School	3 184	51 879	125 078	204 918	289 980	360 953	2 082	34 196	109 632	188 138	260 540	334 134
Post-Secondary School, Less than 3 Years, Artistic Orientation	591	18 304	92 120	188 990	291 116	367 605	644	20 424	108 737	179 818	256 668	326 134
Post-Secondary School, Less than 3 Years, Non-Artistic Orientation	1 166	35 714	116 887	208 699	294 892	370 940	1 153	28 537	105 603	190 274	271 842	353 140
Post-Secondary School, 3 Years or More, Artistic Orientation	2 721	48 001	134 491	230 931	332 745	418 281	2 977	33 608	114 071	197 263	279 959	362 485
Post-Secondary School, 3 Years or More, Non-Artistic Orientation	1 715	73 499	153 033	247 415	331 349	419 912	1 593	46 226	122 031	211 672	296 904	362 665
Postgraduate Studies, Artistic Orientation	59	71 279	164 998	310 127	434 914	547 148	29	2 500	102 584	237 595	369 040	506 931
Postgraduate Studies, Non-Artistic Orientation	151	3 600	143 105	312 545	424 293	524 823	74	49 822	134 439	307 623	395 159	507 163
Total Population	10 265	46 934	127 274	217 356	313 117	395 922	8 822	33 797	111 807	194 720	276 599	355 278

Table 11. Women's Total Income from Employment and Business as Percentage of Men's Total Income from Employment and Business by Level of Education: Total Population, Aged 20 to 64, 2007.

Level of Education	Women's Income as Percentage of Men's Income				
	p10	p25	Median	p75	p90
Primary School, 9 Years	43%	74%	70%	75%	77%
Three-Year Secondary School	86%	76%	77%	76%	75%
Post-Secondary School, Less than 3 Years, Artistic Orientation	163%	96%	86%	86%	86%
Post-Secondary School, Less than 3 Years, Non-Artistic Orientation	94%	67%	75%	72%	69%
Post-Secondary School, 3 Years or More, Artistic Orientation	80%	86%	85%	87%	86%
Post-Secondary School, 3 Years or More, Non-Artistic Orientation	107%	79%	77%	68%	62%
Postgraduate Studies, Artistic Orientation	43%	87%	87%	88%	89%
Postgraduate Studies, Non-Artistic Orientation	63%	78%	80%	76%	78%
Total Population	85%	76%	78%	78%	72%

Table 12. Women's Total Income from Employment and Business as Percentage of Men's Total Income from Employment and Business by Level of Education: Artist Group Studied, Aged 20 to 64, 2007.

Level of Education	Women's Income as Percentage of Men's Income				
	p10	p25	Median	p75	p90
Primary School, 9 Years	70%	86%	83%	92%	92%
Three-Year Secondary School	66%	88%	92%	90%	93%
Post-Secondary School, Less than 3 Years, Artistic Orientation	112%	118%	95%	88%	89%
Post-Secondary School, Less than 3 Years, Non-Artistic Orientation	80%	90%	91%	92%	95%
Post-Secondary School, 3 Years or More, Artistic Orientation	70%	85%	85%	84%	87%
Post-Secondary School, 3 Years or More, Non-Artistic Orientation	63%	80%	86%	90%	86%
Postgraduate Studies, Artistic Orientation	4%	62%	77%	85%	93%
Postgraduate Studies, Non-Artistic Orientation	1384%	94%	98%	93%	97%
Total Population	72%	88%	90%	88%	90%

The above two tables give women's total income from employment and business as a percentage of men's income from the same. Table 11 presents the picture for the total population and Table 12 describes the situation among the artists studied. In both the total population and the artist group studied, women's earnings fell below those of men, despite the fact that they were better educated. In the total population, the median income gap was greatest among those who had completed no more than the nine-year primary education: in this group, women's median income was no more than 70 per cent of that of men. In the artist group studied, the gender income gap was greatest among those who had completed postgraduate studies: here women's median income was 77 per cent of what men made.<sup>19</sup>

### **3.6 Total Income from Employment and Business by Country of Birth and Gender**

Table 13 gives the income distribution by country of birth and gender for the total population. As shown in the table, men born outside Sweden in general had lower earnings than men born in Sweden. With the exception of women born in other Nordic countries, the same was true for women in the total population as well. The earnings of women and men born in the 'Middle East and Northern Africa' and in the 'Rest of Africa' were less than half of what women and men born in Sweden made. Just as Table 13, also Table 14 gives the total income from employment and business by country of birth and gender, only now for the artist group studied. Even in this group, men's median earnings were less in the case of those born outside Sweden. The difference, however, was not as marked as among men in the total population. Among the women in the artist group studied, the median income figures showed even less dependence on the person's country of birth. As appears from Table 14, the female artists born in 'Other Nordic Countries' and the 'EU-15 plus Small States' earned the same as the professionally active female artists born in Sweden. The female artists who were born in the 'Rest of Africa' had a 15 per cent higher median income than the female artists born in Sweden.

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19 This group, however, was composed of only 225 individuals.

Table 13. Total Income from Employment and Business by Country of Birth and Gender.: Total Population, Aged 20 to 64, 2007.

Country of Birth	Men					Women						
	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90
Sweden	2 288 864	86 640	198 961	284 343	367 316	502 215	2 191 921	73 884	150 636	220 725	283 437	359 807
Other Nordic Countries	77 423	0	133 860	256 018	339 541	456 851	93 173	53 372	145 064	220 875	285 423	360 893
EU-15 plus Small States	38 974	0	101 556	242 014	351 850	527 574	27 031	0	64 506	185 094	276 349	374 600
Other Large Industrial Countries	9 149	0	40 824	231 862	362 244	568 160	7 823	0	7 200	158 764	276 914	392 037
EU New 10	23 985	0	96 732	214 293	305 570	423 833	37 745	0	85 865	182 408	258 419	340 143
Rest of Europe	66 270	3 542	112 967	220 751	289 517	351 548	74 249	0	61 366	169 393	235 717	294 319
Latin America and the Caribbean	26 947	810	90 132	204 685	282 267	358 716	27 879	350	70 099	168 927	238 052	299 764
Rest of Asia and Oceania	34 679	0	18 900	146 170	257 915	345 481	54 861	0	25 458	128 234	215 367	277 419
Middle East and Northern Africa	108 906	0	36 277	140 721	243 433	328 259	87 530	0	9 540	95 273	191 200	261 711
Rest of Africa	25 662	0	6 716	140 615	250 713	327 666	22 789	0	11 520	97 588	208 679	268 396
Unknown	186	0	0	108 378	233 249	308 917	152	0	0	61 830	203 589	280 179
Total Population	2 701 045	55 314	177 775	274 239	357 345	488 252	2 625 153	46 948	135 450	213 589	277 642	353 743

Table 14. Total Income from Employment and Business by Country of Birth and Gender.: Artist Group Studied, Aged 20 to 64, 2007.

Country of Birth	Men					Women						
	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90
Sweden	8 832	53 924	131 850	222 267	317 467	402 509	7 769	39 229	114 864	196 106	276 452	355 864
Other Nordic Countries	258	12 903	107 831	203 257	309 379	414 977	306	11 195	97 220	196 534	291 658	362 605
EU-15 plus Small States	253	19 422	103 172	191 774	284 061	367 605	142	8 670	93 395	196 151	306 810	357 455
Other Large Industrial Countries	99	6 618	95 040	195 572	337 609	425 932	104	0	65 913	180 049	301 718	365 540
EU New 10	144	42 953	117 065	180 330	304 787	350 413	121	5 769	81 750	156 677	237 306	329 671
Rest of Europe	153	28 820	108 257	189 561	279 039	345 642	142	9 810	105 192	176 485	244 567	328 272
Latin America and the Caribbean	184	14 448	78 415	169 880	242 389	298 742	63	4 700	73 484	131 726	206 283	282 892
Rest of Asia and Oceania	46	765	105 360	188 052	229 111	272 020	72	0	43 519	179 401	265 423	343 554
Middle East and Northern Africa	234	7 895	96 108	181 965	275 936	356 228	80	8 442	82 060	165 863	216 896	298 150
Rest of Africa	60	16 015	90 332	194 803	276 308	329 148	23	95 584	122 677	226 271	346 483	407 460
Unknown	2	51 879	51 879	131 159	210 439	210 439	.	.	.	.	.	.
Total Population	10 265	46 934	127 274	217 356	313 117	395 922	8 822	33 797	111 807	194 720	276 599	355 278

### **3.7 Total Income from Employment and Business by Country of Birth and Gender: Artist Group Compared to Total Population**

As already noted, the median income gap between the men in the artist group and men in the total population was greater than that between women in the two groups. The financial sacrifice that men embarking on an artistic career make compared to men in the total population is, in other words, relatively speaking greater than that made by women deciding to become professional artists. The magnitude of this sacrifice, however, varied depending on where one was born. In general, the Swedish-born women in the artist group had a median income that was 89 per cent of that of women born in Sweden overall. The corresponding figure for men was 78 per cent.

The male artists born in the 'Rest of Asia and Oceania' and the 'Middle East and Northern Africa' had a median income that was 29 per cent higher than that of men in the total population who were born in these regions. The male artists born in the 'Rest of Africa' made 39 per cent more than their compatriots in the total population. In a similar fashion, the median income of the women in the artist group born in the 'EU-15 plus Small States' and the 'Rest of Europe' was, respectively, six per cent and four per cent higher than the median income of women in the total population who came from these regions. The female artists born in the 'Other Large Industrial Countries,' again, had a median income that was 13 per cent higher than that of women in the total population who came from these countries. The women in the artist group who were born in the 'Rest of Asia and Oceania' and the 'Middle East and Northern Africa' had, respectively, 40 per cent and 74 per cent higher median earnings than their women compatriots in the total population. The female artists born in the 'Rest of Africa' had a significantly higher total income from employment and business than women in the total population who came from this region.<sup>20</sup>

### **3.8 Comparison of Women's and Men's Earnings by Country of Birth**

Women's earnings were lower than men's in the total population regardless of the country of birth. The income gap between women and men was largest among those born in the 'Other Large Industrial Countries,' the 'Middle East and Northern Africa,' and the 'Rest of Africa,' in which categories women made no more than 70 per cent of what men made.

Comparing women's total income from employment and business to men's total income from employment and business in relation to country of birth, it can again be observed that the difference in the median earnings was less pronounced between women and men in the artist group than between women and men in the total population. The female artists born in the 'EU-15 plus Small States' and the 'Rest of Africa' had a median income that was, respectively, two per cent and 16 per cent higher than that of the male artists born in these same regions.

### **3.9 Discussion**

As appears from above in this section, income disparities were considerable both within the artist group studied and between the different art fields the artists represented. The difference in the median income of those working in Visual Arts & Design and Theatre, which were the occupational categories where female and male artists' median earnings were, respectively, the lowest and the highest, was approximately SEK 100,000. Most of the female artists belonged to the Visual Arts & Design category, while most of the male artists in the artist group were to be found in Music, which had the second highest median income among the seven art fields considered. In keeping with the results of previous research, artists' median income was found to be significantly lower than that of the country's working population as a whole in 2007 as well. The fact that artists tend to be highly educated thus

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<sup>20</sup> One should, however, keep in mind that this group consisted of only 83 individuals, which renders comparison less than reliable.

does not seem to translate into higher median income in their case.<sup>21</sup> Men in the total population with nine years of primary school education had a median income that, in 2007, was SEK 7,239 higher than that of the men in the artist group who had completed three years or more of post-secondary school artistic education. They also made SEK 40,907 more in median yearly income than the female artists who had a minimum of three years of artistic education on a post-graduate level. It was only when the female artists had an artistic education on a postgraduate level that their median income started to approximate the earnings levels of men in the total population with only nine years of primary education.

Even though women in general tend to be more highly educated than men they, as also this study found, continue to earn less. This was the case in both the total population and the artist group studied, although the income differentials between women and men were smaller within the artist group. In the total population, women's median income was 78 per cent of that of men, while in the artist group studied it was 90 per cent of that of men. This section has, furthermore, drawn attention to a tendency that has shown up in previous research as well: that the proportion of female artists decreases as we advance towards the upper income brackets (SOU 1997:190; Nyberg 1999).

Of all the art fields examined, Music and Film exhibited the smallest gender income gap. In these fields, women's median income was 97 per cent of that of men. The gap was largest in the Theatre category, where female artists earned a median income amounting to 88 per cent of men's median income. We may assume that the relationship of age to income may explain some of the reasons why the income gap was so large in this particular field. Indeed, in a European study on actors' earnings from an age and gender perspective, 49 per cent of the female actors surveyed considered ageing to have had a negative effect on their income levels, while no more than three per cent of the male actors had experienced the same to be the case on their part. In fact, one of every four men felt the effect of ageing on their income levels to have been a positive one. The corresponding figure for the women in the study was three per cent (Dean 2008, p. 21).

To state that embarking on an artistic career always entails loss of income is too broad a generalization. The female artists studied had a median income amounting to 91 of that of women in the total population. The median income of the male artists in the group was 79 per cent of the median income of all men in the overall population. Since being a woman means per se having fewer financial resources (SOU 1998:6), and since women in general earn less than men, the relative loss resulting from the choice of an artistic career tends to be smaller for women than for men. In this connection, however, it should nonetheless be stressed that the income levels of both female and male artists all in all remain relatively low, which means that female artists are a particularly disadvantaged social group in income terms (cf. Hermele 2009, p. 27).

It also needs to be kept in mind that the type of income analysed in this report is earned income, which, unlike wage and salary structure statistics, does not take into account differences in education and hours worked. If the female artists worked more and longer hours than women in the total population, it might explain why the income differences between professionally active female and male artists were smaller than those between women and men in the total population. The hours worked and the artists' involvement in professional activity, however, are subjects to be tackled more in detail in the third report in this series.

Work force participation and hours worked might also explain the fact that the median income levels among the artists studied did not appear to vary downwards as much as in the total population depending on whether one was born in Sweden, in 'Other Nordic Countries,' in 'Europe,' or outside of Europe. The professionally active male artists born in the 'Rest of Asia and Oceania,' the 'Middle East and Northern Africa,' and the 'Rest of Africa' earned more than men in the total population who were born in these regions, and

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21 In the first interim report in this series the connection between level of education and earnings was brought up while qualifying this finding with the observation that also age and generational affiliation seemed to affect the size of one's earnings (Konstnärsmännen 2009, p. 26). Based on the present report it seems clear that also gender plays a role in this equation.

the professionally active female artists whose country of birth was in the 'Rest of Asia and Oceania,' the 'Middle East and Northern Africa,' or the 'Rest of Africa' had significantly higher earnings than their compatriots in the total population. Even they, however, made less than those in the total population who were born in Sweden.





## 4. Income Composition and Self-Employment

### 4.1 Income from Employment and/or Self-Employment

In general, those whose income derives mainly from self-employment have lower earnings compared to those whose income derives from salaried or wage employment. Previous studies on artists' earnings have connected the finding that artists make less than the rest of the population and that their position in the labour market and in the social security system is more precarious than others' to the fact that artists are to a larger extent self-employed (SOU 1997:183; SOU 1997:190; SOU 2003:21; Forsman 2008; Arbetsförmedlingen 2009). The previous Arts Grants Committee income report, however, emphasized that the income differentials between artists and the rest of the population cannot be explained simply by reference to this circumstance alone: regardless of what the source of income in question was, artists were found to earn less than the rest of the working population (Konstnärsnämnden 2009, p. 23).

Similarly to that earlier report, this report presents the figures for total income from employment and business according to how that income was composed. To gain a better picture of how the income levels varied depending on whether the income was derived mainly from salaried and wage employment or from self-employment, a classification system based on five income-earner categories is used:

**Category 1:** Income solely from salaried and wage employment.

**Category 2:** Income from both salaried and wage employment and self-employment, mainly from former.

**Category 3:** Income from both salaried and wage employment and self-employment, mainly from latter.

**Category 4:** Income solely from self-employment.

**Category 5:** No reported income from either salaried and wage employment or self-employment.

In keeping with the previous report, Summary Table 1 shows that artists had lower earnings than the rest of the population regardless of how their income was derived. The table also shows that the median income was highest for those belonging to Category 2 (those whose income derived from both salaried and wage employment and self-employment, though mainly the former). This was so for both women and men, in both the total population and the artist group studied. Those with the lowest total income from employment and business were found to be in Category 5, made up of individuals with no reported income of either kind who nonetheless could rely on unemployment benefits, financial aid for studies, tax-exempt stipends and grants, sickness and activity allowances, and/or sickness benefit for support.

Summary Table 1. Total Income from Employment and Business by Source of Income for Total Population and Artist Group Studied, Aged 20 to 64, 2007, along with Artists' Total Income from Employment and Business as Percentage of Total Population's Income.

Composition of Earned Income: Total Population

	Men				Women				Combined						
	p10	p25	Median	p75	p90	p10	p25	Median	p75	p90	p10	p25	Median	p75	p90
Cat. 1	123 363	225 910	293 646	374 858	512 093	92 477	173 616	231 036	290 294	366 317	104 530	192 927	259 608	334 162	444 450
Cat. 2	161 387	249 738	327 411	425 037	591 681	126 130	192 382	261 571	338 342	437 596	143 031	221 155	302 111	389 842	534 299
Cat. 3	74 219	137 871	226 002	327 407	439 390	57 531	107 301	183 666	283 622	380 196	67 357	125 825	210 770	315 928	417 938
Cat. 4	48 632	108 500	190 114	292 210	372 853	30 402	74 194	138 872	221 858	328 056	41 305	95 268	172 892	272 756	358 357
Cat. 5	0	0	96 720	164 600	233 172	0	0	97 284	145 608	190 213	0	0	96 720	152 737	209 208

Composition of Earned Income: Artist Group Studied

	Men				Women				Combined						
	p10	p25	Median	p75	p90	p10	p25	Median	p75	p90	p10	p25	Median	p75	p90
Cat. 1	89 907	165 339	239 418	319 059	392 902	72 984	147 351	214 190	287 383	357 201	80 260	156 380	226 107	305 684	377 081
Cat. 2	110 960	188 070	283 795	381 920	487 145	81 456	141 721	231 006	322 038	415 270	97 397	165 964	259 651	359 779	462 098
Cat. 3	52 326	100 568	170 788	286 525	390 483	42 349	92 264	176 367	274 584	370 307	47 275	95 923	172 855	282 680	382 617
Cat. 4	27 654	69 903	138 798	243 049	338 494	22 354	63 330	124 325	217 934	318 125	25 662	66 981	132 734	226 883	329 342
Cat. 5	0	0	74 554	127 359	189 570	0	0	52 176	125 714	173 796	0	0	64 347	126 629	179 520

Artists' Income as Percentage of Total Population's Income: Men and Women Combined

Artists' Income as Percentage of Total Population's Income: Women

	Men				Women				Combined						
	p10	p25	Median	p75	p90	p10	p25	Median	p75	p90	p10	p25	Median	p75	p90
Cat. 1	72,9%	73,2%	81,5%	85,1%	76,7%	78,9%	84,9%	92,7%	99,0%	97,5%	76,8%	81,1%	87,1%	91,5%	84,8%
Cat. 2	68,8%	75,3%	86,7%	89,9%	82,3%	64,6%	73,7%	88,3%	95,2%	94,9%	68,1%	75,0%	85,9%	92,3%	86,5%
Cat. 3	70,5%	72,9%	75,6%	87,5%	88,9%	73,6%	86,0%	96,0%	96,8%	97,4%	70,2%	76,2%	82,0%	89,5%	91,5%
Cat. 4	56,9%	64,4%	73,0%	83,2%	90,8%	73,5%	85,4%	89,5%	98,2%	97,0%	62,1%	70,3%	76,8%	83,2%	91,9%
Cat. 5	0	0,0	77,1%	77,4%	81,3%	0	0	53,6%	86,3%	91,4%	0	0	66,5%	82,9%	85,8%

As shown by the Summary Table, the median income gap between women and men in the total population was virtually nonexistent in Category 5. Among the artists studied, however, the greatest difference between women's and men's median income was, proportionally speaking, found precisely in this category, where the available resources, as noted, remain generally limited. On the whole, the median income of the female artists studied was 70 per cent of that of the male artists. In Category 2, composed of those with conceivably the best overall resources, the median value for the total income from employment and business for professionally active female artists was 81 per cent of that of their male counterparts.

The Summary Table also shows that, regardless of how the income was derived, the group with the lowest median income was female artists, both in comparison to the men in the artist group studied and women and men in the total population. The table, furthermore, reveals a pattern encountered in previous studies as well: the income differentials between male artists and men in the total population were greater than those between female artists and women in the total population. Yet, there was one exception: in Category 5, the women in the artist group studied had a median income amounting to no more than 54 per cent of that of women in the total population. This contrasted with the median income of the male artists in this category, which was 77 per cent of the median income of men in the total population who belonged to this same category.

#### **4.2 Income Composition by Art Field and Gender**

Tables 15 and 16 give the number and percentage of individuals in the artist group studied and the total population who belonged to each of the different income-earner categories above. For each category, the tables also give the share of these individuals by art field. The figures show that the share of women and men whose income derived solely from salaried and wage employment was lower in the artist group than in the total population. Of all the women in the artist group, 63 per cent belonged to Category 1, while the corresponding figure for the total population was 80 per cent. Of all the men in the artist group, 61 per cent belonged to Category 1, compared to 79 per cent in the total population. A significantly larger share of women and men in the artist group derived their income solely from self-employment, compared to women and men in the total population. In the artist group studied, nine per cent of the women belonged to Category 4 (income solely from self-employment), while in the total population the corresponding figure was two per cent. Of all the men in the artist group, 10 per cent belonged to Category 4, compared to no more than four per cent in the total population.

The art field with largest share of those deriving their income solely from salaried and wage employment was Dance. As shown in Tables 15 and 16, 86 per cent of all the female and 81 per cent of all the male artists in this field belonged to Category 1. Word & Literature had the largest share of professionally active female artists deriving their income solely from self-employment; 16 per cent of all the female artists in this field belonged to this category. The largest share of men deriving their income solely from self-employment was found to be in Visual Arts & Design: eighteen per cent of all the male artists engaged in this field belonged to Category 4.

Table 15. Income Composition of Artist Group Studied, Aged 20 to 64, 2007: Women.

Art Field	Total	Share	Category 1 Share	Category 2 Share	Category 3 Share	Category 4 Share	Category 5 Share
Musicals	260	100%	211	15	12	8	14
Word & Literature	1 148	100%	505	189	154	180	120
Music	1 614	100%	1 221	183	85	56	69
Dance	584	100%	504	25	15	13	27
Visual Arts & Design	3 097	100%	1 616	345	249	407	480
Theatre	1 664	100%	1 272	157	93	46	96
Film	455	100%	257	53	45	57	43
Total	8 822	100%	5 586	967	653	767	849
Total Population	2 625 153	100%	2 100 819	52 946	16 929	48 699	405 760
					1%	2%	15%

Table 16. Income Composition of Artist Group Studied, Aged 20 to 64, 2007: Men.

Art Field	Total	Share	Category 1 Share	Category 2 Share	Category 3 Share	Category 4 Share	Category 5 Share
Musicals	446	100%	313	44	31	33	25
Word & Literature	1 320	100%	625	192	146	168	189
Music	3 879	100%	2 683	550	251	207	188
Dance	240	100%	195	13	10	6	16
Visual Arts & Design	2 253	100%	1 040	261	219	403	330
Theatre	1 512	100%	1 104	176	103	74	55
Film	615	100%	311	79	59	105	61
Total	10 265	100%	6 271	1 315	819	996	864
Total Population	2 701 045	100%	2 129 811	81 904	32 065	106 502	350 763
					1%	4%	13%

### 4.3 Self-employment and Gender

Women's entrepreneurship has become an important topic in gender equality discussions concerning economy, career, employment, and livelihood. Today, around 25 per cent of the entrepreneurs in Sweden are women. The figure includes both those who have formed or run their own limited liability companies and those who work as sole traders<sup>22</sup> (SOU 2005:66; SCB 2008a, p. 67; Lundgren 2009).<sup>23</sup> Proportionally more of all those with their own businesses are women, their share amounting to 34 per cent in 2007 (SCB 2009/RAMS). As no data was available from Statistics Sweden concerning the earnings and share of those working through their own private limited liability companies, this section concentrates solely on artists working as sole traders and their gender in relation to the different art fields considered.

In 2007, there were 8,034 professionally active artists (42 per cent of all artists) who worked as sole traders with their own single-owner operated private firms. Of them 3,634 were women (45 per cent) and 4,400 were men (55 per cent). The share of women entrepreneurs is thus notably high among artists in comparison to the rest of the population.

As shown in Table 17, in 2007, 41 per cent of all the women in the artist group studied reported their income as sole traders. The corresponding figure for the men in the group was 43 per cent, as appears from Table 18. The two tables also give the percentage of those filing their tax returns as sole traders for each of the art fields considered, along with the percentage of those who did so as sole traders with an arts-related business. This latter term, according to Statistics Sweden, covers independent professional activities of an "artistic or literary" nature (cf. Konstnärsnämnden 2009, p. 30). Considering the very large number of self-employed artists engaged in some other primary business, it seems very likely that even many of these non-arts-related activities one way or another were connected with the exercise of an artistic profession.

*Table 17. Percentage of Sole Traders in Artist Group Studied, Aged 20 to 64, 2007: Women.*

<b>Art Field</b>	<b>Sole Traders, Total</b>	<b>With Arts-Related Business</b>
Musicals	28 %	15 %
Word & Literature	43 %	24 %
Music	34 %	20 %
Dance	17 %	9 %
Theatre	27 %	16 %
Film	48 %	11 %
Visual Arts & Design	65 %	27 %
Total	41 %	21 %

22 For the different types of companies recognized by Swedish law, see [http://www.verksam.se/portal/en\\_GB/web/international/starting/types-of-business](http://www.verksam.se/portal/en_GB/web/international/starting/types-of-business)

23 The number and share of female entrepreneurs varies greatly across the branches of industry and business. In manufacturing industry and construction, and in vehicle sales and wholesale trade, only 10 per cent of those operating their own businesses are women, whereas in the care services sector it is the women who dominate, with an 89 per cent share of all businesses active in the area (SCB 2008a, p. 67).

Table 18. Percentage of Sole Traders in Artist Group Studied, Aged 20 to 64, 2007: Men.

Art Field	Sole Traders, Total	With Arts-Related Business
Musicals	17 %	10 %
Word & Literature	50 %	28 %
Music	26 %	16 %
Dance	14 %	6 %
Theatre	23 %	12 %
Film	48 %	14 %
Visual Arts & Design	66 %	28 %
Total	43 %	20 %

As the two tables indicate, the share of women and men working as sole traders varied considerably between the art fields examined. The art field in which there was proportionally the largest concentration of sole traders was Visual Arts & Design, for both women and men. In 2007, 65 per cent of all the women and 66 per cent of all the men belonging to this occupational category reported their income as sole traders. The next largest share of sole traders was found to be in Word & Literature and in Film: 43 per cent of the female artists and 50 per cent of the male artists classified under the former and 48 per cent of both the female and male artists belonging to the latter did likewise. The art field with the smallest share of those reporting their income as sole traders was Dance (17 per cent of the women and 14 per cent of the men in this field did so).

Tables 19 and 20 show the income from business (profit/loss) for self-employed female and male artists with an arts-related business in 2007. The highest-earning women were those engaged in Musicals, Word & Literature, and Theatre, with the lowest-earning women found in Visual Arts & Design. For professionally active male artists, too, Musicals was the art form bringing in the most, followed by Theatre and Word & Literature. Just as with the female artists in this study, also the male artists making the least were those working in Visual Arts & Design.

Viewed as a whole, the median income from arts-related business for women in the artist group amounted to approximately 50 per cent of their male counterparts. What female and male artists made from their business, however, varied greatly from one art field to the next. In Dance, for example, women's income from business amounted to no more than seven per cent of that of men.<sup>24</sup> Female film artists, on the other hand, had a median business income that was seven per cent higher than that of their male counterparts.

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<sup>24</sup> It should be noted, however, that, of all the female dance artists included in the study, only nine per cent were sole traders with an arts-related business (see Table 19).

Table 19. Income from Arts-Related Business (Profit/Loss), Artist Group Studied, Aged 20 to 64, 2007: Women

Art Field	Women				
	P10	P25	Median	P75	P90
Musicals	-53 710	6 329	44 628	130 806	240 309
Word & Literature	-9 116	4 591	43 491	163 443	276 750
Music	-38 346	0	12 473	57 318	139 452
Dance	-40 327	0	2 673	62 773	119 563
Theatre	-19 295	0	35 957	135 328	228 173
Film	-5 413	0	30 024	105 520	217 182
Visual Arts & Design	-83 936	-18 274	0	39 082	129 773
Total	-51 896	-2 525	9 909	75 758	192 074

Table 20. Income from Arts-Related Business (Profit/Loss), Artist Group Studied, Aged 20 to 64, 2007: Men

Art Field	Men				
	P10	P25	Median	P75	P90
Musicals	-18 224	4 292	88 373	163 130	259 955
Word & Literature	-21 350	0	52 752	159 715	319 520
Music	-31 054	0	19 248	88 508	180 873
Dance	-27 169	-2 100	35 741	164 581	283 939
Theatre	-14 304	4 125	55 366	143 851	277 210
Film	-57 404	-450	28 063	128 670	275 916
Visual Arts & Design	-86 957	-10 306	1 118	60 540	144 666
Total	-41 040	0	20 331	102 594	210 839

Tables 21 and 22 show the income from business (profit/loss) for self-employed female and male artists in 2007 regardless of the line of business they were engaged in. This income, too, is relevant for the present considerations, as the business from which it was derived must very likely have been connected with the practice of one's artistic profession (see above). The two tables show that the median income from business for both the female and male artists was notably low, indicating that the business activities here should primarily be considered as something the artists carried out on the side, rather than their main source of earnings. One should, however, also note that the positive income figures reported by female sole traders were higher than those reported by men across all art fields except in Word & Literature.

For the female artists considered, the highest median value for income from business (regardless of the line of business) in 2007 was obtained for those working in Word & Literature, followed by Film and Theatre. The lowest earnings (and the highest loss figures) were reported by those working in Visual Arts & Design; this was so for both women and men. The highest earnings among the male artists working as sole traders were made by those engaged in Word & Literature, followed by Musicals and Theatre.

Table 21. Income from Business (Profit/Loss), Artist Group Studied, Aged 20 to 64, 2007: Women.

Art Field	Women				
	P10	P25	Median	P75	P90
Musikal	-42 719	0	20 331	133 184	253 603
Ord	-22 018	0	40 406	144 994	268 294
Musik	-42 232	-489	9 839	66 774	158 273
Dans	-27 169	-2 100	21 879	119 223	245 295
Teater	-15 515	0	32 539	136 000	271 625
Film	-57 404	0	37 622	134 952	275 916
Bild och Form	-85 613	-10 044	3 159	69 486	164 224
Total	-50 010	-489	12 942	91 188	203 236

Table 22. Income from Business (Profit/Loss), Artist Group Studied, Aged 20 to 64, 2007: Men.

Art Field	Men				
	P10	P25	Median	P75	P90
Musikal	-58 582	-13 520	20 766	88 151	210 647
Ord	0	339	40 829	155 797	273 027
Musik	-36 109	-294	8 788	54 268	134 716
Dans	-54 155	-4 473	2 673	54 411	129 365
Teater	-42 785	0	15 476	98 031	208 526
Film	-51 364	-958	15 018	103 757	170 638
Bild och Form	-88 921	-19 197	0	38 730	124 290
Total	-61 350	-7 510	3 887	66 030	171 072

#### 4.4 Discussion

According to the information provided by the Swedish Public Employment Service, of all those working in the country's cultural sector in 2009, 25 per cent were self-employed and 75 per cent were working for someone else. The Employment Service, however, estimates the actual figure for the self-employed cultural workers to be somewhat higher, since a significant number of those self-employed within the cultural sector are formally operating in other areas instead (Arbetsförmedlingen 2009, p. 8).

In a 1997 survey *Arbete åt konstnärer* (Work for Artists), it was estimated that approximately 50 per cent of all artists were freelance workers, 40 per cent were self-employed, and 10 per cent worked in temporary positions (SOU 1997:183). The present report is not concerned with questions regarding artists' forms of employment. The theme, together with subjects like weekly work hours and the number of employers/clients, will instead be tackled in the third interim report in this series. However, from the above data it can be seen that, in 2007, approximately 60 per cent of both the female and male artists in this study only received salary and wage income, approximately 10 per cent of each gender derived their income solely from business activity, and 18 per cent of the female artists had income from both business and employment while the same was true for 21 per cent of the men considered.

In 2007, 8,034 of all those in the artist group studied reported their income as sole traders; of them, 45 per cent were women. In other words, the majority of those operating a business and receiving business income in the artist group were men. At the same time,



as is evident from above, there were, proportionally speaking, considerably more women among the artists who operated their own business and received business income than in the total population.

In 2004, the number of artists working as sole traders with their own single-owner operated private firms was 7,800 (Konstnärsnämnden 2009, p. 30). Between 2004 and 2007, their share of all artists had thus increased by two percentage points (from 40 to 42 per cent). In its labour market forecasts, the Swedish Public Employment Service has identified a trend in which the number of self-employed workers in the cultural sector keeps steadily increasing while the opportunities for salaried and wage employment continue to diminish. In the estimates of the Employment Service, 3,500 new businesses will be set up in the cultural sector each year. From the point of view of women, however, this may be seen as an unfavourable development, given the extent to which private sector business in Sweden remains generally dominated by men (Arbetsförmedlingen 2009, p. 11).

Studies have shown that women setting up businesses tend to be more highly educated than men embarking on business. Compared to men, women also tend to acquaint themselves better with the social and unemployment insurance regulations affecting private entrepreneurs. Women's keener interest in such information has been explained against the background of their lower income levels, which, the assumption goes, give rise to fears about the future of one's business and thus to a greater need for an economic buffer and educational capital on which to fall back in case of a business failure (SOU 2005:66, pp. 230-231).

Entrepreneurship and private-market orientation have been proposed as one possible solution to the artists' vulnerable position in the labour market (SOU 2003:21; Forsman 2008). In a similar fashion, women's entrepreneurship has in recent years been identified as "an untapped resource" for the country's economic growth (SOU 2005:66, p. 219), fueling increased political debate over ways to foster its growth (see, e.g., Olofsson & Sabuni 2009; cf. Lundgren 2009). In the official government report *Makten att forma still eget liv* (The Power to Shape One's Own Life), it was observed that, while the gender gap in business income has indeed narrowed since the late 1990s, "women's business income remains generally low, and in any case lower than men's" (SOU 2005:66, p. 220). The report drew the conclusion that promoting private entrepreneurship as a solution to the scarcity of employment opportunities ran the risk of "merely transferring structural problems to the level of the individual, which might only create a new poverty trap, especially for already vulnerable women" (SOU 2005:66, p. 240). Based on the data analysed in this section, a similar conclusion can be drawn for professionally practicing artists: both the female and male artists in this study whose income derived solely from business had a lower median income than their counterparts in the total population. The women in the artist group studied who derived their income solely from business also had a lower median income than the male artists in that same situation. The suggestion that self-employment might then provide a path toward greater economic equality and the best means to tackle artists' economic vulnerability needs therefore to be treated with a certain caution (cf. Forsman 2008, p. 124).



## 5. Assets and Income from Capital

The purpose of this report is to map the economic resources that are available to professionally practicing female and male artists in Sweden. Analyses of a group's economic power have thus far concentrated primarily on employment and business income figures. In this section, the analysis is extended to cover one's personal assets and income from capital as well. The term 'assets' as used in this report refers to the person's net assets (total assets minus total liabilities). Capital income includes, among other things, interest income, dividends, and capital gains realized from the sale of a property, stocks, or bonds.

### 5.1 Assets by Gender

Table 23 gives the 2007 value of net assets for the women and men in the artist group studied as well as for women and men in the total population. In the artist group, the median value of men's net assets was SEK 234,089, while the corresponding figure for the total population was SEK 173,712. The male artists considered were thus somewhat wealthier than men in the total population. Also the debts and liabilities of the male artists with negative net assets were greater than those of their counterparts in the total population. A similar pattern was found among women, too, although for them the difference between the artist group and the total population was even more pronounced. In the artist group, the median value of women's net assets in 2007 was SEK 323,650, while the corresponding figure for women in the total population was SEK 147,022.

Also similarly to the male artists considered, the assets owned by the professionally active female artists with positive net assets were greater than those of women in the total population, and the debts and liabilities of the female artists with negative net assets were greater than those of women in the total population.

Some of this difference in the net assets between the artist group and the total population can probably be explained by the overrepresentation of older age groups among the artists studied (artists aged 20 to 64). Age, in other words, may be one factor explaining why both the male and female artists had more in positive and negative net assets than men and women in the total population. In view of this circumstance, the most significant finding in this analysis was probably that, in the artist group, the women's positive net assets were greater than those of the men. The median value of the male artists' net assets amounted to 73 per cent of the median value of the female artists' net assets. In contrast, in the total population the median value of women's net assets was 15 per cent below that of men's. As shown in Table 23, Musicals was the only occupational category in which female artists had less in net assets than their male colleagues, as measured by the median value. In this category, the median value of the women's assets was 85 per cent of the median value of the men's assets. The art fields showing the greatest difference in these terms were Word & Literature and Film. The median value of the assets that the male artists working in Word & Literature had corresponded to 50 per cent of the median value of the assets held by their female colleagues, while the median value of the assets held by the male artists working in Film was no more than 45 per cent of the median value of the net assets of their female colleagues.

Table 23. Net Assets by Gender, Artist Group Studied, Aged 20 to 64, 2007: Median Value and Values for the Lowest and Highest 10 and 25 Per Cent of Income Earners.

Art Field	Men					Women					Combined							
	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90
Musicals	446	-278 178	-87 838	155 845	806 725	1 710 547	260	-346 876	-182 800	91 313	710 982	1 826 768	706	-307 337	-134 388	142 029	762 257	1 753 869
Word & Literature	1 320	-243 651	-31 270	324 564	1 372 937	2 609 123	1 148	-194 798	14 963	643 149	1 874 094	3 544 047	2 468	-224 789	-12 122	460 949	1 549 192	2 940 728
Music	3 879	-261 559	-47 615	271 018	1 033 516	2 082 869	1 614	-353 108	-73 333	353 861	1 244 260	2 440 399	5 493	-283 913	-51 981	291 006	1 102 826	2 207 430
Dance	240	-272 544	-62 360	153 809	1 245 461	1 927 126	584	-291 131	-99 092	155 634	1 077 525	2 376 257	824	-280 705	-88 476	155 634	1 103 668	2 288 985
Visual Arts & Design	2 253	-378 959	-151 734	164 291	965 287	2 188 571	3 097	-393 157	-177 792	214 672	1 173 282	2 603 804	5 350	-386 534	-165 248	192 072	1 091 906	2 425 674
Theatre	1 512	-266 844	-55 239	259 309	1 170 557	2 573 794	1 664	-242 311	-54 811	381 841	1 460 018	2 871 354	3 176	-251 450	-54 811	315 007	1 337 232	2 769 142
Film	615	-287 397	-100 289	175 110	1 157 547	2 471 305	455	-342 305	-107 238	389 544	1 538 090	2 952 313	1 070	-306 250	-100 289	257 606	1 318 324	2 691 079
Total	10 265	-291 344	-71 770	234 089	1 079 195	2 277 033	8 822	-331 040	-98 903	323 650	1 333 335	2 718 099	19 087	-311 417	-83 633	270 881	1 190 853	2 461 675
Total Population	2701045	-164358	-20418	173712	854777	2048554	2625153	-160208	-20870	147022	740212	1705120	5326198	-162220	-20649	159873	795986	1871325

Table 24. Income from Capital by Gender, Artist Group Studied, Aged 20 to 64, 2007: Median Value and Values for the Lowest and Highest 10 and 25 Per Cent of Income Earners.

Art Field	Men					Women					Combined							
	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90
Musicals	446	-35 259	-18 291	-3 635	744	30 512	260	-41 555	-18 039	-1 170	439	8 766	706	-36 966	-18 253	-2 325	671	23 865
Word & Literature	1 320	-37 050	-14 705	-143	4 890	51 939	1 148	-37 596	-14 933	-291	8 211	68 623	2 468	-37 085	-14 876	-235	6 606	60 597
Music	3 879	-39 036	-21 661	-4 800	478	20 210	1 614	-40 207	-21 293	-2 858	1 506	21 468	5 493	-39 430	-21 523	-4 314	759	20 951
Dance	240	-41 800	-22 167	-722	562	9 594	584	-37 034	-17 415	-1	1 613	17 522	824	-39 363	-18 877	-197	1 213	14 987
Visual Arts & Design	2 253	-26 064	-9 076	0	2 687	36 943	3 097	-27 273	-8 405	0	3 561	31 236	5 350	-26 839	-8 665	0	3 272	33 538
Theatre	1 512	-40 105	-19 285	-2 986	964	31 716	1 664	-37 598	-17 252	-796	2 038	28 112	3 176	-39 240	-18 322	-1 703	1 541	30 012
Film	615	-38 565	-13 193	-106	2 986	36 213	455	-41 495	-20 721	-419	2 423	41 480	1 070	-39 405	-15 116	-225	2 528	39 023
Total	10 265	-36 725	-17 322	-1 448	1 381	30 048	8 822	-35 124	-14 645	-105	2 777	31 693	19 087	-35 899	-16 107	-684	2 065	30 522
Total Population	2701045	-35287	-17461	-2413	975	28956	2625153	-31080	-14799	-1573	764	13422	5326198	-33218	-16122	-1958	848	19922

## 5.2 Capital Income by Gender

Table 24 gives the 2007 capital income figures for the women and men in the artist group studied as well as for women and men in the total population. As the figures show, there were only few in both the artist group and the total population who reported positive capital income that year. In the artist group, the median value for the women's capital income was (negative) SEK -105, while the corresponding figure for the men was (negative) SEK -1,448. As can be seen from the table, the magnitude of the deficit (negative value) was smaller in the artist group than in the total population, where women's median capital income was (negative) SEK -1,573 and men's (negative) SEK -2,413.

The negative value of the net capital income of the professionally active female artists was somewhat smaller than that of the professional active male artists. This was so both in terms of the median values obtained and in comparison between the lowest 10 and 25 per cent female and male capital income earners. The same was true about the total population. When we move on to the highest quartile and highest decile, where the negative capital income value turns into a positive one, it is the female artists, once again, who rate higher. In contrast, among the highest 10 and 25 per cent capital income earners in the total population it was the men who came out on the top.

## 5.3 Discussion

This section has looked at the artists' net assets and income from capital. What the analysis showed is that, among the female and male artists with positive capital income, it was the female artists who came out on the top – a result that deviated from the data for the population as a whole. Even when it came to net assets it was the female artists with positive net asset values who ranked higher than their male counterparts. The median value of net assets among all those in the artist group was higher than that reported for the total population. The median value for capital income was negative in both the total population and the artist group, although slightly less so among the artists. The point was made above, however, that any analysis of these particular artists' wealth data must proceed with caution, given the likely bias in the sample towards the older age groups compared to the total population. For age, in the lives of artists as well, tends to affect wealth, in terms of the amount of assets and capital at one's disposal. The most significant aspects of the analysis are thus probably those that concern the assets and wealth of the professionally active female artists in relation to the professionally active male artists.

In Section Three above, it was noted that women, in both the artist group studied and the total population, had lower earned income than men. This finding, it was concluded, could be interpreted in terms of a negative gender effect for women: being a woman per se might entail having fewer income resources. Since artists in general tend to have low levels of earned income, this would then mean that the differences between women in the general population and women who are artists are likely to be narrower than those between men in the two populations. As a further consequence, also the income differences between female artists and male artists should remain smaller than those between women and men in the general population.

In a recent study of the Swedish power elite from a gender perspective, it was found that women in elite positions possessed somewhat better resources than men, in terms of their educational capital, class background, and the like. As a theoretical explanation for this finding, it was proposed that, since the negative gender effect means fewer resources for women, women working in areas of high competition need to be better equipped in their positions than their male colleagues (Göransson 2007; cf. Bourdieu 1999, p. 110). The study also showed that women in elite positions for instance in culture had a higher level of education than men in similar positions, and that they, more often than men, also had parents who had been active in the field of culture. They also more often than men had a big-city background, which had made it easier for them to build educational resources and social networks (Jordansson 2007).

Artists' earnings levels in general tend to be low and their employment situation uncertain. Based on the data presented above, it seems that in this situation, women nonetheless remain more vulnerable than men. Yet, the consequences of the negative gender effect for women can also be compensated for, through acquisition of other, supplementary resources related to social class. Previous research shown class background to play a major role in the decisions to embark upon an artistic career, as evidenced, for example, by the situation in arts education institutions, in which students from working-class homes are underrepresented and students from middle-class homes with parents often working as cultural producers and university or college teachers are overrepresented (Börjesson et al. 2008; Börjesson & Edling 2008; Gustavsson, Andersson & Melldahl 2009). Besides mastering the rules and codes of one's art, it thus seems reasonable to assume that there is also a need to provide for economic security in the form of "venture capital" to mitigate the vulnerabilities and uncertainties inherent in the career path chosen. In the conditions of insecurity awaiting them, women may then very well feel the necessity of having an even better education and an even larger net amount of property than their male colleagues in the profession (Witt 2004; Flisbäck 2006; Jordansson 2007; cf. Gustavsson, Andersson & Melldahl 2009).

## 6. Transfers and Net Income

### 6.1 Transfers

In the previous report in this series it was noted that the differences between the artist group and the total population were small when it came to the amount of transfers and benefits received. Yet, there were a few exceptions. First, the share of those who had received sickness or activity compensation at some point during 2004 was clearly larger in the total population (10 per cent) than among the artists studied (four per cent). Second, the share of those who had collected parental benefits that same year was somewhat larger in the total population (18 per cent) than in the artist group studied (16 per cent). Third, there was a significantly larger share of those in the artist group than in the total population who at some point had received unemployment allowance. Among the artists this figure was 30 per cent, while in the total population it was 13 per cent (Konstnärsnämnden 2009, p. 41).

The differences between men in the total population and the men in the artist group were less conspicuous when it came to the share of those who had collected parental benefits during that same year. The difference between women the total population and the women in the artist group was clearly bigger (21 per cent and 17 per cent, respectively). Among the artists studied, the share of women who had received unemployment allowance was greater than that of men (34 per cent and 27 per cent, respectively). This was true also for the total population, even if the difference was not so pronounced; here the corresponding figures were 14 per cent (women) and 12 per cent (men) (Konstnärsnämnden 2009, p. 41).

Women, overall, are the main recipients of social security and welfare benefits and services in Sweden. More women are unemployed than men, and they take more sick days than men (Heggemann 2009). Table 25 gives the percentage of women and men in the art fields considered who reported personal income from various social transfer payments and benefits during 2007. The situation prevailing in the broader population is reflected among artists as well: the share of those receiving transfer payments and benefits was greater among the professionally active female artists than among the professionally active male artists. The difference was particularly noticeable in the case of the various transfer payments received: unemployment allowance, sickness benefit, child allowance, and parental benefit. In the following, each of these income types will be treated separately.

Table 25. Percentage of Those with Income from Certain Transfers/Benefits in Each Art Field by Gender: Artist Group Studied, Aged 20 to 64, 2007.

	Men					Women												
	Musicals	Literature	Musik	Dance	Visual Arts & Design	Film	Theatre	Visual Arts & Design	Musik	Dance	Word & Literature	Musicals	Literature	Musik	Dance	Visual Arts & Design	Theatre	Film
Unemployment Allowance	42%	11%	19%	31%	15%	32%	32%	15%	31%	22%	32%	54%	11%	27%	39%	21%	41%	29%
Sickness Benefit	8%	11%	8%	10%	7%	8%	8%	7%	10%	7%	8%	10%	16%	15%	15%	14%	13%	17%
Sickness and Activity Compensation	5%	13%	3%	1%	6%	2%	2%	6%	1%	3%	2%	3%	11%	3%	1%	7%	3%	3%
Social Assistance	1%	4%	1%	1%	2%	1%	1%	2%	1%	3%	1%	2%	3%	2%	1%	2%	1%	2%
Housing Allowance	4%	5%	3%	3%	5%	1%	1%	5%	3%	3%	1%	2%	6%	5%	4%	9%	5%	8%
Child Allowance	30%	31%	40%	23%	34%	36%	36%	34%	23%	37%	36%	31%	37%	50%	41%	41%	46%	47%
Parental Benefit	11%	13%	19%	14%	15%	16%	16%	15%	14%	20%	16%	17%	16%	26%	23%	18%	17%	24%
Financial Aid for Studies	3%	2%	4%	9%	3%	4%	4%	3%	9%	6%	4%	12%	5%	5%	11%	5%	7%	11%



## 6.2 Sickness Benefit by Art Field and Gender

When an individual cannot work due to illness, she or he is entitled to sickness benefit from the Swedish Social Insurance Agency. Sickness benefit is paid after the first 14 days of being sick. During the first 14-day period, the individual receives sick pay paid by the employer. In the case of those who are self-employed, unemployed, on parental leave, or on leave with pregnancy benefit, sickness benefit is paid from the first day of the sickness period (Försäkringskassan 2009a).

As Table 25 shows, female artists were more likely than male artists to have received sickness benefit at some point during 2007. The art field with the largest share of female artists who at some point had received sickness benefit was Film (17 per cent), followed by Word & Literature (16 per cent). The art field with the lowest percentage of women receiving sickness benefit was Musicals (10 per cent). The largest percentage of male artists who at some point during 2007 had received sickness benefit was found to be in Word & Literature (11 per cent), followed closely by Dance (10 per cent). The differences in this respect were rather small among men in the different art fields. The difference between the art field with the highest (Word & Literature) and the art fields with the lowest (Film, Visual Arts & Design) percentage of men receiving sickness benefit at some point during 2007 was only four percentage points (11 per cent and 7 per cent, respectively).

The largest difference between the percentage of female and male artists receiving sickness benefit was in the category Film. In 2007, 17 per cent of the female artists working in this field had received sickness benefit at some point during the year, while the corresponding figure for the male artists in this category was seven per cent. The occupational categories showing the next largest gender differences in this respect were Music and Visual Arts & Design, in which both the difference was seven percentage points. The least difference was found in the art field Musicals, in which the percentage of women receiving sickness benefit at some point during 2007 was 10 per cent and the percentage of men eight per cent.

## 6.3 Parental Benefits and Child Allowance by Art Field and Gender

Table 25 gives the percentage of women and men in the artist group who received parental benefits in 2007. The differences in this regard were notable, both between the various art fields and between the women and the men in the artist group as a whole. Among the women, the art field with the highest percentage of those receiving parental benefits was Music (26 per cent), followed by Film (24 per cent) and Dance (23 per cent). Among the men, the highest percentage of those receiving parental benefits was found in Film (20 per cent), followed by Music (19 per cent) and Theatre (16 per cent). The categories with the lowest percentage of those receiving parental benefits were, for women, Word & Literature (16 per cent) and, for men, Musicals (11 per cent).

In all the art fields considered, the percentage of women receiving parental benefits was higher than the percentage of men receiving parental benefits. The category showing the largest difference in this respect was Dance, in which 23 per cent of the female artists had received parental benefits, compared to 14 per cent of the male artists. The next largest differences were found in Music, in which the share of women receiving parental benefits was 26 per cent in 2007, compared to 19 per cent of all the men in this category, and in Musicals, where 17 per cent of the female artists and 11 per cent of the male artists had received parental benefits that year. The difference between the percentage of women and men receiving parental benefits was smallest in Theatre, where the figure for women was 17 per cent and for men 16 per cent. Given that those working in Dance and Musicals tend to be relatively young and that the birth rate among Swedish women is higher than among Swedish men up until the age of 33 (SCB 2008b, p. 20), the conspicuous differences found between the share of women and men receiving parental benefits in these art fields come as no surprise.

Music and Film were the categories with the largest share of women and men receiving child allowance in 2007. The percentage of women receiving child allowance was higher than that of men in all the art fields considered. One likely explanation for this finding is

the fact that, in those cases where the (heterosexual) parents have a joint custody of their child but have not specified which of them is to receive the allowance, the money is paid to the mother. If the parents are of the same gender, the money will be paid to the older parent (Försäkringskassan 2009b).

#### 6.4 Unemployment Allowance by Art Field and Gender

Proportionally more female than male artists received unemployment allowance at some point during 2007. The one exception among the art fields studied was Word & Literature, in which category the share of those receiving unemployment allowance was the same for both women and men (11 per cent). The figures obtained for this category were also the lowest among all the art fields considered. The art field with the highest percentage of women and men receiving unemployment allowance during 2007 was Musicals (54 per cent of the women and 42 per cent of the men in this category did so). The next largest shares of those receiving unemployment allowance were found in Theatre (41 per cent of the women and 32 per cent of the men in this category did so in 2007).

Table 26 below gives the median amounts of unemployment allowance received in 2007 for both the women and the men in the artist group studied. The difference between Theatre, in which the median value obtained was the highest, and Dance, in which the median value was the lowest, was, in monetary terms, SEK 12,704, which can be considered minor. Nor were the differences very notable between the art fields where the percentage of those receiving salary and wage income was the highest (Musicals, Theatre, and Dance) and the art fields where the percentage of those deriving their income solely from self-employment was the highest (Visual Arts & Design and Word & Literature).

In contrast, the differences between women and men were pervasive. The median amount of unemployment allowance received by the women in the group in 2007 was 84 per cent of the corresponding figure for the men. The smallest difference was found in Theatre, in which category the median amount of unemployment allowance received by women was 92 per cent of the median amount received by the men. The next smallest difference was in Visual Arts & Design, in which category the median amount of unemployment allowance received by women was 90 per cent of the median amount received by the men. The art field with the largest difference in this respect was Musicals, in which category the median amount of unemployment allowance received by women was SEK 47,163, which corresponds to 72 per cent of the median amount the men in this group received, or SEK 65,403. In Music, the amount of unemployment allowance received by women in 2007 corresponded to 74 per cent of what the men in this category received. In this connection, it is important to keep in mind that 54 per cent of all the women in the Musicals category (or 140 women) and 27 per cent of all the women in the Music category (or 428 women) had at some point during 2007 received unemployment allowance. Female musical artists were the group with the lowest median amount of unemployment allowance received. Among the men, the lowest median figure was obtained for those working in Dance.

*Table 26. Number of Those Receiving Unemployment Allowance at Some Point during 2007 by Gender, with Median Amount Received in 2007: Artist Group Studied.*

Art Field	Men		Women		Total	
	Number	Median	Number	Median	Number	Median
Musicals	188	65 403	140	47 163	328	56 986
Word & Literature	143	64 260	127	54 400	270	60 383
Music	752	68 943	428	50 943	1 180	60 947
Dance	74	57 460	228	47 606	302	48 326
Visual Arts & Design	341	64 893	656	58 480	997	61 000
Theatre	485	63 656	677	58 480	1 162	61 030
Film	133	59 840	130	47 674	263	53 914
Total	2 116	65 508	2 386	54 740	4 502	59 463

## 6.5 Net Income by Art Field and Gender

This subsection discusses the net income reported by the female and male artists studied. An individual's net income is the sum of her or his taxable income and tax-free income minus taxes and other negative transfers. Table 27 gives the values obtained for both the artist group studied and the total population. For the women in the artist group, the median net income in 2007 was SEK 171,528, which corresponds to 95 per cent of the median net income of women in the total population that same year (SEK 180,130). As in the case of total income from employment and business, there were large differences in the net income amounts among the different occupational categories. Of the seven art fields examined, Music and Theatre were where women had the highest median net income. In 2007, the median net income of the female artists working in these fields was, respectively, 12 per cent and 11 per cent higher than that of women in the total population. Of the highest 25 per cent net income earning female artists, the net income of those working in Word & Literature was the highest. The art field with clearly the lowest net income for women was Visual Arts & Design. In 2007, the median net income of the female artists in this category amounted to 75 per cent of the median net income of women in the total population.

The male artists' 2007 median net income was SEK 179,832, which corresponds to 84 per cent of the median net income of men in the total population that same year (SEK 214,334). Theatre was the only category where men's median net income was higher than the corresponding figure for the total population (SEK 216,226). Theatre and Music were the two art fields in which male artists had the highest median net income. Yet, of the highest 10 per cent net income earning male artists it was those working in Word & Literature who had the highest net income. Here, too, the art field yielding the lowest net income was Visual Arts & Design. The median net income of the male artists working in this field amounted to 61 per cent of the corresponding figure for the total population.

Table 27. Net Income Levels in Artist Group Studied by Gender, Aged 20 to 64, 2007: Median Value and Values for the Lowest and Highest 10 and 25 Per Cent of Income Earners.

Art Field	Men					Women					Total							
	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90	Number	p10	p25	Median	p75	p90
Musicals	446	79 071	124 126	175 760	228 714	303 265	260	76 789	120 985	159 193	202 716	267 519	706	78 817	123 227	167 680	217 388	284 732
Word & Literature	1 320	69 955	120 778	187 852	271 307	363 673	1 148	71 839	122 910	187 259	270 005	344 671	2 468	70 146	121 703	187 629	270 441	357 801
Music	3 879	79 654	132 840	197 079	260 818	315 772	1 614	87 999	143 190	202 034	266 188	318 034	5 493	82 092	135 463	198 421	262 241	316 547
Dance	240	67 911	129 943	191 579	245 169	300 164	584	82 069	128 579	182 260	234 077	286 365	824	79 013	128 614	185 139	238 620	292 263
Visual Arts & Design	2 253	20 134	75 321	130 244	191 920	263 660	3 097	27 410	81 736	135 039	189 567	256 351	5 350	24 344	78 571	132 968	190 558	259 144
Theatre	1 512	110 751	159 074	216 226	272 535	347 593	1 664	110 343	153 422	200 340	259 010	333 136	3 176	110 371	155 506	206 044	266 114	339 954
Film	615	48 438	100 834	158 671	244 850	307 538	455	60 306	111 538	170 830	236 604	301 120	1 070	53 468	105 615	163 435	241 178	301 319
Total	10 265	60 297	117 788	179 832	250 874	319 150	8 822	56 328	114 974	171 528	238 384	304 808	19 087	57 985	116 410	175 541	245 863	312 525
Total Population	2 701 045	84 550	147 980	214 334	274 636	363 126	2 625 153	84 173	130 554	180 130	228 527	287 645	5 326 198	84 344	137 334	195 197	253 196	327 684

## 6.6 Net Income: Differences between Women and Men

Since it is the aim of social transfers to equalize disparities in economic positions, any differences in net income among social groups are usually likely to remain less than those found in total income from employment and business. In Section Three above, it was noted that, in 2007, the mean value for female artists' total income from employment and business corresponded to 90 per cent of the value obtained for male artists. Table 28 gives the female artists' net income as a percentage of the male artists' net income. The median net income of the female artists studied was 95 per cent of that of the male artists. The female artists working in Film, on the other hand, had an eight per cent higher median net income than their male colleagues. Similarly, in Visual Arts & Design and in Music the median net income of women was, respectively, four and three per cent higher than that of men. The art field in which the gender income gap was the widest, in terms of the female artists' median net income as a percentage of the male artists' net income, was Musicals. In this category the women's median net income amounted to 91 per cent of the men's net income.

*Table 28. Women's Net Income as Percentage of Men's Net Income, Artist Group Studied, Aged 20 to 64, 2007: Median Value and Values for the Lowest and Highest 10 and 25 Per Cent of Income Earners.*

	Number	Women				
		p10	p25	Median	p75	p90
Musicals	260	97,1%	97,5%	90,6%	88,6%	88,2%
Word & Literature	1 148	102,7%	101,8%	99,7%	99,5%	94,8%
Music	1 614	110,5%	107,8%	102,5%	102,1%	100,7%
Dance	584	120,8%	99,0%	95,1%	95,5%	95,4%
Visual Arts & Design	3 097	136,1%	108,5%	103,7%	98,8%	97,2%
Theatre	1 664	99,6%	96,4%	92,7%	95,0%	95,8%
Film	455	124,5%	110,6%	107,7%	96,6%	97,9%
Total	8 822	93,4%	97,6%	95,4%	95,0%	95,5%
Total Population	2 625 153	99,6%	88,2%	84,0%	83,2%	79,2%

In several artistic professions, in other words, women have a higher median net income than men. In the total population, women's net incomes were consistently lower than those of men, with the gender gap only widening as we move towards the upper net income brackets. Among the lowest 10 per cent net income earners in the total population, the difference in the net income of women and men was virtually nonexistent, whereas among the highest 10 per cent net income earners women earned no more than 80 per cent of what men earned.

The same tendency was observed among the artists studied as well, although it was notably less pronounced. Among all the highest 25 per cent net income earning artists, Music was the only art field in which women's net income was higher than men's. In all the other fields, men's net income surpasses women's net income as we move to the highest quartile, and even in Music the difference in net income is at its largest at the lower end of the spectrum, then gradually evening up until becoming virtually nonexistent among the highest 10 per cent net income earning Music artists.

## 6.7 Composition of Net Income

One way to determine the extent to which a group or an individual can be described as economically self-supporting is to analyse the composition of this group's or individual's

net income. Those whose income is derived primarily from salaried and wage employment, business, and/or capital can, to a significant degree, be assumed to be economically self-supporting. In contrast, those whose income is primarily from financial aid for studies, some form of parental income (parental benefit, child allowance, maintenance support), and/or pensions, are to a lesser extent economically self-supporting, given the derivation of this income from social welfare payments. The latter groups and individuals, however, can still be considered less resource-poor than those whose income derives from unemployment allowance, sickness benefit, and/or sickness and activity allowances (collectively “ASSA”), or from means-tested benefits (Konstnärnämnden 2009, p. 47).<sup>25</sup>

In the first report in this series it was noted that artists as a social group were to a lesser extent than the overall population self-supporting, but that that difference between the two groups in this respect was not particularly large. In both groups, women were to a lesser extent self-supporting, compared to men. Among the artists, however, the difference between the percentage of men and the percentage of women who were self-supporting was less than in the total population (Konstnärnämnden 2009, p. 48).

*Table 29. Composition of Net Income by Gender, Artist Group Studied, Aged 20 to 64, 2007.*

Type of Income	Percentage Share of Net Income		
	Women	Men	Total
Salary & Wage Income	53,8%	63,4%	59,0%
Income from Business	10,3%	12,7%	11,6%
Capital Income	13,4%	11,1%	12,1%
Financial Aid for Studies	1,3%	0,8%	1,1%
Parental Income	7,9%	1,5%	4,5%
Pension Income	1,3%	0,8%	1,1%
ASSA	10,8%	8,8%	9,7%
Means-Tested Benefits	1,1%	0,9%	1,0%
	100%	100%	100%

The table shows the percentage share of the different types of income making up the net income of the artists studied. In 2007, income from salaries and wages, business, and capital, which enables a person to be considered as self-supporting, accounted for 78 per cent of the net income of the women in the artist group. The corresponding figure for the men in the group was 87 per cent. Sixty-three per cent of the net income of the men in the artist group came from salaries and wages, which was more than the corresponding figure for the women, or 54 per cent. Capital income made up a larger share of the female artists’ net income, compared to the men in the group (13 per cent and 11 per cent, respectively). As already noted, comparably more of the women’s net income consisted of income from unemployment allowance, sickness benefit, and sickness and activity allowances. These added up to 11 per cent of the women’s net income, compared to the 9 per cent share they made up of the men’s net income. Similarly, a comparably larger share of the female artists’ net income derived from parental benefits, child allowance, and maintenance support (i.e., parental income). Here the difference between the women and the men was fairly noticeable: for the female artists, these sources accounted for eight per cent of their net income, whereas for the male artists the corresponding figure was no more than two per cent.<sup>26</sup>

25 Means-tested benefits may include housing allowance, housing supplementary allowance for pensioners, social assistance, and maintenance support for the elderly.

26 We might, however, recall that child allowance is very often paid to the mother.

## 6.8 Discussion

This section has examined professionally active female and male artists' net income and the kind of benefits they received in 2007 under the national social security scheme: unemployment allowance, sickness benefit, and parental benefits. The discussion has also touched upon the subject of child allowance.

Net income forms part of an individual's disposable economic resources that make savings and/or consumption possible. Given the objective of social transfers to reduce economic and social disparities, any variations found in women's and men's economic resources tend to be smaller when examining their net incomes as opposed to their earned income. The analysis in this section revealed that in three of the seven art fields included in the study (Music, Visual Arts & Design, and Film), women's median net income was higher than that of men. At the same time, it is still men who tend to dominate the upper income brackets. Looking at the artists in the highest quartile for net income earned in 2007, men surpass women in all the occupational categories examined except one (Music).

Overall, the artists' net incomes were low, and, in keeping with what was noted above, the art field offering the least amount of economic security was found to be Visual Arts & Design, or, the field with the largest concentration of women. Also the extent to which artists received unemployment allowance speaks of the weak position artists have in the labour market, affecting especially the female artists. In 2007, the women in the artist group received unemployment allowance more often than their male colleagues, while the median amount they received was lower than that received by men in all the art fields considered. The women among the artists were also more likely than their male colleagues to collect sickness benefit, reflecting a similar situation in the overall population as well.<sup>27</sup>

The artists most likely to have collected sickness benefit in 2007 were those working in Word & Literature.<sup>28</sup> On the other hand, few among them (whether women or men) had collected parental benefits. One explanation for this finding might be the fact that those active in this field tend to be somewhat older than their colleagues in other art fields. It should, however, be pointed out that the proportion of those who were self-employed was large in this category, as noted in Section Four above. The individuals who are self-employed receive sickness benefit from the beginning of the sickness period, even when the sick leave is for one day only. Those engaged in salaried or wage employment, in contrast, receive sick pay paid by the employer for the first 14 days of the sickness period. For this reason, the share of those among Word & Literature artists who received sickness benefit may appear disproportionately high relative to the other occupational categories. At the same time, in Visual Arts & Design, the art field in which it was most common to be self-employed, the percentage of those receiving sickness benefit did not stand out in the same way.

Together with Visual Arts & Design, Word & Literature also made up the category with the lowest percentage of those receiving unemployment allowance in 2007. This finding is to be understood against the fact that these two fields had the largest numbers of those who were self-employed. As pointed out in Section Four above, Musicals, Theatre, and Dance were the occupational categories with the largest proportions of artists deriving their income solely from salaried or wage employment. It has been shown in previous research that precisely those artists who are self-employed often find themselves falling outside "the labour market safety net" (SOU 1997:190, p. 24), which then would partly explain why the percentages of those receiving unemployment allowance in the fields of Word

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27 In the official statistics, the incapacity rate, which measures the payments made by the social insurance system (including early retirement pensions) to compensate for loss of income due to ill health for people aged 16 to 64, and is expressed as the average number of reimbursed days per insured person, includes all those receiving sickness benefit, work injury compensation, rehabilitation compensation, sickness compensation, and activity compensation. The figures from Statistics Sweden show that, in the last ten years, the incapacity rate has increased much more rapidly among women than among men. In 1998, the sickness rate for women was 38 days and for men 29 days, while in 2007 women's sickness rate had increased to 46 days but men's only to 31 (Heggemann 2009).

28 Of the seven art fields examined, it was in Word & Literature, too, that the share of those receiving sickness and activity compensation at some point during 2007 was the highest (see Table 25).

& Literature and Visual Arts & Design would be lower than the corresponding figures for artists working in Musicals and Theatre (cf. SOU 2003:21).

Of the seven art fields examined, Film and Music were where the share of both women and men who collected parental benefits in 2007 was the largest. Also the share of both women and men receiving child allowance that same year was largest in these two categories. While the percentage of female and male Music artists collecting parental benefits may indeed have been considerably high (26 per cent and 19 per cent, respectively), however, the difference in percentage points between the two genders doing so was relatively large.

That so many of the Music artists had received parental benefits might conceivably be explained by the relatively high median incomes enjoyed by the women and men belonging to this category. The assumption, however, would immediately lead one to expect that also significantly many of those working in Theatre would be collecting parental benefits, since, of all the seven occupational categories included in the study, this was the group with the highest median income level. Yet, Theatre was the art field in which the percentage of women receiving parental benefit was the second lowest (17 per cent).

Also in Film the proportion of both female and male artists receiving parental benefits in 2007 was notable. This was, after all, the category where the median income was the second lowest among all the art fields considered. The relationship between level and/or type of income and the extent to which one utilizes the parental leave insurance programme is thus not a very straightforward one: the artistic occupations with the highest income levels or the largest percentage of those deriving their income solely from salaried or wage employment were not necessarily the ones in which the opportunity to go on parental leave option was taken advantage of most often.

The aim of the so-called loss-of-income principle as used in the country's social security and welfare system is to ensure a minimum material standard of living in case of unemployment, childbirth, and illness, and it can be considered to represent a basic security model with a guaranteed minimum level and an income ceiling set for social insurance benefits. The ceiling is for high-income earners to limit the benefits past a certain income level, and the basic level is for those entirely without income or with low income, "so that they, to a certain extent, are overcompensated" (SOU 2003:21, p.36). Similarly to what, in Section Two above, was noted about the possibility that the regular income that pension provides may actually enable concentration on artistic production among artists with low levels of earned income, it may well be that reliance on social transfers not always entails a risk situation from a monetary point of view. For their low-income earning recipients, base-level social security and welfare benefits do not necessarily represent the lowest level of income they have ever had, and, thus, going on parental leave, for example, might in certain cases present itself as an economic opportunity. This could then explain the relatively high percentage of those on parental benefits among the Film artists, and the fact that the percentage of those on parental benefits in Visual Arts & Design was not very much lower than in the other art fields examined.



## 7. Number of Children

### 7.1 Number of Children by Gender: Artist Group Compared to Total Population

Working as an artist often involves inconvenient working hours and considerable time investment, which often makes it difficult to separate one's professional and personal lives. Given their uncertain income and employment situation, many professional artists may, moreover, delay starting a family or even abstain from doing so altogether. The choice of an artistic career thus has consequences for both one's economic situation and family life (Einarsdotter-Wahlgren 1997; Witt 2004; SOU 2006:42, pp. 111, 389; Hermele 2007, pp. 64-66; Flisbäck 2009. These consequences, however, may be assumed to be more pronounced for women, given that their income levels are lower than men's and that, in general, women still carry greater responsibility for caring and household work (see, e.g., Ahrne & Roman 1997; Björnberg & Kollind 2003; SOU 2005:66, pp. 195-197, 264; Rothstein 2006).

In an earlier study based on figures from 2007, Swedish artists were found to have fewer children than the total population. The study included a comparison between three artist groups: visual artists, crafts artists, and actors. Especially the number of children for female visual artists was clearly lower than the national average. In contrast, the average number of children for male actors who were parents was higher than that for both women and men in the total population (Aagård 2008a).

Summary Table 2 below shows the percentage of both women and men who had, respectively, no children, one child, two children, or three or more children. The data is from December 2008 and covers the age group 21 to 70 years, and it is broken down between the total population and the different art fields considered in this study. The picture obtained is in line with the results of the earlier study mentioned above: Artists were more likely than those in the total population to not have any children at all (34 per cent of the artists had no children, compared to 32 per cent of the total population). They were also more likely than those in the total population to have just one child (21 per cent vs. 16 per cent). Somewhat fewer among the artists, furthermore, had two children, compared to the total population (30 per cent vs. 32 per cent). The situation was similar among those with three or more children (16 per cent in the artist group vs. 20 per cent in the total population).

Summary Table 2. Percentage of Those with No Children, One Child, Two Children, and Three or More Children in Total Population and in Each Art Field Studied, Aged 21 to 70, 2008.

	Musicals			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	48,0	18,9	19,8	13,4 100
Men	41,5	17,3	22,9	18,4 100
Women	59,5	21,6	14,4	4,5 100

	Word & Literature			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	24,4	18,2	33,3	24,1 100
Men	25,0	16,9	31,8	26,4 100
Women	23,8	19,7	35,0	21,5 100

	Music			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	32,1	20,1	31,7	16,1 100
Men	30,2	19,3	31,8	18,7 100
Women	36,7	22,1	31,3	9,9 100

	Dance			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	53,8	19,8	19,0	7,4 100
Men	63,9	15,3	11,8	9,0 100
Women	49,6	21,7	22,0	6,7 100

	Visual Arts & Design			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	34,0	21,5	29,6	14,8 100
Men	33,5	18,8	30,1	17,6 100
Women	34,4	23,6	29,3	12,8 100

	Theatre			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	32,8	23,5	29,2	14,5 100
Men	32,3	19,9	27,9	19,9 100
Women	33,3	26,8	30,3	9,6 100

	Film			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	39,5	20,7	26,9	13,0 100
Men	38,7	19,9	26,6	14,7 100
Women	40,5	21,7	27,1	10,6 100

	Artist Group Studied			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	33,6	20,8	29,7	16,0 100
Men	32,2	18,8	29,7	19,2 100
Women	35,1	23,1	29,6	12,2 100

	Total Population			
	No. of Children (Percentage in Group)			
	0	1	2	3+ Total
Total	31,6	15,5	32,4	20,5 100
Men	36,4	14,9	29,7	19,0 100
Women	26,8	16,2	35,1	21,9 100

The most significant difference found for the number of children was that between the women in the artist group studied and women in the total population. Thirty-five per cent of the professionally active female artists involved had no children, while the corresponding figure for women in the total population was 27 per cent. In contrast, the male artists studied were less likely to have no children than men in the total population (32 per cent vs. 36 per cent).

Whether looking at women or men, those in the artist group were more likely to have only one child, compared to the total population. One in every five male artists had one child, while in the total population this was the case for no more than 15 per cent of men. Of the women in the artist group, 23 per cent had only one child, while the corresponding figure for women in the total population was 16 per cent. The male artists and men in the total population were equally likely to have two (30 per cent) and three or more children (19 per cent). Thirty per cent of the women in the artist group had two children and 12 per cent had three or more children. For women in the total population, the corresponding figures were 35 and 22 per cent.

## **7.2 Number of Children by Art Field and Gender**

In all of the art fields considered, it was more common among men than among women to have three or more children. In the total population, the situation was the opposite. The gender differences in this respect seemed to be most pronounced among those working in the performing arts sector in particular. One in every five men and one in every ten women in the Music category had three or more children. The situation was the same among the Theatre artists. Of all those involved in Musicals, 18 per cent of the men and five per cent of the women had three or more children. The art fields in which men were more likely than women to not have any children at all were Word & Literature and Dance. However, even in Dance it was more common among men (nine per cent) than among women (seven per cent) to have three or more children.

In some of the art fields considered (Dance, Musicals), the main instrument of creation that artists use is the human body, which fact then tends to limit career opportunities for older artists. It is thus likely that the age distribution varies among the different art fields examined, with some having proportionally more younger artists engaged in professional activity than others and vice versa. In the case of those areas dominated mostly by younger artists, it would then be more natural that many have no children as of yet – a circumstance that, however, could obviously change in the future. In Section Two above, it was noted that Word & Literature as well as Visual Arts & Design were art fields where there were many who continued to work even after age 65. This, again, would affect the number of children women and men were likely to have in these two occupational categories. Accordingly, the main purpose of this section is not to compare different art fields to one another, but to examine the number of children the female and male artists had in each of the occupational categories considered. In what follows, some of the findings from this examination are presented regarding three of the art fields involved.

In this study, Visual Arts & Design was found to be an art field where income levels were modest. As in other low-income occupations, gender income differentials in it, however, turned out to be small. The median value for women's total income from employment and business was five per cent below the men's median, and their median net income was four per cent higher than the men's net income. This was also the art field with the highest percentage of those who were self-employed and the largest share of those deriving their income solely from business. The proportion of those deriving their income from salaried or wage employment was the smallest among all the art fields considered. How, then, does the situation look like when it comes to the number of children that the female and male artists in this category had? The percentage of those with no children was the same for both the women and the men in this group (approximately one in every three). They were also equally likely to have two children. However, when it came to the percentage of women and men having only one child or three or more children, the pattern here was the same as

in all the other art fields examined: it was more common among the women (24 per cent) than among the men (19 per cent) to have only one child. The men, furthermore, were more likely than the women to have three or more children (18 per cent vs. 13 per cent). Even though Visual Arts & Design proved to be a group with limited economic resources, the percentage of men with three or more children in this category thus did not differ appreciably from the corresponding figure for men in the total population (or 19 per cent).

As pointed out in Section Six above, the art fields where both women and men were most likely to have collected parental benefits in 2007 were Music and Film. Similarly to what was found for the artist group as a whole, the percentage of female musicians with no children was higher than the percentage of male musicians with no children (37 per cent vs. 30 per cent). There were, furthermore, proportionally more women than men in the Music category who had only one child (22 per cent vs. 19 per cent). While there was only a one percentage point difference between the women and men with two children in this subgroup (31 per cent vs. 32 per cent), the percentage of male musicians with three or more children was no less than nine per cent higher than the corresponding figure for the female musicians. Among the Film artists, the percentage of women with no children was relatively similar to the percentage of men with no children (41 per cent vs. 39 per cent). It was also equally common among the women and the men in this subgroup to have two children, while the women were more likely to have only one child. Proportionally more of the men engaged in Film had three or more children.

### **7.3 Number of Children by Age and Gender**

The comparisons above were between broad age groups, likely explaining the large percentage of those with no children in both the total population and the artist group studied. Table 30 below covers the same age range (aged 21 to 70), while breaking it down into five-year intervals for the artist group. Probably the most useful comparisons between the artist group and the total population are those made over the older age groups, given that relatively few can be expected to produce more children in old age, especially among women.

The table figures indicate that, compared to the total population, artists have children later in life, given that the difference between the artists and those in the total population who had no children was most pronounced in the age group 31 to 35 years. While this was true for both the female and the male artists, the difference was nonetheless clearly more marked in the case of the women. In the age group 36 to 40 years, the difference narrows down somewhat while still remaining considerable. In the age groups 41 to 45 years and older, the difference between women in the total population and the women in the artist group with no children remains fairly constant, at around 10 per cent. For men aged 51 to 65 (retirement age), it was more common among men in the total population than among the men in the artist group to not have any children.

In the age groups 31 to 35 years and older, the percentage of women with only one child was higher in the artist group than in the total population. The percentage of men with only one child was higher in the artist group than in the total population from the age group 36 to 40 on. In keeping with what was observed above, in all age groups it was more common among the professionally active male artists than among the professionally active female artists to have three or more children. From the age group 56 to 60 on, the percentage of the men in the artist group with three or more children was higher than the corresponding figure for men in the total population.

Table 30. Percentage of Those with No Children, One Child, Two Children, and Three or More Children in Each Age Group in Total Population and in Artist Group Studied, Aged 21 to 70, 2008.

	Artist Group No. of Children (Percentage in Group)					Total Population No. of Children (Percentage in Group)				
	0	1	2	3+	Total	0	1	2	3+	Total
<b>21-25 yrs.</b>										
Men	98,8	1,2	0,0	0,0	100	94,0	4,8	1,0	0,1	100
Women	96,8	3,2	0,0	0,0	100	85,4	10,6	3,5	0,5	100
<b>26-30 yrs.</b>										
Men	84,3	11,4	3,8	0,5	100	75,3	15,8	7,5	1,4	100
Women	84,8	12,9	2,1	0,1	100	59,3	21,6	15,0	4,1	100
<b>31-35 yrs.</b>										
Men	61,0	22,4	14,5	2,1	100	46,9	22,8	23,8	6,5	100
Women	58,3	26,3	13,5	1,9	100	29,9	23,1	34,2	12,7	100
<b>36-40 yrs.</b>										
Men	39,7	22,1	29,4	8,8	100	29,6	18,2	36,3	15,9	100
Women	35,1	26,4	30,8	7,7	100	16,7	16,3	43,8	23,2	100
<b>41-45 yrs.</b>										
Men	29,3	19,9	33,4	17,4	100	23,2	14,9	38,5	23,4	100
Women	24,0	23,5	38,0	14,5	100	14,1	14,0	43,4	28,6	100
<b>46-50 yrs.</b>										
Men	22,6	17,1	36,8	23,6	100	22,0	13,5	36,6	27,9	100
Women	26,6	20,1	37,4	15,9	100	14,7	13,7	40,1	31,4	100
<b>51-55 yrs.</b>										
Men	18,9	16,3	36,7	28,2	100	20,7	13,5	35,5	30,4	100
Women	24,8	20,9	37,0	17,3	100	14,6	14,6	39,9	31,0	100
<b>56-60 yrs.</b>										
Men	17,7	17,0	34,9	30,3	100	19,0	14,6	36,7	29,6	100
Women	24,8	24,3	32,2	18,8	100	13,2	16,0	42,3	28,5	100
<b>61-65 yrs.</b>										
Men	15,8	18,1	32,9	33,2	100	17,3	15,5	39,5	27,7	100
Women	22,3	25,5	31,8	20,4	100	12,3	16,3	43,9	27,5	100
<b>66-70 yrs.</b>										
Men	17,8	22,9	29,2	30,1	100	16,2	14,9	40,0	28,9	100
Women	15,4	23,6	35,7	25,4	100	12,8	15,6	41,5	30,2	100

## 7.4 Discussion

The above statistics on the number of children shows how important it is to analyse the issue of artists' economic circumstances based on gender-disaggregated data. The main difference brought up in this section concerned the women in the artist group studied who, far more frequently than women in the total population, had either no children or only one child. Considerably more women in the total population had two, three, or more children. In contrast, among the men, it was more common for those in the total population to not have any children at all, although – similarly to the results obtained for women – the percentage of those with only one child was higher in the artist group. The likelihood of having two, three, or more children was equally high among men in the total population and the men in the artist group.

In 2008, it was more common among the women in the artist group not to have any children than among the men in the artist group. In all age groups, the percentage of male artists having three or more children was higher than the percentage of female artists. For the total population, the reverse was usually the case. Most artists are highly educated, and the gender difference in the number of children in the artist group can be said to correspond to what has been found for highly educated groups in general. Better-educated women bear fewer children and have no children more often than less-educated women, whereas better-educated men have no children less often than less-educated men, and on average tend to have more children. Statistics Sweden explains this circumstance by the length of time spent in education, which leads many to delay having children. This, again, means, for women, a higher probability of having fewer children and remaining childless. That less-educated men more frequently remain childless is explained by their greater tendency to remain single (SCB 2002).<sup>29</sup>

The length of time they spend in education can thus lead artists to postpone starting a family, which for women may mean bearing fewer children due to truncated fertility lifetimes. Yet, the above-described situation can also be considered against the background of theories of asymmetric mate selection, which have pointed out how certain power resources such as education and age, for men, constitute positive capital that can be invested on the cohabitation and marriage market, while the opposite remains the case for women. Asymmetric mate selection in this sense means that heterosexual men in general tend to have partners who are younger, less educated, and less established in the labour market, and earn less than they themselves. This resource differential, it has been suggested (Rothstein 2006), forms one of the main reasons why women continue to experience greater difficulty than men in negotiating an equitable balance between household chores, family life, and their own professional life. Even if professionally practicing artists cannot be considered to form an economically strong group, they then nevertheless possess cultural resources and educational capital that, for the men among them, may constitute positive capital that makes having more children possible but may not function the same way for the women.

Artists in general suffer from an uncertain employment situation offering low income levels, intense competition for the available positions, and few permanent appointments (SOU 1997:183; SOU 1997:190; Sanne 2001; SOU 2003:21). To take a break from work for childbirth and/or parental leave can thus be a risky decision complicating the re-entry into the artistic labour market and the resumption of one's professional career. When discussing the dilemmas of how to reconcile family life with the conditions of artistic work and manage one's re-entry into the labour market after childbearing and child rearing, the group that has been found especially vulnerable in these respects is performing artists. In the introductory paragraph to this section, it was noted that women in particular are likely to be affected in this regard, given their lower income levels and the unequal distribution

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<sup>29</sup> Any discussion of the duration of education in this context should also note that the majority of all Swedish artists live in the greater Stockholm area or in the country's other major cities (Konstnärnämnden 2009, p. 24). In Sweden, childlessness and single-child families are in general more common in large cities, a fact which has to do with higher average education levels in urban centres and the tendency of singles to cluster in big cities. In addition, there is a tendency for many couples to leave large cities after having children (SCB 2002, pp. 35, 37).

of household labour and caring responsibilities. One consequence of this situation may then be that professional female performance artists abandon their careers after childbirth (SOU 2003:21, pp. 151-153; SOU 2006:42, pp. 111, 391, 395, 408).

Intense work involvement, low pay, and irregular work hours may lead artists to reconsider, and even abstain from, having children. In those cases where family life is put on hold or sacrificed altogether, it is, moreover, the women who, more easily than the men, may become regarded as socially deviant (Helgesen 1975; cf. Aagård 2008b). It seems also likely that those women and men who are parents but work independently as freelancers or contractors or run their own businesses are viewed through dissimilar sociocultural lenses. Research on male and female private entrepreneurs has shown how women's arguments centring on the extensive time commitment required by their business at best have managed to convince their partners to share the parental leave. Just as often, however, such arguments were not accepted as valid by the social environment, with the motivation becoming negatively sanctioned instead. Male entrepreneurs, in contrast, were able to use similar lines of reasoning to justify not taking any parental leave without, however, being regarded as somehow deviant. The point here, to be sure, is not about the rights and the wrongs, but about the fact that women's and men's choices about how to organize their family and professional lives are sanctioned differently based on the prevailing notions of gender and gender roles (Bekkengen 2002, p. 191).

Earlier in this section, performance arts were shown to be the art field where the difference between the percentages of men and women with three or more children was particularly notable. The working conditions of performance artists may often require one of the partners to take over the childcare duties during evening engagements and tours (SOU 2006:42, pp. 303, 408). To the extent that the situation among artists resembles that in the rest of the population, where men, more frequently than women, marry partners who are less established in their professional careers than they themselves, it can be assumed to be easier for men to negotiate an arrangement in which the other party carries the main responsibility for the home and family, for example in the evenings when most performances take place. We may also assume the prevailing sociocultural norms about gender and family, as noted above, to limit female performance artists' negotiating power in these contexts.

The more children women have, the more likely they are to work part time. Their labour market participation and hours worked vary greatly depending on whether they have one child or three or more children. For men, there seems to be no such difference, with the work force participation and hours worked remaining approximately the same regardless of whether one has one, two, three, or more children: in each case, men are to a large extent likely to be working full time (SCB 2008a, p. 59). The number of hours worked by women and men in the artist group will be subjected to closer examination in the third report in this series. Even at this point, though, it might be interesting to note that, judging from the survey results, unlike in the rest of the population the women and men in the artist group appeared to work fairly similar hours.<sup>30</sup> If women in the artist group then worked longer hours than women in the total population, this might therefore be best understood against the fact that they had fewer children. The present study, however, cannot answer the question of whether the reason for female artists' having fewer children was that they – either by their own decision or out of necessity – were so fully committed to their work, or whether, due to their long education and late arrival on the labour market, they involuntarily had fewer children, which could then also explain their higher levels of labour market participation and hours worked.

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<sup>30</sup> In 2007, 50 per cent of women and 74 per cent of men in the total population worked full time, with 27 per cent of women and eight per cent of men working part time (SCB 2008, pp.51, 56).





## 8. Conclusions

The intent of this report has been to examine artists' income situation from a gender-equality perspective. In addition, the report includes an overview of the number of children that artists had in 2008. In complementing the earlier report in this series with this data, the purpose has been to relate questions of economic equality, work, and independent livelihood to family life and work-life balance.

The analysis has shown there to be major differences not only when the data on artists' economic conditions and family size is set in relation to the figures for the total population, but also when comparisons are carried out within each gender category. As noted above in this report, the differences in income between the women in the artist group studied and women in the total population were smaller than those between the men in these two groups. It was also observed that the income gap was smaller between the women and the men in the artist group than between women and men in the total population. These findings may be considered in light of the fact that women in general have lower income than men, which means that the relative loss resulting from the choice of an artistic career tends to be smaller for women than for men.

The study also found the income levels of female artists in general to be lower than those of the male artists examined and the proportion of male artists to increase as one moved towards the upper income brackets. At the same time, the data indicates that women, as artists, cannot be simply designated as fundamentally lacking in resources. They are more highly educated than men and women in the total population and appear to be rather enterprising, both in the literal and the figurative sense of the word: almost half of all those working as sole traders in the artist group were women.

The distribution of earned income among the various art fields considered was highly uneven, and indeed there is reason to question the classification of artists as a single group representing one "field of art," given their internal heterogeneity. However, even when examining the various art fields separately, as in this report, a common pattern emerges: the best-resourced occupational groups in the field of arts are predominantly populated by men. For instance, the art field with the lowest levels of income was Visual Arts & Design, in terms of both total income from employment and business and net income.<sup>31</sup> It was also the occupational category with the largest concentration of women. The artists with the second-highest median income worked in Music, an art field that was 70 per cent dominated by men. Yet, it was in this category that the income differential between women and men was least pronounced. The art field with the highest median income was Theatre. While this was the category that, of the seven art fields examined, was best balanced in terms of gender representation, it was also where the income gap between women and men was at its widest. A recent study on the recruitment of playwrights and dramatists from a gender-equality perspective emphasized that the ongoing work to promote equal pay and working conditions in this area did not fully match its intrinsic needs, since it failed to adequately take into account "the core activity of the theatre, namely the artistic work that goes into a theatrical performance" (Feiler 2009, p. 45). The present report has demonstrated the importance of not omitting the income aspect and the role of the various economic resources in promoting gender equality within an occupational branch.

One key finding of this study was that the women in the artist group were considerably wealthier than their male colleagues, in terms of the net assets owned. For those embarking on a professional career that requires considerable educational input but tends to result in low income, possessing some form of "venture capital" may be an advantage. If being a woman per se entails having fewer income resources, female artists may well need a larger amount of such capital as a fallback resource.

Female artists, in other words, do have definite resources at their disposal, even if these appear to yield nothing by way of income. Indeed, 10 per cent of all the professionally prac-

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<sup>31</sup> As noted above, one reason for this may have to do with the fact that a high percentage of those classified into this category were self-employed, and those who are self-employed tend in general to have lower earnings than paid workers.

ticing female artists in the study reported no income from either salaried and wage employment or self-employment in 2007. The corresponding figure for the male artists was eight per cent. The median income of the female artists in this “zero” income-earner category in which the available resources remain generally limited (SEK 52,176) amounted to 54 per cent of the median income of women in the total population who belonged to this same category, and to 70 per cent of that of the male artists belonging to it.

The percentage of women working as sole traders was higher in the artist group than in the total population. Entrepreneurship and self-employment have been promoted, for both women and artists, as a path towards greater gender equality and away from unemployment and low wages. Some of the findings of this study, however, challenge the assumptions behind this proposition: the income the artists in this study earned from their business activities was generally low, and the gender income gap among them was widest, precisely, in the income-earner category composed of those whose income derived solely from self-employment.

This study has approached equality issues from a quantitative perspective. Yet, as noted in the Introduction above, the quantitative and qualitative aspects of the equality problematic remain connected in many important ways (cf. Mark 2007). To alter the conditions and norms of an occupational branch, a profession, or an organization so as to allow for space for the experiences and history of the underrepresented gender as well, considerable amounts of economic capital will very likely be needed. In the same way, it is representation – the absolute number and the relative share of women and men – that determines whose life experiences are heard and will be drawn upon in broader areas of society (SOU 2007:108, p. 27).

In the last section of the report, it was noted that the female artists had fewer children than the men in the artist group and women in the general population. Such observations very likely cannot be reduced to mere quantitative analysis of artists’ economic resources. As mentioned earlier, an artist’s professional identity entails deep personal commitment to one’s work, which might then be seen as an argument for why female artists must – or want to – choose work over establishing a family. Previous studies have described how female artists, historically, have often sacrificed family life for their art. It has been claimed that in the field of professional arts there is a dominant notion that juxtaposes the demands of artistic creation to the quotidian realities of household and caring work, and that these two are often seen as conflictual opposites (see, e.g., Pollock 1992, p. 12; Bourdieu 2000, p. 117; SOU 2006:42, p. 175; Rosenqvist 2007; Flisbäck 2009).

The tension between family life and artistic work is likely rooted in the structure of economic resources, and it plays out conspicuously in the dominant notions of gender. To the extent that one indeed must choose between pursuing a professional artistic career and building a family, and if indeed this is a predicament faced more often by women than men (cf. Witt 2004), what the various art fields find themselves confronted with is an unresolved gender equality issue of significant proportions. The problem was recognized already in the government report *Plats på scen* [Room on the Stage], in which it was observed that, besides enjoying economic equality, “one should also be able to combine working life in the performing arts with one’s home and family responsibilities, including care of children where relevant” (SOU 2006:42, p. 197). To pursue this problematic further, and to better address the question brought forward in this study as to whether female artists are more likely than male artists to interrupt their professional careers, complementary qualitative research is needed. Such research would not only tackle the consequences of the earned income gap between women and men, but also help to map the employment and working conditions and the occupational culture prevailing in the various art fields, in this way contributing to our understanding of the differing conditions of female and male artists when it comes to questions like children and parental leave.





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## 10. Appendix: Art Fields Examined in the Study

### *Musicals:*

Musical Theatre Artists

### *Word & Literature:*

Authors, non-fiction

Authors, fiction and belles lettres

Dramatists/Playwrights/Dramaturgs

Translators

### *Music:*

Songwriters

Jazz/Folk/Rock

Composers

Art Music/Serious Music

Musicians/Composers

Dance and Cover Music

### *Dance:*

Dancers

Choreographers

### *Visual Arts & Design:*

Visual Artists

Crafts Artists

Photographers

Illustrators/Graphical Designers

### *Theatre:*

Clowns/Circus Artists

Actors

Theatre Directors and Producers

Theatre Designers/Scenographers

### *Film:*

Filmmakers



# 11. Other Publications by the Swedish Arts Grants Committee

*Bildkonstnärskommitténs Stora stipendium till Jan Håfström*

[Jan Håfström Receives Prestigious Stora Stipendium Grant from the Visual Arts Fund]  
(out of print)

*Bildkonstnärskommitténs Stora stipendium till Signe Persson Melin*

[Signe Persson Melin Receives Prestigious Stora Stipendium Grant from the Visual Arts Fund]

*Bildkonstnärskommitténs Stora stipendium till Lars Englund*

[Lars Englund Receives Prestigious Stora Stipendium Grant from the Visual Arts Fund]

*Komponisterna i Sverige*

[Composers in Sweden]

*Konstnärerna i kulturpolitiken. En utredning om konstnärer, kulturpolitik och arbetsmarknad* [Artists and Cultural Policy: A Study of Artists, Cultural Policy, and the Labour Market]

*Konstnärernas inkomster*

[Artists' Income]

*Konstnärernas inkomster ur ett jämställdhetsperspektiv (2010)*

[A survey of Artists Income from a Gender Perspective (2011)]

*Konstnärernas inkomster, arbetsmarknad och försörjningsmönster (2011)*

[*Employment, Labour Market and Income: Time Allocation and Earning Patterns of Swedish Artists*]

*Om utställningsersättning*

[Information on Exhibition Fees]

*Konstnärskommitténs årsredovisning 2007*

[Swedish Arts Grants Committee: Annual Report 2007] (out of print)

*Konstnärskommitténs årsredovisning 2008*

[Swedish Arts Grants Committee: Annual Report 2008]

*Konstnärskommitténs årsredovisning 2009*

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