

# Foreign background

– Distribution of grants and subsidies  
to individual artists in 2016



THE SWEDISH ARTS GRANTS COMMITTEE

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# 1. Introduction

Do artists with a background in countries other than Sweden have the same opportunities to practise their art as artists with a Swedish background? The Swedish Arts Grants Committee has investigated the situation of the artists who apply for grants and subsidies from us, and those who are granted subsidies. This question arises in several studies linked to concepts such as diversity and representativeness in the cultural sector. The conclusion in other studies has been that cultural institutions do not reflect the population. The reasons are assumed to range from low staff turnover to discrimination and standards in cultural life.<sup>1</sup>

The Swedish Agency for Cultural Policy Analysis has, for example, analysed the composition of staff at public institutions.<sup>2</sup> Applicants for grants and subsidies from the Swedish Arts Grants Committee are mostly freelancers and few have permanent positions at institutions. Our grants and subsidies are intended for individual artists in art & design, music, theatre, dance and film.

## 1.1. Aim of the study and the issues it covers

The task of the Swedish Arts Grants Committee is to promote artistic development and innovation. This is made by awarding subsidies and also by analysing and disseminating knowledge about the economic and social conditions of artists.

Since 2009, the terms of reference of the agency dictate that our operations must incorporate diversity as a societal factor. Swedish agencies' diversity mandate is governed by the Ordinance (1986:856) on government agencies' responsibility for the implementation of integration policy. This stipulates that agencies must work for equal rights and opportunities for all, *regardless* of ethnic or cultural background. (1999:593).

All professional artists who work primarily in Sweden are able to apply for financial support from the Swedish Arts Grants Committee. Consequently, the artists do not need to be Swedish citizens. Decisions on grants and subsidies are based on an assessment of applicants' artistic ability, the scope of their activities and their financial needs. In their assessment, the working groups also consider diversity aspects in relation to age, gender and geographical domicile, and cultural diversity in the form of genres and styles. The working groups do not know the origin of the artists. This is something we can only establish afterwards, and purely statistically, not at individual level, by analysing applicants' personal identity numbers at Statistics Sweden (SCB).

The Swedish Arts Grants Committee first engaged SCB in 2013 to study whether subsidies were awarded qualitatively and fairly in 2001, 2006 and 2011, i.e. at intervals of five years. The study was carried out to establish whether, in its awards of subsidies, the Swedish Arts Grants Committee treated applications

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1 Swedish Agency for Cultural Policy Analysis (Myndigheten för kulturanalys), 2015. *Kultur av vem? En undersökning av mångfald i den svenska kultursektorn* (Culture by whom? A study of diversity in the Swedish cultural sector). Rapport 2015:2, p. 6, Nordic Agency for Cultural Policy Analysis (Kulturanalys Norden), 2017. *Kultur med olika bakgrund. Utländsk bakgrund bland anställda på statligt finansierade kulturinstitutioner i Norden* (Culture with different backgrounds. Non-Swedish backgrounds of employees at state-funded cultural institutions in the Nordic region). Nordisk kulturfakta.

2 See, for example, Cecilia Djurberg, *Ett lyft – för mångfalden* (A boost for diversity). *Aftonbladet*, 3 April 2018

from artists of a non-Swedish background equivalently to applications from artists of a Swedish background.

A similar task was commissioned from SCB in 2017 to prepare statistics based on our awards of grants and subsidies to individual artists of Swedish and non-Swedish backgrounds in 2016 (see section 1.2 for a definition of the term). The question the statistics are intended to help answer is whether the conditions for working as an artist are equal for all artists, regardless of background.

## **1.2. Definition of the term non-Swedish background**

The Swedish Arts Grants Committee has used SCB's definition of non-Swedish background:

- Swedish background means:
  - person born in Sweden with two parents born in Sweden, or
  - person born in Sweden with one parent born in Sweden and one parent born abroad
- Non-Swedish background means:
  - person born abroad, or
  - person born in Sweden with two parents born abroad

A division into Swedish and non-Swedish background naturally does not present a full picture of integration in society. The various categories may include people with very different circumstances. For example, the group of people born abroad includes both people who have two parents born in Sweden and people who have two parents born abroad. Nevertheless, there is a large amount of statistical data, on which our previous study and this study are based, and the data therefore permits comparison, even if it is a rather blunt tool.

## **1.3. Organisation of the report**

The report is an analysis of the subsidies awarded by the Swedish Arts Grants Committee in 2016. Based on an analysis of the two components Swedish and non-Swedish background, statistics for the proportion of applicants and the proportion of awards are presented in section 3. The report subsequently discusses the financial distribution (section 4), gender distribution (section 5), age distribution (section 6) and regional distribution in Sweden (section 7). Finally, the table data for each section is compiled (section 8).

## **1.4. The statistical data**

The statistical data comprises applications by individual artists to the Swedish Arts Grants Committee for grants and subsidies in 2016. The study also includes ongoing long-term grants and income guarantees as the Board makes decisions on their renewal every year, and they are included in our financial reporting. This study covers a total of 7,858 applications in 2016.<sup>3</sup>

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3 5,677 of these were individual applications..

Support provided by Kulturbryggan is not included in the study as this involves project applications, usually by groups of individuals or organisations.

The report also compares the results for previous years: 2001, 2006 and 2011, i.e. at intervals of five years. The statistics prepared in 2016 are therefore comparable with our previous study.<sup>4</sup> The study counted the number of applications, not the number of individuals, as this was not done in previous studies.

### Number and proportion of artists applying, related to background

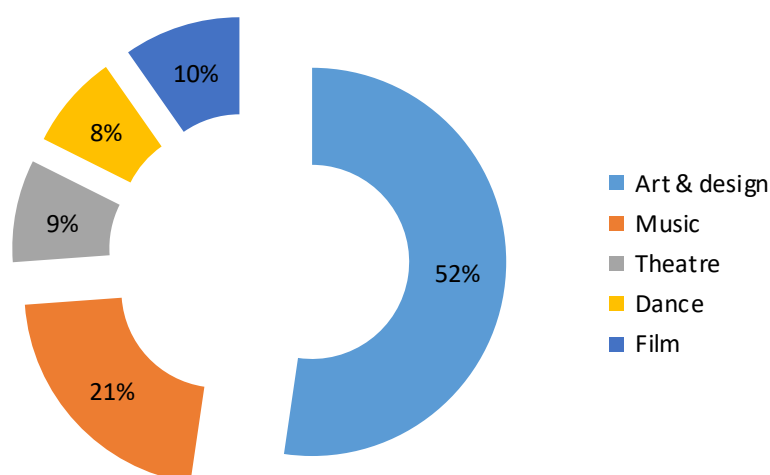
The number of applications to the Swedish Arts Grants Committee increased by 52 per cent during the study period (from 5,200 applications in 2001 to 7,900 applications in 2016). The number of artists of a non-Swedish background applying also increased dramatically: The increase in number was 79 per cent from 2001 to 2016, i.e. from 950 applications in 2001 to 1,700 applications in 2016.

The proportion of applications from artists of a non-Swedish background was constant at around 20 per cent in all study years.

### Differences between fields of art

The Swedish Arts Grants Committee awards grants and subsidies in art & design, music, dance, theatre and film. In the study, we have made comparisons between fields of art in terms of the distribution of applications and awards. We want to stress here that the fields of art differ from each other in terms of both size and conditions for artistic creation and comprise a number of different occupational categories. Art & design is the biggest field of art for the subsidies we award and comprised over half of applications to the agency in 2016. The average amount of subsidies in art & design is higher, which affects the proportion of applications granted. Higher amounts mean fewer grants.

Figure 1. Total proportion of applications per field of art for 2016, per cent.



4 Studies by the Swedish Arts Grants Committee on artists of a non-Swedish background, KN2018/103.



## Comparisons with the general population

The proportion of individuals of non-Swedish background for the entire population aged 20 and over was 23 per cent in 2016.<sup>5</sup> 20 per cent of these were born abroad, while the proportion born in Sweden with two parents born abroad was 3 per cent. From the end of 2001 to the end of 2016, the number of people of non-Swedish background in the population increased by 752,298, an increase of approximately 69 per cent. Comparisons between the artist group and the demographics of the population should be seen as a benchmark when interpreting the results.

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<sup>5</sup> Details from the SCB statistics database. The selection includes people aged over 64 to permit comparison with the applicant artist population.

## 2. Summary

In 2015, the Swedish Arts Grants Committee carried out its first study to follow up on the award of grants and subsidies to individual artists of Swedish and non-Swedish background over time since 2001<sup>6</sup>. The new report is based on new details from SCB for 2016 and from the 2015 report. The aim of the study was to supplement previous statistics on non-Swedish background and to analyse the information in further depth.

### **A few conclusions:**

The results from 2016 show that there is very little difference between the proportion of applications (22 per cent) and the proportion of applications granted (23 per cent) for artists of a non-Swedish background. This shows that the agency's decision-making groups assess artistic quality regardless of background, and that artists of a non-Swedish background are not disadvantaged in connection with the award of subsidies.

One explanation for why the proportion of applicants of a non-Swedish background relates fairly closely to the proportion of the general population is that applicants for grants and subsidies from the Swedish Arts Grants Committee are made by individual artists and not by groups. Where it may otherwise be difficult to enter established networks in the cultural environment, there is no threshold for subsidies from the Swedish Arts Grants Committee as the agency's task is to support individual artists.

The fact that more artists of a non-Swedish background apply for subsidies for international cultural exchanges may be because they have contacts and language skills that facilitate exchanges with artists in their country of origin.

Greater mobility in artistic activities in recent years has made international collaboration more common, which has also resulted in an increased number of applications by/awards to people of a non-Swedish background.

### **2.1. Proportion of applications and awards**

The proportion of applications for grants and subsidies from the Swedish Arts Grants Committee by people of a non-Swedish background has grown steadily since 2001. 1,697 of the total of 7,858 applications in 2016 were by people of a non-Swedish background, a proportion of 22 per cent. In 2001, the proportion was 18 per cent.

A total of 24 per cent of the applications received by the agency in 2016 were granted. The proportion was 23 per cent for people of a non-Swedish background. The difference in the proportions of awards was highest in 2001, 3 percentage points. In subsequent years, there was no difference in how grants and subsidies were awarded. Grants and subsidies were awarded equally, regardless of background (Figure 2).

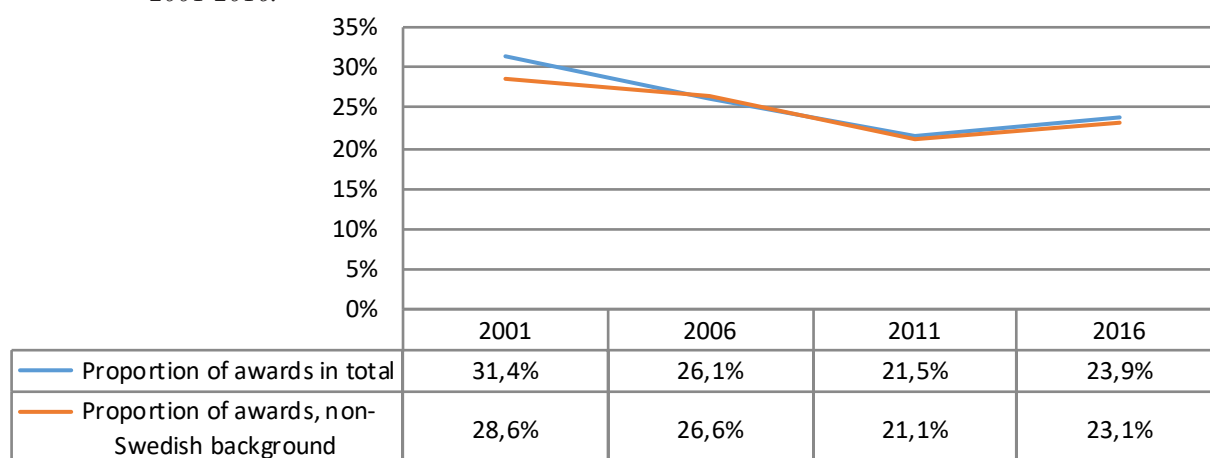
The decrease in the proportion from 2001 is due to cuts in funds for subsidies. This year, 2018, the Swedish Arts Grants Committee received a solid increase in

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6 Studies by the Swedish Arts Grants Committee on artists of a non-Swedish background, KN 2018/103.

funding, which will cause the curve to turn upwards again. The number of applications was highest in 2011, why the percentage of awards is low.

Figure 2. Proportion of awards in total and for artists of a non-Swedish background, 2001-2016.



## 2.2 Differences between fields of art

The numbers of applications and awards varies between fields of art. Dance is the field in which the highest proportion of applications by artists of a non-Swedish background are submitted. It is also a small field with relatively few applications. However, there is a high level of awareness, among artists, of the possibility of obtaining support from the Swedish Arts Grants Committee. The smallest proportion of applications by artists of a non-Swedish background is in music. However, in terms of numbers, there were 208 applications in dance and 301 applications in music. In terms of the proportion of awards for people of a non-Swedish background, music is above average, along with dance.

## 2.3 Differences based on country of birth

The proportion of applications by artists born in a country other than Sweden was 18 per cent in 2016. Although applications by artists born abroad increased in 2001–2016 by 32 percentage points (just over 400 applications), the proportion during the comparative years was constant at just under 20 per cent.<sup>7</sup>

3 per cent of applications in 2016 came from artists born in another Nordic country, 9 per cent from Europe and major industrial/Western countries and 5 per cent from artists born in other parts of the world.

The group of artists born in Sweden with two parents born abroad may be assumed to be more established in Sweden. People born in Sweden with two parents born abroad accounted for 3 per cent of the population aged 20 and over in 2016. The proportion was 4 per cent in the group applying for grants and subsidies from us.

<sup>7</sup> In our report *Konstnärernas demografi, inkomster och sociala villkor*, 2014 (Demographics, income and social conditions of artists, 2014), the proportion of people born abroad was 12.6 per cent. The population is not entirely comparable with the present study, which covers freelance artists to a greater extent.

## **2.4 Financial distribution**

We were unable to see any difference in awards between artists of non-Swedish or Swedish background. However, the groups do differ in terms of the average amounts paid out. The differences are gradually decreasing and were greatest in 2001. One explanation for the differences is that artists of a non-Swedish background have tended to apply for subsidies for international cultural exchanges and travel, which are often lower than other grants and subsidies.

However, in terms of the average amount awarded per subsidy type, the differences between the groups were small.

## **2.5 Gender distribution and geographical distribution**

We see no deviation from the totals in the distribution by gender or where artists live in Sweden.

### 3. Grants and subsidies – applications and awards

#### 3.1. Proportion of applications and awards

The proportion of applications for grants and subsidies from the Swedish Arts Grants Committee by people of a non-Swedish background has grown steadily since 2001. 22 per cent of the total of 7,858 applications in 2016 were by people of a non-Swedish background.<sup>8</sup>

A total of 24 per cent of the applications received by the agency in 2016 were granted. The proportion of applications granted for artists of a non-Swedish background was 23 per cent (434 applications), i.e. on a par with the total proportion of applications granted. With the exception of 2001, the proportion of applications granted is largely the same as in the other comparative years. In 2001, the proportion of applications granted for artists of a Swedish background was roughly 3 percentage points higher than for those with non-Swedish background (see also Figure 2).

*Table 1. Proportion of applications and proportion of awards in total for artists of a non-Swedish background, 2001–2016.*

Applications and awards	2001		2006		2011		2016	
	Application	Award	Application	Award	Application	Award	Application	Award
Art & design, total	2,941	27.4%	3,638	23.7%	4,285	17.5%	4,111	19.7%
non-Swedish background	17%	23.0%	18%	25.2%	19%	21.1%	20.6%	19.3%
Music, total	1,053	46.2%	1,347	34.7%	1,999	27.5%	1,692	28.3%
non-Swedish background	15%	44.9%	15%	35.7%	15%	27%	17.8%	32.9%
Theatre, total	542	27.7%	542	25.1%	620	27.3%	671	33.2%
non-Swedish background	19%	25.5%	18%	18.0%	17%	22.9%	22.4%	38.7%
Dance, total	231	35.1%	380	30.0%	719	26.4%	620	32.4%
non-Swedish background	30%	37.1%	26%	29.6%	28%	32.8%	33.5%	35.1%
Film, total	441	25.4%	615	20.5%	800	18.5%	764	22.0%
non-Swedish background	24%	28.3%	19%	24.4%	20%	18.1%	24.9%	21.6%
<b>Total, all fields of art</b>	<b>5,209</b>	<b>31.4%</b>	<b>6,522</b>	<b>26.1%</b>	<b>8,426</b>	<b>21.5%</b>	<b>7,858</b>	<b>23.9%</b>
<b>Total, non-Swedish background</b>	<b>18.0%</b>	<b>28.6%</b>	<b>18.0%</b>	<b>26.6%</b>	<b>19.0%</b>	<b>21.1%</b>	<b>21.6%</b>	<b>23.1%</b>
Women of a non-Swedish background	-	-	-	-	-	-	12.0%	13.2%
Men of a non-Swedish background	-	-	-	-	-	-	9.6%	10.0%

<sup>8</sup> Of the population of artists of just under 30,000 individuals who formed the statistical basis for our report *Konstnärernas demografi, inkomster och sociala villkor*, 2014 (Demographics, income and social conditions of artists, 2014), the proportion of artists with a non-Swedish background was 15.8 per cent of all artists in Sweden. The difference between the populations in the different studies is that the previous one also included personal data from the Swedish Authors' Fund and several trade unions.

### 3.2. Proportion of applications per field of art

The proportion of applications by artists of a non-Swedish background increased in all fields of art in 2016. However, the proportion of applications and the proportion of applications granted for people of a non-Swedish background varied between the fields of art.

Dance is the field in which the highest proportion of applications by artists of a non-Swedish background have been submitted over time. The proportion was as high as 34 per cent (208 applications) in 2016. Music is the field in which the lowest proportion of applications by people of a non-Swedish background were submitted: 18 per cent (301 applications) of all applications.

The differences in outcome between the two fields of art reflect the different conditions in the fields and on the labour market. There are few permanent positions in dance. Dance artists work on a freelance basis, often in different countries for extended periods of time. The labour market for dance is more international than for all other fields of art.

In music, there are more permanent positions and opportunities to be part of several different music groups/orchestras. No more than an estimated 15 per cent of musicians in Sweden apply for support from the Swedish Arts Grants Committee, versus roughly 35% of dance artists<sup>9</sup>. This is because music groups in various genres are able to apply for support from other agencies as well. The Swedish Arts Grants Committee is working to encourage more musicians to apply for grants and subsidies from the agency.

846 artists of a non-Swedish background applied in art & design, versus 500 in 2001. Art & design is the field with the highest statistical certainty as the number is large (see Figure 5).

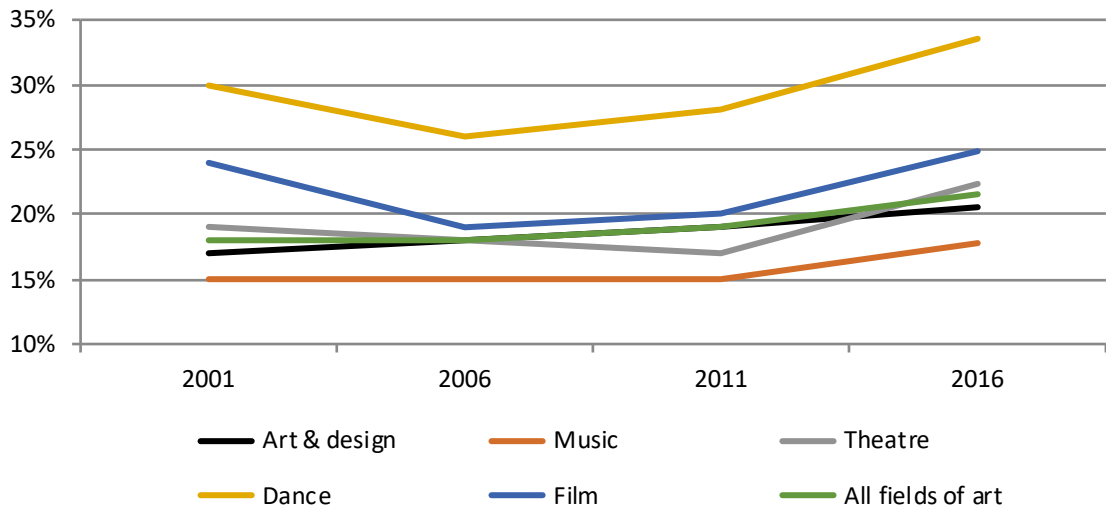
After dance, theatre had the lowest number of applicants, 671 in 2016. 224 of these applications were by artists of a non-Swedish background, twice as many as in 2001. Theatre includes circus artists, and around 40 per cent of those granted support in this genre are of a non-Swedish background. Many of the circus artists applying were trained at the School of Dance and Circus and work internationally.

190 applications in film were by artists of a non-Swedish background in 2016. The total number of applications in the field was 764, and the proportion is roughly the same as in 2001. The number of filmmakers in exile increased between 2011 and 2016 and they apply for support from the Swedish Arts Grants Committee.

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9 Based on Table 3.3 in the 2017 Annual Report and the population in *Konstnärernas demografi, inkomster och sociala villkor*, 2014 (Demographics, income and social conditions of artists, 2014).

Figure 3. Proportion of applications by artists of a non-Swedish background per field of art and in total, 2001–2016.

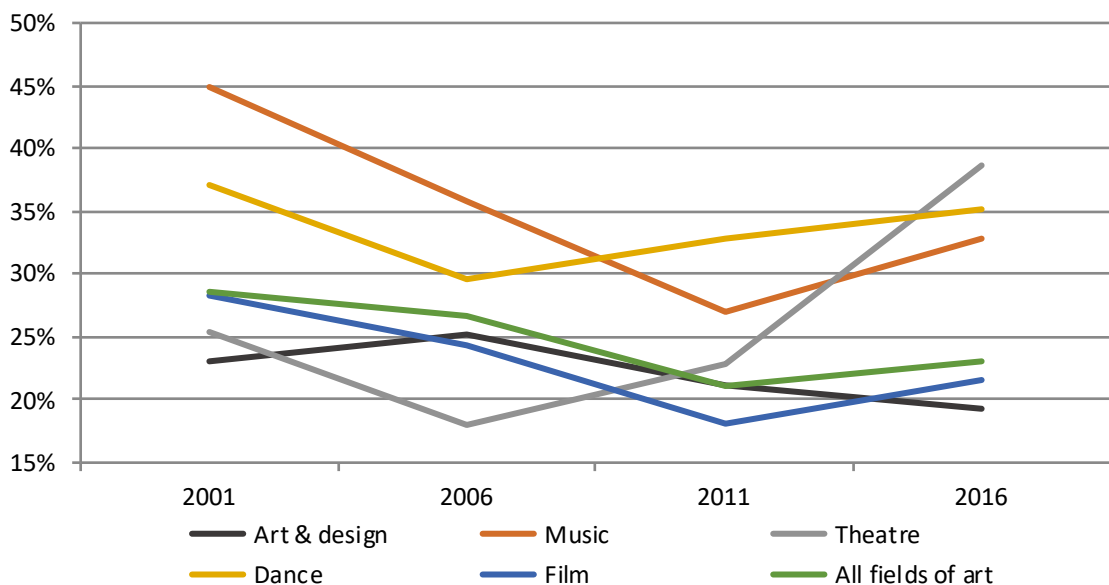


### 3.3. Proportion of applications granted per field of art

If we consider the proportion of awards for the various fields of art in 2016, the proportion of awards for artists of a non-Swedish background in music, theatre and dance was higher than for others. Theatre was as much as 6 percentage points higher than the total proportion of applications granted in 2016. As theatre is such a small field (only 8 per cent of the total number of applications to the agency in 2016), the outcome is affected by only a few applications.

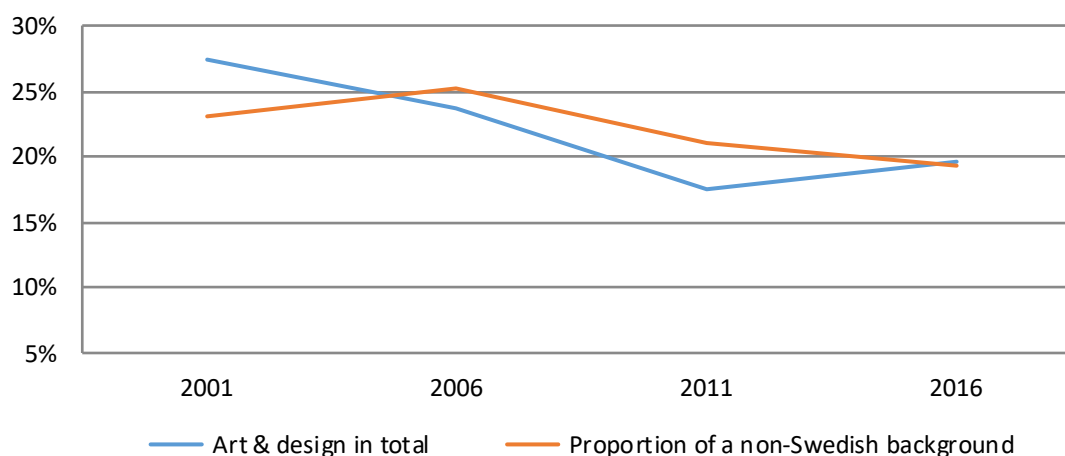
Another field that stands out is music. The proportion of awards in music in 2001 was as high as 45 per cent (72 awards) for artists of a non-Swedish background. This was considerably higher than the other fields of art, but shows above all that the funds available were sufficient for more people. The differences subsequently levelled out somewhat.

Figure 4. Proportion of applications granted for artists of a non-Swedish background per field of art, 2001–2016



The Swedish Arts Grants Committee received the most applications in art & design, 52 per cent of all applications received by the agency in 2016 (see Figure 1). The proportion of awards for art & design fell since 2006 by nearly 6 percentage points, but in line with the total proportion of awards in the field in the period 2001 – 2016. However, the number of awards has increased since 2001 (see also section 4.4).

*Figure 5. Proportion of awards in total and for artists of a non-Swedish background in art & design, 2001–2016.*



*Figure 5a. Proportion of awards in total and for artists of a non-Swedish background in music, 2001–2016.*

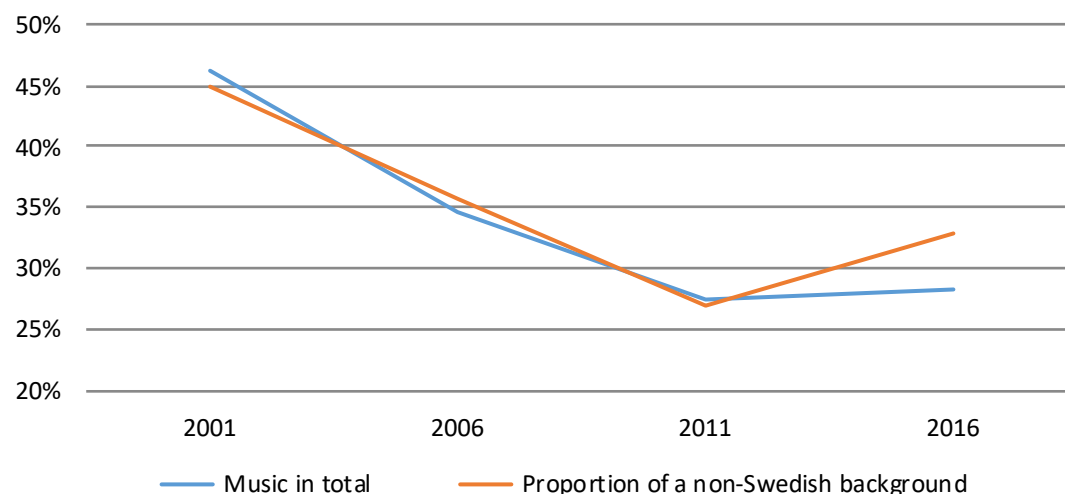




Figure 5b. Proportion of awards in total and for artists of a non-Swedish background in theatre, 2001–2016.

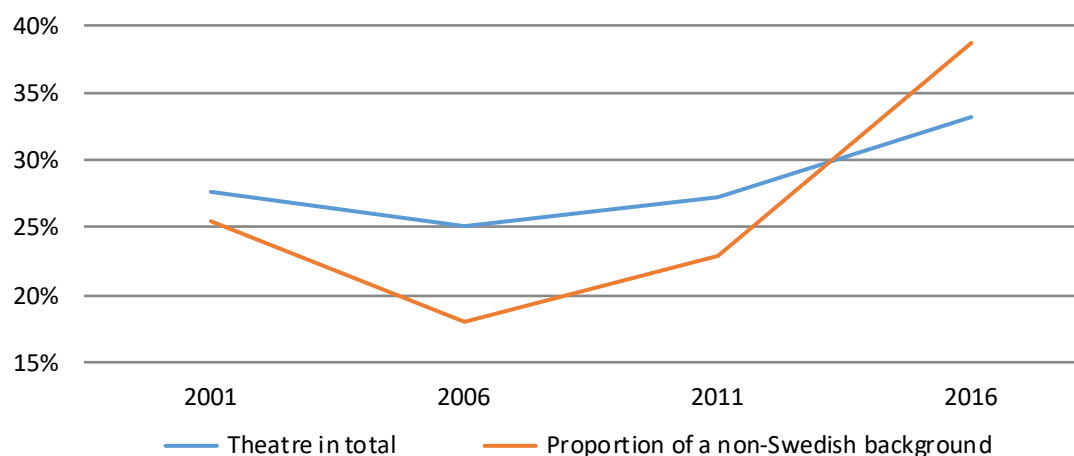


Figure 5c. Proportion of awards in total and for artists of a non-Swedish background in dance, 2001–2016.

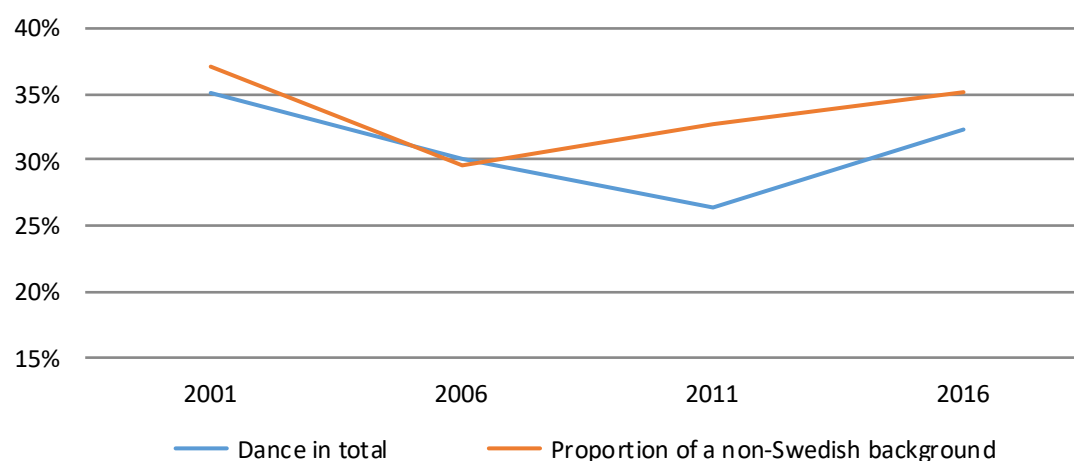
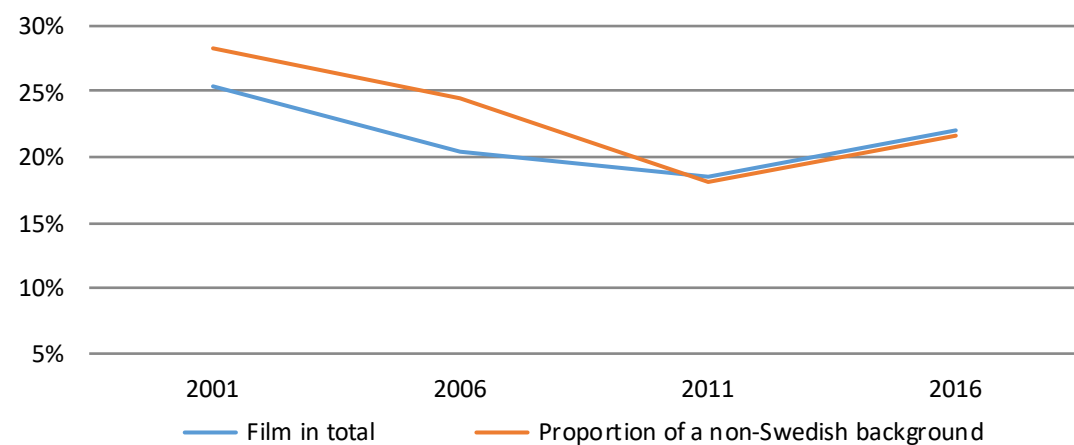


Figure 5d. Proportion of awards in total and for artists of a non-Swedish background in film, 2001–2016.

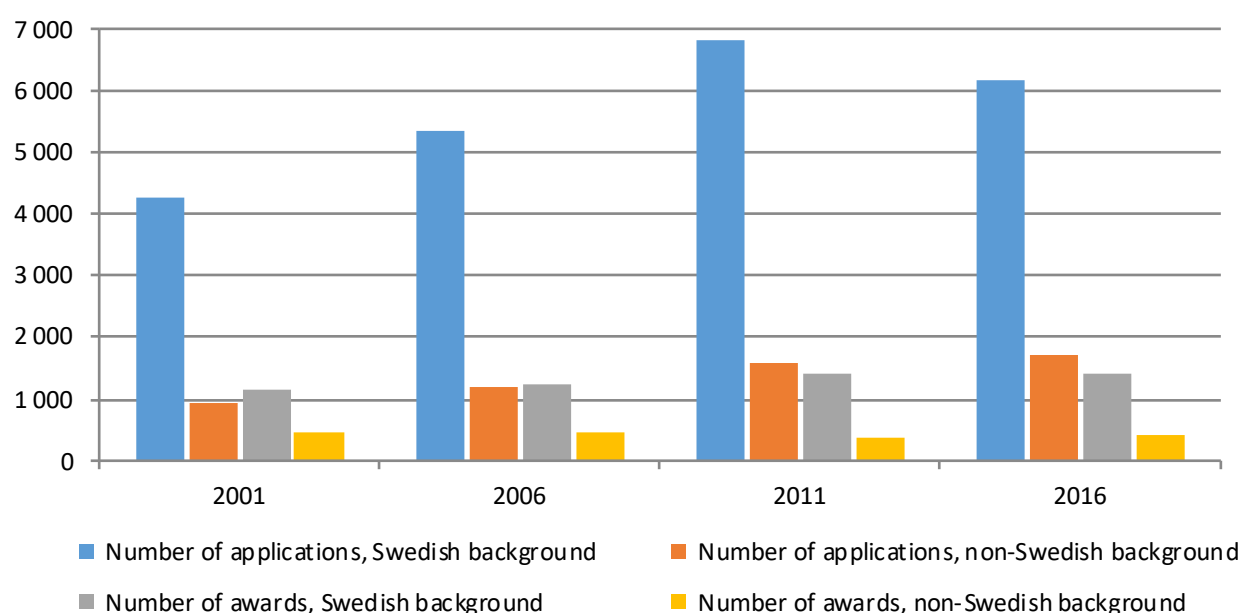


### 3.4. Number of applications and awards

The number of applications from people of a non-Swedish background has increased in total since 2001, while the number of awards remains at roughly the same level. The number of applications for people of a Swedish background also increased during the same period, with a peak in year 2011.

The number of awards does not follow the rising volume of applications proportionally. This is because the funding available to the agency for grants and subsidies has not increased in line with applications. The funding available to the Swedish Arts Grants Committee only increased by 4 per cent between 2006 and 2016, while the number of applications increased by 22 per cent.

Figure 6. Number of applications and awards for artists of Swedish and non-Swedish backgrounds, 2001–2016.



### 3.5. Artists born abroad, by country of birth

Non-Swedish background includes both people born in Sweden, but with parents born abroad, and people born abroad. In this section, we look at the country of birth of artists born abroad and subsequently at applications and awards for artists of a non-Swedish background born in Sweden.

The proportion of people born abroad in the group of artists applying to the agency was 18 per cent in 2016. The number of applications by artists born abroad increased by 32 percentage points (just over 400 applications) in the period 2001–2016. The proportion of applications was just under 20 per cent in all comparative years.<sup>10</sup>

Table 2 on next page shows the distribution of applications by artists born abroad based on country of birth. Of the applications in 2016,

<sup>10</sup> In our report *Konstnärernas demografi, inkomster och sociala villkor*, 2014 (Demographics, income and social conditions of artists, 2014), the proportion of people born abroad was 12.6 per cent. The population is not entirely comparable with the present study, which covers freelance artists to a greater extent.

- 3 per cent were by artists born in another Nordic country,
- 9 per cent were from Europe and major industrial/Western countries,
- 5 per cent were by artists born in other parts of the world.

The distribution of the proportions of applications with origins in the various geographical areas, as shown in Table 2, was largely the same in 2001–2016.

The number of applications from other Nordic countries was the same in 2001 and 2016, but the proportion fell slightly over the years as more applications were received from artists with origins in other parts of the world. Otherwise, the differences were marginal.

*Table 2. Number and proportion of applications, by applicants' country of birth, 2001–2016.*

Applicants by country of birth	2001		2006		2011		2016	
	Number	Proportion	Number	Proportion	Number	Proportion	Number	Proportion
Sweden	4,258	81.7%	5,366	82.3%	6,817	80.9%	6,468	82.3%
Rest of Nordic region	260	5.0%	321	4.9%	399	4.7%	259	3.3%
Other EU15+small states in Europe <sup>I</sup>	161	3.1%	180	2.8%	261	3.1%	289	3.7%
Other major industrial/Western countries <sup>II</sup>	70	1.3%	110	1.7%	136	1.6%	195	2.5%
EU new 13 <sup>III</sup>	96	1.8%	120	1.8%	157	1.9%	151	1.9%
Rest of Europe <sup>IV</sup>	62	1.6%	103	1.6%	141	1.7%	99	1.3%
Latin America and the Caribbean	74	1.4%	94	1.4%	168	2.0%	133	1.7%
Rest of Asia and Oceania	14	0.3%	21	0.3%	45	0.5%	58	0.7%
Middle East and North Africa	73	1.4%	78	1.2%	127	1.5%	158	2.0%
Rest of Africa	10	0.2%	23	0.4%	29	0.3%	46	0.6%
Unknown	131	3.0%	106	1.6%	146	1.7%	2	0.0%
<b>Total number of applications</b>	<b>5,209</b>		<b>6,522</b>		<b>8,426</b>		<b>7,858</b>	
<i>Total number of applications by people born abroad</i>	951	18.3%	1,156	17.7%	1,609	19.1%	1,390	17.7%

I Belgium, France, Germany, Greece, Ireland, Italy, Luxembourg, The Netherlands, Portugal, Spain, United Kingdom, Austria. Small states: Andorra, Liechtenstein, Monaco, San Marino, Vatican City.

II USA, Canada, Japan, Australia, New Zealand, South Korea, Switzerland

III Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia, Slovenia, Bulgaria, Romania and Croatia.

IV Albania, Bosnia and Herzegovina, Yugoslavia, Kosovo.

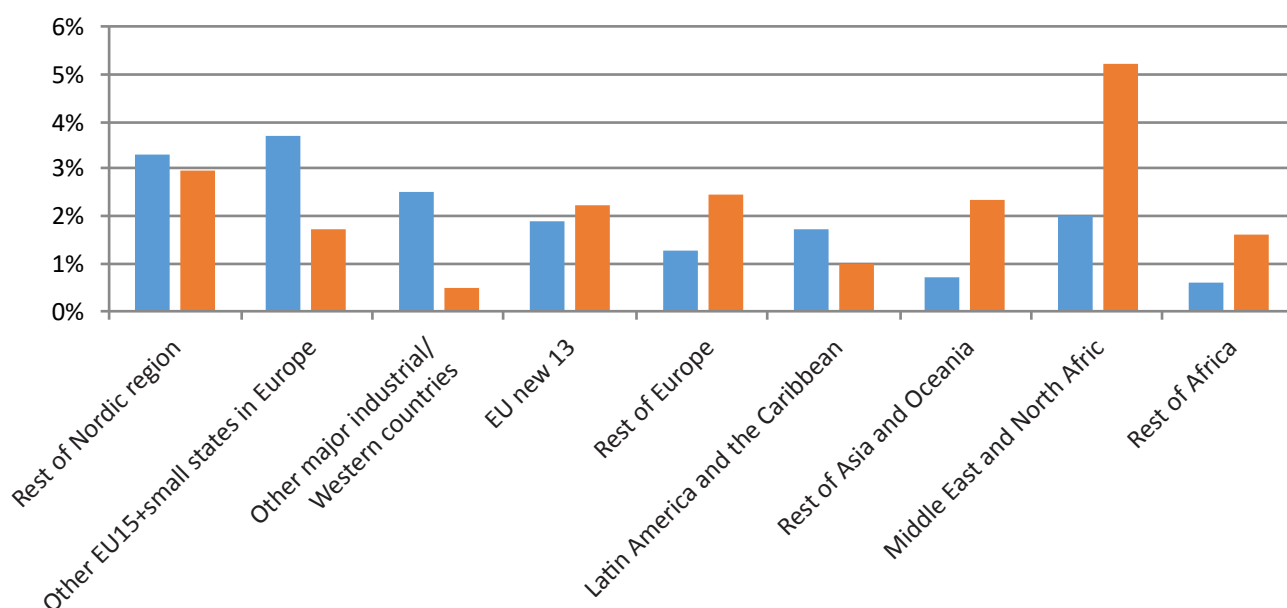
In Figure 7, the group of applicant artists is compared with the general population aged 20 and over. The chart shows that internationalisation primarily includes Nordic countries, the EU15<sup>11</sup> and Other major industrial and Western countries<sup>12</sup>, plus an increase from the Middle East and North Africa.

The artists who apply for support from the agency are professional artists. The general impression is of increased internationalisation, which may be related to our many years of work on international cultural exchanges and general international mobility. However, the changes over time are small and the movements are slow.

11 Belgium, France, Germany, Greece, Ireland, Italy, Luxembourg, The Netherlands, Portugal, Spain, United Kingdom, Austria. Small states: Andorra, Liechtenstein, Monaco, San Marino, Vatican City.

12 USA, Canada, Japan, Australia, New Zealand, South Korea, Switzerland.

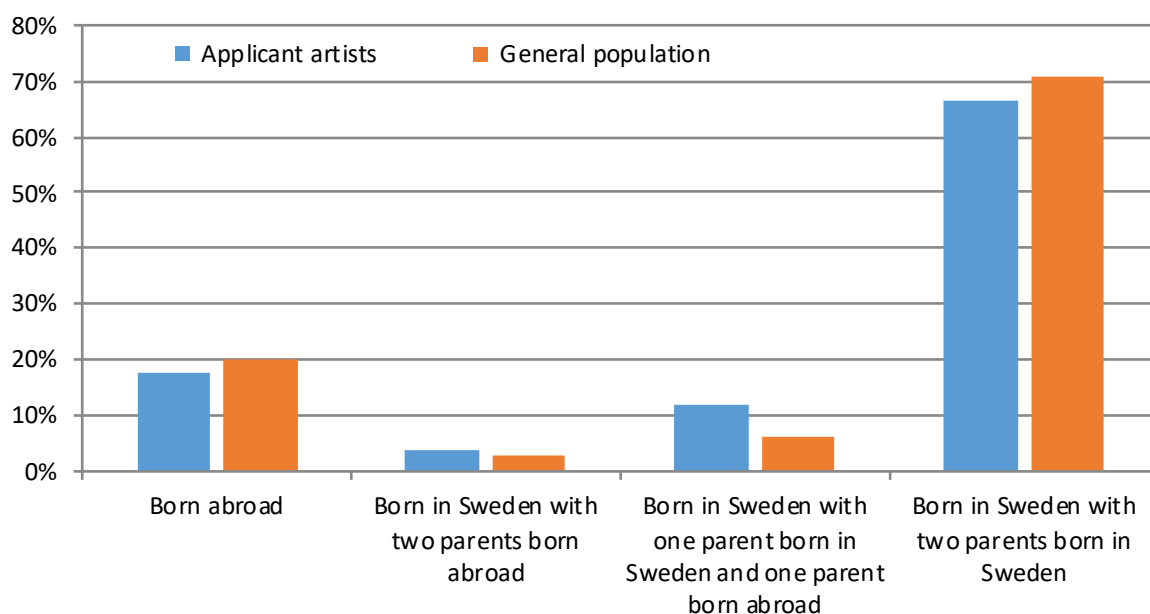
Figure 7. Proportion of applications by country of birth compared with the general population aged 20 and over in 2016 (population data from the SCB statistics database).



### 3.6. People born in Sweden with two parents born abroad

Artists who are born in Sweden with two parents born abroad may be assumed to be more established in Sweden than those born abroad. Compared with the general population aged 20 and over, the proportion of people born in Sweden with two parents born abroad was 3 per cent in 2016. The proportion was 4 per cent in the group applying for grants and subsidies from the Swedish Arts Grants Committee.<sup>13</sup>

Figure 8. Proportion of applications by artists of a non-Swedish background compared with the general population aged 20 and over in 2016 (population data from the SCB statistics database).



13 The report by the Swedish Agency for Cultural Policy Analysis (2015:2, p. 21) considered the underrepresentation of this group to actually be more striking than for the group of those born abroad.

## 4. Financial distribution

### 4.1. Proportion of awards and proportion of amounts paid out

Artists of a non-Swedish background were awarded 19 per cent of the total amount paid out in 2016. The proportion increased by one percentage point compared with 2006 and 2011.

In all the years in which measurements have been made, the total amount granted to artists of a non-Swedish background has been at a proportionally similar level. The size of the amounts is roughly equivalent to the proportion of applicants of a non-Swedish background:

- In 2001, nearly one third of applications by artists of a non-Swedish background were granted, resulting in 15 per cent of the amounts awarded.
- In 2016, just over one in five applications by artists of a non-Swedish background were granted, resulting in 19 per cent of the amounts awarded.

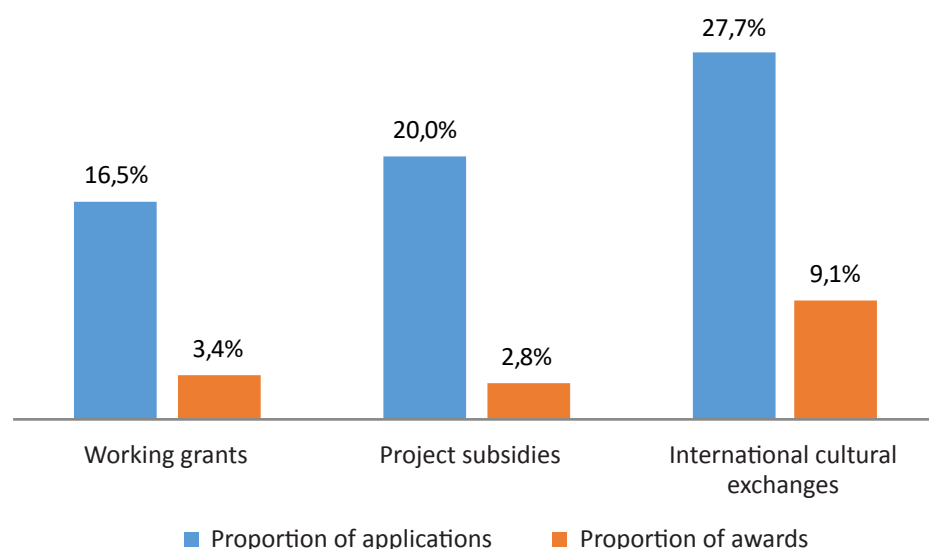
Table 3. Amounts awarded and paid out in 2001 – 2016 in SEK thousand.

Total amount awarded and paid out	2001		2006		2011		2016	
	SEK thousand	Proportion	SEK thousand	Proportion	SEK thousand	Proportion	SEK thousand	Proportion
Total, all fields of art	88,473		103,296		110,317		115,042	
Swedish background	74,963	85%	84,625	82%	90,464	82%	93,078	81%
Non-Swedish background	13,510	15%	18,671	18%	19,853	18%	21,964	19%
Women of a non-Swedish background		7%		9%		10%		12%
Men of a non-Swedish background		8%		9%		8%		7%

### 4.2. Distribution based on type of grant and subsidy

Artists of a non-Swedish background apply for subsidies for international cultural exchanges and travel to a greater extent than others. The proportion of people of a non-Swedish background who applied for subsidies for international cultural exchanges and travel was 28 per cent in 2016. The proportion for working grants was 17 per cent and for project subsidies 20 per cent. The proportion of awards for people of a non-Swedish background was also highest for applications for subsidies for international cultural exchanges and travel (9 per cent) and lowest for applications for project subsidies (3 per cent).

*Figure 9. Proportion of applications and awards based on non-Swedish background and type of grant/subsidy, 2016.*



#### 4.3. Differences between average amounts granted decrease over time

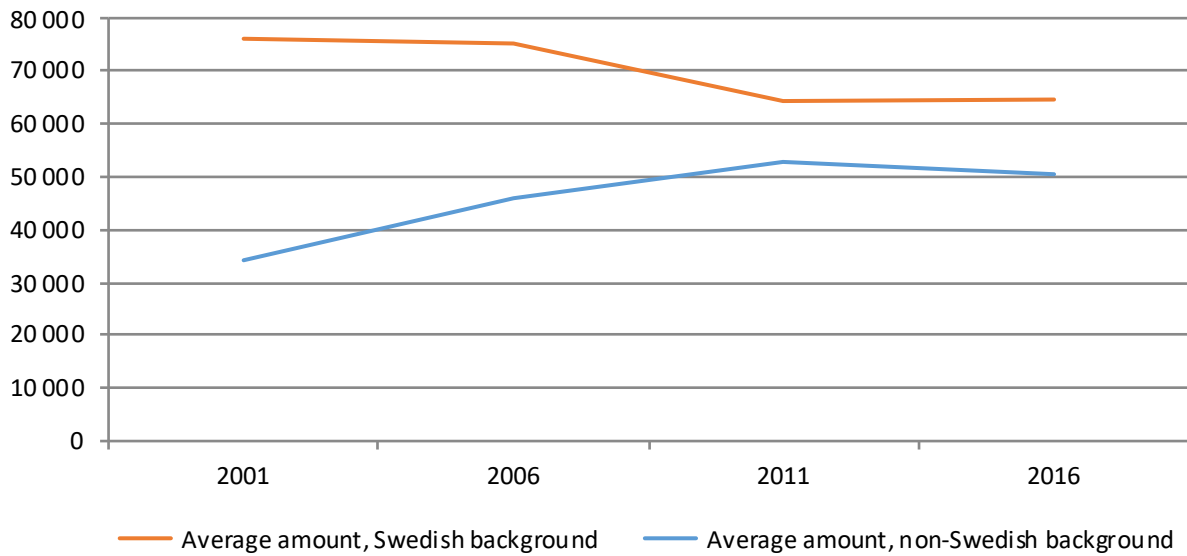
The total amount of grants and subsidies paid out by the Swedish Arts Grants Committee divided by the number of applications granted produces an average amount of SEK 64,458 for people of a Swedish background and SEK 50,608 for people of a non-Swedish background. As Figure 10 shows, the differences have decreased since 2001.

The fact that artists of a non-Swedish background apply for international grants and subsidies to a greater extent may partially explain why the proportion of grants awarded is relatively high, while the proportion for amounts granted is slightly lower:

In 2016, 868 applications for international cultural exchanges and travel were granted, for a total of SEK 12.3 million, producing an average amount of SEK 14,190. In comparison with other types of grant/subsidy, the subsidies are small. For example, 160 applications for project subsidies were granted, for a total of SEK 20.8 million, an average amount of SEK 137,828. Consequently, there are fewer applications for project subsidies, but the amounts paid out are higher, and the situation is reversed for subsidies for international cultural exchanges and travel.

The smallest difference between the groups was in 2011, when the average amounts differed by just over SEK 10,000. In 2001, the average difference was just over SEK 40,000.

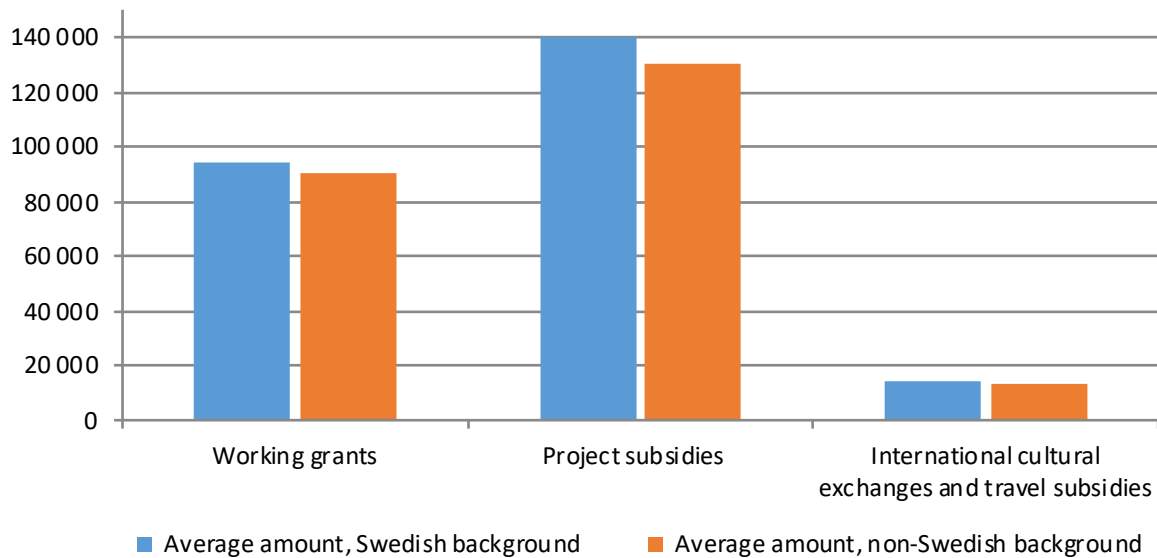
Figure 10. Average amount granted to artists of Swedish and non-Swedish backgrounds, converted into 2016 monetary value.



#### 4.4. Small differences in average amount per type of subsidy and grant

If we study the average amount awarded to artists of non-Swedish and Swedish backgrounds based on the most popular types of grant/subsidy, we see that artists of a Swedish background are generally awarded a slightly higher amount. An exception applies to international cultural exchanges and travel, where the difference is virtually non-existent. See Figure 11.

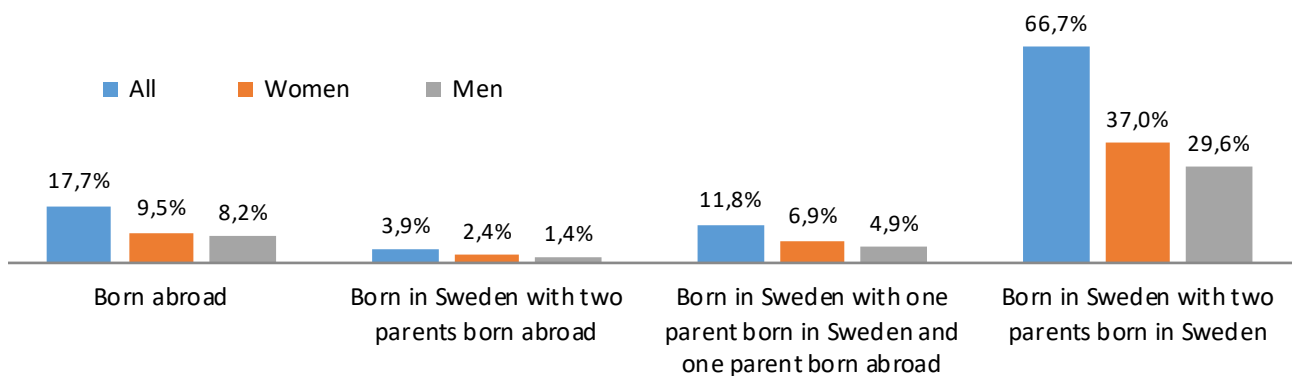
Figure 11. Average amount granted to artists of Swedish and non-Swedish backgrounds by type of grant/subsidy, 2016.



## 5. Distribution by gender

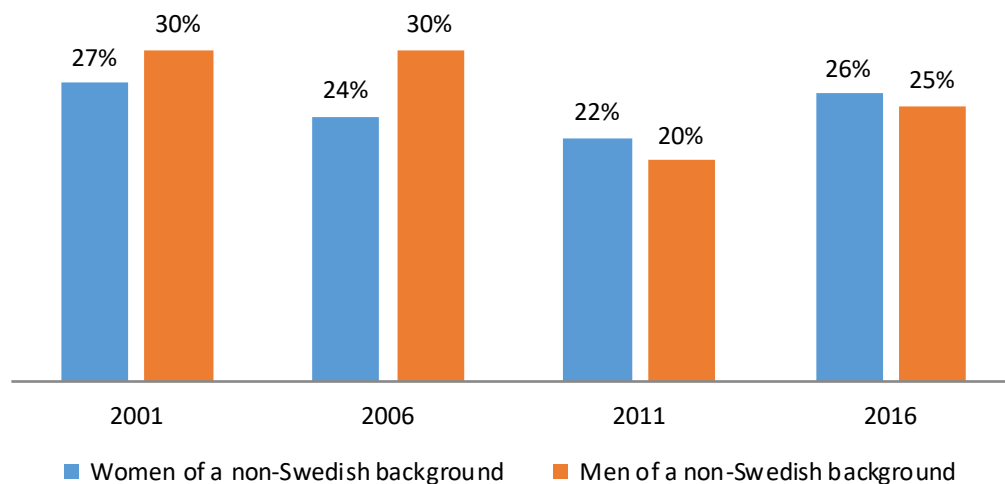
Over time, applications for grants and subsidies from the Swedish Arts Grants Committee have changed from being predominantly by men to being predominantly by women. Of the total of 7,858 applications in 2016, 4,392 were by women (56 per cent) and 3,466 by men (44 per cent). We see the same gender distribution trend in the group of artists of a non-Swedish background. Of 1,694 applications, 940 (55 per cent) were by women and 754 (45 per cent) by men.

*Figure 12. Proportion of all applications by non-Swedish background, Swedish background with two parents born abroad, etc. and by gender in 2016.*



The proportion of awards was almost the same for female and male artists of a non-Swedish background in 2016: 26 and 25 per cent. In 2001 and 2006, there was a higher proportion for male artists of a non-Swedish background and in 2011 there was a higher proportion of awards for female artists.

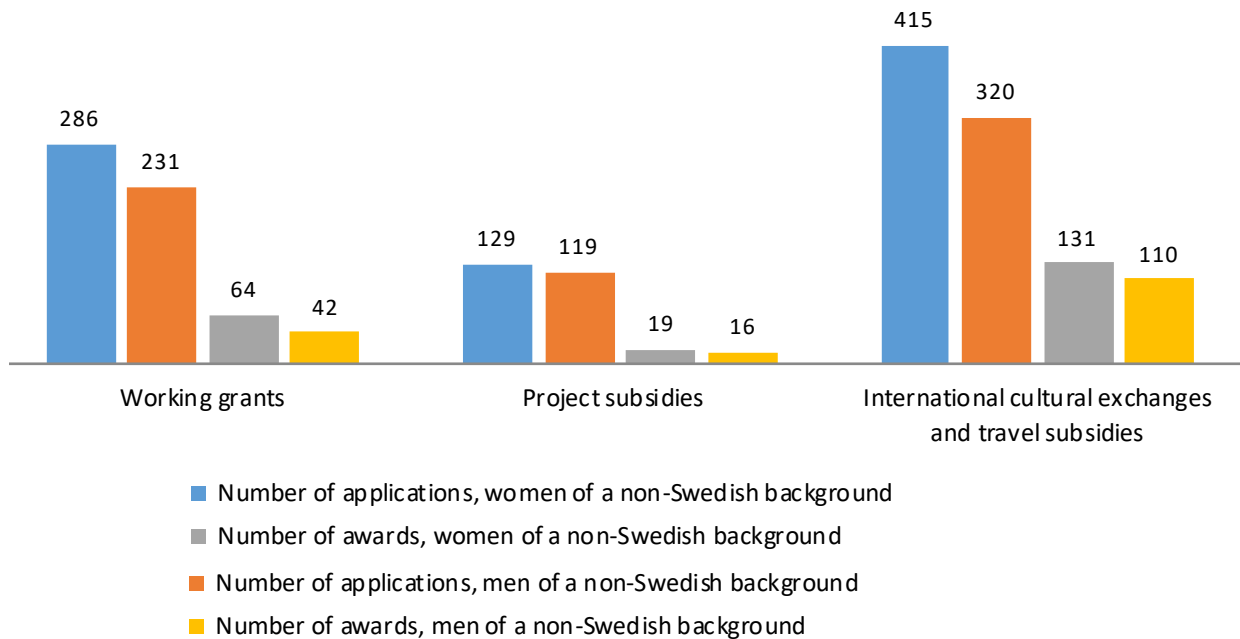
*Figure 13. Proportion of awards for women and men of a non-Swedish background, 2001 – 2016.*





Artists of a non-Swedish background have applied for subsidies for international cultural exchanges and travel to a greater extent than for other types of grant. A total of 735 applications for this type of subsidy were received from artists of a non-Swedish background in 2016. A small majority, 56 per cent, were from women. The same applied to working grants, where 55 per cent of applications were by women.

*Figure 14. Numbers of applications and awards for women and men of a non-Swedish background by type of grant, 2016.*

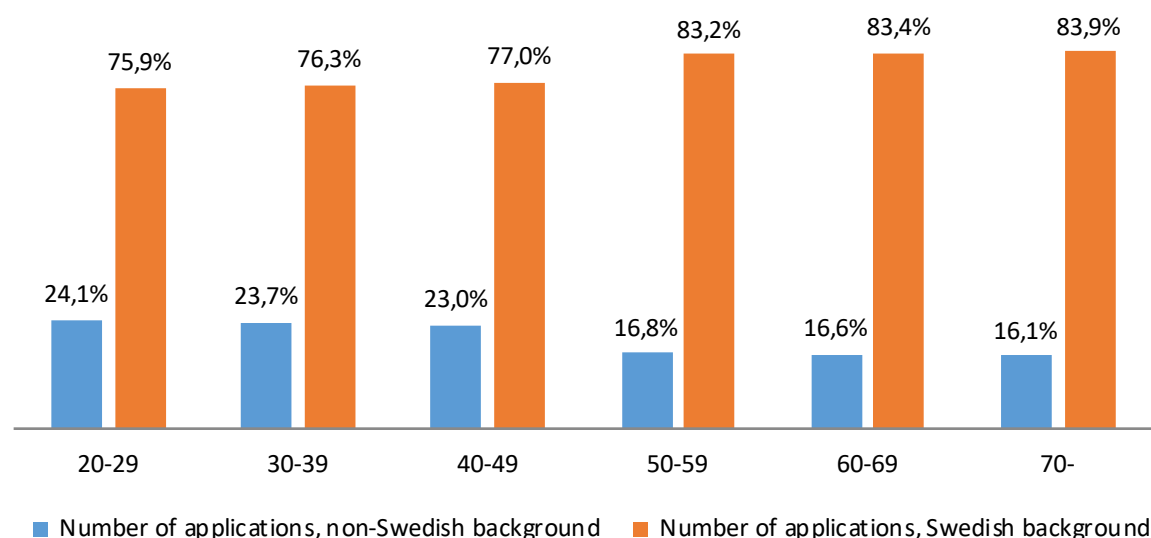


Women of a non-Swedish background submitted more applications than men for each comparative type of grant/subsidy in 2016. The difference in numbers of applications between women and men was highest for subsidies for international cultural exchanges and travel, and lowest for project subsidies. The number of awards follows this pattern and was slightly higher for women in all types of grant/subsidy and lowest for project subsidies.

## 6. Distribution by age

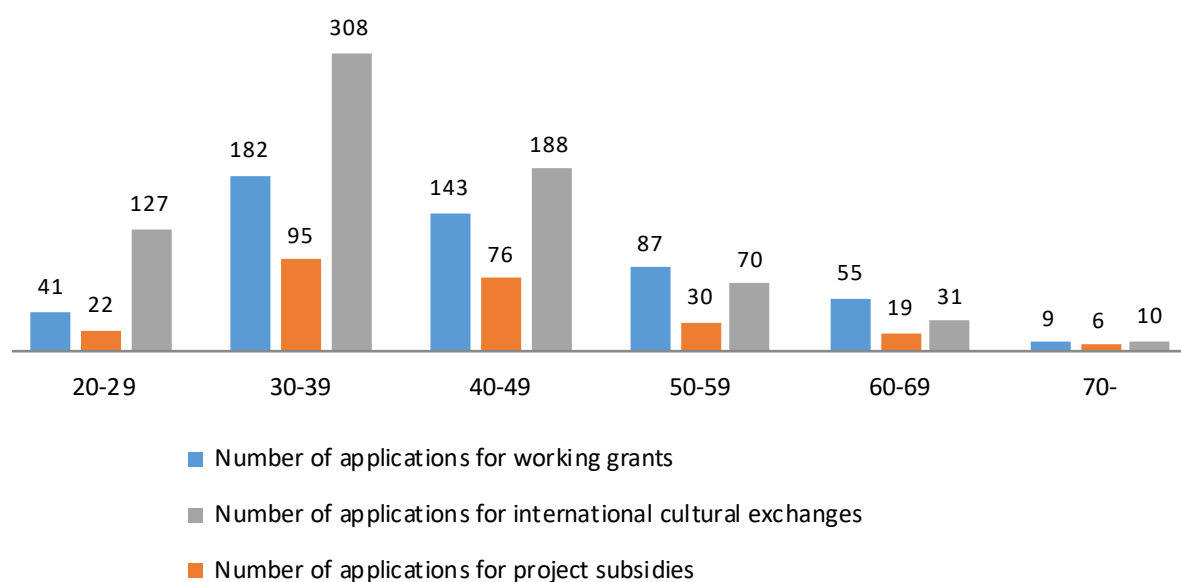
The proportion of applications by people of a non-Swedish background is approximately 24 per cent in the age groups 20-29, 30-39 and 40-49. The proportion falls to approximately 16 per cent in the age groups 50-59, 60-69. We would emphasise that the number of applications for the age groups 60-69 and 70- is very low (see Figure 16).

Figure 15. Proportion of applications by artists of a non-Swedish background related to all applications, by age group in 2016.



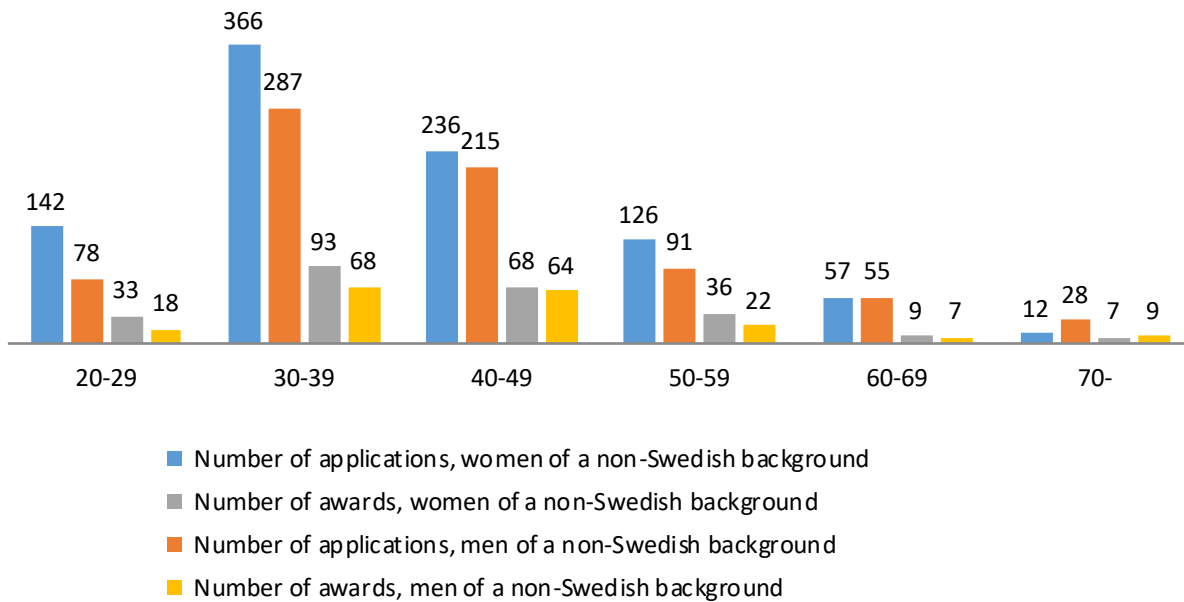
In terms of numbers, however, the age group 30-39 stood out, particularly in terms of applications for international cultural exchanges and travel (see Figure 16). There were a total of 734 applications for international cultural exchanges and travel by artists of a non-Swedish background in 2016. There were 517 applications for working grants and 248 applications for project subsidies.

Figure 16. Number of applications by artists of a non-Swedish background by type of grant and age in 2016.



In all age groups, more women of a non-Swedish background than men applied, except in the age group 70 and older. In the age groups 20-29 and 30-39, the difference between the genders was particularly marked as women submitted 64 and 79 more applications, respectively. The proportion of awards largely matches the proportion of applications for each gender.

Figure 17. Numbers of applications and awards for women and men of a non-Swedish background by age, 2016.



## 7. Geographical distribution

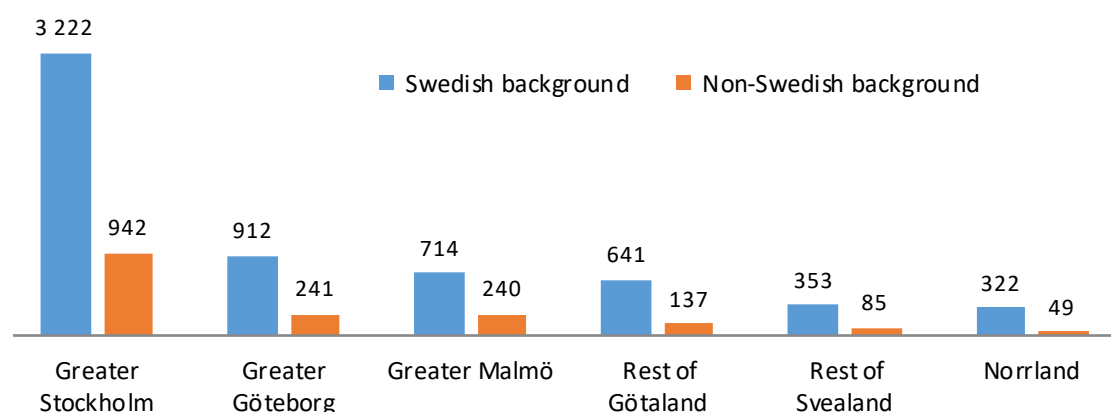
In this section, the applications have been divided based on major regional areas: Greater Stockholm<sup>14</sup>, Greater Göteborg<sup>15</sup>, Greater Malmö<sup>16</sup>, Rest of Götaland, Rest of Svealand and Norrland. The proportion of applications varies greatly between areas overall. Nearly 80 per cent come from one of the three metropolitan regions.

Table 4. Applications and awards by Swedish and non-Swedish background and regional areas, 2016.

Region	Number of applications	Proportion of total applications	Proportion of awards	Number, Swedish background	Proportion of awards	Number, non-Swedish background	Proportion of awards
Greater Stockholm	4,164	53.0%	25.9%	3,222	25.4%	942	27.4%
Greater Göteborg	1,153	14.7%	22.5%	912	22.3%	241	23.7%
Greater Malmö	954	12.1%	25.6%	714	24.4%	240	29.2%
Rest of Götaland	778	9.9%	19.0%	641	18.7%	137	20.4%
Rest of Svealand	438	5.6%	16.7%	353	17.8%	85	11.8%
Norrland	371	4.7%	20.5%	322	20.2%	49	22.4%
<b>Total</b>	<b>7,858</b>			<b>6,164</b>		<b>1,694</b>	

The highest number of applications from artists of a non-Swedish background were from Greater Stockholm (942), while the highest proportion of applications granted for artists of a non-Swedish background came from Greater Malmö (29 per cent). The lowest number of applications (49) by artists of a non-Swedish background came from Norrland.

Figure 18. Number of applications by Swedish and non-Swedish background in regional areas, 2016.



14 Greater Stockholm includes the following municipalities – Botkyrka, Ekerö, Danderyd, Haninge, Huddinge, Järfälla, Lidingö, Nacka, Norrtälje, Nykvarn, Nynäshamn, Salem, Sigtuna, Sollentuna, Solna, Stockholm, Sundbyberg, Södertälje, Tyresö, Täby, Upplands Bro, Upplands Väsby, Vallentuna, Vaxholm, Värmdö, Österåker

15 Greater Göteborg includes the following municipalities – Ale, Allingsås, Göteborg, Härryda, Kungälv, Lerum, Lilla Edet, Mölndal, Partille, Stenungsund, Tjörn, Öckerö

16 Greater Malmö includes the following municipalities – Burlöv, Eslöv, Höör, Kävlinge, Lomma, Lund, Malmö, Skurup, Staffanstorps, Svedala, Trelleborg, Vellinge

## 8. Tables

### 8.1. Applications and awards

Table 3:1. Applications and awards by different backgrounds, 2016.

All	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	364	1,026	26	74
Born in Sweden with two parents born abroad	70	234	23	77
Born in Sweden with one parent born in Sweden and one parent born abroad	240	685	26	74
Born in Sweden with two parents born in Sweden	1,204	4,035	23	77

Women	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	201	547	27	73
Born in Sweden with two parents born abroad	46	146	24	76
Born in Sweden with one parent born in Sweden and one parent born abroad	133	409	25	75
Born in Sweden with two parents born in Sweden	643	2,267	22	78

Men	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	163	479	25	75
Born in Sweden with two parents born abroad	24	88	21	79
Born in Sweden with one parent born in Sweden and one parent born abroad	107	276	28	72
Born in Sweden with two parents born in Sweden	561	1,768	24	76

Table 3:2. Total grants applied for and granted by non-Swedish/Swedish background, 2016.

All	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	434	1,260	26	74
Swedish background	1,444	4,720	23	77

Women	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	247	693	26	74
Swedish background	776	2,676	22	78

Men	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	187	567	25	75
Swedish background	668	2,044	25	75

*Table 3:3. Applications and awards by type of grant and subsidy and non-Swedish/  
Swedish background, 2016.*

All working grants	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	106	411	20.5	79.5
Swedish background	526	2,091	20.1	79.9
Women, working grants	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	64	222	22.4	77.6
Swedish background	271	1,140	19.2	80.8
Men, working grants	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	42	189	18.2	81.8
Swedish background	255	951	21.1	78.9

All project subsidies	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	35	213	14.1	85.9
Swedish background	116	877	11.7	88.3
Women, project subsidies	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	19	110	14.7	85.3
Swedish background	68	513	11.7	88.3
Men, project subsidies	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	16	103	13.4	86.6
Swedish background	48	364	11.7	88.3

All international cultural exchange and travel subsidies	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	241	494	32.8	67.2
Swedish background	627	1,290	32.7	67.3
Women, international cultural exchange and travel subsidies	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	131	284	31.6	68.4
Swedish background	347	769	31.1	68.9
Men, international cultural exchange and travel subsidies	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	110	210	34.4	65.6
Swedish background	280	521	35.0	65.0

All residence abroad	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	8	75	9.6	90.4
Swedish background	14	230	5.7	94.3
Women, residence abroad	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	5	39	11.4	88.6
Swedish background	9	112	7.4	92.6
Men, residence abroad	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Non-Swedish background	3	36	7.7	92.3
Swedish background	5	118	4.1	95.9

## 8.2. Financial distribution

Table 4:1. Amounts awarded in 2016 in SEK thousand.

Working grants	Number of decisions		Amount	
	2016		2016	
	Yes	No	SEK thousand	Proportion
Total	-	-	59,191	-
Swedish background	526	-	49,655	84%
Non-Swedish background	106	-	9,536	16%
<i>Of whom women of a non-Swedish background</i>	-	-	-	10%
<i>Of whom men of a non-Swedish background</i>	-	-	-	6%

International cultural exchange and travel subsidies	Number of decisions		Amount	
	2016		2016	
	Yes	No	SEK thousand	Proportion
Total	-	-	12,317	-
Swedish background	627	-	9,104	74%
Non-Swedish background	241	-	3,213	26%
<i>Of whom women of a non-Swedish background</i>	-	-	-	14%
<i>Of whom men of a non-Swedish background</i>	-	-	-	12%

Project subsidies	Number of decisions		Amount	
	2016		2016	
	Yes	No	SEK thousand	Proportion
Total	-	-	20,812	-
Swedish background	116	-	16,238	78%
Non-Swedish background	35	-	4,574	22%
<i>Of whom women of a non-Swedish background</i>	-	-	-	11%
<i>Of whom men of a non-Swedish background</i>	-	-	-	11%

Residence abroad	Number of decisions		Amount	
	2016		2016	
	Yes	No	SEK thousand	Proportion
Total	-	-	1,701	-
Swedish background	14	-	1,162	68%
Non-Swedish background	8	-	539	32%
<i>Of whom women of a non-Swedish background</i>	-	-	-	23%
<i>Of whom men of a non-Swedish background</i>	-	-	-	9%

### 8.3. Age distribution

Table 6:1. Applications and awards by background and age, 2016

All aged 20-29	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	40	111	26.5	73.5
Born in Sweden with two parents born abroad	11	58	15.9	84.1
Born in Sweden with one parent born in Sweden and one parent born abroad	32	86	27.1	72.9
Born in Sweden with two parents born in Sweden	109	464	19.0	81.0

All aged 30-39	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	140	409	25.5	74.5
Born in Sweden with two parents born abroad	21	83	20.2	79.8
Born in Sweden with one parent born in Sweden and one parent born abroad	76	255	23.0	77.0
Born in Sweden with two parents born in Sweden	398	1,378	22.4	77.6

All aged 40-49	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	108	271	28.5	71.5
Born in Sweden with two parents born abroad	24	48	33.3	66.7
Born in Sweden with one parent born in Sweden and one parent born abroad	73	185	28.3	71.7
Born in Sweden with two parents born in Sweden	304	951	24.2	75.8

All aged 50-59	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	48	127	27.4	72.6
Born in Sweden with two parents born abroad	10	32	23.8	76.2
Born in Sweden with one parent born in Sweden and one parent born abroad	43	114	27.4	72.6
Born in Sweden with two parents born in Sweden	201	714	22.0	78.0

All aged 60-69	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	12	85	12.4	87.6
Born in Sweden with two parents born abroad	4	11	26.7	73.3
Born in Sweden with one parent born in Sweden and one parent born abroad	10	39	20.4	79.6
Born in Sweden with two parents born in Sweden	100	413	19.5	80.5

All aged 70-	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Born abroad	16	22	42.1	57.9
Born in Sweden with two parents born abroad	0	2	0.0	100.0
Born in Sweden with one parent born in Sweden and one parent born abroad	6	4	60.0	40.0
Born in Sweden with two parents born in Sweden	92	106	46.5	53.5



## 8.4. Regional distribution

Table 7:1. Number and proportion of applications and awards by regional level, all, 2016.

Region	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Greater Stockholm	1,077	3,087	25.9	74.1
Greater Göteborg	260	893	22.5	77.5
Greater Malmö	244	710	25.6	74.4
Rest of Götaland	148	630	19.0	81.0
Rest of Svealand	73	365	16.7	83.3
Norrland	76	295	20.5	79.5
Stockholm County	1,077	3,087	25.9	74.1
Uppsala County	19	88	17.8	82.2
Södermanland County	14	65	17.7	82.3
Östergötland County	18	72	20.0	80.0
Jönköping County	7	37	15.9	84.1
Kronoberg County	6	26	18.8	81.3
Kalmar County	12	50	19.4	80.6
Gotland County	17	38	30.9	69.1
Blekinge County	3	25	10.7	89.3
Skåne County	284	891	24.2	75.8
Halland County	11	73	13.1	86.9
Västra Götaland County	294	1,021	22.4	77.6
Värmland County	9	51	15.0	85.0
Örebro County	5	52	8.8	91.2
Västmanland County	4	40	9.1	90.9
Dalarna County	22	69	24.2	75.8
Gävleborg County	5	69	6.8	93.2
Västernorrland County	6	39	13.3	86.7
Jämtland County	15	38	28.3	71.7
Västerbotten County	32	93	25.6	74.4
Norrbotten County	18	56	24.3	75.7

*Table 7.2. Number and proportion of applications and awards by regional level, Swedish background, 2016.*

Region	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Greater Stockholm	819	2,403	25.4	74.6
Greater Göteborg	203	709	22.3	77.7
Greater Malmö	174	540	24.4	75.6
Rest of Götaland	120	521	18.7	81.3
Rest of Svealand	63	290	17.8	82.2
Norrland	65	257	20.2	79.8
Stockholm County	819	2,403	25.4	74.6
Uppsala County	14	61	18.7	81.3
Södermanland County	12	52	18.8	81.3
Östergötland County	16	49	24.6	75.4
Jönköping County	6	28	17.6	82.4
Kronoberg County	6	21	22.2	77.8
Kalmar County	7	45	13.5	86.5
Gotland County	12	29	29.3	70.7
Blekinge County	2	19	9.5	90.5
Skåne County	207	697	22.9	77.1
Halland County	10	64	13.5	86.5
Västra Götaland County	231	818	22.0	78.0
Värmland County	8	47	14.5	85.5
Örebro County	5	41	10.9	89.1
Västmanland County	4	33	10.8	89.2
Dalarna County	20	56	26.3	73.7
Gävleborg County	3	62	4.6	95.4
Västernorrland County	6	34	15.0	85.0
Jämtland County	12	34	26.1	73.9
Västerbotten County	29	82	26.1	73.9
Norrbotten County	15	45	25.0	75.0

*Table 7:3. Number and proportion of applications and awards by regional level, non-Swedish background, 2016.*

Region	Number of decisions		Proportion in %	
	Yes	No	Yes	No
Greater Stockholm	258	684	27.4	72.6
Greater Göteborg	57	184	23.7	76.3
Greater Malmö	70	170	29.2	70.8
Rest of Götaland	28	109	20.4	79.6
Rest of Svealand	10	75	11.8	88.2
Norrland	11	38	22.4	77.6
Stockholm County	258	684	27.4	72.6
Uppsala County	5	27	15.6	84.4
Södermanland County	2	13	13.3	86.7
Östergötland County	2	23	8.0	92.0
Jönköping County	1	9	10.0	90.0
Kronoberg County	0	5	0.0	100.0
Kalmar County	5	5	50.0	50.0
Gotland County	5	9	35.7	64.3
Blekinge County	1	6	14.3	85.7
Skåne County	77	194	28.4	71.6
Halland County	1	9	10.0	90.0
Västra Götaland County	63	203	23.7	76.3
Värmland County	1	4	20.0	80.0
Örebro County	0	11	0.0	100.0
Västmanland County	0	7	0.0	100.0
Dalarna County	2	13	13.3	86.7
Gävleborg County	2	7	22.2	77.8
Västernorrland County	0	5	0.0	100.0
Jämtland County	3	4	42.9	57.1
Västerbotten County	3	11	21.4	78.6
Norrbotten County	3	11	21.4	78.6

The Swedish Arts Grants Committee is a government agency responsible to the Ministry of Culture. The Committee's primary function is to promote opportunities for artists to develop their art, to further artistic development, and to support innovative contemporary culture. The agency is also charged with analysing and disseminating information about artists' economic and social conditions and with monitoring the welfare system and its application in relation to professional artistic activities.

