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Artists in Sweden: Demographics, Earnings and Social Status

A report on creators and practitioners in the arts in 2014
based on gender, age, income, business activity, residence,
non-Swedish background, social background and education

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Preface

One of the Swedish Arts Grants Committee's tasks is to analyse the conditions artists need to create their work. We are also required to analyse artists' financial and social conditions and disseminate knowledge about them. In many ways, these conditions are crucial to the performance of artistic work. We have the task of implementing Government policy in relation to artists but we are also required to apply our expert knowledge in providing a basis for reforms and future policy proposals and decisions.

In the period 2009–2011, the Swedish Arts Grants Committee published the first extensive report on the financial and social situation of artists. Other income surveys have looked at individual artist categories or just artists working outside institutions. That report was published in three volumes and was one of the most extensive surveys of artists' conditions in the world, and one of the few of its kind ever produced.¹ We are now following up on this work with a report on an even larger population. The present report is based on 29,000 people and we estimate that there are a total of around 35,000 professional artists in Sweden.

The report is based entirely on objective facts, unlike many other reports in this area, including our own, which are based on responses to surveys by individuals according to their personal experience. The material is drawn from the registers of Statistics Sweden (SCB). With SCB, we have analysed the figures in order to generate conclusions but we go no further as the aim is for the material to be presented as neutrally as possible.

The report shows where the artists live, their age distribution, the proportion with non-Swedish backgrounds, their income, the proportion who have businesses and their level of education. For the first time, we have also included social background, figures at municipal level on the number of artists and a division into originators and practising artists. As we have comparative material spanning a 10-year period, we are now able to see changes over time, including relocation patterns and income growth. We also make a comparison with the working population. This comparison is generally relevant, and provides deeper insight, but it should also be treated with a degree of caution as the population is not an occupational group.

The picture of artists that emerges becomes more complex and differentiated the more we study this group. We believe that a complex picture is necessary to enable us, within the framework of public policy for culture and artists, to apply the right measures to promote the conditions of artists and the work they create, which is the object of the policy.

As an occupational group, artists demonstrate an extremely wide range of educational achievement and income, and this is true of all artistic fields and all occupational categories. The figures show that income growth during the 10-year period studied is far lower than that of the wider population, and the figures indicate that income differences within the artist group as a whole are increasing. That said, we would also like to stress that it is possible to earn a living as an artist in Sweden, and that parts of the group also enjoy a good income. However, there need to be more artists in a viable financial situation, and the public sector should set an example here and pay artists a reasonable salary or fee for the work they do.

The contemporary perception is that artists have university educations, but the facts suggest otherwise. Many do, but this is indeed not the case for all, unlike many other occupational categories in society that are more uniform. The question here is whether we want art college training to be the only way to become an artist.

What are the objectives of educational policy and policy for culture and artists in relation to who should be able to work as an artist? We need to ask ourselves this question now

1 *Konstnärernas inkomster* (Artists' income), the Swedish Arts Grants Committee, 2009
Konstnärernas inkomster ur ett jämställdhetsperspektiv (Artists' income from a gender equality perspective), the Swedish Arts Grants Committee, 2010
Konstnärernas inkomster, arbetsmarknad och försörjningsmönster (Artists' income, labour market and support patterns), the Swedish Arts Grants Committee, 2011

that we have figures on artists' social backgrounds for the first time. In comparison with the wider population, a very large proportion of artists come from a social background in which their parents have a university education. We believe that the level of education of the parents also follows this pattern for artists of a non-Swedish background. The income profile of artists also includes a considerably higher proportion of income from capital than in the entire population, which itself indicates a strong socioeconomic background. We have no historical comparative figures for social background but we can see that even more artists in younger age groups have parents with tertiary education. Educational achievement in Sweden is increasing but is that the biggest factor, or does increased segregation underlie the figures in our report? Parallel to this survey, the new PISA study indicates that parents' backgrounds have become even more important for school results and that schools have become worse at compensating for background.² We also know that many among the population with a non-Swedish background often have a less advantageous socioeconomic situation. This report shows clearly that young artists from families with a lower level of education have a greater need to be self-sufficient early in their career. A weak, uncertain financial situation, which is a general characteristic of artists, may therefore be a more significant reason for people from a weaker social and socioeconomic background choosing not to become an artist.

The entire population has higher incomes and a higher level of education in the cities. Seventy per cent of artists live in these areas and the proportion moving to urban areas, in particular the Stockholm area, is growing. In its report, *Kulturvanor* (Cultural habits) in 2016³, the Swedish Agency for Cultural Policy Analysis showed that a higher level of education and city living were crucial to participation in cultural life. Regardless of place of residence, there is no doubt that artists work, display their art, give performances, give concerts and are read throughout Sweden. For this to remain possible, it is increasingly important to pursue a cultural policy that promotes national mobility for artists and works of art. However, it should not be more difficult or be an impediment in itself if you have grown up outside the major urban areas, should you want to become an artist. In recent years, we have witnessed a growing interest in promoting artist policy at regional level, and this is a positive development.

Our aim in presenting this report is to provide a new and in part more complex picture of the demographics, incomes and social backgrounds of artists. We want it to be possible to approach this wealth of material from different directions, and for it to be read, interpreted and made use of.

Ann Larsson | Director of the Swedish Arts Grants Committee

² *PISA 2015*, the Swedish National Agency for Education, Report 450, 2016

³ *Kulturvanor* (Cultural habits), the Swedish Agency for Cultural Policy Analysis, report 2016:1, 2016

1. Summary and introductory comments

Background

The report comprises a survey of artists working in Sweden in 2014 by demographics, income and social conditions. It contains information on nearly 29,000 artists, 25,000 of whom are aged 20-66. The artists are divided into 19 occupational categories which are grouped, in turn, in six artistic fields: writing, art & design, music, theatre, dance and film.

The information is based on register data from Statistics Sweden (SCB). Income comprises all income, i.e. income from both artistic and non-artistic activities.⁴ Taxable and tax-exempt grants and subsidies from the Swedish Arts Grants Committee and the Swedish Authors' Fund are also included.

The information is compared with the general population and with Swedish Arts Grants Committee's previous study *Konstnärernas inkomster* (Artists' income) and to some extent also the report *Konstnärernas inkomster ur ett jämställdhetsperspektiv* (Artists' income in a gender equality perspective).

Some of the most important results:

Artists live in cities and are relocating to urban areas at a high rate

Nearly 50 per cent of artists are registered in Greater Stockholm, and 70 per cent are in one of the three major urban areas. The highest concentration in major urban areas is in dance, film and theatre, while music and art & design are spread more widely across the country. However, national registration is a poor indicator of where artists are established as many work throughout the country (cf. table 5).

Inward migration to major urban areas was fairly constant during the period (cf. table 74).

Gender equality

Gender distribution in 2014 was more equal than in 2004. The proportion of women increased from 45 to 48 per cent. It increased in all artistic fields except the female-dominated occupational category choreographer, where the proportion of men increased.

In the artist group, women's median income was 85 per cent of men's median income in 2014. This means that the income difference was slightly lower among artists than in the entire population, in which women's median income was 81 per cent of men's (cf. diagram 6, tables 21 and 22).

Artists' level of education

Nearly 50 per cent of artists have a tertiary education of 3 years or more (including post-graduate studies). This is an increase of 3 per cent on 2004, when the figure was 46.8 per cent. The corresponding figure for the entire population is 23 per cent. Just 3.5 per cent of artists have primary and lower secondary school as their highest level of education, and 26 per cent have upper secondary education as their highest level. The remainder, approximately 70 per cent, have completed tertiary education (cf. tables 76, 14 and 15).

4 For information on the extent to which artists' income derives from artistic or non-artistic work, please see the Swedish Arts Grants Committee report *Konstnärernas inkomster, arbetsmarknad och försörjningsmönster* (Artists' income, labour market and support patterns), 2010, p. 69. The most common supplementary work is in education (25 per cent), culture, entertainment, leisure (17 per cent), health care and social care (14 per cent) and communications (12 per cent).

Long periods of education and university education often lead to high incomes, but this is not generally the case for artists. The income differences between artists and the entire population are particularly remarkable given that artists largely have a high level of education.

The median income for all artists in 2014 was insignificantly above the level of the part of the population that only completed primary and lower secondary school. The median income for people with tertiary education of more than three years was SEK 354,000 for the entire population, and the median income for artists was SEK 232,000. For artists with an advanced university education, the annual income amounted to 65 per cent of that for people with a corresponding level of education in the entire population (cf. tables 36 and 37).

Social background

The artist group has at least one parent with a high level of education to a considerably greater extent than the entire population. Nearly half of artists, 46 per cent, have at least one parent with tertiary education. In the entire population, this figure is 24 per cent (cf. tables 16 and 17). At younger ages, artists with a background in families with a lower level of education have a higher income than those with a high level of education, which indicates that they probably need to be self-sufficient earlier and probably do more supplementary work (cf. table 38).

In a comparison between the artistic fields, the highest proportion of artists with a parent who has completed tertiary education, 55 per cent, is in film. The lowest proportion, 41 per cent, is in art & design. However, all groups therefore have parents with a considerably higher educational background than the entire population (cf. table 18).

The level of education in Sweden is increasing over time, and in the youngest age group, 20–29 years, the proportion of artists with at least one parent who has completed tertiary education is also highest, 70 per cent. The figure in the entire population is 43 per cent (cf. table 16).

Artists have higher income from capital than the entire population. 16 per cent of artists' income comes from capital compared with 11 per cent in the wider population (cf. tables 64 and 65). The high proportion with income from capital also indicates a stronger socio-economic background and/or higher socioeconomic level.

Artists' country of birth unchanged

When artists are divided by country of birth, the distribution in 2014 is largely as in 2004. The proportion of artists born in Sweden increased slightly, from 86.7 per cent to 87.4 per cent. The proportion born abroad in 2014 aged 20–66 was 19 per cent of the entire population and 13 per cent of artists (cf. tables 12, 13 and 75).

Non-Swedish background

Twenty-two per cent of the entire population are of non-Swedish background (born abroad or with two parents born abroad). The proportion in the artist group is 16 per cent.

The proportion with a non-Swedish background varies greatly between artistic fields. The proportion of dance artists for instance is 31 per cent, while in film it is 22 per cent.

The lowest proportion of artists with a non-Swedish background is in theatre and music, 13 per cent each (cf. table 3:10 in the tables appendix).

A more complex picture emerges when we look at where artists come from and their income differences.

Artists born in the EU and large industrialised countries are over-represented in relation to the general population, which means that the opposite is very noticeable in relation to Africa and Asia. The incomes for artists born abroad are generally lower than for artists born in Sweden, but the income differences are lower in the artist group than in the general population (cf. tables 32, 33, 34 and 35).

Poorer income growth for artists than for the entire population

The report shows that the median value of artists' incomes increased from SEK 183,000 to SEK 217,800 between 2004 and 2014. If we look at income growth in fixed prices, income growth was 4 per cent, whereas the corresponding increase for the entire population was 18 per cent. Income growth for artists as a whole was thus mildly positive, but considerably poorer than for the entire population during the 10-year period (cf. tables 20 and 78).

Consequently, the report shows that the low income level among professional artists in relation to the entire population has been reinforced in the past ten years. The annual income in 2014 for the population as a whole was SEK 290,000. This means that the median income for artists was 75 per cent of that for the entire population. Ten years ago, the median income was 85 per cent of that for the population as a whole (cf. table 20).

Large income differences between occupational categories and artistic fields

The report also illustrates the differences in income between different artistic fields and occupational groups. No occupational category in the artist group achieved the median value for the entire population. Even the occupational category with the highest median income, stage designer, with a median income of SEK 285,000 did not achieve the entire population's median income of SEK 290,000 (cf. table 20).

The clearest changes in income over time can be seen in the following occupational groups:

- For craft practitioners, median income increased by 20 per cent.
For literary authors and theatre directors, the increase was 13 per cent.
- For choreographers, median income fell by 22 per cent (cf. table 78).

Incomes are generally higher in theatre, writing and music. The lowest incomes occur in film and art & design. Dance is in-between these income clusters. A characteristic feature is the extensive spread of incomes, in both artistic fields and between occupational categories (cf. table 20).

In the highest income span (P90), theatre directors have an annual income of SEK 541,000. The corresponding income for the entire population is SEK 517,000. Other strong incomes in the same top interval (P90) in the artist group also occur among composers, SEK 492,600, authors of nonfiction, SEK 502,700, and dramatists, approximately SEK 477,400 (cf. table 20).

The very lowest incomes occur among visual artists. In the lowest income span (P10), the annual income is under SEK 6,000 and in crafts/design under SEK 7,000. Other occupational categories with low incomes in the lowest income span (P10) are choreographer, SEK 12,700, composer/musician⁵, SEK 17,200, and filmmaker, SEK 18,400 or lower as annual income in 2014 (cf. table 20).

The proportion of artists who had an annual income under SEK 160,000 fell from 42 per cent to 37 per cent, i.e. by 5 percentage points. The corresponding decline in the entire population was from 29 to 24 per cent, also 5 percentage points. However, the proportion of artists with no income increased slightly from 3 per cent to 4 per cent (cf. table 77).

Income spread in the artist group has increased

Incomes for artists in the lowest income interval (P10) in 2014 fell further by 27 per cent against 2004 calculated in fixed prices. Incomes for the artists in the highest income interval (P90) increased by 15 per cent (cf. table 78). The report also shows that income mobility was higher than in the entire population. Those with the lowest and highest incomes had the least income mobility. This is true for both artists and the entire population (cf. tables 67 and 68).

⁵ These are composers/musicians who, at the time of selection, were not affiliated to the Swedish Musicians' Union, the Swedish Union of Professional Musicians, SKAP or FST but who had applied for grants and subsidies from the Swedish Arts Grants Committee (cf. section 3).

Regional differences in income were accentuated. The incomes of artists in Greater Stockholm increased most, by 6 per cent, and incomes of artists in Greater Malmö fell by 2 per cent. For artists with the highest incomes, incomes increased most in Rest of Götaland and Norrland, by 19 per cent. In the major urban areas, the increase was around 15 per cent.

The proportion of artists declaring business activity increased

A characteristic of the artist group, and something that was further reinforced during the past ten years, is the strong element of business activity. Just over 60 per cent of artists declared business activity in 2014 for a sole proprietorship, partnership or close company, a substantial increase on 2004. The biggest proportions were in the fields of art & design (73 per cent), film (66 per cent) and writing (64 per cent).

In addition to these 60 per cent, there are artists active in other legal entities such as non-profit associations or co-operatives, often in the collective artistic fields of music, theatre and dance. These entities are not included in the survey.

Artists who only have income from business activity and no salaried income have a lower income than artists who only have salaried income or a combination of salaried income and income from business activity. This is also true for the entire population (cf. table 23).

However, the majority of those who declare income for a sole proprietorship are also active as salary earners. Twelve per cent of artists only have income from business activity. There is a growing group of 'combination earners', i.e. those who have both income taxed as salaried earnings and income from business activity subject to corporation tax. As many as 23 per cent of artists belonged to this category in 2014, compared with 3 per cent of the entire population.

Level of self-sufficiency and income structure

The artist group has a higher level of self-sufficiency than the entire population (cf. table 66). The biggest difference in income structure is that artists' incomes consist, to a greater extent than those of the entire population, of income from business activity and income from capital and to a lesser extent of salaried income (tables 64 and 65).

Originators and practitioners

Some artistic fields such as writing and art & design consist primarily of originators, while practitioners make up the majority in theatre, music and dance. To clarify certain differences in conditions between practitioners and originators and also illustrate the conditions for artists in theatre, music and dance who are originators, it is important to dissect the statistics and information accordingly.

However, many artists come under both categories, for example choreographer and dancer, director and actor, visual artist and performance artist or composer and musician. There is also clear growth in the numbers of artists working across the boundaries between artistic fields.

Practitioners who are in employment have a higher median income than originators. For practitioners, the median income was SEK 268,000, nearly 40 per cent more than for originators, whose median income was SEK 193,300.

One reason for the difference is that the proportion of business owners among originators is considerably higher: 70 per cent compared with 41 per cent. In both cases, annual incomes are lower for women than men, but the difference is slightly smaller for originators.

Seventy two per cent of the practitioners only had salaried income and no income from business activity. The proportion of originators with only salaried income was 48 per cent.

Transfer payments and benefits

Despite their generally low incomes, artists are no more dependent on the public support and benefit systems than the population in general. In 2014, there were no great

differences between the artist group and the entire population in terms of the proportion with various types of transfer payment and benefit. The artist group had a slightly higher proportion than the entire population receiving unemployment benefit and payments for job seeker training: 11 per cent compared with 8 per cent. For several other types of transfer payment and benefit, the proportion was lower for artists than for the entire population. These were sickness benefit, activity benefit, financial support, housing allowance and parental allowance (cf. table 59).

Strong decline in transfer payments and benefits to artists

During the 10-year period, the proportion of the artist group receiving unemployment benefit and payments for job seeker training fell dramatically from 30 to 12 per cent and in the entire population from 13 per cent to 8 per cent. This is due not to an improved labour market but primarily to changes in unemployment benefit rules. The new rules have meant that it has become more difficult to qualify for the insurance. For some occupational categories, this decline was considerable (cf. tables 94, 95 and 100). The median value of the amounts paid out in unemployment benefit also fell. For artists who received unemployment benefit in 2014, the median amount was 31 per cent lower than in 2004.

The proportion receiving activity benefit fell among both artists and the entire population. The proportion receiving financial support and housing allowance also fell between 2004 and 2014. One per cent of artists received financial support in 2014 and 4 per cent received housing allowance. In 2004, the corresponding figures were 3 and 7 per cent. The proportions also fell in the entire population but not by as much (cf. tables 94 and 95).

Net income

The report also shows net income for artists. This is the amount left for consumption or saving after taxes and social security contributions have been paid. The median net income evens out the income differences to some extent. Net income for artists was 81 per cent of that for the entire population. This represents a dramatic decline of 12 per cent from 2004 (cf. tables 63, 64 and 65).

Income mobility

Income mobility is interesting as it shows how much incomes for artists can vary from year to year, primarily for originators but also for freelance practitioners. For example, a composer or author may work on one piece for several years without receiving any payment, and then receive a large sum when the work is performed or published. Income mobility for the artist group is considerably higher than for the entire population.

2. Introduction

2.1 Background

The Swedish Arts Grants Committee has been commissioned by the Government to describe artists' basic conditions for artistic creation. With this statistical report, the Committee wishes to provide as broad and complete a picture of conditions in 2014 as possible. The report comprises a survey of artists (originators/creators and practitioners) active in Sweden based on gender, age, residence, non-Swedish background, education, social background, income and business activity. The information is compared with the general population and with the Swedish Arts Grants Committee's previous study *Konstnärernas inkomster*⁶ (Artists' Income) and, to some extent also the report *Konstnärernas inkomster ur ett jämställdhetsperspektiv*⁷ (A Survey of Artists' Income from a Gender Perspective).

The results and knowledge emerging from the report are intended to help develop the basis for a future artist policy capable of improving the conditions for artistic creation.

In 2015, a wider population than in the previous study was covered, through access to more register data as a result of working with the Swedish Authors' Fund and a number of artists' organisations.

In March 2016, the Swedish Arts Grants Committee commissioned Statistics Sweden (SCB) to compile a report on the situation of artists in 2014.

SCB was supplied with personal identity numbers by the Swedish Arts Grants Committee, the Swedish Authors' Fund or directly by artists' organisations. When the data was compiled, the information from 2014 was found to be the most recent since it takes approximately one year for the Swedish Tax Agency to assess taxes for the entire population. Consequently, data for 2015 is available only at the beginning of 2017. This also means that the comparison is over ten years exactly.

The Swedish Arts Grants Committee and SCB communicated with each other constantly throughout the work on the report. The Swedish Arts Grants Committee decided which tables would be produced and also edited the texts. Further analyses of the large volume of material received from SCB will likely be forthcoming. Not everything is contained in the present report.

2.2 Method

The report is based on register data concerning 28,979 artists who were registered residents in Sweden throughout 2014 (on both 31 December 2013 and 31 December 2014), 24,937 of whom were aged 20–66. The artists are divided into 19 occupational categories and 6 artistic fields.

The register of artists on which the report is based was compiled partly from registers supplied by the Swedish Arts Grants Committee and the Swedish Authors' Fund and partly from member registers supplied to SCB by the Visual Copyright Society in Sweden, the Swedish Union for Performing Arts and Film, the Swedish Musicians' Union, the Swedish Association of Professional Photographers, the Swedish Union of Professional Musicians, the Association of Swedish Illustrators and Graphic Designers, the Swedish Society of Songwriters, Composers and Authors, the Association of Swedish Craftsmen and Industrial Designers, the Swedish Society of Composers and the Swedish Association of Independent Filmmakers (Oberoende filmares förbund).

All of the above population is used in the data for 2014 presented in this report. A comparative population consisting of the registers supplied by the Swedish Arts Grants

6 *Konstnärernas inkomster – en statistisk undersökning av SBC inom alla konstområden 2004-2005* (Artists' income – a statistical study by SBC in all artistic fields, 2004-2005), The Swedish Arts Grants Committee, 2009

7 *Konstnärernas inkomster ur ett jämställdhetsperspektiv* (Artists' income from a gender perspective), the Swedish Arts Grants Committee, 2010.

Committee, the Swedish Authors' Fund, the Swedish Union for Performing Arts and Film, the Swedish Musicians' Union and the Swedish Union of Professional Musicians was used for comparisons with the results in the previous study.

The majority of the report concerns the age group 20–66. The main reason for concentrating the report on this age group is to ensure that comparisons with data on the entire population of working age (20–66) are relevant. In the previous study, the main age group was 20–64. In recent years, there has been greater opportunity for people to work longer, and increasing numbers are doing so. Consequently, the Swedish Arts Grants Committee decided to extend the age group to 66. Initially, the entire artist group from the age of 20 up is also described.

The principal measure of income is total mixed income. This consists of income from salaried employment (primarily salary income, payments from the Swedish Social Insurance Administration, unemployment benefits and pension) and income from business activity. Mixed income therefore does not include student finance, income from capital and tax-free transfer payments such as child benefit, housing allowance and financial support (social security benefits).

Taxable scholarships and grants are included in mixed income, while tax-free ones are not. However, in the report we added the tax-free scholarships reported by the Swedish Arts Grants Committee and the Swedish Authors' Fund to the mixed income. The reason for this is that these scholarships are linked to skill and performance. Other tax-free scholarships are not included as we have no information about them.

Both median income and average income are reported in the tables for both mixed income and other types of income. Median income is reported in the text as it is not affected by individual high amounts as average income is. In addition to the median and average values, the income tables in the report also show the thresholds for the 10 per cent who have the lowest income (P10) and the 10 per cent who have the highest income (P90). The threshold for P10 means that the 10 per cent who have the lowest income are below the amount shown, and the threshold for P90 means that the 10 per cent who have the highest income are above the amount shown. The values in the text are rounded to the nearest SEK 100.

When median values, percentages, etc. are reported, it is important to consider that there are relatively few practitioners in certain occupational categories, which may affect representativeness. The smallest numbers of people in the artist group aged 20–66 are in the occupational categories dramatist/dramaturge (171) and clown/circus artist (182). When occupational categories with few practitioners are divided up, for example by gender or age, or when data is reported only for those who declare income from business activity, there are sometimes very few people in certain groups. In these cases, income measures and other measures reported for these groups are not particularly stable.

3. The artist group in 2014

The Swedish Arts Grants Committee decided the scope and which groups should be included in the report.

The artist group included those who received guaranteed income, separate public lending right remuneration, major prizes or any scholarship or grant from the Swedish Arts Grants Committee or the Swedish Authors' Fund in 2014. It also included those who applied for a scholarship or grant in 2011–2015. It also included members of the Swedish Musicians' Union, the Swedish Union of Professional Musicians, the Swedish Union for Performing Arts and Film (only those with artistic occupations), the Swedish Society of Composers, the Swedish Society of Songwriters, Composers and Authors, the Association of Swedish Craftsmen and Industrial Designers, the Association of Swedish Illustrators and Graphic Designers, the Swedish Association of Professional Photographers, the Swedish Association of Independent Filmmakers (Oberoende filmares förbund) and the Visual Copyright Society in Sweden (members who are not in other participating visual arts organisations).⁸

The Swedish Arts Grants Committee decided that the artists should be divided into 19 occupational categories and that, where possible, each person should belong to just one occupational category. Appendix 2 shows the basis on which the division into the 19 occupational categories was made, i.e. which occupations in the various registers are included in each category.

Some exceptions were made for the following groups: graphic designer/illustrator, crafts/design, filmmaker/film director, composer/musician and clown/circus artist. The occupational categories are grouped in six artistic fields: art & design, dance, film, writing, music and theatre. The number of occupational categories in the field of music has fallen since the previous study was carried out and the only categories used now are musician, composer/musician and composer.⁹

The occupational category *musician* consists of members of the Swedish Musicians' Union or members of the Swedish Union of Professional Musicians and applicants to the Swedish Arts Grants Committee who indicated this occupation when applying for scholarships and grants.

The occupational category *composer* consists of members of the Swedish Society of Composers or the Swedish Society of Songwriters, Composers and Authors or applicants who indicated *composer* when applying for scholarships and grants from the Swedish Arts Grants Committee.

The occupational category *composer/musician* describes musicians who are active in both occupations. It is also the occupation they indicated when applying to the Swedish Arts Grants Committee.

The artistic field *musical* was removed because it contained too few artists to permit comparison with other fields. Musical artists have instead been added to the *theatre* field as the majority of musical artists came from the member lists of the Swedish Union for Performing Arts and Film.

The decision on which occupational categories would be included in which artistic fields was made by the Swedish Arts Grants Committee without the principles outlined below and in Appendix 3.

It is necessary to add in general that the link between artistic field and occupation name is not obvious. It is important to be aware that it is difficult to see certain occupational categories as part of just *one* artistic field. Unfortunately, it is impossible to establish perfect definitions. The Swedish Arts Grants Committee has tried to find the best solution, bearing in mind that it is common for artists to be active in different genres. For example, actors often work in both theatre and film, visual artists also make films, musicians also work in

8 The organisations Konstantverkscentrum, the Writers Guild of Sweden and Design Sweden were also asked, but were unable to supply members' personal identity numbers to SCB. They are therefore not included in the artist group.

9 See *Komponisterna i Sverige (The composers in Sweden)*, the Swedish Arts Grants Committee, 2009

the dramatic arts (theatre and dance) and dancers and choreographers can work in dance, theatre and music.

This categorisation also affects the size of the various artistic fields. It is important to be aware that many artists are involved in a variety of artistic fields. Our need to categorise does not necessarily follow artistic developments or the labour market for artists. Our ambition was to find the best options, although they do not reflect the flexibility and mobility of artists.

The population was obtained in a similar way to previous studies but was supplemented with new groups to provide a wider picture of the artist group. Among other things, the Committee wanted to have more occupational categories in the art & design field and therefore approached organisations for photographers, illustrators and craft practitioners/designers. The Visual Copyright Society in Sweden was also asked to provide information to include art & design practitioners who do not naturally apply for scholarships from the Swedish Arts Grants Committee. In the field of music, the Swedish Arts Grants Committee also approached organisations representing composers and thus also widened the group of originators in the field of music.

In the original supplies of data from the various organisations, the Swedish Arts Grants Committee's register consisted of 11,575 people and the Swedish Authors' Fund's register of 4,002 people. The registers from other organisations contained the following numbers of people: The Visual Copyright Society in Sweden 6,415, the Swedish Union for Performing Arts and Film 4,937, the Swedish Musicians' Union 3,229, the Swedish Association of Professional Photographers 1,791, the Swedish Union of Professional Musicians 1,640, the Association of Swedish Illustrators and Graphic Designers 1,441, the Swedish Society of Songwriters, Composers and Authors 1,185, the Association of Swedish Craftsmen and Industrial Designers 542, the Swedish Society of Composers 362 and the Swedish Association of Independent Filmmakers (Oberoende filmares förbund) 76. See Appendix 3. Population Basis.

There were therefore a total of 37,000 people in the registers. However, approximately 6,000 people were included in at least two registers. In these cases, the priorities were as follows:

1. Artists' organisations and trade unions (the Swedish Union for Performing Arts and Film, the Swedish Musicians' Union, the Swedish Association of Professional Photographers, the Swedish Union of Professional Musicians, the Association of Swedish Illustrators and Graphic Designers, the Swedish Society of Songwriters, Composers and Authors, the Association of Swedish Craftsmen and Industrial Designers, the Swedish Society of Composers and the Swedish Association of Independent Filmmakers (Oberoende filmares förbund)).
2. Copyright organisations (the Visual Copyright Society in Sweden).
3. The Swedish Arts Grants Committee.
4. The Swedish Authors' Fund.

Where, after applying the above priorities, there were people in more than one register, the Swedish Arts Grants Committee chose which data should be prioritised.

A further just over 2,000 people were eliminated for various reasons. Some had an incorrect or incomplete personal identity number. There were also artists who are registered abroad or were not registered in Sweden throughout 2014, which was a criterion for inclusion in the population. For some artists, there was no information on their occupation and others had an occupation that should not be included in the study. The registers also included 165 artists under 20 and they were also removed from the population. After this elimination, there remained 28,979 artists, 24,937 of whom were aged 20–66 and 4,042 were 67 or older. The majority of the report concerns artists in the age group 20–66.

A comparative population is used for comparisons with the results of the study in 2004. It consists of the artists in the registers supplied by the Swedish Arts Grants Committee, the Swedish Authors' Fund, the Swedish Union for Performing Arts and Film, the Swedish

Musicians' Union and the Swedish Union of Professional Musicians, i.e. the organisations that supplied registers for the 2004 study. The comparative population consists of 21,419 people, 19,457 of whom are aged 20–66.

3.1 Gender, age, artistic field and occupational category

The artist group consists of approximately 29,000 artists in the artistic fields of art & design, dance, film, writing, music and theatre. The artistic fields that have the highest number of artists in this study are art & design, music and theatre. Visual artist, musician and actor were the occupational categories with the largest number of artists.

Table 1. The artist group by artistic field, occupational category, gender and age, 2014 (number)

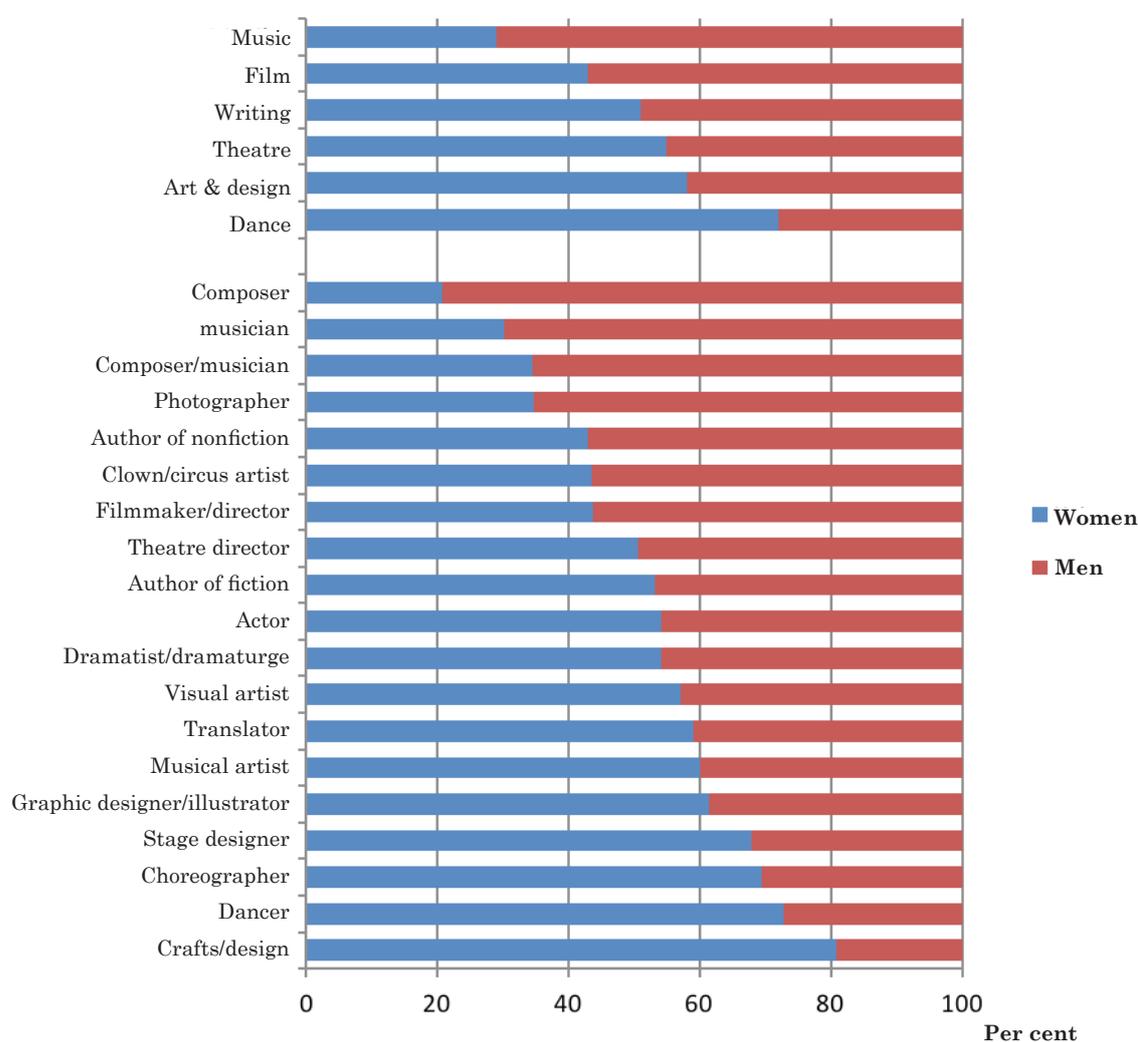
Occupational category	All artists			20–66 years			67– years		
	Total	Women	Men	Total	Women	Men	Total	Women	Men
Art & design	12,510	7,254	5,256	10,057	5,940	4,117	2,453	1,314	1,139
Visual artist	6,174	3,528	2,646	4,638	2,739	1,899	1,536	789	747
Photographer	2,281	792	1,489	2,101	768	1,333	180	24	156
Crafts/design	2,284	1,845	439	1,858	1,484	374	426	361	65
Graphic designer/illustrator	1,771	1,089	682	1,460	949	511	311	140	171
Dance	1,032	742	290	998	718	280	34	24	10
Dancer	779	566	213	754	547	207	25	19	6
Choreographer	253	176	77	244	171	73	9	5	4
Film	1,208	518	690	1,135	498	637	73	20	53
Filmmaker/director	1,208	518	690	1,135	498	637	73	20	53
Writing	2,799	1,429	1,370	2,269	1,211	1,058	530	218	312
Dramatist/dramaturge	190	103	87	171	98	73	19	5	14
Author of nonfiction	828	361	467	637	297	340	191	64	127
Author of fiction	1,485	790	695	1,242	685	557	243	105	138
Translator	296	175	121	219	131	88	77	44	33
Music	7,252	2,080	5,172	6,828	2,035	4,793	424	45	379
Composer	1,398	290	1,108	1,144	262	882	254	28	226
Composer/musician	928	319	609	924	318	606	4	1	3
Musician	4,926	1,471	3,455	4,760	1,455	3,305	166	16	150
Theatre	4,178	2,295	1,883	3,650	2,041	1,609	528	254	274
Clown/circus artist	200	101	99	182	92	90	18	9	9
Musical artist	399	239	160	399	239	160	0	0	0
Stage designer	424	288	136	387	270	117	37	18	19
Actor	2,759	1,494	1,265	2,363	1,289	1,074	396	205	191
Theatre director	396	173	223	319	151	168	77	22	55
All artists	28,979	14,318	14,661	24,937	12,443	12,494	4,042	1,875	2,167

There are slightly fewer women than men in the artist group. In the age group 20–66, the gender distribution is almost completely even. However, the gender distribution varies greatly between artistic fields and occupational categories. In the artistic field of dance, the number of women is more than twice as high as the number of men, while the ratio in music the opposite. The artistic field of writing has the most even gender distribution.

In the occupational category of crafts/design, there are four times as many women as men and in the categories of dancer, choreographer and stage designer, there are more than twice as many women as men. In the category of composer, there are nearly four times as

many men as women, and in the category musician, there are more than twice as many.

Chart 1. Gender distribution in artistic fields and occupational categories in the artist group aged 20 and older, 2014



The age composition for artists differs from that in the wider population. In the age group 20–66, only 12 per cent of the artist group are 20–29, against 18 per cent in the wider population. In the age groups 30–39, 40–49 and 50–59, the proportion in each group is 2–5 percentage points higher in the artist group than in the wider population, while the proportion in the age group 60–66 is roughly the same in the artist group as in the wider population.

Table 2. The artist group aged 20 and older, by age, 2014

Age	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
20–29	3,413	11.8	1,784	12.5	1,629	11.1
30–39	6,103	21.1	3,204	22.4	2,899	19.8
40–49	6,248	21.6	3,107	21.7	3,141	21.4
50–59	5,885	20.3	2,920	20.4	2,965	20.2
60–66	3,288	11.3	1,428	10.0	1,860	12.7
67–	4,042	13.9	1,875	13.1	2,167	14.8
All artists, aged 20–	28,979	100	14,318	100	14,661	100

Table 3. The entire population aged 20 and older, by age, 2014

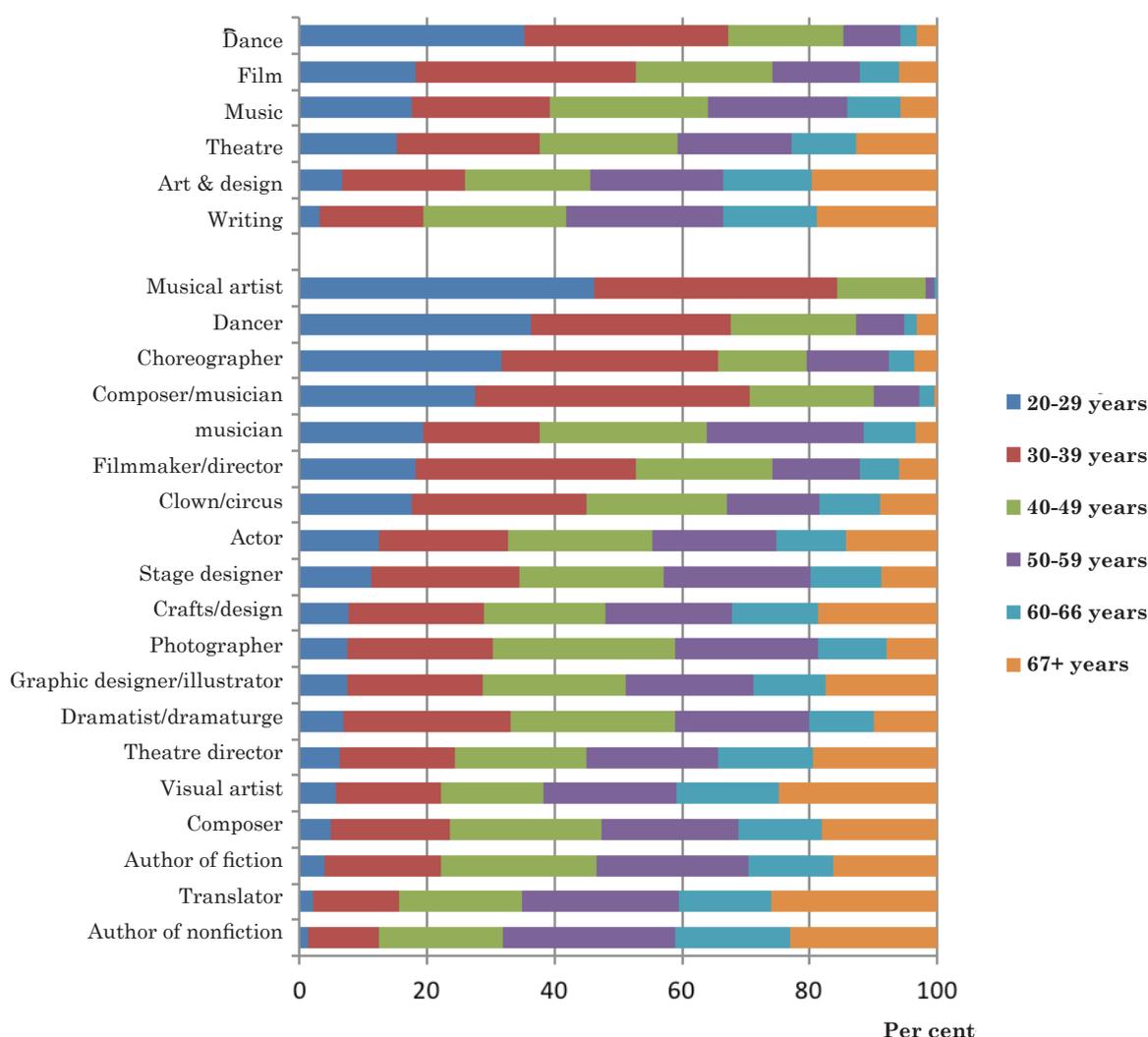
Age	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
20–29	1,270,497	17.2	620,993	16.6	649,504	17.8
30–39	1,164,632	15.8	573,713	15.3	590,919	16.2
40–49	1,295,943	17.6	641,117	17.2	654,826	18.0
50–59	1,186,699	16.1	589,069	15.8	597,630	16.4
60–66	795,377	10.8	400,074	10.7	395,303	10.8
67–	1,669,444	22.6	913,099	24.4	756,345	20.8
Entire population, aged 20–	7,382,592	100	3,738,065	100	3,644,527	100

Table 4. The artist group aged 20 and older, by artistic field and age, 2014

Age	Art & design	Dance	Film	Writing	Music	Theatre
20–29	6.7	35.2	18.1	3.1	17.6	15.2
30–39	19.2	32.0	34.5	16.3	21.5	22.4
40–49	19.7	18.2	21.4	22.5	24.9	21.6
50–59	20.9	8.8	13.8	24.5	21.8	18.0
60–66	14.0	2.5	6.0	14.6	8.4	10.2
67–	19.6	3.3	6.0	18.9	5.8	12.6
All artists, aged 20–	100	100	100	100	100	100

The highest number of older artists is in the artistic fields of art & design and writing, where more than 1 in 3 artists are over 60. This proportion is lowest in the artistic field of dance, at 6 per cent. 1 in 3 people in the artistic field of dance are under 30, and two-thirds are under 40. In the artistic field of writing, 3 per cent are under 30.

Chart 2. Age distribution in artistic fields and occupational categories in the artist group aged 20 and older, 2014



If the occupational categories are compared, the proportion over 60 is highest in the groups of author of nonfiction, visual artist and translator, where just over 40 per cent are over 60. The lowest proportion of artists over 60 is in the occupational category of musical artist, at 1 per cent. Nearly 85 per cent of the category of musical artist are under 40. In the category of author of nonfiction, the proportion is 12 per cent. A table corresponding to Chart 2 is in the tables appendix (Table 3:1).

3.2 National registration and relocation patterns

This section reports where in Sweden the artists were registered on 31 December 2014 and the extent to which they stayed in one place or had relocated between the regions of Sweden since 31 December 2009. It also reports how many of the artists immigrated to Sweden between 1 January 2010 and 31 December 2013.

3.2.1 National registration

47 per cent of artists aged 20 and older are registered in Greater Stockholm and 69 per cent are registered in one of the three major urban areas. The highest concentration on the major urban areas is in the artistic field of dance, in which 63 per cent live in Greater Stockholm and 84 per cent in one of the major urban areas. The proportions are almost as high

in the artistic fields of film and theatre. There is greater distribution across the country in the artistic fields of music and art & design, in which 42 per cent live in Greater Stockholm and more than 1 in 3 artists are registered outside the major urban areas.

The highest concentration on the major urban areas is in the age group 30–39, in which 51 per cent of artists are registered in Greater Stockholm and 77 per cent in the major urban areas. In the age groups 60–66 and 67 and older, the concentration on the major urban areas is lowest. 41 per cent of these age groups live in Greater Stockholm and just under 60 per cent live in the major urban areas.

Table 5. The artist group aged 20 and older, by region and artistic field, 2014

Region	Number of artists	Women	Men	Art & design	Dance	Film	Writing	Music	Theatre
Greater Stockholm	13,505	6,866	6,639	5,240	650	727	1,317	3,049	2,522
Greater Göteborg	3,791	1,942	1,849	1,568	136	138	312	1,062	575
Greater Malmö	2,582	1,266	1,316	1,071	86	140	311	639	335
Rest of Götaland	4,425	2,094	2,331	2,407	64	86	399	1,094	375
Rest of Svealand	2,784	1,280	1,504	1,341	58	60	296	800	229
Norrland	1,892	870	1,022	883	38	57	164	608	142
All artists 20–	28,979	14,318	14,661	12,510	1,032	1,208	2,799	7,252	4,178

When artists are reported by the county in which they are registered, fewer than 1 in 4 artists live outside the three biggest counties: Stockholm County (which is the same as Greater Stockholm), Västra Götaland County and Skåne County. In the age group 30–39, fewer than 20 per cent live outside the major urban counties, while just over 30 per cent of those in the age groups 60–66 and 67 and older do so.

Fewer than 1 per cent of artists are registered in Blekinge County, Gotland County, Jämtland County, Kronoberg County and Jönköping County. There is a table showing the distribution of artists across regions and counties by age in the tables appendix (Table 3:2).

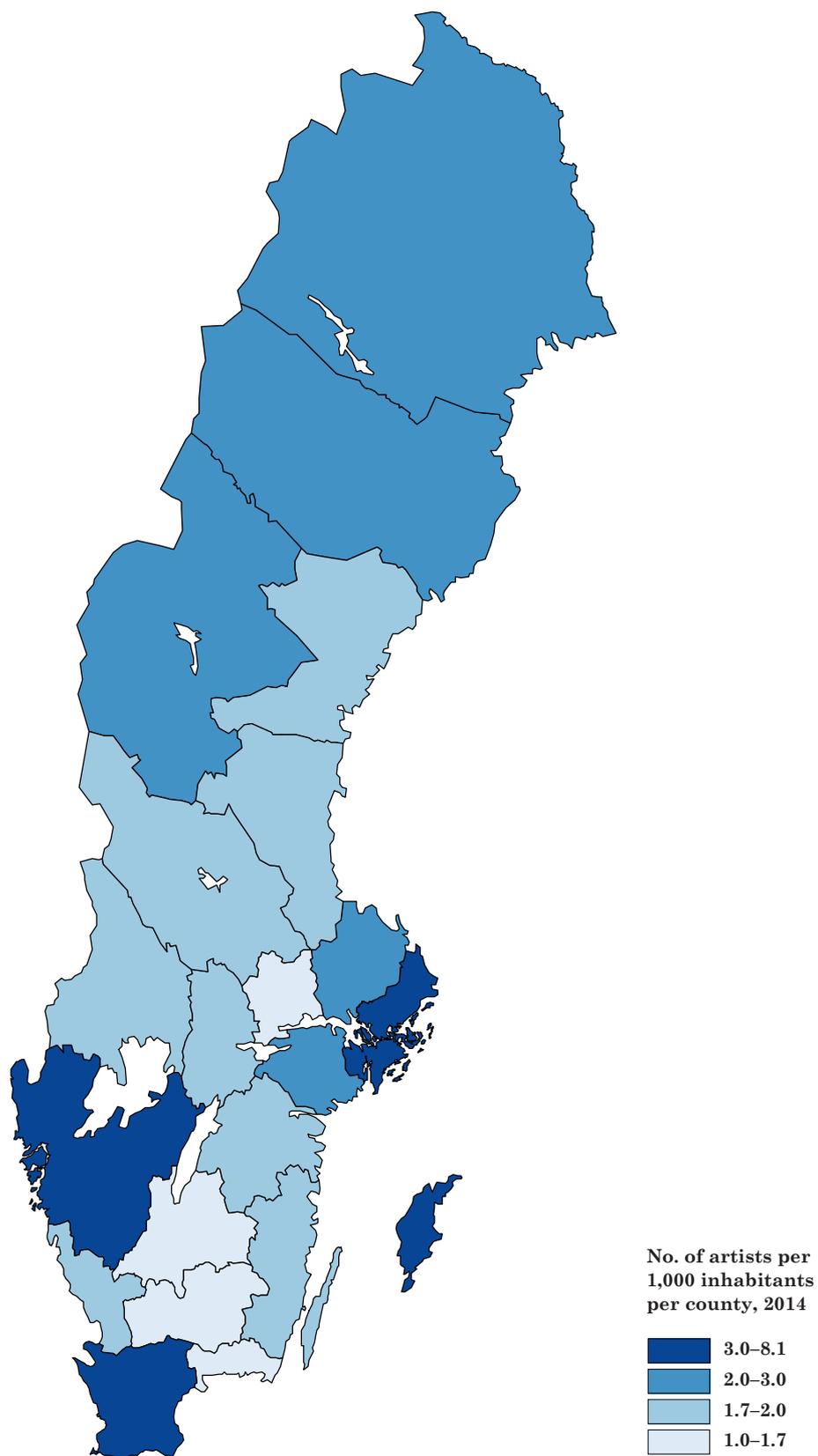
Table 6. The artist group aged 20 and older, by county, gender and artistic field, 2014

County	Number of artists	Women	Men	Art & design	Dance	Film	Writing	Music	Theatre
Stockholm County	13,505	6,866	6,639	5,240	650	727	1,317	3,049	2,522
Uppsala County	684	306	378	310	16	21	114	168	55
Södermanland County	506	255	251	297	7	9	51	105	37
Östergötland County	644	273	371	287	8	14	47	220	68
Jönköping County	270	112	158	137	8	4	26	73	22
Kronoberg County	240	100	140	126	4	7	26	56	21
Kalmar County	352	174	178	232	2	2	22	65	29
Gotland County	247	130	117	145	4	5	24	54	15
Blekinge County	168	72	96	83	2	1	17	50	15
Skåne County	3,785	1,883	1,902	1,749	100	166	435	887	448
Halland County	475	235	240	251	6	14	47	122	35
Västra Götaland County	4,617	2,323	2,294	2,036	152	151	378	1,268	632
Värmland County	434	184	250	219	11	9	26	138	31
Örebro County	410	202	208	175	10	8	38	136	43
Västmanland County	314	140	174	155	9	2	31	81	36
Dalarna County	436	193	243	185	5	11	36	172	27
Gävleborg County	399	182	217	161	5	7	41	160	25
Västernorrland County	373	154	219	168	10	7	23	141	24
Jämtland County	221	105	116	118	3	6	14	71	9
Västerbotten County	462	222	240	233	8	17	43	119	42
Norrbottn County	437	207	230	203	12	20	43	117	42
All artists 20–	28,979	14,318	14,661	12,510	1,032	1,208	2,799	7,252	4,178

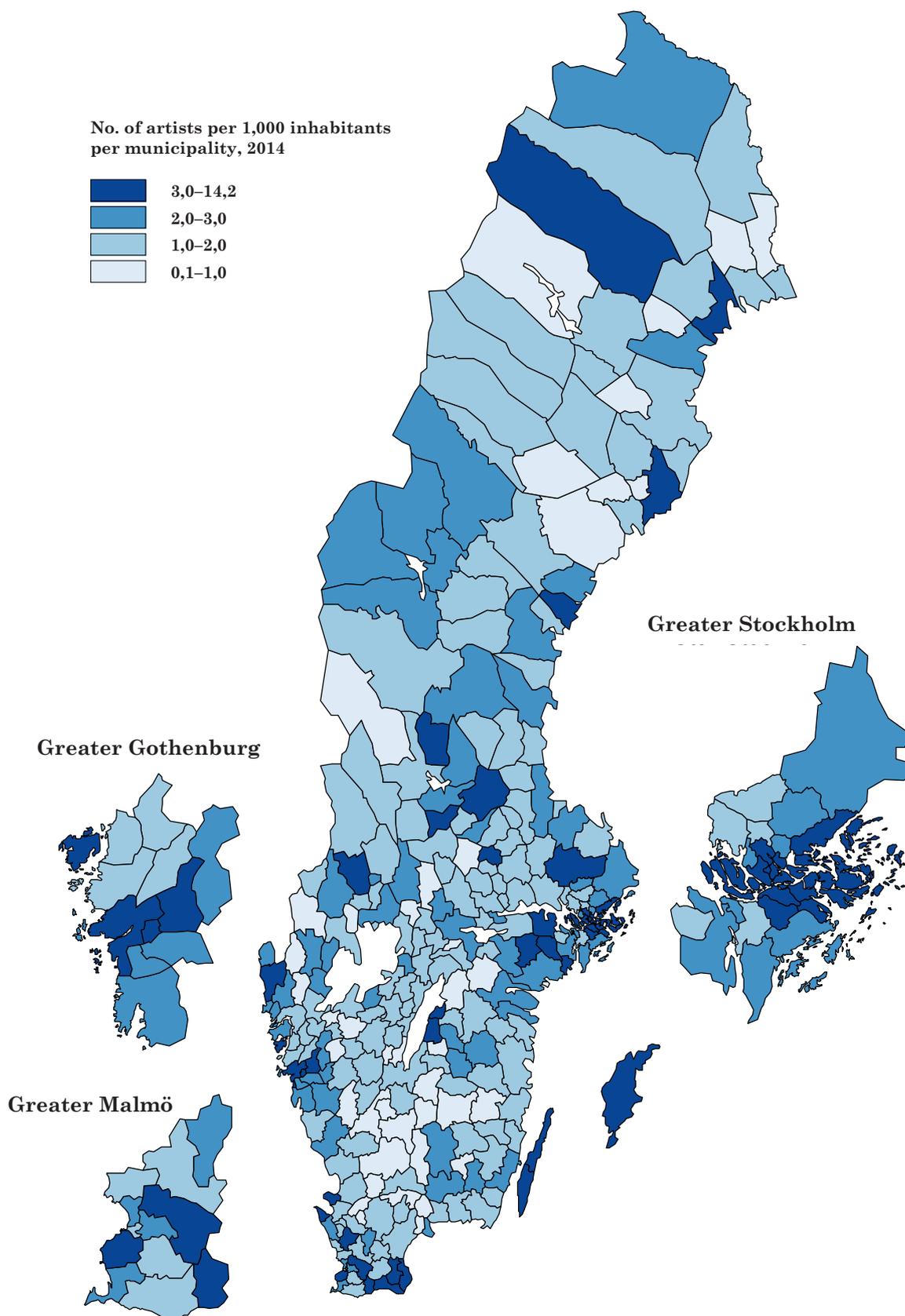
Artists live in all of Sweden's 290 municipalities. However, five of the municipalities have only one of the 29,000 people in the artist group registered, and fewer than ten artists live in 64 municipalities.

If the number of people in the artist group are compared with the size of the entire population for the corresponding age group, there are 3.8 artists per 1,000 inhabitants in Sweden. Of the municipalities, the City of Stockholm has the highest number, with 14 artists per 1,000 inhabitants. The next highest is Simrishamn Municipality with 10, followed by Värmdö, Malmö, Nacka, Göteborg, Lidingö and Gnesta with 7 and Vaxholm, Ekerö, Höganäs and Tanum with 6 artists per 1,000 inhabitants. In 44 municipalities, there are fewer than 1 artist per 1,000 inhabitants. Of the counties, Stockholm County has the most, with 8 artists per 1,000 inhabitants, while Jönköping County has the fewest, with 1 artist per 1,000 inhabitants.

Map 1. Number of artists aged 20 and older per 1,000 inhabitants aged 20 and older in the counties, 2014.
For exact figures, see the tables appendix (Table 3.3).



Map 2. Number of artists aged 20 and older per 1,000 inhabitants aged 20 and older in the municipalities, 2014. For exact information on the number of artists per municipality, see the tables appendix (Table 3:4).



To gain a clearer idea of the number of artists aged 20 and older per 1,000 inhabitants aged 20 and older in the counties and municipalities in 2014, see the tables appendix (Tables 3:3 and 3:4).

3.2.2 Relocation patterns

To study relocation patterns among artists, the region in which artists were registered on 31 December 2014 is compared with the corresponding information for 31 December 2009, i.e. five years earlier. Of the approximately 25,000 artists aged 20–66, 87 per cent lived in the same region in 2009 as in 2014, 11 per cent had changed region and 2 per cent of the artists in the artist group were not registered in Sweden in 2009. Of the just over 3,000 artists who relocated between regions of the country, more than one third had moved to Greater Stockholm from the five other regions. Greater Stockholm had a surplus of 359 artists in terms of domestic relocation; 1,070 artists moved to Greater Stockholm from the rest of Sweden and 711 moved away from Greater Stockholm. Of the other regions, Greater Malmö had a surplus of 45 artists, while the other four regions had a relocation deficit. The highest relocation deficit was in Rest of Götaland, with 222 artists, and Norrland, with 148 artists, while Greater Göteborg and Rest of Svealand had a small deficit of 13 and 21 artists, respectively.

Of the approximately 500 artists who were not registered in Sweden in 2009, just over half lived in Greater Stockholm in 2014, 15 per cent lived in Greater Malmö and 12 per cent lived in Greater Göteborg.

As expected, it is primarily younger artists who relocated. Of those in the age group 20–29, 33 per cent changed region between 2009 and 2014, while the proportion aged 30–39 was 18 per cent. Of the artists aged 40–66, the proportion who changed region between 2009 and 2014 was approximately 5 per cent.

In the age group 20–29, 44 per cent of the relocations were to Greater Stockholm and nearly 80 per cent to one of the three major urban areas. In the age group 30–39, the proportions were 40 and 64 per cent, respectively. Among older artists, these proportions were considerably lower. Approximately 25 per cent of relocations were to Greater Stockholm and 50 per cent to the major urban areas.

In the age group 40–49, more artists moved away from than moved to Greater Stockholm. Greater Göteborg and Greater Malmö also had net outward migration in this age group.

Table 7. The number of artists aged 20–66 who lived in the same regions in 2009 and 2014, the number who moved between regions in these years and the regions between which they moved*

Artists lived in these regions on 31 December 2014	Number of artists on 31 December 2014	Artists lived in these regions in December 2009						
		Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	11,840	10,507	241	143	252	236	198	263
Greater Göteborg	3,398	119	2,892	49	183	54	42	59
Greater Malmö	2,293	126	49	1,868	131	22	23	74
Rest of Götaland	3,481	169	100	88	3,005	40	33	46
Rest of Svealand	2,281	204	41	17	52	1,885	46	36
Norrland	1,644	93	29	9	34	29	1,426	24
All artists, aged 20–66	24,937	11,218	3,352	2,174	3,657	2,266	1,768	502

* How the table should be read: The bold figures in the diagonal in the table show how many artists lived in the same region in 2009 and 2014. For example, for Greater Stockholm, 10,507 artists lived there in both years, for Greater Göteborg the figure was 2,892, etc. The row for Greater Stockholm shows where the artists who lived in Greater Stockholm in 2014 lived in 2009. In addition to the 10,507 artists who also lived in Greater Stockholm in 2009, there were 241 artists who lived in Greater Göteborg in 2009, 143 in Greater Malmö, etc. The last figure in the row for Greater Stockholm shows how many of the artists who lived in Greater Stockholm in 2014 did not live in Sweden in 2009. They numbered 263. The column for Greater Stockholm shows where the artists who lived in Greater Stockholm in 2009 had relocated to in 2014. In addition to the 10,507 artists who still lived in Greater Stockholm in 2014, 119 had moved to Greater Göteborg, 126 to Greater Malmö, etc.

If we study how the artists relocated between the counties, only five counties had a relocation surplus. The surplus was 359 for Stockholm County. For the other four of these counties, the surplus was fewer than 10 artists. Of the approximately 500 artists who were not registered in Sweden in 2009, just over half lived in Stockholm County in 2014.

Table 8. Number of artists aged 20–66 who relocated between counties between 2009 and 2014

County	Inward migration	Outward migration	Net
Stockholm County	1,070	711	359
Uppsala County	102	112	-10
Södermanland County	84	80	4
Östergötland County	83	87	-4
Jönköping County	41	49	-8
Kronoberg County	39	60	-21
Kalmar County	51	72	-21
Gotland County	33	50	-17
Blekinge County	25	40	-15
Skåne County	360	352	8
Halland County	54	61	-7
Västra Götaland County	432	537	-105
Värmland County	58	57	1
Örebro County	53	70	-17
Västmanland County	45	50	-5
Dalarna County	70	64	6
Gävleborg County	54	92	-38
Västernorrland County	35	78	-43
Jämtland County	18	48	-30
Västerbotten County	81	95	-14
Norrbotten County	63	86	-23
All artists, aged 20–66	2,851	2,851	0

A slightly higher proportion of women had relocated, 13 per cent against 11 per cent of men. In a comparison of artistic fields, the proportion who had relocated was highest in dance and theatre, 16 per cent, and lowest in writing, 9 per cent. The highest proportion of relocations to Greater Stockholm was in the field of dance, at 52 per cent, while writing and art & design had the lowest proportion, at 31 per cent. In the artistic field of writing, there were almost exactly as many artists who moved away from Greater Stockholm as moved to Greater Stockholm. Tables showing relocation between regions by age, gender and artistic field, respectively, are in the tables appendix (Tables 3:5, 3:6 and 3:7).

3.2.3 Immigration and emigration

Of the artists in the age group 20–66 who are included in this study, 502 were not registered in Sweden on 31 December 2009. Consequently, they immigrated to Sweden after 2009. At the same time, the people included in the artist group immigrated to Sweden on a total of 639 occasions in 2010–2013. This difference is partly because it is possible to immigrate on more than one occasion and partly because people included in the population in 2009 first emigrated and then immigrated.

The number of immigrations is distributed relatively evenly over the years, with a small decline in 2013. More women than men immigrated. Immigration is considerably more common among younger artists. The age groups 20–29 and 30–39, which account for

39 per cent of the artist group aged 20–66, account for over 75 per cent of immigrations. In the ages over 66, which are not included in the table, there were only 14 immigrations. Immigration is commonest in dance (8 immigrations per 100 artists) and least common in writing (2 immigrations per 100 artists). For the sake of clarification, these statistics on immigration include people born in Sweden who emigrated and reimmigrated to Sweden.

Table 9. Number of people in the artist group aged 20–66 who immigrated in 2010–2013, by gender, age and artistic field

	2010	2011	2012	2013	All
All immigrants	167	178	164	130	639
Gender					
Women	99	94	97	69	359
Men	68	84	67	61	280
Age					
20–29	41	49	54	47	191
30–39	86	78	75	54	293
40–49	18	27	21	19	85
50–59	14	16	10	6	46
60–66	8	8	4	4	24
Artistic field					
Art & design	69	82	64	55	270
Dance	26	13	27	15	81
Film	11	10	13	9	43
Writing	13	7	9	7	36
Music	30	41	36	30	137
Theatre	18	25	15	14	72

Of the artists in the age group 20–66, 93 emigrated in 2015. More women than men emigrated. The proportion of artists who emigrated in the entire artist group was highest in dance, in which 1 per cent emigrated in 2015, and lowest in theatre, in which 0.2 per cent emigrated. Consequently, it was five times as common for artists in dance to emigrate as artists in theatre.

Table 10. Number of people in the artist group aged 20–66 who emigrated in 2015, by artistic field, occupational category and gender

Occupational category	All	Women	Men
Art & design	39	25	14
Visual artist	22	15	7
Photographer	5	1	4
Crafts	7	5	2
Graphic designer/illustrator	5	4	1
Dance	10	8	2
Dancer	5	4	1
Choreographer	5	4	1
Film	7	3	4
Filmmaker/director	7	3	4
Writing	12	7	5
Dramatist/dramaturge	2	1	1
Author of nonfiction	3	3	0
Author of fiction	6	3	3
Translator	1	0	1
Music	17	6	11
Composer	1	1	0
Composer/musician	5	2	3
Musician	11	3	8
Theatre	8	4	4
Clown/circus artist	1	1	0
Musical artist	3	3	0
Stage designer	1	0	1
Actor	2	0	2
Theatre director	1	0	1
All	93	53	40

3.3 Country of birth and non-Swedish background

This section shows the proportion of artists who were born abroad or have a non-Swedish background.

3.3.1 Country of birth

The proportion who were born in Sweden is higher in the artist group than in the population of Sweden. In the entire population aged 20–66, 81 per cent were born in Sweden. In the artist group, this proportion is 87 per cent. Among the people in the population who were born in Sweden, there are 4.7 artists per 1,000 individuals. The highest number can be found in the group of countries called ‘Other large developed countries/Western countries’. Among the people in the population who were born in these countries, there are 13 artists per 1,000 individuals. Those born in Africa and Asia are represented considerably more poorly in the artist group. There are relatively minor differences between genders. A table showing country of birth by gender is in the tables appendix (Table 3:8).

Table 11. The artist group and the entire population aged 20–66 in 2014, by country of birth

Country of birth	Number of artists	Proportion of artists	Number of artists per 1,000 population*	Proportion of population
Sweden	21,800	87.4	4.7	81.2
Rest of Nordic region	651	2.6	4.7	2.4
Other EU15 + small states in Europe	514	2.1	6.6	1.4
Other major developed countries/Western countries	369	1.5	13.0	0.5
EU new 13 Member States	357	1.4	3.1	2.0
Rest of Europe	245	1.0	1.6	2.6
Latin America and Caribbean	315	1.3	4.9	1.1
Rest of Asia and Oceania	145	0.6	1.1	2.4
Middle East and North Africa	439	1.8	1.6	4.9
Rest of Africa	101	0.4	1.1	1.6
All artists, aged 20–66	24,937	100	4.4	100

* The number of artists per 1,000 inhabitants for, for example, Rest of the Nordic region, means that, in the artist group, there are 4.7 artists born in the Rest of the Nordic region per 1,000 people in the population of Sweden who were born in the Rest of the Nordic region.

3.3.2 Non-Swedish background

The artist group also differs slightly from the entire population of Sweden when it comes to non-Swedish background. Non-Swedish background means that a person was either born abroad or both of their parents were born abroad. 22 per cent of the population have a non-Swedish background. In the artist group, the proportion is 16 per cent. There are minor differences between women and men. The proportion of artists with a non-Swedish background is highest in the age group 30–39. 18 per cent of them had a non-Swedish background, against 14 per cent in the age group 20–29, which was the group with the lowest proportion. The proportion of artists with a non-Swedish background by age is shown in the tables appendix (Table 3:9).

If the various artistic fields are compared, the percentage with a non-Swedish background is highest in dance, in which 30 per cent have a non-Swedish background. The percentage in film is 22 per cent, in writing 18 per cent, in art & design 16 per cent and in music and theatre 13 per cent. A table showing the proportion with a non-Swedish background by artistic field is in the tables appendix (Table 3:10).

Table 12. The artist group aged 20–66 in 2014, by non-Swedish/Swedish background and gender

Non-Swedish/Swedish background	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
Born in Sweden, two parents born in Sweden	18,195	73.0	8,957	72.0	9,238	73.9
Born in Sweden, one parent born in Sweden, one parent born abroad	2,810	11.3	1,493	12.0	1,317	10.5
Born in Sweden, two parents born abroad	795	3.2	428	3.4	367	2.9
Born abroad	3,137	12.6	1,565	12.6	1,572	12.6
All artists, aged 20–66	24,937	100	12,443	100	12,494	100

Table 13. The entire population aged 20–66 in 2014, by non-Swedish/Swedish background and gender

Non-Swedish/Swedish background	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
Born in Sweden, two parents born in Sweden	4,016,720	70.3	1,967,486	69.6	2,049,234	71.0
Born in Sweden, one parent born in Sweden, one parent born abroad	417,311	7.3	204,476	7.2	212,835	7.4
Born in Sweden, two parents born abroad	205,052	3.6	99,666	3.5	105,386	3.6
Born abroad	1,074,065	18.8	553,338	19.6	520,727	18.0
Entire population, aged 20–66	5,713,148	100	2,824,966	100	2,888,182	100

3.4 Level of education

The level of education differs markedly between the artist group and the entire population. In the entire population, 60 per cent have compulsory school or upper secondary education as their highest level of education. In the artist group, this proportion is 30 per cent. In the artist group, nearly half have 3 years of tertiary education or more, against 25 per cent in the entire population.

Women have a higher level of education than men, both in the entire population and in the artist group.

If the age groups are compared, more than half of the artists in the age groups 30–39 and 60–66 have tertiary education of 3 years or more. A table showing the artists' education by age is in the tables appendix (Table 3:11).

Of the artistic fields, writing has the highest proportion of artists with a long period of education. 60 per cent of this group have tertiary education of 3 years or more. In art & design and theatre, half of the artists have at least 3 years or more of tertiary education. The lowest proportion with extensive tertiary education is in the field of dance, at 29 per cent.

The proportion of artists with postgraduate education is roughly the same as in the entire population, approximately 1 per cent. However, the artistic field of writing is markedly different from the other fields. 7 per cent of those in the artistic field of writing have postgraduate education. Women have a higher level of education than men in all artistic fields except theatre. The greatest difference is in music, where 54 per cent of women and 37 per cent of men have at least 3 years of tertiary education. Level of education by artistic field is shown in the tables appendix (Table 3:12).

Table 14. The artist group aged 20–66 in 2014, by level of education and gender

Level of education	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	884	3.5	248	2.0	636	5.1
Upper secondary education	6,545	26.2	2,673	21.5	3,872	31.0
Tertiary, less than 3 years	5,573	22.3	2,893	23.3	2,680	21.5
Tertiary, 3 years or more	11,558	46.3	6,473	52.0	5,085	40.7
Postgraduate education	300	1.2	121	1.0	179	1.4
Education unknown	77	0.3	35	0.3	42	0.3
All artists, aged 20–66	24,937	100	12,443	100	12,494	100

Table 15. The entire population aged 20–66 in 2014, by level of education and gender

Level of education	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	737,473	12.9	311,420	11.0	426,053	14.8
Upper secondary education	2,688,114	47.1	1,245,958	44.1	1,442,156	49.9
Tertiary, less than 3 years	896,120	15.7	463,640	16.4	432,480	15.0
Tertiary, 3 years or more	1,266,730	22.2	752,136	26.6	514,594	17.8
Postgraduate education	62,047	1.1	25,317	0.9	36,730	1.3
Education unknown	62,663	1.1	26,495	0.9	36,168	1.3
Entire population, aged 20–66	5,713,147	100	2,824,966	100	2,888,181	100

3.5 Social background

The artist group has parents with a high level of education to a considerably greater extent than the entire population. Nearly half of artists had at least one parent with tertiary education. The corresponding proportion of the entire population was 24 per cent.

There is no information on parents' education in many cases, primarily for the older age groups. For the age group 60–66, there is information on parents' education for only 30 per cent of artists and an even smaller proportion of the population. Despite this deficiency, it is still clear that artists have parents with tertiary education to a greater extent than the entire population.

Table 16. The artist group aged 20–66 in 2014, by age and highest level of education of parents

Artist's age	Parents' education				
	Tertiary	Upper secondary	Compulsory	No information	All
20–29	70.7	22.6	1.6	5.1	100
30–39	62.0	24.1	3.7	10.2	100
40–49	52.5	26.0	7.5	13.9	100
50–59	29.6	20.4	12.4	37.6	100
60–66	8.5	11.0	10.7	69.8	100
All artists, aged 20–66	46.1	21.8	7.3	24.8	100

Table 17. The entire population aged 20–66 in 2014, by age and highest level of education of parents

Age of population	Parents' education				
	Tertiary	Upper secondary	Compulsory	No information	All
20–29	43.2	43.0	6.1	7.7	100
30–39	33.1	38.1	9.9	18.9	100
40–49	22.7	36.5	18.6	22.2	100
50–59	10.4	22.4	24.1	43.2	100
60–66	2.4	8.1	15.6	73.9	100
Entire population, aged 20–66	24	31.4	14.8	29.9	100

In a comparison between the artistic fields, the highest proportion of artists with a parent who has completed tertiary education, 55 per cent, is in film. The lowest proportion, 41 per

cent, is in art & design. In the youngest age group, 20–29, the highest proportion of artists with at least one parent who has completed tertiary education, 73 per cent, is in the artistic field of theatre. The lowest proportion, 61 per cent, is in dance.

Table 18. The artist group aged 20–66 in 2014, by age and highest level of education of parents, by artistic field

Art & design

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	71.9	21.0	1.3	5.8	100
30–39	59.9	25.9	3.3	10.9	100
40–49	49.7	28.8	6.8	14.8	100
50–59	28.8	21.4	13.1	36.7	100
60–66	7.7	11.9	11.5	68.9	100
All	41.3	22.6	7.9	28.2	100

Dance

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	61.4	24.2	1.9	12.4	100
30–39	47.9	23.9	4.8	23.3	100
40–49	54.8	17.6	4.8	22.9	100
50–59	36.3	19.8	7.7	36.3	100
60–66	3.8	19.2	15.4	61.5	100
All	51.9	22.3	4.3	21.4	100

Film

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	63.9	27.4	3.2	5.5	100
30–39	63.8	22.3	3.4	10.6	100
40–49	59.1	22.0	2.7	16.2	100
50–59	35.9	18.0	6.0	40.1	100
60–66	12.3	6.8	6.8	74.0	100
All	55.3	21.6	3.8	19.3	100

Writing

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	70.1	27.6	0.0	2.3	100
30–39	70.1	21.3	2.2	6.4	100
40–49	59.8	20.6	6.3	13.2	100
50–59	30.1	16.7	8.0	45.1	100
60–66	9.8	7.1	7.1	76.1	100
All	44.2	17.4	5.9	32.4	100

Music

	Parents' education				
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Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	72.6	22.8	1.6	3.0	100
30–39	61.7	23.0	4.5	10.7	100
40–49	50.7	25.5	10.3	13.5	100
50–59	29.0	20.5	15.4	35.1	100
60–66	9.7	11.1	11.9	67.3	100
All	48.7	22.0	8.7	20.7	100

Theatre

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	73.3	20.9	1.4	4.4	100
30–39	67.7	23.6	4.0	4.7	100
40–49	56.5	26.0	7.0	10.5	100
50–59	31.3	20.8	9.5	38.5	100
60–66	8.0	11.5	9.4	71.1	100
All	51.5	21.7	6.0	20.8	100

3.6 Summary

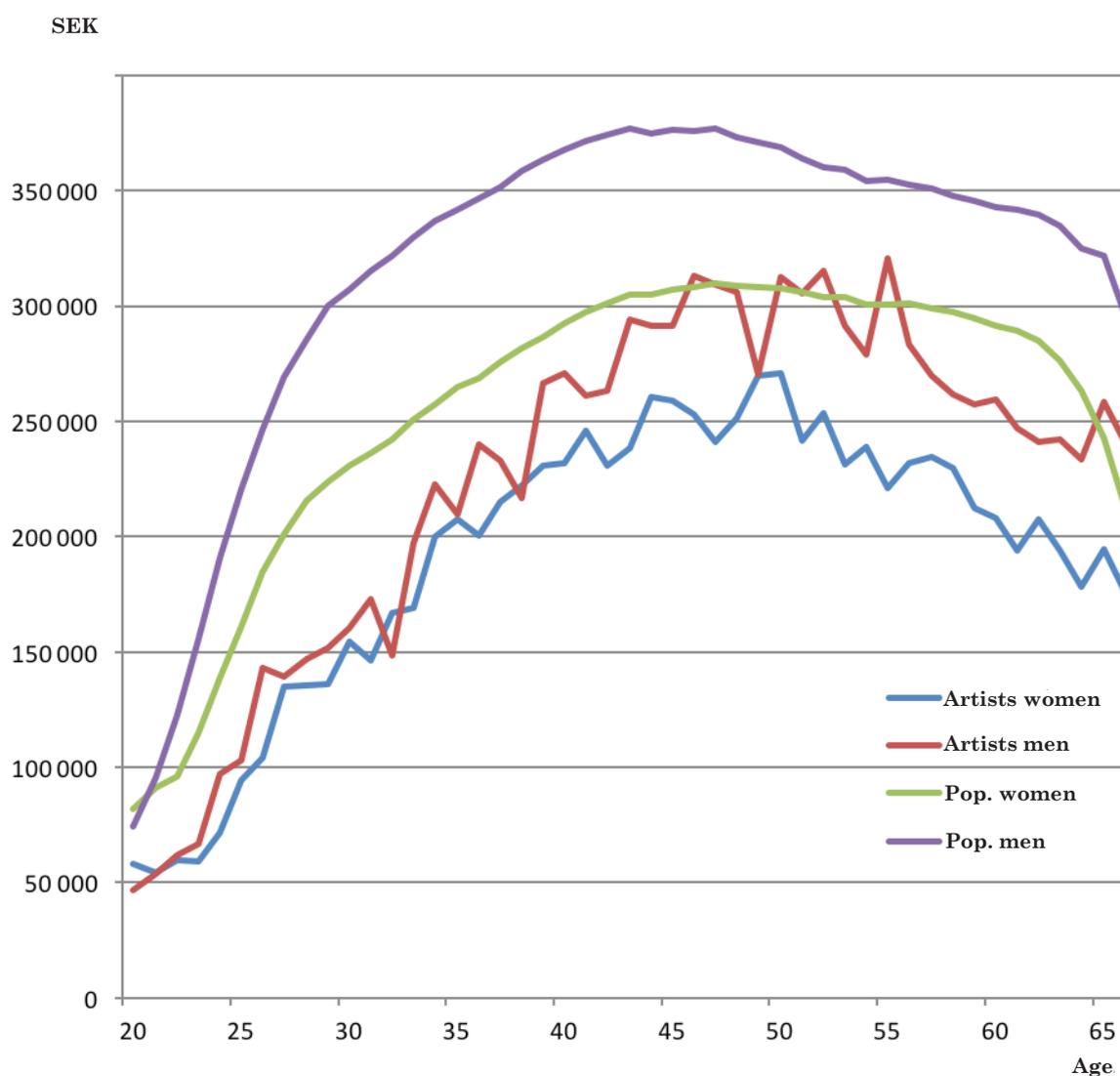
The artist group consists of 29,000 people, 25,000 of whom are aged 20–66. The artistic fields with the highest number of artists are art & design, music and theatre. The occupational categories with the highest number of artists are art & design practitioners, musicians and actors. The gender distribution is even, but there are big differences within the artistic fields and the occupational categories. In crafts/design, 80 per cent are women and, in composer, 80 per cent are men. The age structure varies markedly between artistic fields. In writing and art & design, 1 in 3 artists are over 60. In dance, the proportion is 6 per cent. Nearly half of artists live in Greater Stockholm, and 70 per cent live in the major urban areas. Of the counties, Stockholm County had a domestic relocation surplus of 359 artists between 2009 and 2014. Three other counties had a surplus of a few artists, and the remaining counties had a domestic relocation deficit. Just over 500 people in the artist group were not registered in Sweden in 2009 and had immigrated in 2010–2013. Just under 100 people in the artist group emigrated in 2015. A larger proportion of the artist group were born in Sweden than in the entire population and a smaller proportion have a non-Swedish background. The artist group has a markedly higher level of education than the entire population. The artists differ markedly from the entire population in terms of socioeconomic background. A higher proportion of the artist group than the entire population have at least one parent with tertiary education.

4. Total mixed income

Total mixed income is reported annually and consists of income from salaried employment and income from business activity. Income from salaried employment includes salary income, payments from the Swedish Social Insurance Administration, unemployment benefits and pension. Income from business activity is profit after standard deductions for expenses for those who have sole proprietorships and partnerships. Taxable scholarships are also included and in this report the total mixed income also includes tax-free scholarships and grants from the Swedish Arts Grants Committee and the Swedish Authors' Fund.

The median value for the total mixed income in 2014 for the artist group aged 20–66 was SEK 217,800. This can be compared with the median value for the entire population aged 20–66, which was SEK 290,100. The median income for the artist group was therefore 75 per cent of the median income for the entire population. The compilation also includes, for example, students and people who do not work.

Chart 3. Total mixed income in the artist group and in the entire population. Median income in 2014 by age and gender. Amounts in SEK. The chart below shows one-year intervals.



Male artists have a lower median income than men in the entire population, and female artists have a lower median income than women in the entire population. This is true at all ages. At the ages between 20 and 30, male artists have a total mixed income of roughly half that of men in the entire population of the same age. Female artists at these ages have an income that is roughly 60 per cent of that of women in the entire population. Male artists at ages around 50 are closest to the income level in the entire population as their total mixed income is approximately 80 per cent of what men in the entire population earn. Female artists are closest to women in the entire population at ages around 45, when they also earn approximately 80 per cent of what women in the entire population earn. In the two highest age classes of 65 and 66 as well, both female and male artists earn just over 80 per cent of what the entire population earns.

Table 19. Total mixed income in 2014 for the artist group aged 20–66. Proportion in different income classes, by artistic field and occupational category

Occupational category	Total mixed income in multiples of SEK 1,000						
	0	0,1–79,9	80–159,9	160–239,9	240–399,9	400,0–	All
Art & design	5.8	18.2	21.1	19.5	25.6	9.7	100
Visual artist	6.8	20.4	23.5	21.3	21.6	6.4	100
Photographer	4.9	12.4	17.0	16.5	31.8	17.5	100
Crafts/design	6.5	22.2	22.5	19.1	23.6	6.2	100
Graphic designer/illustrator	2.9	14.8	17.9	19.1	31.8	13.6	100
Dance	3.5	16.8	15.8	19.4	34.3	10.1	100
Dancer	2.4	15.0	15.4	19.4	37.7	10.2	100
Choreographer	7.0	22.5	17.2	19.7	23.8	9.8	100
Film	4.8	20.4	20.8	18.7	24.3	10.9	100
Filmmaker/director	4.8	20.4	20.8	18.7	24.3	10.9	100
Writing	3.1	12.2	13.9	17.9	34.1	18.9	100
Dramatist/dramaturge	1.8	13.5	14.0	21.1	31.6	18.1	100
Author of nonfiction	2.8	10.5	10.5	17.0	35.0	24.2	100
Author of fiction	3.5	12.8	14.9	17.6	34.2	17.0	100
Translator	2.7	12.8	17.8	19.6	32.4	14.6	100
Music	2.2	14.5	15.0	16.2	30.8	21.3	100
Composer	2.9	11.8	17.5	17.0	29.4	21.5	100
Composer/musician	2.3	25.5	25.1	21.9	20.9	4.3	100
Musician	2.1	13.0	12.4	15.0	33.1	24.5	100
Theatre	1.4	11.0	11.2	19.7	39.0	17.7	100
Clown/circus artist	2.7	17.0	13.7	23.6	31.3	11.5	100
Musical artist	1.8	22.6	16.8	17.0	32.3	9.5	100
Stage designer	1.6	9.0	10.1	18.6	39.8	20.9	100
Actor	1.2	9.3	10.1	19.7	41.8	18.0	100
Theatre director	1.6	8.8	12.2	22.3	29.8	25.4	100
All artists, aged 20–66	3.8	15.6	17.1	18.5	30.0	15.0	100
Entire population, aged 20–66	4.7	8.5	10.8	14.1	39.0	22.9	100

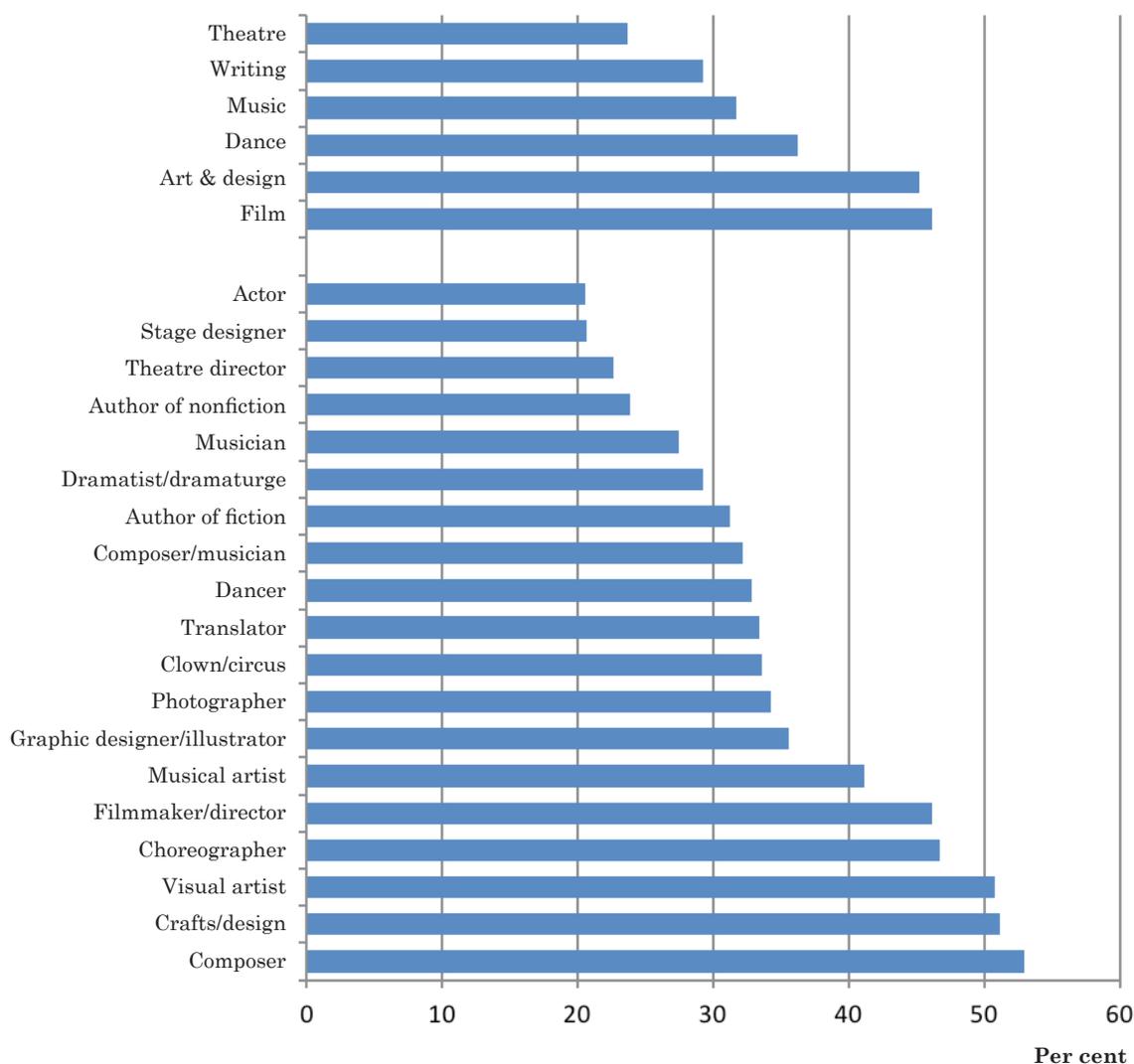
Nearly 4 per cent of the artist group had a total mixed income of SEK 0.20 per cent earned under SEK 80,000, and 36 per cent earned under SEK 160,000. In the entire population, a slightly higher proportion than among the artists earned SEK 0, but otherwise the proportion with low income was considerably higher in the artist group than in the entire population. In the entire population, 13 per cent earned under SEK 80,000, and 24 per cent earned

under SEK 160,000. The proportion who earned over SEK 400,000 in total mixed income in 2014 was lower in the artist group than in the entire population: 15 per cent against 23 per cent. The occupational categories that had high income were author of fiction, musician and theatre director.

The proportion with total mixed income of SEK 0 in 2014 was highest in the occupational categories of choreographer, visual artist and crafts/design. In these groups, 7 per cent had total mixed income of SEK 0. For actor, stage designer, theatre director, musical artist and dramatist/dramaturge, this proportion was lower than 2 per cent. There was a slightly higher proportion of men than women who had total mixed income of SEK 0. A table showing total mixed income in income classes for the artist group by occupational category and gender is in the tables appendix (Table 4:1).

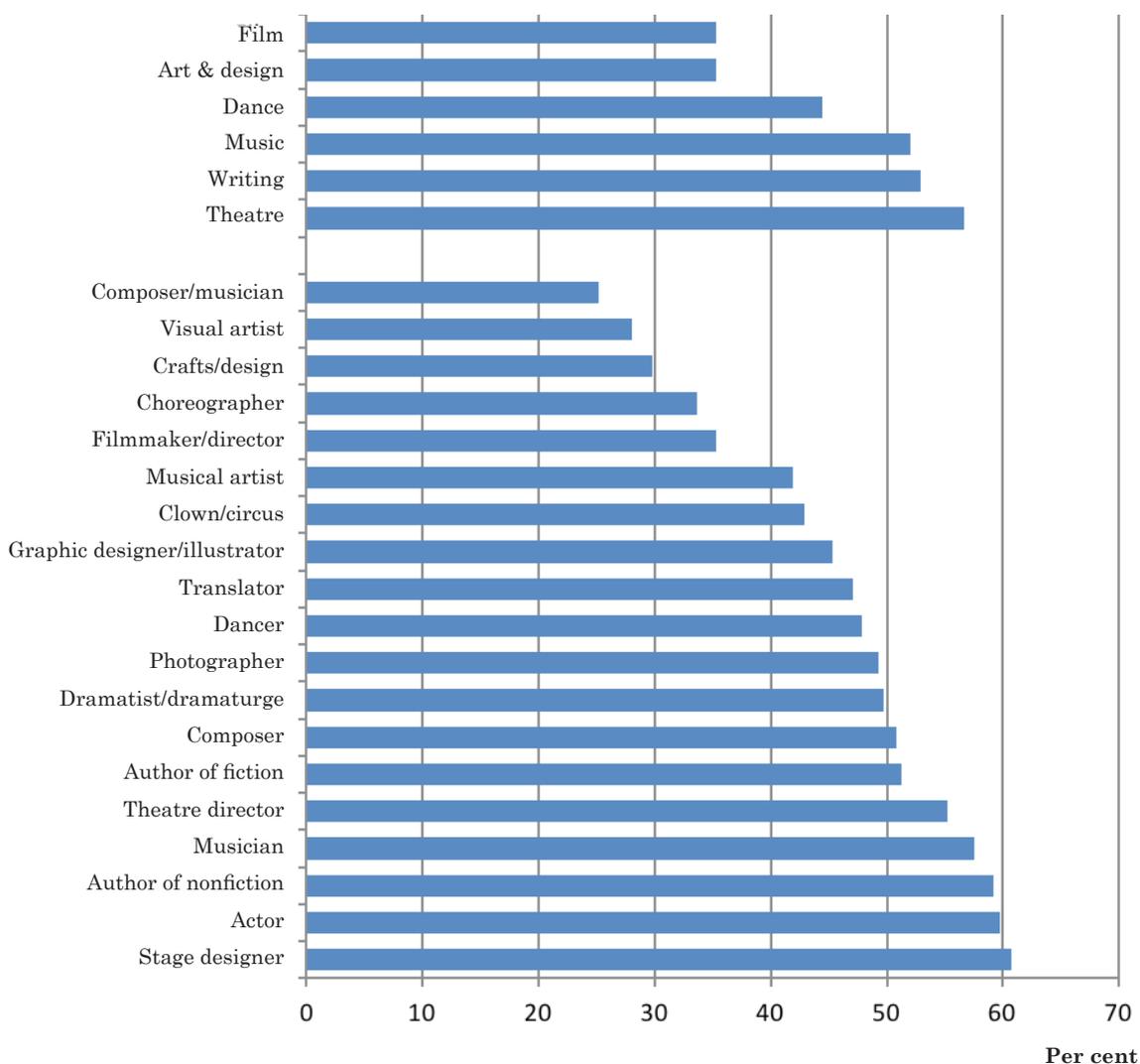
The highest proportion with a total mixed income of under SEK 160,000 in 2014 was in the occupational category of composer/musician, at 53 per cent, and visual artist and crafts/design, at 51 per cent. This proportion was lowest in the categories of actor and stage designer, both at 21 per cent.

Chart 4. The proportion in the artist group aged 20–66 who had a total mixed income of less than SEK 160,000 in 2014, by artistic field and occupational category



The highest proportion with a total mixed income of over SEK 240,000 in 2014 was in the occupational category of stage designer, at 61 per cent. This was followed by actor, at 60 per cent, and author of fiction, at 59 per cent. This proportion was lowest in the category of composer/musician, at 25 per cent. Visual artist and crafts/design were also under 30 per cent.

Chart 5. The proportion in the artist group aged 20–66 who had a total mixed income of more than SEK 240,000 in 2014, by artistic field and occupational category



The highest proportion of artists with a total mixed income of over SEK 400,000 in 2014 was in the occupational category of theatre director, at 25 per cent. This was followed by musician and author of fiction, which were both 24 per cent. The lowest proportion with an income of over SEK 400,000 was for composer/musician, at 4 per cent, followed by visual artist and crafts/design, which were both 6 per cent.

Table 20. Total mixed income in 2014 for the artist group aged 20–66, by artistic field and occupational category. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Occupational category	P10	Median value	P90	Average
Art & design	11,925	178,420	396,317	200,485
Visual artist	5,924	157,660	360,346	176,874
Photographer	27,438	237,159	446,718	250,616
Crafts/design	6,750	155,028	354,050	174,328
Graphic designer/illustrator	36,603	220,127	431,840	236,636
Dance	27,899	215,294	400,933	224,762
Dancer	40,008	233,364	403,836	234,978
Choreographer	12,668	174,960	397,720	193,195
Film	18,404	173,432	411,525	202,979
Filmmaker/director	18,404	173,432	411,525	202,979
Writing	43,476	253,569	465,514	261,309
Dramatist/dramaturge	52,217	236,211	477,380	270,132
Author of nonfiction	50,195	285,198	502,618	285,090
Author of fiction	38,990	243,785	454,040	251,404
Translator	20,292	224,590	432,296	241,421
Music	37,944	250,323	467,082	266,136
Composer	43,206	242,887	492,645	292,284
Composer/musician	17,184	152,760	324,410	165,236
Musician	44,750	281,629	476,233	279,438
Theatre	62,902	260,929	452,781	275,167
Clown/circus artist	38,286	216,726	412,351	225,163
Musical artist	25,820	200,782	396,486	208,145
Stage designer	75,069	284,958	460,196	286,269
Actor	74,809	270,847	454,879	284,745
Theatre director	77,944	270,899	541,181	303,110
All artists, aged 20–66	26,910	217,808	436,491	236,011
Entire population, aged 20–66	48,715	290,064	517,067	301,869

The tenth of artists with the lowest income (P10) in 2014 were below SEK 26,900, i.e. equivalent to just over SEK 2,000 per month. For the entire population, the corresponding amount was SEK 48,700. The difference between the artist group and the entire population is most marked in the lower income classes. P10 for artists is at 55 per cent of P10 for the entire population, while P90 is at 84 per cent.

Of the occupational categories, author of fiction had the highest median income in 2014 (SEK 285,200). This was followed by stage designer (SEK 285,000) and musician (SEK 281,600). Consequently, no occupational group achieved the median value for the entire population, which was SEK 290,100.

Composer/musician had the lowest median income (SEK 152,800). This was followed by crafts/design (SEK 155,000) and visual artist (SEK 157,700).

The categories of visual artist and crafts/design include many practitioners with low income. The tenth who had the lowest income in these categories in 2014 had an annual income of less than SEK 5,900 and 6,700, respectively. P10 was also low in the categories of choreographer and composer/musician. In other occupational categories, considerably fewer artists had low income. The highest value for P10 was in the category of theatre director, at SEK 77,900. For actor and stage designer, the amount was also over SEK 70,000.

Consequently, 1 in 10 artists in the occupational categories of visual artist and crafts/design who were included in the study (approximately 650 people) had a total mixed income in 2014 equivalent to SEK 500 a month or less. However, this amount does not include income from capital, student finance, child benefit, housing allowance, financial support and tax-free scholarships from bodies other than the Swedish Arts Grants Committee and the Swedish Authors' Fund.

In the category of theatre director, the tenth with the highest income (P90) in 2014 earned over SEK 541,000 in annual income, which was higher than the entire population's corresponding income level of SEK 517,000. Other occupational categories with high incomes in the highest income group are author of fiction, composer, dramatist and musician.

In the artist group, women's median income was 85 per cent of men's median income in 2014. This means that the difference between the genders in terms of income was smaller among artists than in the entire population, where women's median income was 81 per cent of men's.

Men had a higher median income than women in 14 occupational categories, and women had a higher median income than men in 5. We find by far the biggest difference between the genders in the category of photographer, where women's median income was 76 per cent of men's. This was followed by graphic designer/illustrator and composer, at 81 per cent. Of the occupational categories in which women had a higher median income than men, the difference was biggest for the category of author of fiction. In this category, the median value for women was 10 per cent higher than for men. Other categories in which women had a higher median income were theatre director, visual artist, dramatist/dramaturge and crafts/design. In the categories of dramatist/dramaturge, crafts/design and filmmaker/director, there was a difference of less than 1 per cent between women's and men's median income.

The highest median income among women was in the category of author of fiction, followed by theatre director and stage designer. The highest median income among men was in the category of stage designer, followed by actor and musician. Composer/musician, crafts/design, visual artist and photographer had the lowest median income among both genders.

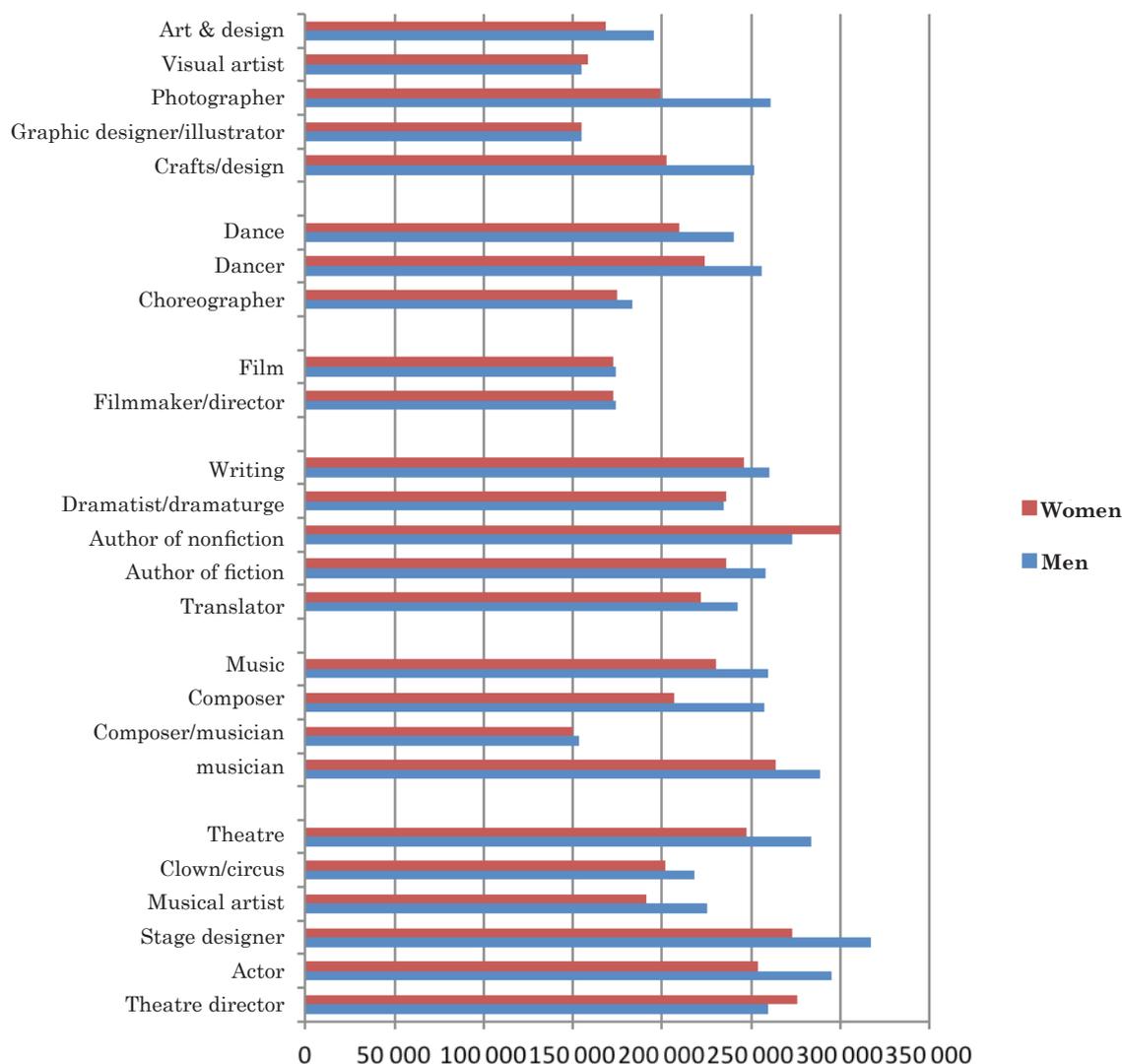
Table 21. Total mixed income in 2014 for women in the artist group aged 20–66, by artistic field and occupational category. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Occupational category	P10	Median value	P90	Average
Art & design	11,680	168,478	370,023	185,596
Visual artist	8,500	158,642	350,234	174,862
Photographer	13,714	199,045	405,988	209,323
Crafts/design	6,008	155,028	348,576	171,981
Graphic designer/illustrator	29,523	202,529	419,422	218,663
Dance	25,813	209,274	393,645	217,822
Dancer	39,717	224,150	396,400	226,972
Choreographer	8,217	174,960	384,099	188,553
Film	14,969	172,482	386,470	193,771
Filmmaker/director	14,969	172,482	386,470	193,771
Writing	45,277	245,981	454,491	254,275
Dramatist/dramaturge	58,499	236,211	435,432	252,785
Author of nonfiction	50,697	300,205	489,567	290,058
Author of fiction	37,392	236,188	444,594	242,467
Translator	38,770	222,000	417,677	236,001
Music	33,933	230,605	452,297	244,527
Composer	28,406	207,029	430,320	237,233
Composer/musician	22,155	149,531	318,569	160,829
Musician	39,893	263,583	465,214	264,133
Theatre	62,070	247,452	433,893	257,911
Clown/circus artist	38,286	201,921	415,566	227,176
Musical artist	29,240	190,827	363,091	198,859
Stage designer	66,530	272,967	445,745	269,653
Actor	74,107	253,742	425,460	263,832
Theatre director	88,467	275,829	526,832	298,559
Artists, women aged 20–66	24,150	201,343	412,603	215,966
Entire population, women aged 20–66	46,937	261,379	446,067	263,981

Table 22. Total mixed income in 2014 for men in the artist group aged 20–66, by artistic field and occupational category. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Occupational category	P10	Median value	P90	Average
Art & design	12,547	195,320	428,610	221,966
Visual artist	3,500	154,512	372,584	179,776
Photographer	38,457	261,157	473,245	274,407
Crafts/design	13,101	154,782	386,110	183,637
Graphic designer/illustrator	42,755	251,320	450,102	270,012
Dance	32,378	240,105	428,807	242,559
Dancer	41,619	255,967	437,939	256,133
Choreographer	15,100	182,973	410,432	204,068
Film	21,842	173,695	432,461	210,178
Filmmaker/director	21,842	173,695	432,461	210,178
Writing	40,886	260,047	487,075	269,360
Dramatist/dramaturge	24,624	234,849	577,508	293,419
Author of nonfiction	41,610	273,155	511,305	280,750
Author of fiction	43,702	257,792	464,731	262,394
Translator	18,725	242,440	469,496	249,490
Music	40,401	259,690	475,264	275,311
Composer	46,080	257,148	505,002	308,638
Composer/musician	14,615	153,525	327,380	167,549
Musician	49,019	288,772	480,004	286,176
Theatre	63,922	283,339	471,000	297,057
Clown/circus artist	22,810	218,293	410,747	223,106
Musical artist	16,787	225,160	426,229	222,016
Stage designer	124,642	316,769	519,232	324,615
Actor	84,145	295,239	479,685	309,844
Theatre director	70,000	259,770	549,314	307,201
Artists, men aged 20–66	31,546	237,986	457,451	255,975
Entire population, men aged 20–66	51,287	323,388	578,356	338,927

Chart 6. Total mixed income in 2014 in the artist group aged 20–66. Median income by artistic field, occupational category and gender. Amounts in SEK.



4.1 Composition of income: salary income and income from business activity

People who largely make a living from income from business activity have a low total mixed income more frequently than people who have no income from business activity. The artist group contains a considerably higher proportion of people who have income from business activity than in the entire population. There is therefore reason to group artists according to the composition of their total mixed income in terms of salary income and income from business activity (scholarships and grants from the Swedish Arts Grants Committee and the Swedish Authors' Fund are included and classified as salary income) and compare the incomes for each group with the corresponding group in the entire population. The artists and the entire population are therefore divided into five different groups:

Group 1: People with salary income and no income from business activity (56 per cent of the artists and 80 per cent of the entire population).

Group 2: People with salary income and income from business activity. The salary income is higher than the income from business activity (14 per cent of the artists and 2 per cent of the entire population).

Group 3: People with salary income and income from business activity. The salary income is lower than the income from business activity (9 per cent of the artists and 1 per cent of the entire population).

Group 4: People with no salary income and with income from business activity (12 per cent of the artists and 2 per cent of the entire population).

Group 5: People with no salary income and no income from business activity (9 per cent of the artists and 15 per cent of the entire population).

The latter group consists of people who had no registered income from salary or business activity in 2014. These individuals may have had income from student finance, sickness benefit, activity benefit, unemployment benefit or tax-free scholarships other than those from the Swedish Arts Grants Committee and the Swedish Authors' Fund.

Table 23. Total mixed income in 2014 by composition of income for the artist group aged 20–66. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Income composition	P10	Median value	P90	Average
Group 1	50,458	251,446	447,759	261,491
Group 2	89,649	275,769	488,337	291,852
Group 3	48,792	185,423	411,350	224,373
Group 4	25,162	156,075	389,512	186,117
Group 5	0	23,861	182,582	73,238
All artists, aged 20–66	26,910	217,808	436,491	236,011

Table 24. Total mixed income in 2014 by composition of income for the entire population aged 20–66. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Income composition	P10	Median value	P90	Average
Group 1	112,394	315,744	543,395	338,818
Group 2	152,631	355,597	602,847	381,938
Group 3	75,383	246,083	467,679	279,700
Group 4	45,910	209,469	433,995	234,596
Group 5	0	98,148	228,396	101,796
Entire population, aged 20–66	48,715	290,064	517,067	301,869

Among both artists and the entire population, individuals with both salary income and income from business activity have the highest total mixed income. In all five groups, the artists have lower income than corresponding groups in the entire population. The income difference between artists and the entire population is therefore explicable not only by the fact that it is more common for artists to have business activity. Men had higher incomes than women in all groups except group 5. Part of the explanation is that women receive more parents' allowance, unemployment allowance, sickness benefit and student finance than men in both the artist group in the entire population (cf. section 7.1, Tables 64 and 65). A table showing income by composition of income and gender is in the tables appendix (Table 4:2).

Table 25. Total mixed income in 2014, by composition of income for the artist group aged 20–66, by artistic field and occupational category*

Occupational category	Group 1	Group 2	Group 3	Group 4	Group 5	Total
Art & design	47.9	12.8	8.4	16.7	14.2	100
Visual artist	52.0	11.4	6.6	11.5	18.4	100
Photographer	45.6	11.7	9.0	23.8	9.8	100
Crafts/design	47.9	14.5	8.5	15.1	14.0	100
Graphic designer/illustrator	37.8	16.7	13.2	25.3	7.1	100
Dance	75.6	9.6	5.6	4.6	4.6	100
Dancer	78.8	9.8	4.9	3.1	3.4	100
Choreographer	65.6	9.0	7.8	9.4	8.2	100
Film	48.6	13.8	12.2	15.8	9.6	100
Filmmaker/director	48.6	13.8	12.2	15.8	9.6	100
Writing	44.5	17.1	11.9	16.1	10.4	100
Dramatist/dramaturge	64.3	11.1	11.1	8.8	4.7	100
Author of nonfiction	43.6	16.8	11.3	18.8	9.4	100
Author of fiction	44.1	18.8	11.4	13.3	12.4	100
Translator	33.8	13.2	16.4	30.1	6.4	100
Music	61.8	16.6	8.5	7.7	5.4	100
Composer	44.0	20.9	13.8	14.8	6.6	100
Composer/musician	48.2	17.7	13.9	12.9	7.4	100
Musician	68.8	15.4	6.2	4.9	4.7	100
Theatre	73.6	11.1	7.2	4.1	4.1	100
Clown/circus artist	65.4	12.1	12.1	6.0	4.4	100
Musical artist	83.5	6.3	5.0	2.3	3.0	100
Stage designer	65.9	11.4	9.3	9.3	4.1	100
Actor	74.8	11.4	6.8	3.2	3.8	100
Theatre director	66.1	13.8	7.8	5.3	6.9	100
All artists, aged 20–66	56.3	13.9	8.6	11.8	9.3	100
Entire population, aged 20–66	79.7	2.3	0.8	2.5	14.7	100

* For a definition of groups 1-5, see page 45.

The occupational categories of musical artist, dancer and actor have the highest proportions in group 1 (salary income only). In group 4 (income from business activity only), the proportions are highest for the occupational categories of translator, graphic designer/illustrator and photographer. The occupational categories with the highest proportions in group 5, i.e. those with neither salary income nor income from business activity, are visual artist and crafts/design. Almost 1 in 5 visual artists had neither salary income nor income from business activity in 2014.

In the artist group, there is a slightly higher proportion of women in group 1, i.e. those with salary income only. The proportion who have income from business activity is slightly higher among men, while a higher proportion of women than men are in group 5, i.e. those who have neither salary income nor income from business activity. The biggest difference between women and men in an occupational category is for dramatist/dramaturge, where 69 per cent of women and 58 per cent of men have salary income only, crafts/design, where the proportions were 50 per cent and 40 per cent, and translator, where the situation was reversed: 30 per cent of women and 40 per cent of men had salary income only.

Table 26. Total mixed income in 2014, by composition of income for women in the artist group aged 20–66, by artistic field and occupational category*

Occupational category	Group 1	Group 2	Group 3	Group 4	Group 5	Total
Art & design	49.4	13.0	8.2	14.7	14.7	100
Visual artist	55.6	11.1	5.7	9.3	18.3	100
Photographer	43.4	12.2	11.7	22.0	10.7	100
Crafts/design	49.9	14.4	7.5	12.9	15.2	100
Graphic designer/illustrator	35.5	17.2	13.6	26.9	6.8	100
Dance	75.3	10.4	5.6	3.9	4.7	100
Dancer	78.1	11.2	4.8	2.4	3.7	100
Choreographer	66.7	8.2	8.2	8.8	8.2	100
Film	50.6	15.1	11.6	12.9	9.8	100
Filmmaker/director	50.6	15.1	11.6	12.9	9.8	100
Writing	43.6	19.4	13.1	15.1	8.8	100
Dramatist/dramaturge	69.4	10.2	13.3	4.1	3.1	100
Author of nonfiction	43.1	19.9	12.5	17.5	7.1	100
Author of fiction	42.8	21.0	12.7	12.4	11.1	100
Translator	29.8	16.8	16.8	32.1	4.6	100
Music	65.7	15.3	8.1	6.0	4.8	100
Composer	46.2	18.7	14.9	13.7	6.5	100
Composer/musician	51.9	18.2	12.3	10.7	6.9	100
Musician	72.3	14.1	6.0	3.6	4.1	100
Theatre	75.6	9.9	6.5	3.7	4.3	100
Clown/circus artist	68.5	16.3	7.6	2.2	5.4	100
Musical artist	82.8	5.0	6.7	2.5	2.9	100
Stage designer	68.5	12.2	7.0	7.4	4.8	100
Actor	77.0	9.5	6.3	3.3	4.0	100
Theatre director	69.5	13.2	6.0	4.0	7.3	100
Artists, women aged 20–66	57.3	13.5	8.4	10.8	10.0	100
Entire population, women aged 20–66	79.9	1.9	0.6	1.7	15.9	100

* For a definition of groups 1-5, see page 45.

Table 27. Total mixed income in 2014, by composition of income for men in the artist group aged 20–66, by artistic field and occupational category*

Occupational category	Group 1	Group 2	Group 3	Group 4	Group 5	Total
Art & design	45.7	12.5	8.8	19.7	13.4	100
Visual artist	47.0	12.0	8.0	14.5	18.6	100
Photographer	47.0	11.4	7.5	24.8	9.3	100
Crafts/design	39.8	14.7	12.6	23.5	9.4	100
Graphic designer/illustrator	42.1	15.9	12.3	22.3	7.4	100
Dance	76.1	7.5	5.7	6.4	4.3	100
Dancer	80.7	6.3	5.3	4.8	2.9	100
Choreographer	63.0	11.0	6.8	11.0	8.2	100
Film	47.1	12.9	12.6	18.1	9.4	100
Filmmaker/director	47.1	12.9	12.6	18.1	9.4	100
Writing	45.6	14.5	10.4	17.3	12.3	100
Dramatist/dramaturge	57.5	12.3	8.2	15.1	6.8	100
Author of nonfiction	44.1	14.1	10.3	20.0	11.5	100
Author of fiction	45.8	16.0	9.9	14.4	14.0	100
Translator	39.8	8.0	15.9	27.3	9.1	100
Music	60.2	17.2	8.7	8.4	5.6	100
Composer	43.3	21.5	13.5	15.1	6.6	100
Composer/musician	46.2	17.5	14.7	14.0	7.6	100
Musician	67.2	15.9	6.3	5.5	5.0	100
Theatre	71.0	12.6	8.1	4.5	3.8	100
Clown/circus artist	62.2	7.8	16.7	10.0	3.3	100
Musical artist	84.4	8.1	2.5	1.9	3.1	100
Stage designer	59.8	9.4	14.5	13.7	2.6	100
Actor	72.2	13.7	7.4	3.2	3.6	100
Theatre director	63.1	14.3	9.5	6.5	6.5	100
Artists, men aged 20–66	55.3	14.4	8.9	12.8	8.7	100
Entire population, men aged 20–66	79.5	2.7	0.9	3.2	13.6	100

* For a definition of groups 1-5, see page 45.

4.2 Income by age

The median income in the artist group in 2014 was SEK 217,800, which was 75 per cent of the median income for the entire population. The artists have lower income than the entire population in all age groups. The age group 50–59 is closest to the entire population with median income of 80 per cent of that of the entire population. The reason for this is that many artists are gainfully employed up to a high age. The lowest proportion was for the age group 20–29, at 61 per cent. This is partly because artists have long periods of training and education and often need a relatively long time to become established.

In the artistic fields of dance, music and theatre, the median income for the age group 60–66 is higher than for the corresponding age group in the entire population. For dance and music, this is also true for the age group 50–59. Tables with data by gender and artistic field, respectively, are in the tables appendix (Tables 4:3 and 4:4).

Table 28. Total mixed income in 2014 for the artist group aged 20–66, by age. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Age	P10	Median value	P90	Average
20–29	3,550	100,500	281,575	127,564
30–39	22,601	199,625	406,087	213,102
40–49	53,910	264,678	463,151	272,393
50–59	47,775	261,199	472,725	274,422
60–66	53,280	223,109	450,363	253,223
All artists, aged 20–66	26,910	217,808	436,491	236,011

Table 29. Total mixed income in 2014 for the entire population aged 20–66, by age. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Age	P10	Median value	P90	Average
20–29	2,661	163,802	353,770	176,160
30–39	55,871	297,118	499,381	299,867
40–49	108,636	335,773	600,331	365,275
50–59	113,050	325,679	579,180	354,617
60–66	117,083	295,281	530,075	323,592
Entire population, aged 20–66	48,715	290,064	517,067	301,869

4.3 Income by region and county

The income level in the entire population varies between different parts of the country. A division of Sweden into six regions shows that median income is highest in Greater Stockholm and 15 per cent higher there than in Greater Malmö, which has the lowest median income of the six regions.

In the artist group, there are also income differences between different parts of the country. As for the entire population, the median income is highest in Greater Stockholm and lowest in Greater Malmö, and the difference is 13 per cent. The differences between the other four regions are relatively small in both the entire population and the artist group.

Table 30. Total mixed income in 2014 for the artist group aged 20–66, by region and county. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Region/county	P10	Median value	P90	Average
Greater Stockholm	33,779	226,187	460,494	248,636
Greater Göteborg	25,785	208,680	433,089	228,682
Greater Malmö	17,844	199,566	422,845	216,375
Rest of Götaland	18,300	211,012	418,446	224,783
Rest of Svealand	23,311	214,185	410,650	226,579
Norrland	31,293	215,321	409,982	224,489
Stockholm County	33,779	226,187	460,494	248,636
Uppsala County	15,288	204,312	420,129	219,606
Södermanland County	23,313	201,317	384,160	211,181
Östergötland County	32,271	247,546	443,393	251,592
Jönköping County	35,872	263,308	430,404	251,354
Kronoberg County	15,941	193,485	417,614	216,610
Kalmar County	23,982	207,794	378,566	206,446
Gotland County	18,367	192,463	388,970	207,828
Blekinge County	3,060	200,923	407,152	213,702
Skåne County	14,468	200,250	424,584	216,506
Halland County	22,023	220,587	401,476	258,687
Västra Götaland County	24,963	206,467	426,476	224,454
Värmland County	24,003	231,193	408,296	242,488
Örebro County	31,104	235,139	423,068	242,368
Västmanland County	31,036	224,542	403,079	227,397
Dalarna County	33,142	201,001	423,855	222,254
Gävleborg County	49,337	231,401	418,776	234,108
Västernorrland County	43,661	226,376	414,728	234,215
Jämtland County	18,321	196,646	381,867	200,645
Västerbotten County	32,539	211,734	401,950	223,528
Norrbottn County	17,755	207,851	419,823	220,735
All artists, aged 20–66	26,910	217,808	436,491	236,011

Table 31. Total mixed income in 2014 for the entire population aged 20–66, by region and county. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Region/county	P10	Median value	P90	Average
Greater Stockholm	49,213	312,500	620,278	347,744
Greater Göteborg	43,485	298,579	546,588	311,392
Greater Malmö	10,752	271,416	519,244	282,908
Rest of Götaland	55,376	282,001	467,825	282,571
Rest of Svealand	48,670	284,946	482,266	286,174
Norrland	67,972	287,752	472,476	287,023
Stockholm County	49,213	312,500	620,278	347,744
Uppsala County	39,437	290,657	524,783	298,648
Södermanland County	52,421	283,463	472,967	283,782
Östergötland County	39,331	280,850	489,727	283,416
Jönköping County	78,023	291,842	463,550	290,642
Kronoberg County	58,400	285,443	466,835	285,022
Kalmar County	64,287	282,643	452,904	279,893
Gotland County	58,203	263,515	433,225	262,726
Blekinge County	58,891	282,612	474,248	284,906
Skåne County	22,411	272,357	497,064	281,000
Halland County	76,940	296,505	508,218	307,964
Västra Götaland County	48,391	289,179	504,113	295,516
Värmland County	36,589	276,601	456,488	271,222
Örebro County	54,373	282,680	470,945	281,993
Västmanland County	52,851	289,674	498,421	293,858
Dalarna County	65,475	286,102	462,039	283,998
Gävleborg County	57,775	282,848	463,378	280,984
Västernorrland County	77,263	291,090	480,852	292,410
Jämtland County	68,000	274,433	446,038	273,225
Västerbotten County	58,608	285,054	463,897	282,426
Norrbotten County	87,081	299,244	491,578	300,292
Entire population, aged 20–66	48,715	290,064	517,067	301,869

In a comparison between counties, the entire population in Stockholm County has the highest median income. However, this is not the case in the artist group. The median income is higher in six counties than in Stockholm County. The county with the highest median income for artists is Jönköping County, followed by Östergötland County and Örebro County. The median income is lowest in Gotland County.

Among female artists, there are two counties in which the median income is higher than in Stockholm County, while, among male artists, there are as many as ten counties that have a higher median income. Among both female and male artists, the median income is highest in Jönköping County. A table of regions and counties divided by gender is in the tables appendix (Table 4:5).

4.4 Income by country of birth and non-Swedish background

4.4.1 Country of birth

If we divide the population of Sweden by country of birth, the income level varies greatly between countries. The groups of countries in the report are mutually exclusive, which means, for example, that the Nordic EU countries are not in the group of ‘Other EU15+small states’. The group of ‘Other major developed countries/Western countries’ includes the USA, Canada, Japan, Australia, New Zealand and Switzerland. These countries are therefore not in any other groups.

In the entire population, people born in Sweden and Rest of Nordic region have a median income more than twice as high as the group with the lowest income, which is ‘Rest of Africa’.

Just as in the entire population, the income in the artist group varies by country of birth, but the differences are considerably smaller than in the entire population. In 2014, there was an approximately 40 per cent difference in median value between those born in Sweden and those in the groups with the lowest median value, i.e. ‘Latin America and the Caribbean’, ‘Rest of Asia and Oceania’ and ‘Middle East and North Africa’. The only group of countries in which artists have a higher median income than persons in the entire population from this region is ‘Rest of Africa’.

Among artists born in Sweden, women have 84 per cent of men’s income. In four of the other nine groups of countries shown in the table below, however, the median income is higher among women than among men. These groups of countries are ‘Other EU15+small states’, ‘Latin America and the Caribbean’, ‘Middle East and North Africa’ and ‘Rest of Africa’. A table with data by gender is in the tables appendix (Table 4.6).

Table 32. Total mixed income in 2014 for the artist group aged 20–66, by country of birth. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Country of birth	P10	Median value	P90	Average
Sweden	32,509	222,688	438,376	240,593
Rest of Nordic region	10,563	208,262	455,881	230,393
Other EU15 + small states in Europe	5,594	189,666	444,899	216,692
Other major developed countries/ Western countries	5,244	181,259	442,339	208,500
EU new 13 Member States	1,770	170,035	427,362	202,510
Rest of Europe	2,773	186,885	377,194	191,240
Latin America and Caribbean	1,805	161,580	362,717	177,804
Rest of Asia and Oceania	0	162,260	400,687	182,442
Middle East and North Africa	727	160,707	387,792	185,285
Rest of Africa	16,654	167,900	370,456	187,667
All artists, aged 20–66	26,910	217,808	436,491	236,011

Table 33. Total mixed income in 2014 for the entire population aged 20–66, by country of birth. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Country of birth	P10	Median value	P90	Average
Sweden	76,273	303,207	532,737	318,484
Rest of Nordic region	39,888	286,999	512,970	302,836
Other EU15 + small states in Europe	2,508	282,273	602,994	320,359
Other major developed countries/ Western countries	0	277,577	584,500	313,323
EU new 13 Member States	14,829	236,504	446,046	248,310
Rest of Europe	17,200	241,600	408,602	236,342
Latin America and Caribbean	14,300	239,615	423,688	240,149
Rest of Asia and Oceania	0	176,748	385,804	191,721
Middle East and North Africa	0	165,744	391,600	188,038
Rest of Africa	0	123,728	357,852	161,181
Entire population, aged 20–66	48,715	290,064	517,067	301,869

4.4.2 Non-Swedish background

Having non-Swedish background means either being born abroad or being born in Sweden with two parents who were born abroad. This report also contains income data for people born in Sweden who have one parent born abroad and one born in Sweden and for people born in Sweden, both of whose parents were born in Sweden.

People born in Sweden with two parents born in Sweden have a higher median income than other people in both the entire population and in the artist group. However, the differences are smaller in the artist group. In the entire population, people born in Sweden with two parents born in Sweden have a median income that is more than 40 per cent higher than that of people born abroad and 20 per cent higher than people born in Sweden with two parents born abroad. In the artist group, the differences between the groups are 25 per cent and 13 per cent, respectively.

Table 34. Total mixed income in 2014 for the artist group aged 20–66, by non-Swedish/Swedish background. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	35,076	225,539	439,698	243,294
Born in Sweden with one parent born in Sweden and one parent born abroad	24,991	208,323	435,741	228,522
Born in Sweden with two parents born abroad	15,537	200,419	431,580	221,434
Born abroad	4,121	179,845	423,679	204,172
All artists, aged 20–66	26,910	217,808	436,491	236,011

Table 35. Total mixed income in 2014 for the entire population aged 20–66, by non-Swedish/Swedish background. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	87,114	306,217	535,753	323,012
Born in Sweden with one parent born in Sweden and one parent born abroad	43,318	289,750	527,616	302,319
Born in Sweden with two parents born abroad	11,322	256,535	481,363	262,689
Born abroad	0	214,845	435,097	230,107
Entire population, aged 20–66	48,715	290,064	517,067	301,869

The income difference between women and men is greater in the group of people born in Sweden with two parents born in Sweden than in other groups. The difference is smaller among people born abroad. In that group, women have 96 per cent of men's income. Of the artistic fields, dance in particular differs from the others in terms of income by non-Swedish background. People born abroad have the highest median income in the artistic field of dance, 8 per cent higher than people born in Sweden with two parents born in Sweden. This applies to both women and men. In the field of music, the median income is equal for people born abroad and people born in Sweden with two parents born in Sweden. In the artistic field of writing, the median income for people born in Sweden with two parents born abroad is the same as for people born in Sweden with two parents born in Sweden. The biggest difference in income between artists born in Sweden and abroad is in the field of writing and, considerably smaller but still large, in the field of art & design. Tables divided by gender and artistic field, respectively, are in the tables appendix (Tables 4:7 and 4:8).

4.5 Income by education

The artist group also has a lower median income than the entire population when a comparison is made by level of education. The exception is those who have compulsory school as their highest level of education. In this group, the artist group and the entire population have a roughly equal median income of approximately SEK 210,000. In the entire population, the median income rises markedly with higher level of education. For the artist group, the differences in income between different levels of education are considerably smaller. In the entire population, the median income for people with tertiary education of 3 years or more is 67 per cent higher than for those with only compulsory school education. In the artist group, the difference is only 12 per cent. The differences are much smaller in the artist group than in the entire population for other income measures as well.

Table 36. Total mixed income in 2014 for the artist group aged 20–66, by level of education. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Level of education	P10	Median value	P90	Average
Compulsory school	14,615	208,375	476,439	257,197
Upper secondary education	26,816	211,527	428,352	232,987
Tertiary, less than 3 years	19,504	190,962	416,809	211,449
Tertiary, 3 years or more	32,586	232,471	445,322	245,434
Postgraduate education	41,610	330,827	622,489	331,101
All artists, aged 20–66	26,910	217,808	436,491	236,011

Table 37. Total mixed income in 2014 for the entire population aged 20–66, by level of education. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Level of education	P10	Median value	P90	Average
Compulsory school	4,825	211,756	406,000	218,475
Upper secondary education	72,718	279,644	453,306	279,906
Tertiary, less than 3 years	27,710	293,091	550,265	299,006
Tertiary, 3 years or more	89,613	353,792	660,870	392,154
Postgraduate education	186,320	512,156	969,628	570,617
Entire population, aged 20–66	48,715	290,064	517,067	301,869

Women in the artist group have a median income of 85 per cent of the median income for men in the artist group. The biggest difference is for those with no more than secondary education, where women have 80 per cent of men’s median income. Among those with postgraduate education, women have a 2 per cent higher median income than men.

There are big differences between the artistic fields. In some fields, the median value is higher for those with little education than for those with many years of education. People with postgraduate education have a considerably higher income than other levels of education except for theatre, where people with postgraduate education are on a par with those with only compulsory school and those with tertiary education of 3 years or more. In art & design, the median income for those with tertiary education of 3 years or more is lower than for those with only secondary education or shorter tertiary education. Tables divided by gender and artistic field, respectively, are in the tables appendix (Tables 4:9 and 4:10).

4.6 Income by social background

For artists who have at least one parent with tertiary education, the median income is lower than for artists who have parents with no more than secondary education. In turn, the latter group has a lower median income than the artist group who have parents with just compulsory education. However, this relationship applies only to the two youngest age groups. A probable explanation may be that artists in the youngest age groups receive financial help from family or relatives to a greater extent. Another reason may also be that they are students to a greater extent. For the three oldest age groups, there is no relationship between parents’ education and artists’ income. In the entire population, there is the same trend in the youngest age group but it is not as strong as in the artist group. In the older age groups in the entire population, those with at least one parent with tertiary education have a higher median income than those who have parents with a lower level of education.

If the artists are divided by artistic field, it is in the fields of art & design, film and music that the younger artists who have at least one parent with tertiary education have a lower income than the artists who do not. A table with income by social background divided by artistic field is in the tables appendix (Table 4:11).

Table 38. Total mixed income in 2014 for the artist group aged 20–66, by age and highest level of education of parents

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	97,663	113,627	140,229	76,714	100,500
30–39	199,971	211,115	236,099	148,359	199,625
40–49	270,000	266,654	270,871	234,273	264,678
50–59	280,803	271,361	266,693	240,988	261,199
60–66	233,306	210,478	253,629	218,667	223,109
All artists, aged 20–66	207,616	224,427	256,208	218,989	217,808

Table 39. Total mixed income in 2014 for the entire population aged 20–66, by age and highest level of education of parents

	Parents' education				
Age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	142,703	193,535	165,915	84,502	163,802
30–39	331,690	303,764	288,114	195,848	297,118
40–49	394,161	345,545	327,311	267,606	335,773
50–59	395,416	344,786	326,496	301,600	325,679
60–66	377,449	328,797	307,530	285,972	295,281
Entire population, aged 20–66	291,029	294,859	309,146	270,308	290,064

4.7 Summary

The median income for the artist group aged 20–66 was SEK 217,800, which is equivalent to 75 per cent of the median income for the entire population in the same age group. Artists have lower income than the entire population in all age groups. Almost one in five artists had an income lower than SEK 80,000, and more than one in three had an income lower than SEK 160,000. A considerably smaller proportion of the entire population was below these levels. Of the occupational categories, author of fiction, stage designer and musician had the highest median income. Composer/musician, crafts/design and visual artist had the lowest median income. Women had a higher median income than men in five occupational categories. Fifty-six per cent of artists have only salary income and no income from business activity. In the entire population, this proportion is 80 per cent. In a comparison between regions, the artists in Greater Stockholm have the highest median income and the artists in Greater Malmö the lowest. Of the counties, Jönköping County has the highest median income and Gotland County the lowest. Artists born abroad and artists with a non-Swedish background have a lower median income than artists born in Sweden. Artists from non-European countries, excluding major developed countries, have the lowest median income. In the artist group, the differences in income between levels of education are small, and considerably smaller than in the entire population. Artists who have at least one parent with tertiary education have a lower median income than those who do not have a parent with tertiary education.

5. Business activity

This chapter contains information on the artists' business activity. Information is provided for the corporate forms sole proprietorship, partnership and close company. Artists who are active in other legal forms such as co-operative or non-profit association are not included in this report. In practice, this means that the proportion of artists who are active in legal forms is higher than the figures given below.¹⁰

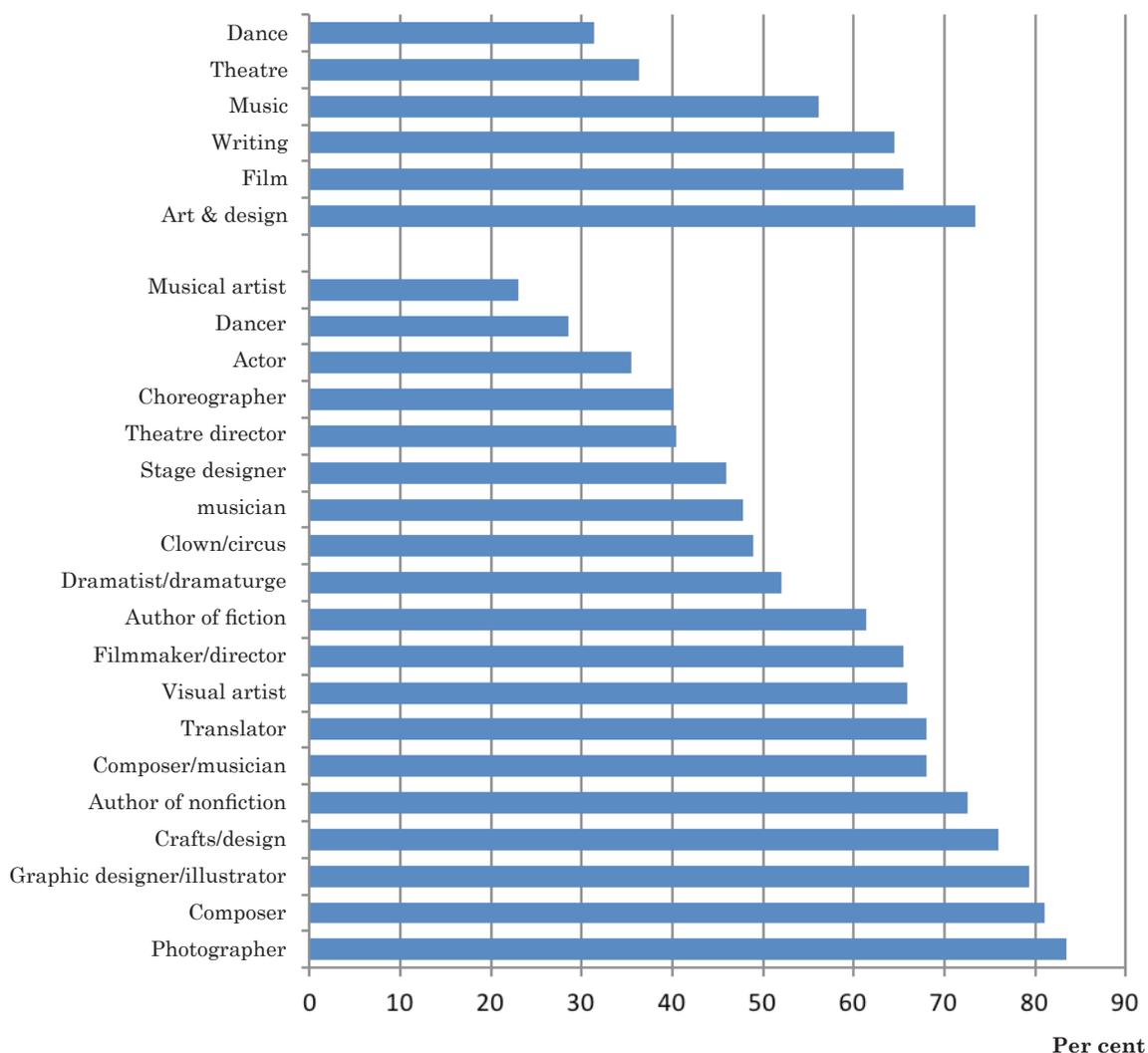
Table 40. Proportion of the artist group aged 20–66 in 2014 who declared a sole proprietorship, partnership or close company, by artistic field and gender

Artistic field	Sole proprietorship		Partnership		Close company	
	Women	Men	Women	Men	Women	Men
Art & design	66	64	2	4	8	15
Dance	28	27	1	1	4	4
Film	56	55	4	5	10	19
Writing	58	50	4	5	11	11
Music	42	46	2	3	5	13
Theatre	26	31	6	7	7	10
All artists, aged 20–66	52	51	3	5	7	13

60 per cent of the artists declared a sole proprietorship, partnership or close company in 2014. In a comparison between the artistic fields, the proportion was highest in art & design, at 73 per cent, and lowest in dance, at 31 per cent. Of the occupational categories, photographer had the highest proportion, at 84 per cent, followed by composer, at 81 per cent. Musical artist and dancer had the lowest proportions. In these occupational categories, 23 and 29 per cent, respectively, declared a sole proprietorship, partnership or close company. A table showing the proportion who declared a sole proprietorship, partnership or close company in the various occupational categories, by gender and age, is in the tables appendix (Table 5:1).

10 Cf. *Konstnärernas inkomster, arbetsmarknad och försörjningsmönster* (Artists' income, labour market and support patterns), 2010, Swedish Arts Grants Committee, p. 29. According to the survey, 7 per cent are artistically active in the legal corporate form non-profit association and 4 per cent in the corporate form co-operative. This is a common corporate form primarily in the field of dance, which may partially contribute to the figures for persons carrying on business activities in the field of dance.

Chart 7. Proportion of the artist group aged 20–66 in 2014 who declared a sole proprietorship, partnership or close company, by artistic field and occupational category



5.1 Income from business activity

Thirty-four per cent of artists had income from business activity in 2014. In this context, this means a surplus after standard deductions for social security contributions for those who have a sole proprietorship or partnership. People who have a close company (own limited company) are not included as they draw salary from their company. In the entire population, this proportion was 6 per cent. The highest proportion was among translators. Sixty per cent of them had income from business activity. The lowest proportion with income from business activity was in the category of musical artist, at 13 per cent. The fact that the proportion of artists who had income from business activity (34 per cent) is so much lower than the proportion who declared business activity (60 per cent) is partly because those with their own limited company do not have income from business activity and certainly also because many companies declared a loss.

Table 41. Proportion with income from business activity, i.e. a sole proprietorship or partnership in, in 2014 in the artist group aged 20–66, by artistic field, occupational category, gender and age

Occupational category	All	Women	Men	20–29 years	30–39 years	40–49 years	50–59 years	60–66 years
Art & design	38.0	35.9	40.9	33.3	42.4	42.7	36.2	30.1
Visual artist	29.5	26.1	34.4	24.3	31.7	34.0	28.9	25.5
Photographer	44.6	46.0	43.7	45.3	54.4	45.3	37.4	35.9
Crafts/design	38.1	34.8	50.8	29.9	35.3	42.6	43.0	33.3
Graphic designer/illustrator	55.1	57.6	50.5	46.6	63.8	59.8	51.8	41.0
Dance	19.8	19.9	19.6	16.8	23.6	16.0	28.6	11.5
Dancer	17.8	18.3	16.4	16.3	19.3	14.4	27.6	18.8
Choreographer	26.2	25.1	28.8	18.8	36.0	22.9	30.3	0.0
Film	41.8	39.6	43.5	32.4	45.3	48.6	39.5	30.1
Filmmaker/director	41.8	39.6	43.5	32.4	45.3	48.6	39.5	30.1
Writing	45.1	47.6	42.2	29.9	47.9	47.0	46.3	40.2
Dramatist/dramaturge	31.0	27.6	35.6	0.0	28.0	22.4	50.0	42.1
Author of nonfiction	46.9	49.8	44.4	40.0	49.5	48.4	50.2	39.3
Author of fiction	43.5	46.1	40.2	32.8	47.1	47.7	42.7	35.4
Translator	59.8	65.6	51.1	50.0	75.0	59.6	49.3	65.1
Music	32.8	29.4	34.2	24.5	42.8	36.5	27.8	26.6
Composer	49.5	47.3	50.1	53.6	53.6	50.6	45.2	47.0
Composer/musician	44.5	41.2	46.2	35.2	49.1	56.7	22.4	36.4
Musician	26.5	23.6	27.8	19.5	36.8	30.1	23.8	16.9
Theatre	22.4	20.1	25.2	8.7	23.1	27.2	25.8	24.9
Clown/circus artist	30.2	26.1	34.4	25.7	30.9	38.6	31.0	15.8
Musical artist	13.5	14.2	12.5	2.7	20.4	30.4	20.0	0.0
Stage designer	30.0	26.7	37.6	14.6	34.7	36.5	28.6	25.5
Actor	21.4	19.1	24.2	9.4	20.7	24.1	24.2	25.8
Theatre director	27.0	23.2	30.4	8.0	25.4	31.7	31.7	23.7
All artists, aged 20–66	34.4	32.6	36.1	23.5	39.1	38.5	33.8	29.9
Entire population, aged 20–66	5.6	4.2	6.9	2.3	5.2	6.6	7.3	7.0

The median value for income from business activity in the artist group was SEK 66,100, which was SEK 13,000 lower than among everyone in the entire population with income from business activity. Of the artistic fields, writing had the highest median value among those who had income from business activity and, of the occupational categories, translators had the highest median value, SEK 153,100. A further nine occupational categories were above the median value in the entire population. For four occupational categories, the median value was under SEK 50,000. Visual artist had the lowest amount, SEK 42,000.

Women had a lower median value for income from business activity than men, SEK 58,000 against SEK 74,000. The median value for women was lower in all occupational categories apart from composer and musical artist, where women had a slightly higher median value than men. The value for P90 was also higher for men, with the exception of the occupational categories of choreographer and theatre director. A table showing income from business activity by gender is in the tables appendix (Table 5:2).

Table 42. Income from business activity, i.e. a sole proprietorship or partnership, for the artist group, by occupational category and gender

Occupational category	P10	Median value	P90	Average
Art & design	4,045	65,879	281,786	111,560
Visual artist	3,106	41,557	192,913	78,225
Photographer	6,004	114,927	359,644	150,661
Crafts/design	2,916	48,783	218,780	82,952
Graphic designer/illustrator	6,638	99,474	321,151	147,910
Dance	5,088	51,370	216,900	85,538
Dancer	4,747	48,660	183,489	72,928
Choreographer	6,865	77,010	267,749	111,940
Film	4,466	80,205	289,641	120,777
Filmmaker/director	4,466	80,205	289,641	120,777
Writing	5,526	98,172	321,599	135,599
Dramatist/dramaturge	5,526	101,850	385,144	153,851
Author of nonfiction	7,868	101,000	317,422	137,503
Author of fiction	3,816	86,667	321,732	126,650
Translator	14,207	153,123	317,324	160,757
Music	3,272	53,017	232,471	92,281
Composer	5,906	71,936	280,003	119,209
Composer/musician	4,405	52,151	216,100	84,349
Musician	2,373	48,148	213,259	82,787
Theatre	3,620	78,052	312,322	129,586
Clown/circus artist	6,260	85,845	237,725	106,927
Musical artist	3,799	100,823	280,290	125,067
Stage designer	7,583	127,500	376,280	168,137
Actor	2,876	67,075	307,066	124,622
Theatre director	3,665	70,346	328,674	124,116
All artists, aged 20–66	3,994	66,051	277,580	111,019
Entire population, aged 20–66	1,938	78,742	341,966	133,536

5.2 Profit from business activity

When profit from business activity is reported, it should be borne in mind that people who have a sole proprietorship may also have salary income. It should also be borne in mind that there are few people in certain accounting groups. Consequently, the average is sometimes affected greatly by the high profit by certain individuals.

5.2.1 Sole proprietorship

12,800 people, or just over half of the people in the artist group, declared a sole proprietorship in 2014. One person may have declared several proprietorships. In the entire population aged 20–66, 10 per cent declared a sole proprietorship in 2014.

Table 43. Number of persons aged 20–66 with a sole proprietorship in 2014 in the artist group and in the entire population, by gender

Sole proprietorship	Number
Total in the artist group with a sole proprietorship	12,824
Total in the entire population with a sole proprietorship	572,668
Women in the artist group with a sole proprietorship	6,513
Women in the entire population with a sole proprietorship	225,253
Men in the artist group with a sole proprietorship	6,311
Men in the entire population with a sole proprietorship	347,415

In a comparison between the artistic fields, a sole proprietorship is commonest in art & design (65 per cent), and least common in dance (28 per cent). The proportion with a sole proprietorship is highest in the occupational categories of graphic designer/illustrator and crafts/design. Nearly 70 per cent of them declared a sole proprietorship in 2014. The proportion was also over 60 per cent in the categories of visual artist, photographer, composer and translator. The lowest proportions were in the categories of musical artist (18 per cent) and dancer (25 per cent).

A slightly higher proportion of female artists than male artists declared a sole proprietorship. In the youngest age group, 20–29, the proportion who declared a sole proprietorship is 36 per cent, i.e. considerably lower than in other age groups.

Table 44. Proportion of the artist group aged 20–66 with a sole proprietorship in 2014, by artistic field, occupational category, gender and age.

Occupational category	All	Women	Men	20–29 years	30–39 years	40–49 years	50–59 years	60–66 years
Art & design	65.1	66.1	63.7	51.0	69.2	67.1	65.3	63.4
Visual artist	63.2	61.7	65.2	39.8	64.4	64.7	66.5	64.2
Photographer	62.4	68.4	59.0	68.2	73.4	63.4	54.4	49.0
Crafts/design	69.6	69.5	69.8	50.8	69.7	72.8	73.5	69.9
Graphic designer/illustrator	69.8	71.8	66.1	58.8	75.9	72.7	65.9	66.5
Dance	27.8	28.0	27.1	23.7	32.4	25.5	35.2	15.4
Dancer	24.8	25.2	23.7	22.6	26.2	24.8	29.3	25.0
Choreographer	36.9	36.8	37.0	27.5	50.0	28.6	45.5	0.0
Film	55.5	56.0	55.1	45.2	61.4	59.1	53.9	43.8
Filmmaker/director	55.5	56.0	55.1	45.2	61.4	59.1	53.9	43.8
Writing	54.4	57.9	50.5	32.2	56.7	58.7	53.9	51.0
Dramatist/dramaturge	38.6	37.8	39.7	0.0	38.0	32.7	62.5	31.6
Author of nonfiction	56.5	59.9	53.5	40.0	59.1	62.1	57.0	49.3
Author of fiction	54.5	58.7	49.4	36.2	56.6	60.3	51.9	51.0
Translator	60.3	64.1	54.5	50.0	75.0	61.4	49.3	65.1
Music	45.2	42.4	46.4	38.6	56.6	47.4	39.6	37.8
Composer	62.0	69.8	59.6	68.1	69.7	61.7	56.1	58.6
Composer/musician	61.9	60.4	62.7	55.1	67.9	70.6	34.3	45.5
Musician	37.9	33.5	39.8	32.1	47.8	40.4	35.8	28.0
Theatre	28.6	26.5	31.3	13.6	27.0	34.3	35.2	30.8
Clown/circus artist	37.4	33.7	41.1	37.1	34.5	45.5	37.9	26.3
Musical artist	17.5	17.2	18.1	6.0	25.7	32.1	40.0	0.0
Stage designer	39.5	37.0	45.3	25.0	41.8	41.7	39.8	44.7
Actor	27.4	25.1	30.3	13.5	24.1	31.8	34.1	28.4
Theatre director	32.9	29.8	35.7	16.0	26.8	40.2	35.4	33.9
All artists, aged 20–66	51.4	52.3	50.5	35.7	56.1	54.2	52.4	52.1

The profit for a sole proprietorship for the entire population is SEK 0 for both women and men, while the artists have a positive value, SEK 6,000 for women and SEK 15,800 for men. The value of P10 is higher for the artists than for the entire population, while the value of P90 is roughly the same in both the artist group and the entire population. Among the artists, men have a higher value than women for both P10 and P90.

Table 45. Profit of a sole proprietorship in 2014 for the artist group and the entire population aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Sole proprietorship	P10	Median value	P90	Average
Total in the artist group with a sole proprietorship	-68,613	10,163	217,566	40,048
Total in the entire population with a sole proprietorship	-124,392	0	233,295	10,141
Women in the artist group with a sole proprietorship	-75,899	6,004	195,786	28,141
Women in the entire population with a sole proprietorship	-95,110	0	182,136	7,059
Men in the artist group with a sole proprietorship	-59,849	15,840	240,019	52,335
Men in the entire population with a sole proprietorship	-145,304	0	263,665	12,139

Of the occupational categories, translator had by far the highest median value, SEK 124,700, for profit of a sole proprietorship in 2014. The next highest result was for graphic designer/illustrator and stage designer, at approximately SEK 46,000. Visual artist had the lowest median value, SEK 0. In the other occupational categories, therefore, more than half had a positive profit. Translator is the only category that did not have a negative value for P10. The highest value for P90 was for stage designer, at SEK 327,000, followed by translator and photographer, which both had just over SEK 300,000. The categories with the lowest value for P90 were visual artist, at SEK 108,000, and crafts/design, at SEK 140,200.

Translator has the highest median value among both female and male artists. Visual artist has the lowest median value among men, SEK 0. Among female artists, the median value for both visual artist and crafts/design is SEK 0. In six occupational categories, women have a higher median value than men for profit of a sole proprietorship. These occupational categories are author of fiction, composer/musician, musician, clown/circus artist, musical artist and theatre director. A table with profit of a sole proprietorship for the artistic fields and occupational categories, by gender, is in the tables appendix (Table 5:3).

Table 46. Profit of a sole proprietorship for the artist group aged 20–66, by occupational category. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90), by artistic field and occupational category.

Occupational category	P10	Median value	P90	Average
Art & design	-95,706	2,695	204,734	25,963
Visual artist	-116,640	0	107,960	-7,573
Photographer	-96,164	34,204	302,042	63,601
Crafts/design	-106,217	4	140,169	5,048
Graphic designer/illustrator	-23,271	46,742	292,075	100,474
Dance	-17,907	15,198	183,489	46,208
Dancer	-16,241	13,342	153,383	41,007
Choreographer	-29,695	18,368	229,315	57,014
Film	-44,361	32,230	252,374	66,037
Filmmaker/director	-44,361	32,230	252,374	66,037
Writing	-31,946	40,006	288,820	87,694
Dramatist/dramaturge	-20,193	13,022	286,279	76,122
Author of nonfiction	-60,223	32,273	274,289	75,166
Author of fiction	-24,641	32,542	286,691	84,878
Translator	1,074	125,746	303,411	142,090
Music	-53,593	11,920	181,734	34,961
Composer	-39,127	27,436	245,248	54,346
Composer/musician	-51,487	16,933	170,012	38,755
Musician	-61,675	5,174	160,690	26,144
Theatre	-29,181	26,690	271,935	69,800
Clown/circus artist	-37,127	36,264	220,276	68,470
Musical artist	-232	14,750	200,632	74,876
Stage designer	-40,317	46,148	327,003	104,894
Actor	-37,512	21,750	259,999	60,968
Theatre director	-20,646	27,572	260,905	70,648
All artists, aged 20–66	-68,613	10,160	217,566	40,048

5.2.2 Partnership

Around 1,000 people in the artist group aged 20–66 declared a partnership in 2014. In this group as well there are people who have several activities, or in this case companies (a partnership is always owned by several people). When considering the profit and sales of partnerships, it is also important to be aware that income may be distributed extremely freely between partners. A higher proportion of male artists than female artists have partnerships.

Table 47. Number of persons aged 20–66 with a partnership in 2014 in the entire population and in the artist group, by gender

Partnership	Number
People in the artist group with a partnership	1,038
Total in the entire population with a partnership	76,506
Women in the artist group with a partnership	399
Women in the entire population with a partnership	27,924
Men in the artist group with a partnership	639
Men in the entire population with a partnership	48,582

There are small differences when the median value is compared for artists and the entire population for profit of a partnership. The median value for artists is SEK 200, while the value for the entire population is SEK 0. For men in the artist group, the amount is SEK 300, for women SEK 0. The value of P10 is roughly the same in the entire population and in the artist group, while the value of P90 is lower in the artist group than in the entire population. Male artists have a lower value for P10 and a higher value for P90 than female artists.

Table 48. Profit of a partnership in 2014 for the artist group and the entire population aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Partnership	P10	Median value	P90	Average
People in the artist group with a partnership	-54,785	244	172,230	18,845
Total in the entire population with a partnership	-56,315	0	229,510	26,687
Women in the artist group with a partnership	-54,915	0	120,423	13,881
Women in the entire population with a partnership	-46,571	0	186,824	19,684
Men in the artist group with a partnership	-50,000	322	189,399	21,944
Men in the entire population with a partnership	-60,528	0	253,827	30,713

The number of people with a partnership is too small to make a division into occupational categories meaningful. However, it is possible to divide into the six artistic fields, and this shows that the artistic field of writing has the highest median value, at SEK 13,800, while music has the lowest median value, at SEK 0. Writing also has the highest value for P90, at SEK 240,400. Art & design and film also have over SEK 200,000. A table with profit of a partnership for the artistic fields, by gender, is in the tables appendix (Table 5:4).

Table 49. Profit of a partnership for the artist group aged 20–66, by artistic field. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90), by artistic field.

Artistic field	P10	Median value	P90	Average
Art & design	-64,446	268	200,826	21,424
Dance	-83,064	238	103,438	45,315
Film	-82,801	616	206,170	597
Writing	-29,964	13,771	240,440	62,471
Music	-50,000	0	107,583	3,323
Theatre	-17,259	269	174,736	44,810
All artists, aged 20–66	-54,785	241	172,230	18,845

5.2.3 Close company

Nearly 2,600 people in the artist group aged 20–66 declared a close company in 2014. A higher proportion of male artists than female artists have close companies¹¹. A close company or own limited company describes the very smallest limited companies that are so small they do not need to have an auditor and may use the simplified rules for current accounting and annual reports.

11 A close company or own limited company is a company in which a few people (four or fewer) have joint control. They are subject to special tax rules (the 3:12 rules) when they draw dividend or sell shares in the company.

Table 50. Number of persons aged 20–66 with a close company in 2014 in the entire population and in the artist group, by gender

Close company	Number
People in the artist group with a close company	2,573
Total in the entire population with a close company	309,126
Women in the artist group with a close company	923
Women in the entire population with a close company	80,776
Men in the artist group with a close company	1,650
Men in the entire population with a close company	228,350

Artists with a close company have a considerably lower profit than the entire population in terms of median value and P90. Male artists have a slightly higher median value and value for P90 than female artists.

Table 51. Profit of a close company in 2014 for the artist group and the entire population aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Close company	P10	Median value	P90	Average
People in the artist group with a close company	-71,778	33,963	406,885	558,790
Total in the entire population with a close company	-60,906	74,275	1,147,577	2,922,285
Women in the artist group with a close company	-72,356	30,263	379,488	816,129
Women in the entire population with a close company	-60,906	54,112	869,935	3,255,166
Men in the artist group with a close company	-71,045	35,879	420,184	414,836
Men in the entire population with a close company	-60,910	83,020	1,255,582	2,804,532

The number of people with a close company is too small to make a division into occupational categories meaningful. However, it is possible to divide into the six artistic fields, and this shows that the artistic field of writing has the highest median value, and film has the lowest median value for profit in a close company. The high average among artists in the field of writing is due to the few authors who have very high profit from business activity. The artistic fields of music and theatre have considerably higher values for P90 than the fields of dance and film. Men have a higher median value than women in all artistic fields. A table with profit of a close company for the artistic fields, by gender, is in the tables appendix (Table 5.5).

Table 52. Profit of a close company for the artist group aged 20–66, by artistic field. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90), by artistic field.

Artistic field	P10	Median value	P90	Average
Art & design	-66,495	35,875	388,575	231,050
Dance	-34,958	29,724	215,207	75,727
Film	-95,757	9,665	206,909	47,835
Writing	-55,891	47,918	330,265	2,446,331*
Music	-80,762	27,286	508,820	653,242
Theatre	-83,640	51,926	497,156	289,551
All artists, aged 20–66	-71,778	33,963	406,885	558,790

* One or a few companies have a great impact on the average for the entire artistic field of writing.

5.3 Sales from business activity

When accounting for sales from business activity for artists, it should be borne in mind that there are few people in certain accounting groups. Consequently, the average is sometimes affected greatly by the very high sales of certain individuals. A company's sales are almost the same as its total sales, i.e. the total revenue from goods and services sold during a specific period. Despite having a low operating profit, a company may therefore still have high sales and be an established company with extensive activity.

5.3.1 Sole proprietorship

Artists have a higher median value for sales in a sole proprietorship than the entire population. However, the values for P90 for the artist group are far below the values for those in the entire population with a sole proprietorship. Men in the artist group have higher sales than women. The median value and P90 are higher for men, while P10 is SEK 0 for both women and men.

Table 53. Sales of a sole proprietorship for the artist group and the entire population aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Sole proprietorship	P10	Median value	P90	Average
People in the artist group with a sole proprietorship	0	80,191	467,307	179,607
Total in the entire population with a sole proprietorship	0	32,300	761,132	309,931
Women in the artist group with a sole proprietorship	0	67,026	405,865	152,108
Women in the entire population with a sole proprietorship	0	18,331	504,890	199,776
Men in the artist group with a sole proprietorship	0	94,320	514,723	207,986
Men in the entire population with a sole proprietorship	0	45,552	964,634	381,351

Of the artistic fields, film had the highest median value for sales of a sole proprietorship in 2014, and, of the occupational categories, translator had by far the highest median value, approximately SEK 200,000. For ten occupational categories, the median value was under SEK 100,000. The category of visual artist had the lowest median value, SEK 46,200. Of the six artistic fields, film had the highest and art & design the lowest median value. Men had a higher median value than women in all artistic fields and in all occupational categories except composer, clown/circus artist and theatre director. A table showing sales of a sole proprietorship for the occupational categories, by gender, is in the tables appendix (Table 5:6).

Table 54. Sales of a sole proprietorship in 2014 for the artist group aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90), by artistic field and occupational category.

Occupational category	P10	Median value	P90	Average
Art & design	0	66,824	459,286	173,784
Visual artist	0	46,220	310,087	129,521
Photographer	0	155,830	687,679	259,699
Crafts/design	0	60,687	392,543	151,190
Graphic designer/illustrator	0	103,938	511,359	219,147
Dance	0	92,726	434,463	177,874
Dancer	0	87,325	380,889	146,135
Choreographer	0	110,001	486,400	243,821
Film	0	121,343	536,496	216,575
Filmmaker/director	0	121,343	536,496	216,575
Writing	0	100,465	513,456	194,608
Dramatist/dramaturge	0	100,465	516,739	182,936
Author of nonfiction	0	97,770	516,171	210,128
Author of fiction	0	83,983	499,605	177,470
Translator	14,169	200,762	526,872	246,010
Music	172	88,472	419,860	168,211
Composer	0	126,825	539,789	227,279
Composer/musician	2,532	93,181	397,867	157,849
Musician	0	78,313	380,153	148,293
Theatre	0	88,410	541,100	210,247
Clown/circus artist	0	117,700	555,310	216,959
Musical artist	0	79,329	391,434	148,990
Stage designer	0	176,152	791,457	328,429
Actor	0	82,180	530,691	193,491
Theatre director	0	77,586	464,580	177,936
All artists, aged 20–66	0	80,177	467,307	179,607

5.3.2 Partnership

Artists with a partnership have the same median value for sales as the entire population. Female artists are slightly below women in the entire population, and male artists are slightly above men in the entire population. If the median value and P90 are compared, however, the values for the artist group are far below those for everyone in the entire population with a partnership. Men in the artist group have higher sales than women.

Table 55. Sales of a partnership for the artist group and the entire population aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Partnership	P10	Median value	P90	Average
People in the artist group with a partnership	0	128,126	822,913	341,127
Total in the entire population with a partnership	0	128,370	2,596,302	1,794,379
Women in the artist group with a partnership	0	114,896	681,399	250,551
Women in the entire population with a partnership	0	137,060	2,103,983	1,490,968
Men in the artist group with a partnership	0	132,793	864,680	397,684
Men in the entire population with a partnership	0	122,699	2,908,897	1,968,774

The number of people with a partnership in the occupational categories is too small to make a division by occupation meaningful. With a division into the six artistic fields, dance has the highest median value, while theatre has the lowest. However, theatre has the highest value for P90. Men have a higher median value than women in five of the artistic fields. In the artistic field of music, the median values for men and women are roughly equal. A table showing sales of a partnership, by gender and artistic field, is in the tables appendix (Table 5:7).

Table 56. Sales of a partnership in 2014 for the artist group aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90), by artistic field.

Artistic field	P10	Median value	P90	Average
Art & design	0	127,873	851,053	433,671
Dance	0	180,443	817,188	376,572
Film	0	160,156	918,280	309,409
Writing	0	163,255	823,123	281,806
Music	0	128,283	692,768	309,844
Theatre	0	89,800	1,171,621	284,848
All artists, aged 20–66	0	127,969	822,913	341,127

5.3.3 Close company

Artists with a close company have a considerably lower median value for sales than the entire population. If the median value and P90 are compared, the values for the artist group are far below those for everyone in the entire population with a close company.

In the artist group, men have higher sales than women.

Table 57. Sales of a close company for the artist group and the entire population aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Close company	P10	Median value	P90	Average
People in the artist group with a close company	30,000	652,977	2,983,795	4,901,176
Total in the entire population with a close company	0	1,196,775	13,167,959	43,724,802
Women in the artist group with a close company	33,631	567,053	2,556,724	10,355,532
Women in the entire population with a close company	0	934,239	9,765,707	58,343,391
Men in the artist group with a close company	29,003	720,746	3,259,595	1,850,043
Men in the entire population with a close company	0	1,310,996	14,239,239	38,553,556

The number of people with a close company in the occupational categories is too small to make a division by occupation meaningful. With a division into the six artistic fields, art & design has the highest median value for sales, while dance has the lowest. The average for the artistic field of writing is affected greatly by individual companies with very high sales. In all artistic fields, men have a higher median value for sales of a close company. A table showing sales of a close company, by gender and artistic field, is in the tables appendix (Table 5:8).

Table 58. Sales of a close company in 2014 for the artist group aged 20–66. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90), by artistic field.

Artistic field	P10	Median value	P90	Average
Art & design	33,379	715,745	2,893,900	1,938,004
Dance	0	436,480	3,362,873	1,600,384
Film	11,350	548,110	2,397,463	1,155,870
Writing	48,422	586,471	2,862,198	33,034,487*
Music	28,760	629,506	3,438,329	1,913,093
Theatre	11,600	642,955	2,970,359	1,589,804
All artists, aged 20–66	30,000	652,977	2,983,795	4,901,176

* One or a few companies have a great impact on the average for the entire artistic field of writing.

5.4 Summary

60 per cent of the artists declared business activity and 35 per cent had income from business activity. 6 per cent of the entire population had income from business activity. These proportions were highest in art & design, where 73 per cent declared business activity and 38 per cent had income from business activity. The proportions were lowest in dance, 31 and 20 per cent, respectively. The median value for income from business activity in the artist group was SEK 66,000, which was just over SEK 10,000 lower than in the entire population. The median value of the artist group for profit of a sole proprietorship was SEK 10,000. The value in the entire population was SEK 0. Of the artistic fields, writing had the highest median value and, of the occupational categories, translator had the highest median value. The artistic field of writing had the highest median value for profit in partnerships and close companies as well.

6. Transfer payments and benefits

This section reports the extent of income from transfer payments and benefits. The data comprises both taxable transfer payments, i.e. unemployment benefit (unemployment benefit and payments for job seeker training), sickness benefit, activity benefit and parental allowance, and tax-free transfer payments, i.e. housing allowance, child benefit, student finance and financial support.

6.1 Transfer payments and benefits

There were no great differences between the artist group and the entire population in terms of the proportion with various types of transfer payment and benefit in 2014. A higher proportion of the artist group than in the entire population had unemployment benefit, 11 per cent against 8 per cent. For several other types of transfer payment and benefit, a lower proportion of artists than the entire population received them. These were sickness benefit, activity benefit, financial support, housing allowance and parental allowance.

A higher proportion of women than men have income from transfer payments and benefits. This is the case among the artists for seven of the eight transfer payments/benefits reported. The exception is financial support, for which the proportion is equal for women and men.

If different age groups are compared, the proportion with unemployment benefit is highest in the age groups 30–39 and 50–59. Nearly 13 per cent had unemployment benefit in these groups. The lowest proportion was for the age group 20–29, at 7 per cent. Sickness benefit is commonest in the age group 50–59 and activity benefit in the age group 60–66. A table showing transfer payments/benefits by age is in the tables appendix (Table 6:1).

Table 59. Proportion of the artist group and the entire population, respectively, aged 20–66 with income from certain transfer payments/benefits in 2014, by gender

Type of transfer payment/ benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit*	12.6	9.6	11.1	7.8	8.2	8.0
Sickness benefit	10.0	6.0	8.0	12.5	6.9	9.7
Activity benefit	4.1	3.0	3.5	7.7	5.2	6.5
Financial support	1.2	1.2	1.2	3.8	3.9	3.9
Housing allowance	4.4	3.0	3.7	6.3	3.7	5.0
Child benefit	35.8	32.2	34.0	36.8	29.8	33.3
Parental allowance	17.6	16.5	17.1	22.1	17.4	19.7
Student finance	11.1	7.9	9.5	9.9	6.7	8.3

*Unemployment benefit is unemployment benefit and payments for job seeker training.

There are great differences between the artistic fields and occupational categories in terms of the proportion who received unemployment benefit in 2014. The field of theatre had by far the highest proportion with unemployment benefit, at 25 per cent. Dance and film were 13 per cent, while the other three artistic fields were around 8 per cent. Of the occupational categories, the proportion was highest for musical artist with just over 30 per cent. Stage designer, actor and theatre director were all around 25 per cent. Photographer and translator had the lowest proportion, at 4 per cent.

The proportion with activity benefit was highest in the artistic field of writing and highest of all for author of fiction, at 6 per cent. In several occupational categories, there were only a few people who had activity benefit. Few received financial support. The highest

proportion was for translator, at 4 per cent. No one in the occupational categories of musical artist and stage designer received financial support. The highest proportion with housing allowance, 6 per cent, was for composer/musician. The proportion who received student finance was by far the highest for the occupational category of musical artist. One in four people in that category received student finance in 2014, while only 3 per cent of the category of author of fiction received it.

Table 60. Proportion of the artist group aged 20–66 with income from certain transfer payments in 2014, by artistic field and occupational category

Occupational category	Unemployment benefit	Sickness benefit	Activity benefit	Financial support	Housing allowance	Child benefit	Parental allowance	Student finance
Art & design	8.8	8.6	5.1	1.4	4.1	32.7	16.6	7.4
Visual artist	11.9	8.5	7.2	2.2	5.4	27.3	12.4	7.5
Photographer	4.1	8.0	2.7	0.7	2.4	40.5	22.1	5.3
Crafts/design	8.0	8.5	4.1	1.0	3.3	31.2	15.8	9.6
Graphic designer/illustrator	6.8	9.8	2.9	0.4	3.2	40.8	22.9	7.5
Dance	13.0	7.6	0.9	1.1	2.2	27.3	15.9	15.6
Dancer	14.2	8.4	0.9	0.9	2.3	29.2	17.2	16.3
Choreographer	9.4	5.3	0.8	1.6	2.0	21.3	11.9	13.5
Film	12.5	7.6	1.3	1.4	4.8	34.4	19.8	13.5
Filmmaker/director	12.5	7.6	1.3	1.4	4.8	34.4	19.8	13.5
Writing	8.5	11.7	5.3	2.2	4.5	37.2	19.1	6.3
Dramatist/dramaturge	9.9	7.0	2.9	0.6	4.7	42.1	15.2	14.0
Author of nonfiction	7.1	12.4	5.3	1.6	3.0	33.1	17.3	3.0
Author of fiction	9.8	11.8	6.1	2.4	5.5	40.4	21.1	7.1
Translator	4.1	12.8	2.7	3.7	3.2	27.4	16.0	5.0
Music	7.5	6.5	2.5	0.9	3.2	34.7	17.6	10.9
Composer	6.8	6.7	2.9	0.3	2.6	38.3	17.7	4.7
Composer/musician	6.7	6.3	1.9	2.3	5.7	29.7	18.5	15.3
Musician	7.8	6.5	2.6	0.8	2.9	34.7	17.4	11.6
Theatre	24.9	7.0	1.5	0.6	3.0	36.0	15.5	11.6
Clown/circus artist	11.5	7.7	1.6	0.5	2.2	29.7	10.4	8.2
Musical artist	30.6	3.8	0.3	0.0	3.3	24.1	13.8	25.3
Stage designer	24.0	7.2	0.8	0.0	2.8	38.5	15.2	8.8
Actor	25.1	7.0	1.5	0.7	3.3	38.2	16.4	10.2
Theatre director	24.8	10.0	3.4	1.3	1.9	34.8	14.4	10.0
All artists aged 20–66	11.1	8.0	3.5	1.2	3.7	34.0	17.1	9.5

The proportion receiving unemployment benefit is considerably higher among artists who have salary income but no income from business activity (group 1). 15 per cent of them had unemployment benefit against 3 per cent of artists who had income from business activity but no salary income (group 4). Those who had neither salary income nor income from business activity (group 5) differ from other groups in that a markedly higher proportion have activity benefit, financial support and housing allowance.

In all five groups, a higher proportion of women than men receive sickness benefit, activity benefit, child benefit, parental allowance and student finance. However, in some cases, the difference is small. In addition, except in group 5, a higher proportion of women than men also receive unemployment benefit and housing allowance. A table showing transfer

payments/benefits by composition of income and gender is in the tables appendix (Table 6:2).

*Table 61. Proportion of the artist group aged 20–66 with income from certain transfer payments/benefits in 2014, by composition of total mixed income**

Type of transfer payment/ benefit	Group 1	Group 2	Group 3	Group 4	Group 5
Unemployment benefit	15.2	5.3	4.0	2.6	12.7
Sickness benefit	8.3	6.6	8.3	8.8	7.0
Activity benefit	2.1	0.6	1.0	2.1	20.6
Financial support	1.1	0.3	0.4	0.2	5.4
Housing allowance	3.7	2.7	2.8	3.1	6.8
Child benefit	32.9	41.5	37.4	38.5	20.5
Parental allowance	16.9	20.8	19.3	19.9	6.9
Student finance	11.5	6.1	7.1	4.4	10.8

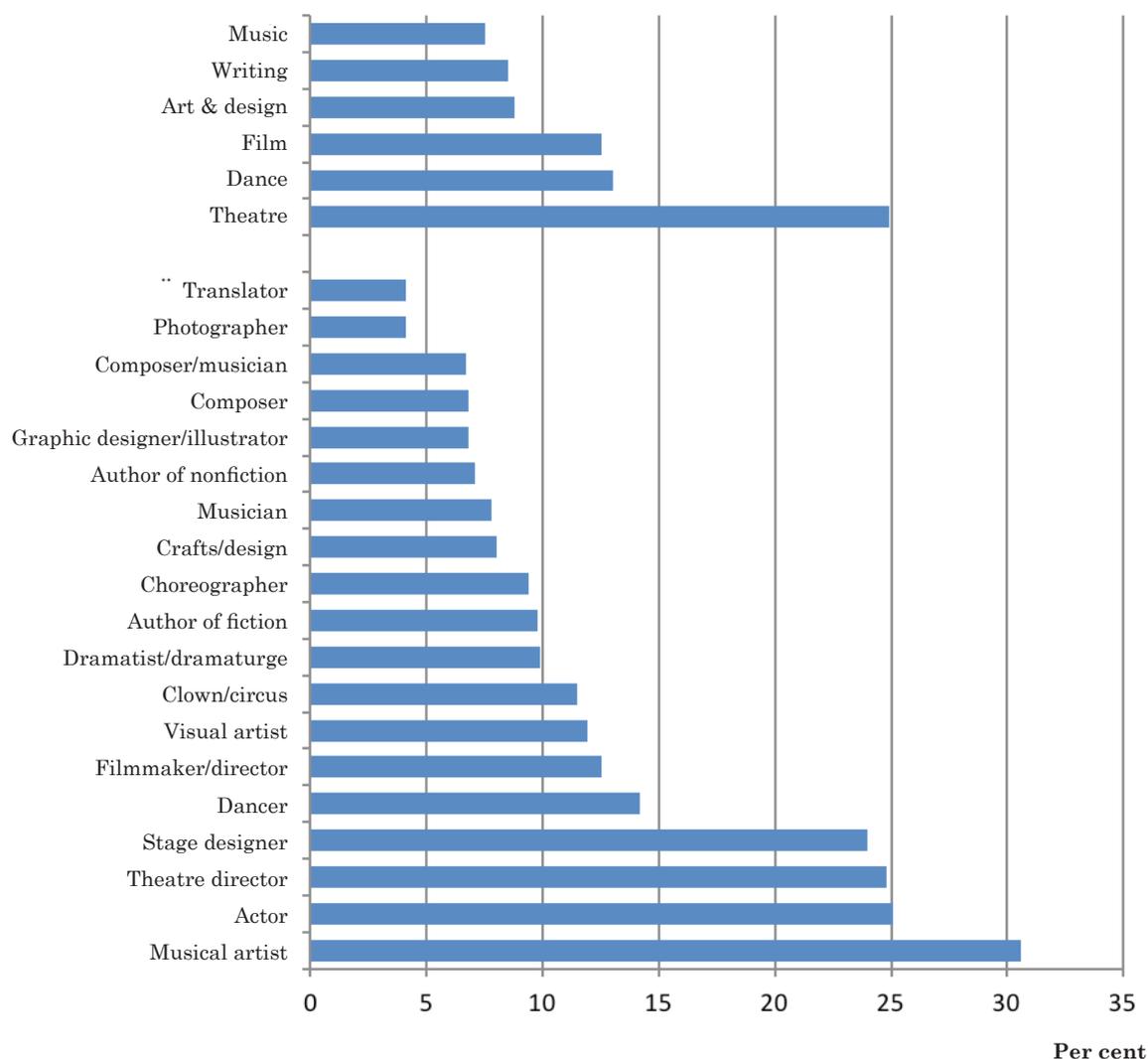
*For a definition of groups 1–5, see page 72.

The median value of unemployment benefit among the 11 per cent who received it was SEK 51,000. This is a slightly higher amount than in the entire population. No occupational category has a considerably higher median value. Half of them were between SEK 50,000 and SEK 58,000. The lowest value by far was for choreographer, at SEK 22,000. This value should be interpreted with caution as only around 20 choreographers received unemployment benefit and in such cases the median value is not particularly stable.

Table 62. Unemployment benefit in the artist group aged 20–66. Median value, average and threshold for the 10 per cent with the lowest amount (P10) and the 10 per cent with the highest amount (P90) among the artists who received unemployment benefit in 2014, by artistic field and occupational category. Amounts in SEK.

Occupational category	P10	Median value	P90	Average
Art & design	8,000	51,176	157,408	66,271
Visual artist	8,483	54,400	157,251	68,023
Photographer	5,575	55,764	165,240	70,496
Crafts/design	6,175	37,835	144,840	57,727
Graphic designer/illustrator	11,150	46,240	157,517	65,574
Dance	10,574	46,240	115,600	54,991
Dancer	10,574	51,000	126,140	56,652
Choreographer	13,157	21,490	114,965	47,261
Film	14,049	54,390	148,227	69,481
Filmmaker/director	14,049	54,390	148,227	69,481
Writing	7,776	49,980	158,790	66,634
Dramatist/dramaturge	7,480	44,540	125,460	52,878
Author of nonfiction	8,251	45,900	159,120	63,586
Author of fiction	8,008	53,872	158,790	69,454
Translator	2,505	38,858	192,440	69,639
Music	8,463	52,881	146,540	65,237
Composer	13,940	51,000	122,084	60,192
Composer/musician	6,048	43,039	164,900	67,549
Musician	8,092	54,382	146,560	65,915
Theatre	12,240	49,640	124,233	60,288
Clown/circus artist	18,955	42,630	83,640	48,626
Musical artist	13,600	44,870	102,000	51,979
Stage designer	10,880	47,600	125,800	60,592
Actor	12,084	50,660	126,820	60,757
Theatre director	18,360	57,838	155,380	72,330
All artists, aged 20–66	9,416	51,000	144,160	63,779
Entire population, aged 20–66	7,056	42,840	144,971	58,903

Chart 9. Proportion of the artist group aged 20–66 with unemployment benefit in 2014, by artistic field and occupational category



6.2 Summary

There are small differences between the artist group and the entire population when the proportions who have certain transfer payments are compared. A slightly higher proportion of the artists than in the entire population received unemployment benefit and a slightly lower proportion than in the entire population received sickness benefit, activity benefit, housing allowance and financial support. The highest proportion of artists with unemployment benefit is in the artistic field of theatre, and the lowest proportion is in the artistic field of music.

7. Net income

7.1 Net income

Net income consists of taxable and tax-free income minus tax and negative transfer payments. Negative transfer payments are primarily repaid student loans and maintenance payments. Tax-free scholarships are not normally included in net income as SCB lacks information on them. However, this report includes tax-free scholarships from the Swedish Arts Grants Committee and the Swedish Authors' Fund in net income.

Table 63. Net income in 2014 for the artist group aged 20–66. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90), by artistic field and occupational category. Amounts in SEK.

Occupational category	P10	Median value	P90	Average
Art & design	29,550	161,466	356,308	203,385
Visual artist	19,844	141,449	308,229	174,492
Photographer	51,778	220,893	423,390	270,691
Crafts/design	25,582	142,908	311,079	171,202
Graphic designer/illustrator	55,669	196,646	392,261	239,271
Dance	48,620	186,255	351,482	206,893
Dancer	63,645	193,802	359,058	221,181
Choreographer	10,607	147,259	321,378	162,742
Film	41,406	159,563	368,510	197,037
Filmmaker/director	41,406	159,563	368,510	197,037
Writing	59,747	214,073	406,001	240,463
Dramatist/dramaturge	64,431	209,540	418,023	244,334
Author of nonfiction	72,181	241,615	426,109	252,494
Author of fiction	58,762	207,919	396,783	235,250
Translator	44,544	198,056	370,502	232,010
Music	65,050	215,386	397,105	250,365
Composer	59,377	219,891	484,797	331,502
Composer/musician	32,038	135,811	282,485	152,059
Musician	76,180	237,045	396,095	249,948
Theatre	96,483	228,429	415,772	267,025
Clown/circus artist	60,476	188,080	375,169	248,706
Musical artist	75,293	185,120	336,058	207,011
Stage designer	116,538	242,241	403,991	274,886
Actor	105,719	235,451	423,175	276,347
Theatre director	94,688	232,768	467,404	273,953
All artists, aged 20–66	49,619	191,608	384,107	228,789
Entire population, aged 20–66	88,970	237,476	416,630	263,600

In slightly simplified terms, it can be said that net income is the amount left over for consumption or saving after tax has been deducted. The differences between different groups in society are smaller in terms of net income than in terms of total mixed income, as contributions and taxes have an equalising effect.

The median income in 2014 for the artist group aged 20–66 was SEK 191,600. This can be compared with the median value for the entire population aged 20–66, which was

SEK 237,500, i.e. the median income for the artist group was 81 per cent of the median income for the entire population. When total mixed income was compared, the median value for the artist group was 75 per cent of the median income for the entire population.

Of the occupational categories, stage designer had the highest median income (SEK 242,200). This was followed by author of fiction (SEK 241,600) and actor (SEK 235,400). Composer/musician had the lowest median income (SEK 135,800). This was followed by visual artist (SEK 141,400) and crafts/design (SEK 142,900).

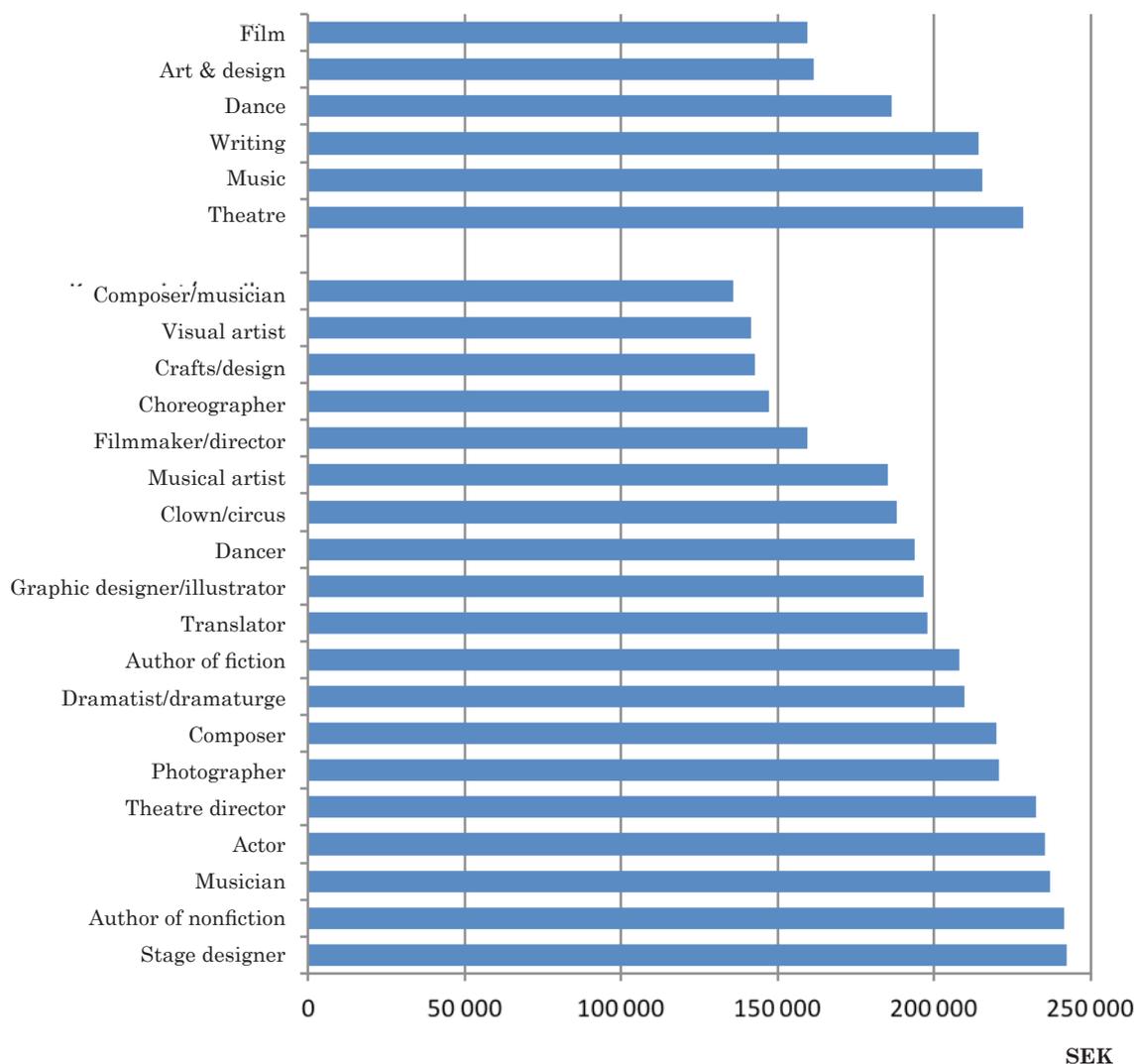
P10 is the threshold for the 10 per cent who have the lowest income and P10 for all artists was SEK 49,600 in 2014. This can be compared with P10 for the entire population, which was SEK 89,000. It is primarily the categories of choreographer, visual artist, crafts/design and composer/musician which have low values for P10. The tenth of choreographers who had the lowest net income in 2014 had an annual income under SEK 10,600, i.e. less than SEK 1,000 per month. For visual artist, P10 was SEK 19,800 kronor, for crafts/design it was SEK 25,600 and for composer/musician it was SEK 32,000, i.e. less than SEK 3,000 per month. The occupational categories of stage designer, actor and director had the highest values for P10, at SEK 116,500, SEK 105,700 and SEK 94,700 respectively.

P90 is the threshold for the 10 per cent who have the highest income and P90 for all artists was SEK 384,100. In the entire population, P90 was SEK 416,600. The highest P90 for net income was in the occupational category of composer, at SEK 484,800, followed by theatre director, at SEK 467,400. The lowest value for P90 was for composer/musician, at SEK 282,500, followed by visual artist (SEK 308,200) and crafts/design (SEK 311,100). A table showing net income by artistic field, occupational category and gender is in the tables appendix (Table 7:1).

If the occupational categories are divided into the six artistic fields, the artists in the field of theatre have the highest net income, while those in the field of film and art & design have the lowest net income.

It is clear that many artists have a low net income. In 2014, 1 in 10 people in the artist group had a net income equivalent to SEK 4,100 a month or less. It is normally not possible to live on so little money. There are several conceivable explanations for how these people support themselves. There may be another person, for example a spouse/partner or parent, who helps support them. Other alternatives are that they live on savings or they have income that is not reported to the tax authorities such as tax-free scholarships other than those from the Swedish Arts Grants Committee or the Swedish Authors' Fund.

Chart 10. Net income in 2014 for the artist group aged 20–66. Median income by artistic field and occupational category.



The net income consists of various income types that are divided here into the following components:

1. Salary income
2. Income from business activity
3. Capital income
4. Student finance (student grant, student loan and compulsory military service)
5. Parental income (parental allowance and child benefit)
6. Pension
7. Unemployment benefit, sickness benefit and activity benefit
8. Means-tested benefit (housing allowance, housing supplementary allowance for pensioners, financial support and maintenance support for the elderly)

The above eight components may be combined in three income categories. Income category 1 consists of components 1–3, income category 2 of components 4–6 and income category 3 of components 7–8. A person whose net income consists entirely or almost entirely of income category 1 may be said to have a high level of self-sufficiency, while a person whose net income largely consists of income category 3 may be said to be dependent on social support systems and have a high proportion of benefits. The causes of this may be illness or unemployment or that the person is unable to support themselves on their income for a variety of reasons. Income in income category 2 also comes from social support systems, but

they are not aimed at vulnerable persons in the same way as income category 3. Scholarships and grants from the Swedish Arts Grants Committee and the Swedish Authors' Fund are included in income category 1. This is because the scholarships are linked to skill and performance.

Table 64. Composition of net income in 2014 for the artist group aged 20–66, by gender

Income type	Proportion of net income		
	Women	Men	All
Salary income	52.5	53.1	52.8
Income from business activity	15.9	18.4	17.2
Capital income	15.1	17.4	16.3
Student finance	2.4	1.6	2.0
Parental income	4.5	2.7	3.5
Pension	2.3	2.4	2.4
ASSA ¹	6.4	3.9	5.1
Means-tested benefits ²	0.5	0.4	0.4
Other transfer payments	0.3	0.3	0.3
Total	100	100	100

1) ASSA is the total of unemployment benefit, sickness benefit and activity benefit.

2) Means-tested benefits are financial support and housing allowance.

Table 65. Composition of net income in 2014 for the entire population aged 20–66, by gender

Income type	Proportion of net income		
	Women	Men	All
Salary income	66.3	68.2	67.3
Income from business activity	7.4	8.1	7.8
Capital income	8.5	12.4	10.7
Student finance	2.0	1.1	1.5
Parental income	4.9	2.2	3.4
Pension	3.3	3.3	3.3
ASSA ¹	5.8	3.6	4.5
Means-tested benefits ²	1.2	0.7	0.9
Other transfer payments	0.6	0.5	0.5
Total	100	100	100

1) ASSA is the total of unemployment benefit, sickness benefit and activity benefit.

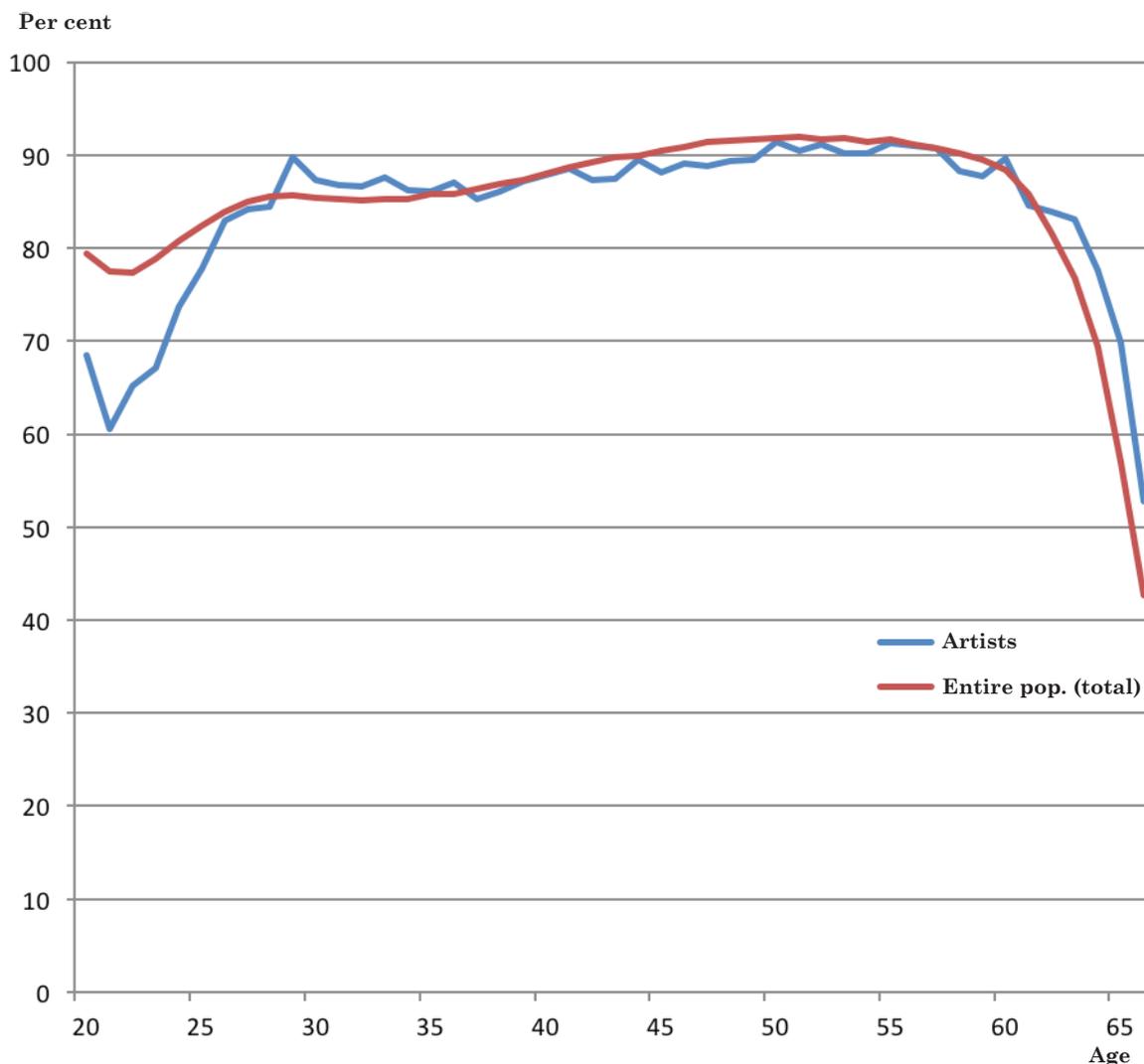
2) Means-tested benefits are financial support and housing allowance.

The artist group has the same level of self-sufficiency as the entire population. Eighty-six per cent of net income for both groups in 2014 consisted of income category 1 (salary income, income from business activity and capital income).

For men in the entire population, 89 per cent of income in 2014 was from category 1, against 82 per cent for women. Among the artists, there is not much difference between the genders, 89 per cent for men against 84 per cent for women. Income in category 3 accounted for 5.5 per cent for both the entire population and the artist group.

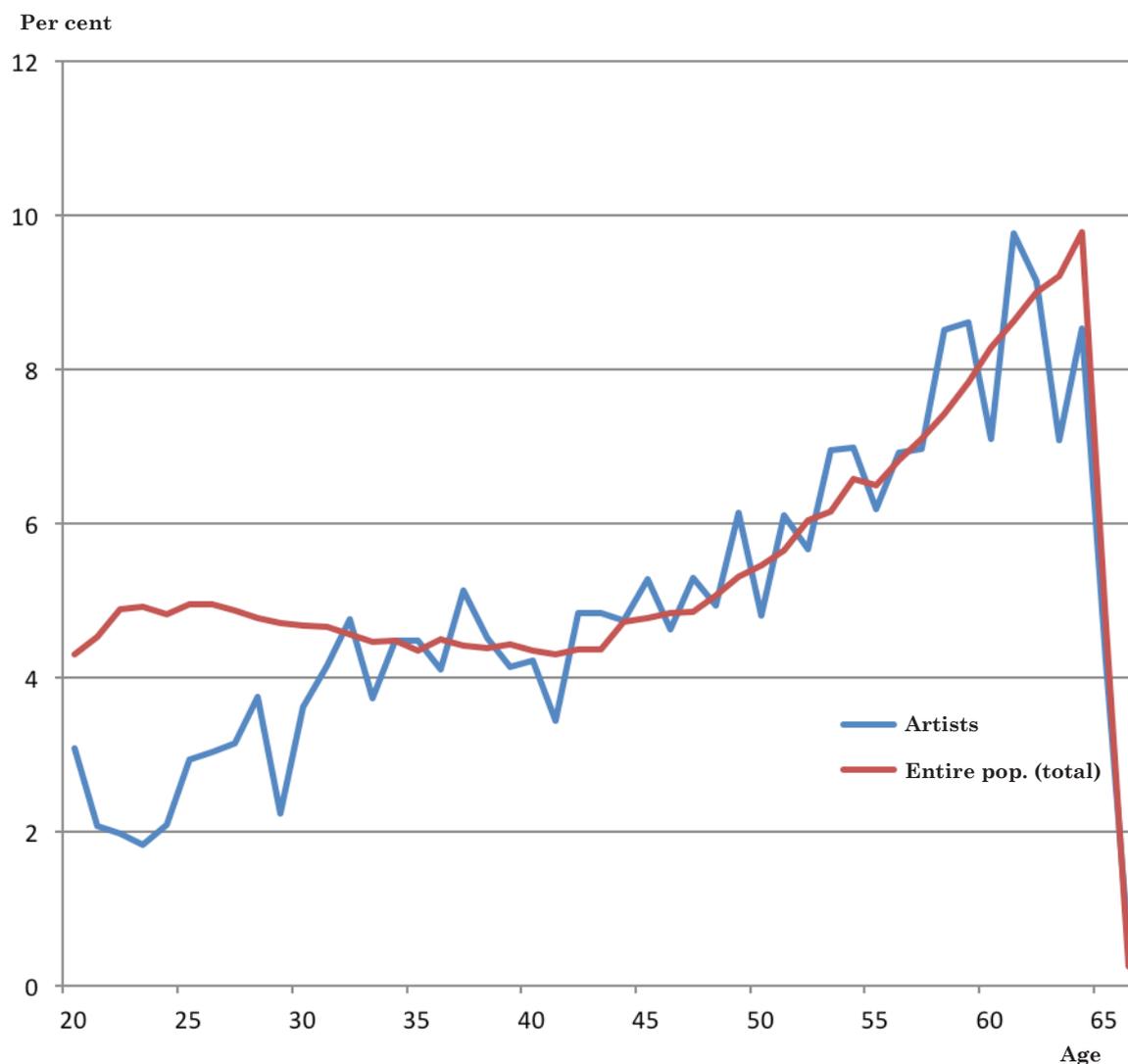
The biggest difference in income structure is that artists' incomes consist, to a greater extent than those of the entire population, of income from business activity and income from capital and to a lesser extent of salary income.

Chart 11. Level of self-sufficiency in 2014 in the artist group and in the entire population aged 20–66. Proportion of net income that consists of salary income, income from business activity and capital income (income category 1), by age.



In a comparison of level of self-sufficiency at different ages, there is no great difference between the artists and the entire population except for the youngest and the oldest. In the age group 20–25, the artists are less self-sufficient and in the oldest age group, 63–66, the artists are more self-sufficient. For 65-year-olds and 66-year-olds, there is a difference of more than 10 percentage points. The great decline in level of self-sufficiency after the age of 60 is, of course, because most people replace salary income with pension at this time.

Chart 12. Proportion of benefits in 2014 in the artist group and in the entire population aged 20–66. Proportion of net income that consists of unemployment benefit, sickness benefit, activity benefit, financial support and housing allowance (income category 3), by age.



Proportion of benefits means the proportion of net income that consists of unemployment benefit, sickness benefit, activity benefit, financial support and housing allowance. In a comparison between the artist group and the entire population, the differences are small after the age of 30. In the younger age groups, the proportion of benefits is lower in the artist group than in equivalent age groups in the entire population. The great decline in the oldest age group is because most of the benefits are not normally paid to people over 65.

Table 66. Proportion in the artist group aged 20–66 in 2014 who had a level of self-sufficiency of 100 per cent or higher than 90 per cent, and the proportion with a proportion of benefits higher than 50 per cent.

Occupational category	Proportion with level of self-sufficiency = 100 per cent	Proportion with level of self-sufficiency > 90 per cent	Proportion with proportion of benefits > 50 per cent
Art & design	36.3	58.8	8.5
Visual artist	36.1	54.8	12
Photographer	38	68.3	4
Crafts/design	37.4	57.4	7.2
Graphic designer/illustrator	33.1	59.9	5.5
Dance	39.1	58.5	3.2
Dancer	36.9	57.6	2.9
Choreographer	45.9	61.5	4.1
Film	35.8	56.5	6.3
Filmmaker/director	35.8	56.5	6.3
Writing	30.1	56.9	8.6
Dramatist/dramaturge	26.3	53.8	4.7
Author of nonfiction	33.8	63.4	6.8
Author of fiction	26.9	52.7	10.5
Translator	40.6	64.4	5.5
Music	38.3	66.6	4.7
Composer	38.3	68	4.7
Composer/musician	43	59.8	6.2
Musician	37.4	67.6	4.4
Theatre	28.6	57	4.7
Clown/circus artist	45.6	72.5	2.7
Musical artist	28.1	48.4	3
Stage designer	28.7	59.7	3.1
Actor	28	57.7	5
Theatre director	24.1	50.5	7.8
All artists, aged 20–66	35.2	60.4	6.6
Entire population, aged 20–66	33.6	59.2	9.7

The proportion who were entirely self-sufficient in 2014 was slightly higher among artists than in the entire population. The highest proportion of entirely self-sufficient artists was in the occupational categories of clown/circus artist and choreographer, at 46 per cent. The proportion of entirely self-sufficient artists was also over 40 per cent for composer/musician and translator. The lowest proportion of entirely self-sufficient artists in 2014 was in the category of theatre director, at 24 per cent. In the categories of dramatist/dramaturge, author of fiction, musical artist, stage designer and actor, the proportion of entirely self-sufficient artists was also under 30 per cent. It should be pointed out that receiving child benefit, for example, is enough to not be entirely self-sufficient.

The proportion who were more than 90 per cent self-sufficient in 2014 was also equally high in the artist group and in the entire population. The occupational category with the highest proportion was clown/circus artist here as well (73 per cent). This was followed by photographer, composer and musician, with proportions of 68 per cent. The lowest proportions in 2014 were in the categories of musical artist (48 per cent) and theatre director (50 per cent).

The proportion whose net income consisted of more than 50% income category 3 in 2014, i.e. of unemployment benefit, sickness benefit, activity benefit, financial support and housing

allowance, was lower in the artist group than in the entire population. Among the artists, this proportion was highest in the occupational categories of visual artist (12 per cent) and author of fiction (11 per cent). The proportion was lowest in the categories of clown/circus artist and dancer, which were both under 3 per cent.

In the artist group, a higher proportion of men than women are self-sufficient. This applies to all occupational categories. The proportion of artists who are more than 90 per cent self-sufficient is higher among men than women except in the occupational categories of author of fiction and theatre director. The proportion of artists who support themselves more than 50 per cent from benefits is slightly higher among women, but in many occupational categories the proportion is higher among men. A table showing level of self-sufficiency and proportion of benefits in the occupational categories, by gender, is in the tables appendix (Table 7:2).

7.2 Summary

The median value for net income for artists is equivalent to SEK 16,000 per month. 10 per cent of artists have a net income equivalent to SEK 4,000 or less a month. Stage designer has the highest median income and composer/musician the lowest. For both the artist group and the entire population, 85 per cent of net income consists on average of salary income, income from business activity and capital income. Of the artists, 7 per cent derive more than half their net income from unemployment benefit, sickness benefit, activity benefit, financial support and housing allowance. In the entire population, this proportion is 10 per cent.

8. Income mobility

8.1 Income mobility

This section reports on income mobility between 2009 and 2014 in the artist group and in the entire population. For these two years, we divided the population aged 30–66 in 2014 into five equally sized groups (quintiles) by the size of total mixed income. Quintile 1 consists of the 20 per cent of the entire population that have the lowest income and quintile 5 of the 20 per cent with the highest income. This is a method for studying the extent to which people move on the income scale. For example, a person who is in quintile 1 in 2009 and in quintile 2 in 2014 has moved up the income scale. This shows income mobility for the entire population

Table 67. Income mobility between 2009 and 2014 for the entire population aged 30–66 in 2014

2009	2014				
	Quintile 1	Quintile 2	Quintile 3	Quintile 4	Quintile 5
Quintile 1	63	19	9	6	3
Quintile 2	24	47	19	8	3
Quintile 3	7	23	46	19	5
Quintile 4	4	8	21	49	17
Quintile 5	3	3	4	18	73

Row one of Table 67 shows, for example, that, of the people who were in quintile 1 in 2009, 63 per cent, were in quintile 1 in 2014 as well. These people therefore belonged to the group with the lowest income in both years. Of other people who were in quintile 1 in 2009, 19 per cent moved up to quintile 2, and 3 per cent moved all the way up to quintile 5, i.e. the group with the highest income. The table also shows that, of those who were in quintile 5 in 2009, 73 per cent remained in that quintile in 2014. The diagonal with the bold figures shows those who were in the same quintile in both years.

Now, what is the income mobility trend for artists? The artists have lower incomes than the entire population, so when they are placed in the quintiles in 2009, as many as 40 per cent are in quintile 1 and only 12 per cent in quintile 5. Table 68 shows that, of the artists who were in quintile 1 in 2009, 68 per cent were there in 2014 as well, i.e. a higher proportion than in the entire population. Of those who were in quintile 5 in 2009, 51 per cent were there in 2014 as well, i.e. a lower proportion than in the entire population. Other comparisons also show that artists remain at low levels or move down from higher levels to a greater extent than the entire population. In a comparison between female and male artists, roughly the same proportion remain in quintile 1, while the proportion who remain in quintile 5 is slightly higher among male artists. Artists generally have higher income mobility than the entire population even though it is lower in both the lowest and highest quintiles. This indicates that those who have the lowest incomes often find it difficult to increase their income, and those who have higher incomes decrease their incomes to a greater extent. A table showing income mobility for artists by gender is in the tables appendix (Table 8:1).

Table 68. Income mobility between 2009 and 2014 for the artist group aged 30–66 in 2014

2009	2014				
	Quintile 1	Quintile 2	Quintile 3	Quintile 4	Quintile 5
Quintile 1	68	19	7	4	2
Quintile 2	37	36	15	9	3
Quintile 3	16	28	29	21	6
Quintile 4	10	13	19	44	13
Quintile 5	6	8	8	27	51

9. Originator or practitioner

9.1 Originator or practitioner

In this chapter, artists are divided into originators and practitioners. Many artists are both: choreographer and dancer, director and actor, composer and musician. However, for statistical purposes only one main occupational category can be specified. It is only possible to report for the combination composer/musician in music on account of the Swedish Arts Grants Committee's classification.

The occupational categories of dancer, musician, musical artist and actor are counted as practitioners. The other 15 occupational categories are counted as originators. The practitioners account for one third of the entire artist group aged 20–66. There is a total of 8,300 artists, of whom musicians make up the largest group in terms of numbers, with 4,760 individuals, followed by actors, with 2,360 individuals.

Table 69. Total mixed income for the artist group aged 20–66, by originator/practitioner and gender. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90)

Originators/practitioners	P10	Median value	P90	Average
Originators aged 20–66	18,617	193,273	420,576	217,407
Women	16,621	183,115	394,001	200,964
Men	20,913	207,486	439,682	236,322
Practitioners aged 20–66	48,646	268,020	463,548	273,466
Women	45,350	246,548	446,499	253,845
Men	52,505	286,305	476,523	288,059
All artists, aged 20–66	26,910	217,808	436,491	236,011
Women	24,150	201,343	412,603	215,966
Men	31,546	237,986	457,451	255,975

Practitioners have a considerably higher median income than originators. For practitioners, the median income was SEK 268,000, nearly 40 per cent more than for originators. The difference was roughly the same for women and men. Practitioners are also higher than originators in a comparison of the other income measures, i.e. P10, P90 and average.

It is considerably commoner for originators than practitioners to have business activity. 70 per cent of originators declared a sole proprietorship in 2014, while the proportion among practitioners was only 41 per cent. 40 per cent of originators had income from business activity. In the group of practitioners, this proportion was 24 per cent.

72 per cent of the practitioners had salary income and no income from business activity in 2014 (group 1). In the group of originators, the proportion was 24 per cent. 16 per cent of originators but only 4 per cent of practitioners had income from business activity but no salary income.

Table 70. Data on business activity in 2014 for the artist group, by originator/practitioner and gender

Business activity	Originators			Practitioners		
	All	Women	Men	All	Women	Men
Proportion with business activity	70	68	71	41	35	46
Proportion with a sole proprietorship	61	62	59	33	28	36
Proportion with a partnership	4	3	5	5	4	6
Proportion with a close company	12	8	16	8	5	9
Proportion with income from business activity	40	37	42	24	21	26
Proportion in Group 1*	48	50	47	72	76	70
Proportion in Group 2	14	14	14	13	11	15
Proportion in Group 3	10	9	10	6	6	6
Proportion in Group 4	16	14	18	4	3	5
Proportion in Group 5	12	12	11	4	4	5

*For a definition of groups 1–5, see page 45.

10. Comparison between 2004 and 2014

This chapter compares the results of this study with the results presented in the report *Konstnärers inkomster – en statistisk undersökning av SCB inom alla konstområden 2004–2005* (Artists' income – a statistical study by SBC in all artistic fields, 2004-2005). The comparisons are made between the years 2004 and 2014. Both occupational categories and artistic fields differ slightly from those used in the previous study. This means that comparisons for individual occupational groups are not always possible. Of the 19 occupational categories in the study in 2014, 17 may be compared with the data for 2004. The differences concern the artistic field of music, in which the occupational categories of composer and musician have no equivalents in 2004 (cf. section 3). However, comparisons may be made for the entire artistic field of music, and for the occupational category of composer/musician. Another difference compared with the previous study is that musical, which was then a separate artistic field, is included in the artistic field of theatre in this study. However, in comparisons between 2004 and 2014, the artistic field of theatre is reported without the occupational category of musical artist. Musical artists are reported as a separate artistic field. Another change is that the age group mainly reported has been changed from 20–64 to 20–66.

A comparative population consisting of the registers supplied by the Swedish Arts Grants Committee, the Swedish Authors' Fund, the Swedish Union for Performing Arts and Film (only those with artistic occupations), the Swedish Musicians' Union and the Swedish Union of Professional Musicians, i.e. the organisations that supplied registers in 2004, was used for comparisons with the results in the previous study. This population consists of 21,419 people, 19,457 of whom are aged 20–66. In all comparisons in this section, it is the results for the comparative population in 2014 that are compared with the results in 2004. The occupational categories that become smaller in the comparative population are primarily those in the artistic field of art & design. Of the nearly 10,000 artists in the total population of artists in 2014 who are not included in the comparative population, 77 per cent are in the artistic field of art & design.

10.1.3 Composition of the artist group

The composition of the artist group in 2014 differs from that in 2004 in several ways. The gender distribution in 2014 is more even than in 2004. 48 per cent were women in 2014, against 45 per cent in 2004. In the age group 20–66, the proportion of women was 49 per cent in 2014 against 46 per cent in 2004. The proportion of women increased in all artistic fields and, of the occupational categories, only choreographer has a smaller proportion of women in 2014 than in 2004. Musical artist had by far the biggest increase in the proportion of women, from 36 to 60 per cent.

Table 71. Proportion of women in the entire artist group in 2014 and 2004

Occupational category	2014	2004	Change since 2004
Art & design	59.1	56.0	3.1
Visual artist	57.3	54.9	2.4
Photographer	44.7	41.0	3.7
Crafts/design	72.6	71.5	1.1
Graphic designer/illustrator	62.3	54.7	7.6
Dance	72.0	70.7	1.3
Dancer	72.7	70.5	2.2
Choreographer	69.5	71.5	-2.0
Film	42.6	41.4	1.2
Filmmaker/director	42.6	41.4	1.2
Writing	51.1	44.8	6.3
Dramatist/dramaturge	53.9	47.4	6.5
Author of nonfiction	44.1	42.2	1.9
Author of fiction	53.1	44.3	8.8
Translator	59.1	54.3	4.8
Music	30.4	28.8	1.6
Composer/musician	34.7	27.2	7.5
Theatre	54.4	52.3	2.1
Clown/circus artist	50.0	48.8	1.2
Stage designer	68.4	61.7	6.7
Actor	54.1	52.3	1.8
Theatre director	43.6	41.9	1.7
Musical	60.0	35.8	24.2
Musical artist	60.0	35.8	24.2
All artists	48.1	45.4	3.1

Table 72. Composition of the artist group in 2014 and 2004, by artistic field

Artistic field	2014, comparative population, aged 20–66	2004, aged 20–64
Art & design	26.2	28.3
Dance	5.1	4.0
Film	5.9	5.6
Writing	11.9	13.6
Music	32.1	28.2
Theatre	16.8	16.6
Musical	2.1	3.6

The age group 20–66 in the comparative population in 2014 is compared below with the age group 20–64 from 2004 as all the data about income, etc. is reported for these groups. In a comparison between the artistic fields, there were lower proportions from art & design, writing and musical in 2014 than 2004. The proportions from music, dance, theatre and film were higher.

For the individual occupational categories, the proportion increased most for composer/musician, from 2 to 6 per cent. Actor, choreographer, dancer, filmmaker/director, crafts/design and author of fiction also increased their proportions to various extents. Declines were primarily for visual artist, author of nonfiction, translator and musical artist.

Table 73. Composition of the artist group in 2014 and 2004, by occupational category *

Occupational category	2014	2004	Change since 2004
Visual artist	14.9	16.6	-1.7
Photographer	3.7	3.7	0
Crafts/design	5.7	5.3	0.4
Graphic designer/illustrator	2.0	2.6	-0.6
Dancer	3.9	3.3	0.6
Choreographer	1.3	0.7	0.6
Filmmaker/director	5.9	5.6	0.6
Dramatist/dramaturge	0.9	0.8	0.1
Author of nonfiction	3.3	4.8	-1.5
Author of fiction	6.5	6.3	0.2
Translator	1.1	1.7	-0.6
Composer/musician	5.8	2.4	3.4
Clown/circus artist	1.0	1.1	-0.1
Musical artist	2.1	3.6	-1.5
Stage designer	2.0	2.4	-0.4
Actor	12.2	11.4	0.8
Theatre director	1.6	1.7	-0.1

*The proportions in the table do not add up to 100 per cent because it is not possible to compare all occupational categories between 2004 and 2014.

10.1.2 National registration

There are small changes between 2004 and 2014 in terms of where in the country artists live. In the age group 20–66, roughly half of artists lived in Greater Stockholm in both years, and nearly three quarters lived in one of the three major urban areas.

Table 74. The artist group by regions in 2014 and 2004

Region	2014	2004
Greater Stockholm	49.3	49.8
Greater Göteborg	14.3	14.5
Greater Malmö	9.8	8.8
Rest of Götaland	12.0	12.8
Rest of Svealand	8.4	8.4
Norrland	6.2	5.7

10.1.3 Country of birth

When artists are divided by country of birth, the distribution in 2014 is largely as in 2004. The proportion of artists born in Sweden increased slightly, from 86.7 per cent to 87.4 per cent. The proportion born abroad in the artist group therefore decreased slightly, while the proportion born abroad in the entire population increased from 12 per cent in 2004 to 16 per cent in 2014.

Table 75. Country of birth* for the artist group in 2014 and 2004

Country of birth	2014	2004
Sweden	87.4	86.7
Rest of Nordic region	2.6	3.1
Other EU15 + small states in Europe	2.1	2.1
Other major developed countries/ Western countries	1.5	1.0
EU new 13 Member States	1.4	1.4
Rest of Europe	1.0	1.6
Latin America and Caribbean	1.3	1.3
Rest of Asia and Oceania	0.6	0.6
Middle East and North Africa	1.8	1.7
Rest of Africa	0.4	0.4

*There has been a small change in the grouping of countries of birth: three countries were moved from Rest of Europe in 2004 to EU new 13 Member States in 2014.

10.1.4 Level of education

The proportion with maximum upper secondary education fell from 34 per cent in 2004 to 28 per cent in 2014. During the same time, the proportion with at least three years of tertiary education, including artists with postgraduate education, increased from 47 to 50 per cent.

Table 76. Level of education for the artist group in 2014 and 2004

Level of education	2014	2004
Compulsory school	3.3	5.1
Upper secondary education	24.5	29.0
Tertiary, less than 3 years	22.1	18.6
Tertiary, 3 years or more	48.5	45.1
Postgraduate education	1.2	1.7

10.2 Total mixed income

The proportion of artists with SEK 0 in total mixed income increased from 2.8 per cent in 2004 to 3.8 per cent in 2014. This proportion also increased in the entire population, from 4.2 to 4.7 per cent. The occupational categories that had the highest proportion with SEK 0 in income in 2014 were visual artist, photographer and choreographer. Visual artist and photographer were also among the three occupational categories that had the highest proportion of people with SEK 0 in total mixed income in 2004. In several occupational categories, there were less than 1 per cent who had SEK 0 in income in 2004. In 2014, actor was lowest, at just over 1 per cent.

The proportion who had an income of less than SEK 160,000 decreased as incomes increased. The decrease for artists was from 42 to 37 per cent and, for the entire population, from 29 to 24 per cent. However, for the occupational categories of choreographer, dramatist/dramaturge and composer/musician, the proportion with a total mixed income of under SEK 160,000 increased.

Table 77. Proportion with SEK 0 in total mixed income and proportion under SEK 160,000 in 2014 and 2004

Occupational category	SEK 0		Less than SEK 160,000	
	2014	2004	2014	2004
Visual artist	8.4	5.3	57.8	61.4
Photographer	7.1	6.8	51.2	57.0
Crafts/design	6.8	6.3	52.9	67.3
Graphic designer/illustrator	6.1	3.8	43.9	51.3
Dancer	2.4	3.3	32.8	42.8
Choreographer	7.0	2.6	46.7	35.1
Filmmaker/director	4.8	5.0	46.3	48.5
Dramatist/dramaturge	1.7	0.6	29.1	27.5
Author of nonfiction	2.9	1.8	24.0	29.0
Author of fiction	3.4	2.2	31.1	39.4
Translator	2.7	1.9	33.3	35.4
Composer/musician	2.6	0.6	51.1	48.3
Clown/circus artist	2.7	0.5	34.6	40.9
Musical artist	1.8	1.4	41.0	45.3
Stage designer	1.5	1.0	21.2	22.5
Actor	1.2	0.8	20.6	24.0
Theatre director	1.6	2.1	22.5	23.8
All artists, aged 20–66	3.8	2.8	37.3	41.5
Entire population, aged 20–66	4.7	4.2	24.0	29.4

Median total mixed income increased between 2004 and 2014 but the increase was considerably smaller for the artist group than for the entire population. This is true for all age groups. In fixed prices, the increase was 4 per cent for the artists and 18 per cent for the entire population. Writing increased by 8 per cent, theatre by 7 per cent, and musical and music increased by 5 per cent. The median value for art & design and dance was unchanged, while film decreased by 5 per cent.

Of the occupational categories, crafts/design had the highest increase, at 20 per cent. It was the only group that had a higher increase in income than the entire population. It was also the group that had the lowest median income in 2004. However, in 2014 they had a higher income than both visual artist and composer/musician. There was an increase of more than 10 per cent for author of fiction, theatre director and actor as well. The occupational category of choreographer had a median income in 2014 that was 22 per cent below the 2004 level, and composer/musician decreased by 14 per cent. Visual artist, filmmaker/director, translator and dramatist/dramaturge also had lower median income in 2014 than in 2004.

Table 78. Percentage change in P10, median value and P90 between 2004 and 2014. Fixed prices. 2004 amounts are increased by the CPI to 2014 prices.

Occupational category	P10	Median value	P90
Art & design	-60	0	12
Visual artist	-73	-8	15
Photographer	-74	3	10
Crafts/design	-21	20	17
Graphic designer/illustrator	-43	5	6
Dance	-18	0	15
Dancer	15	9	20
Choreographer	-62	-22	5
Film	41	-5	11
Filmmaker/director	41	-5	11
Writing	-18	8	4
Dramatist/dramaturge	-49	-1	4
Author of nonfiction	-7	6	3
Author of fiction	-13	13	9
Translator	-66	-3	13
Music	-40	5	17
Composer/musician	-62	-14	6
Theatre	-8	10	14
Clown/circus artist	-27	1	6
Stage designer	-21	8	18
Actor	-14	11	14
Theatre director	3	13	18
Musical	-37	5	19
Musical artist	-37	5	19
All artists, aged 20–66	-27	4	15
Entire population, aged 20–66	-7	18	21

10.2.1 Composition of income: salary income and income from business activity

The proportion who declared business activity in 2014 was 60 per cent, against 44 per cent in 2004. The increase is partly due to close companies not having been included in 2004. For most occupational categories, the proportion increased markedly. The exceptions are visual artist, crafts/design and stage designer. For them, the proportion who declared business activity was roughly the same in 2014 as it was ten years earlier.

The fact that more artists declared business activity in 2014 than in 2004 may be one of the reasons why incomes for artists have not increased to the same extent as for the entire population.

Table 79. Total mixed income in 2014, by composition of income.* Median value and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90).

Income composition	P10	Median value	P90
Group 1	43,706	242,396	439,186
Group 2	87,577	270,792	488,337
Group 3	48,790	184,303	410,889
Group 4	21,842	148,354	375,215
Group 5	0	260	176,700
All artists, aged 20–66	22,216	212,548	433,753

*For a definition of groups 1–5, see page 44–45.

Table 80. Total mixed income in 2004, by composition of income.* Median value and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90). Fixed prices. 2004 amounts are increased by the CPI to 2014 prices.

Income composition	P10	Median value	P90
Group 1	55,027	222,579	377,440
Group 2	89,503	269,969	470,762
Group 3	50,310	182,375	379,574
Group 4	26,615	139,027	328,141
Group 5	0	86,022	206,183
All artists, aged 20–64	34,139	205,509	378,002

*For a definition of groups 1–5, see page 44–45.

Between 2004 and 2014, group 1, i.e. those with salary income and no income from business activity, had the biggest increase in median income, at 9 per cent. Group 4 increased by 7 per cent, while the median values for groups 2 and 3 were largely unchanged. For group 5, the group that had neither salary income nor income from business activity, the median value in 2014 was near SEK 0 after having been SEK 86,000 in 2004. The value of P10 fell in all groups, while P90 increased except for group 5.

In the entire population, all 5 groups had better growth between 2004 and 2014 than the corresponding groups among the artists. For group 1, the median value increased by 19 per cent, for group 2 by 16 per cent, for group 3 by 19 per cent and for group 4 by 26 per cent. For group 5, the median income decreased by 8 per cent. Unlike in the artist group, the value of P10 in the entire population increased for groups 1–4. For group 5, P10 was SEK 0, just as in 2004. The entire population also had better growth for P90 in all 5 groups.

Table 81. Composition of income* in 2014, by artistic field and occupational category

Occupational category	Group 1	Group 2	Group 3	Group 4	Group 5	Total
Art & design	46.9	14.1	9.7	15.1	14.2	100
Visual artist	50.7	12.8	8.3	12.2	16.0	100
Photographer	43.4	14.0	9.8	19.0	13.9	100
Crafts/design	45.2	16.5	10.1	16.5	11.6	100
Graphic designer/illustrator	30.3	17.1	18.7	25.0	8.9	100
Dance	75.6	9.6	5.6	4.6	4.6	100
Dancer	78.8	9.8	4.9	3.1	3.4	100
Choreographer	65.6	9.0	7.8	9.4	8.2	100
Film	48.6	13.6	12.6	15.8	9.5	100
Filmmaker/director	48.6	13.6	12.6	15.8	9.5	100
Writing	44.5	17.0	11.9	16.2	10.4	100
Dramatist/dramaturge	64.0	11.6	11.0	8.7	4.7	100
Author of nonfiction	43.9	16.6	11.2	18.6	9.6	100
Author of fiction	44.0	18.6	11.6	13.5	12.2	100
Translator	33.8	13.2	16.4	30.1	6.4	100
Music	63.1	16.0	8.4	7.2	5.3	100
Composer/musician	45.8	18.3	14.7	14.1	7.1	100
Theatre	72.1	11.7	7.6	4.3	4.3	100
Clown/circus artist	64.4	12.2	11.7	6.4	5.3	100
Stage designer	65.3	11.7	9.4	9.2	4.3	100
Actor	74.7	11.4	6.9	3.3	3.8	100
Theatre director	66.3	13.8	7.8	5.3	6.9	100
Musical	83.5	6.3	5.0	2.3	3.0	100
Musical artist	83.5	6.3	5.0	2.3	3.0	100
All artists, aged 20–66	58.4	14.3	9.0	10.1	8.2	100
Entire population, aged 20–66	79.7	2.3	0.8	2.5	14.7	100

*For a definition of groups 1–5, see page 44–45.

Table 82. Composition of income* in 2004, by artistic field and occupational category

Occupational category	Group 1	Group 2	Group 3	Group 4	Group 5	Total
Art & design	51.7	10.0	7.8	13.5	17.0	100
Visual artist	56.8	9.3	5.4	9.4	19.1	100
Photographer	48.0	11.2	8.1	18.4	14.3	100
Crafts/design	47.1	10.1	9.4	17.0	16.5	100
Graphic designer/illustrator	33.9	12.6	19.7	25.4	8.3	100
Dance	85.4	5.2	1.3	1.3	7.0	100
Dancer	86.5	4.9	0.8	0.8	7.1	100
Choreographer	80.6	6.3	3.5	3.5	6.3	100
Film	55.2	9.6	8.1	14.0	13.1	100
Filmmaker/director	55.2	9.6	8.1	14.0	13.1	100
Writing	48.8	15.5	11.3	12.5	11.8	100
Dramatist/dramaturge	45.7	14.6	16.5	15.9	7.3	100
Author of nonfiction	49.7	19.4	9.2	12.1	9.6	100
Author of fiction	49.1	13.7	11.6	10.4	15.1	100
Translator	46.9	11.9	13.6	19.9	7.7	100
Music	75.5	11.6	4.8	3.6	4.4	100
Composer/musician	67.1	11.6	11.2	5.5	4.6	100
Theatre	79.8	8.2	5.1	2.8	4.2	100
Clown/circus artist	68.4	11.0	10.0	6.7	3.8	100
Stage designer	79.0	7.9	4.8	3.1	5.2	100
Actor	82.1	7.8	4.5	2.0	3.6	100
Theatre director	72.8	9.6	6.1	4.9	6.7	100
Musical	78.7	6.1	4.5	4.5	6.3	100
Musical artist	78.7	6.1	4.5	4.5	6.3	100
All artists, aged 20-64	65.2	10.6	6.6	8.0	9.6	100
Entire population, aged 20-64	78.8	2.4	0.9	2.9	15.0	100

*For a definition of groups 1–5, see page 44–45.

The proportion who only have salary income and no income from business activity decreased between 2004 and 2014, and the proportion with income from business activity increased. In 2004, 25 per cent of the artists had income from business activity. In 2014, the proportion was 33 per cent. The proportion who have income from business activity increased in all occupational categories except dramatist/dramaturge, where the proportion decreased substantially, from 47 to 31 per cent, and musical artist, which had a small decrease.

For six occupational categories, the proportion with income from business activity increased by more than 10 percentage points. These were dancer, choreographer, filmmaker/director, translator, composer/musician and stage designer. The proportion in group 5, i.e. those who had neither salary income nor income from business activity, decreased from 10 to 8 per cent in the artist group. In the entire population, this proportion was unchanged at 15 per cent. Of the occupational categories, the proportion in group 5 was highest for visual artist, at 16 per cent, and lowest for musical artist, at 3 per cent. The biggest decrease in group 5 was for crafts/design, where the proportion decreased by 5 percentage points to 12 per cent.

10.2.2 Income by regions

Between 2004 and 2014, the median value for total mixed income for artists increased by 4 per cent, calculated in fixed prices, with the 2004 amounts being increased by the CPI (consumer price index) to 2014 prices, compared with 18 per cent for the corresponding age group in the entire population. Artists in Greater Stockholm had a higher income increase than those in other regions, at 6 per cent. For artists in Greater Malmö, median income fell by 2 per cent between 2004 and 2014.

Table 83. Percentage change in P10, median value and P90 between 2004 and 2014 for the artist group, by regions. Fixed prices. 2004 amounts are increased by the CPI to 2014 prices.

Region	P10	Median value	P90
Greater Stockholm	-13.0	6.4	16.3
Greater Göteborg	-32.6	1.9	14.2
Greater Malmö	-35.8	-1.6	15.7
Rest of Götaland	-58.0	2.1	18.8
Rest of Svealand	-36.0	1.8	10.6
Norrland	-20.4	4.2	18.5
All artists	-27.5	4.3	14.8

Table 84. Percentage change in P10, median value and P90 between 2004 and 2014 for the entire population, by regions. Fixed prices. 2004 amounts are increased by the CPI to 2014 prices.

Region	P10	Median value	P90
Greater Stockholm	28.9	19.2	19.3
Greater Göteborg	-2.2	19.0	19.9
Greater Malmö	-13.7	18.0	21.0
Rest of Götaland	-15.9	17.3	20.7
Rest of Svealand	-20.6	17.5	20.6
Norrland	-16.2	18.8	22.8
Entire population	-7.3	18.4	21.3

10.2.3 Income by country of birth

Artists born in Sweden had a higher increase in income between 2004 and 2014 than artists born abroad. For those born in Sweden, the increase in median value was 5 per cent, while those born in the Nordic region had an increase of 4 per cent. For other groups of countries of birth, the median income decreased between 2004 and 2014.

The values of P10 fell from previously low levels. The decrease for those born in Sweden was 20 per cent. For artists born in the two groups of countries 'Rest of Asia and Oceania' and 'Middle East and North Africa', P10 fell to SEK 0.

The values of P90 increased more than the median value. For those born in Sweden, the increase was 14 per cent and, for other groups of countries of birth, the increase was even higher. However, several of these groups are relatively small and caution should be shown about drawing too far-reaching conclusions, particularly about P10 and P90.

Table 85. Percentage change in P10, median value and P90 between 2004 and 2014 for the artist group, by country of birth. Fixed prices. 2004 amounts are increased by the CPI to 2014 prices.

Country of birth	P 10	Median	P 90
Sweden	-20.2	5.3	14.2
Rest of Nordic region	-38.3	3.9	24.2
Other EU15 + small states in Europe	-54.5	-1.1	25.3
Other major developed countries/ Western countries	-42.2	-5.0	10.0
EU new 13 Member States	-96.2	-2.5	20.2
Rest of Europe	-68.7	-1.3	12.0
Latin America and Caribbean	-85.8	-8.4	20.8
Rest of Asia and Oceania	-100.0	-8.8	34.8
Middle East and North Africa	-100.0	-18.5	7.2
Rest of Africa	-36.9	-12.7	9.7
All artists	-27.5	4.3	14.8

Table 86. Percentage change in P10, median value and P90 between 2004 and 2014 for the entire population, by country of birth. Fixed prices. 2004 amounts are increased by the CPI to 2014 prices.

Country of birth	P 10	Median	P 90
Sweden	-1.7	19.9	22.0
Rest of Nordic region	-26.8	19.3	27.3
Other EU15 + small states in Europe	.	28.7	32.4
Other major developed countries/ Western countries	.	56.4	24.6
Rest of Europe	.	23.8	25.1
Latin America and Caribbean	.	28.0	27.7
Rest of Asia and Oceania	.	20.5	24.5
Middle East and North Africa	.	39.8	30.9
Rest of Africa	.	-11.4	14.5
Entire population	-7.3	18.4	21.3

*The missing values for P10 are because the value in 2004 was SEK 0 and percentage change can therefore not be calculated. -100 indicates that the amount changed from a positive value in 2004 to SEK 0 in 2014.

10.2.4 Income by education

Income growth between 2004 and 2014 cannot be calculated for all levels of education as the 2004 study divided tertiary and postgraduate education into artistic and non-artistic fields of study. This division has not been made this time.

10.3 Business activity

This section compares data on artists' business activity in 2014 with the corresponding data for 2004. It concerns profit and sales in sole proprietorships and partnerships.

10.3.1 Profit in a sole proprietorship

Table 87. Number of persons with a sole proprietorship in the artist group and in the entire population in 2014 and 2004

Sole proprietorship	2014	2004
Total in the artist group with a sole proprietorship	9,578	7,833
Total in the entire population with a sole proprietorship	572,668	540,556

The proportion of artists who declared a sole proprietorship increased markedly between 2004 and 2014, from 40 to 49 per cent. The proportion decreased for only two occupational categories, dramatist/dramaturge and musical artist. For dancer, choreographer, composer/musician and stage designer, the proportion who declared a sole proprietorship increased by 15 percentage points or more.

Table 88. Proportion with a sole proprietorship in the artist group in 2014 and 2004

Occupational category	2014	2004	Change since 2004
Art & design	70.2	65.6	4.6
Visual artist	69.6	66.3	3.3
Photographer	68.6	59.0	9.6
Crafts/design	72.2	67.2	5.0
Graphic designer/illustrator	72.1	67.9	4.2
Dance	27.8	11.2	16.6
Dancer	24.8	9.4	15.4
Choreographer	36.9	19.4	17.5
Film	56.0	44.2	11.8
Filmmaker/director	56.0	44.2	11.8
Writing	54.8	47.5	7.3
Dramatist/dramaturge	39.0	49.4	-10.4
Author of nonfiction	56.9	49.4	7.5
Author of fiction	54.9	45.4	9.5
Translator	60.3	48.7	11.6
Music	44.3	26.2	18.1
Composer/musician	64.6	43.9	20.7
Theatre	30.1	20.8	9.3
Clown/circus artist	37.2	33.5	3.7
Stage designer	40.1	25.3	14.8
Actor	27.5	18.0	9.5
Theatre director	32.8	24.9	7.9
Musical	17.5	20.5	-3.0
Musical artist	17.5	20.5	-3.0
All artists	49.2	39.6	9.6
Entire population	9.8	10.0	-0.2

There were no particularly great changes between 2004 and 2014 in terms of profit of a sole proprietorship. The median value increased slightly for the artist group, but remains SEK 0 for the entire population with a sole proprietorship. The values of P10 decreased slightly in both the artist group and the entire population, while the value of P90 increased.

Table 89. Profit of a sole proprietorship for the artist group and the entire population in 2014 and 2004. Fixed prices.

Sole proprietorship	P10	Median value	P90
Total in the artist group with a sole proprietorship in 2014	-65,118	10,727	205,880
Total in the artist group with a sole proprietorship in 2004	-59,182	4,492	174,065
Total in the entire population with a sole proprietorship in 2014	-124,392	0	233,295
Total in the entire population with a sole proprietorship in 2004	-88,492	0	200,792

Profit by artistic field and occupational categories in 2014 cannot be compared with profit from 2004 as the study in 2004 only reported data for sole proprietorships with an artistic orientation.

10.3.2 Profit in a partnership

Table 90. Number of persons with a partnership in the artist group and in the entire population in 2014 and 2004. Fixed prices.

Partnership	2014	2004
Total in the artist group with a partnership	808	1,308
Total in the entire population with a partnership	76,506	134,507

There are no great changes between 2004 and 2014 in terms of profit of a partnership. The median value was SEK 0 in the artist group in 2004. In 2014, it was SEK 400. In the entire population, the median value was SEK 0 in both 2004 and 2014. The values of P10 decreased slightly in both the artist group and the entire population, while the value of P90 increased somewhat.

Table 91. Profit of a partnership for the artist group and the entire population in 2014 and 2004. Fixed prices.

Partnership	P10	Median value	P90
Total in the artist group with a partnership in 2014	-49,253	407	164,045
Total in the artist group with a partnership in 2004	-41,439	0	129,931
Total in the entire population with a partnership in 2014	-56,315	0	229,510
Total in the entire population with a partnership in 2004	-46,380	0	180,017

Profit by artistic field and occupational categories in 2014 cannot be compared with profit from 2004 as the study in 2004 only reported data for partnerships with an artistic orientation.

10.3.3 Sales in a sole proprietorship

Table 92. Sales in a sole proprietorship for the artist group and the entire population in 2014 and 2004. Fixed prices.

Sole proprietorship	P10	Median value	P90
Total in the artist group with a sole proprietorship in 2014	0	80,191	467,307
Total in the artist group with a sole proprietorship in 2004	1,460	49,749	400,686
Total in the entire population with a sole proprietorship in 2014	0	32,300	761,132
Total in the entire population with a sole proprietorship in 2004	0	35,487	885,710

The median value for sales in a sole proprietorship increased since 2004 for the artist group, but was largely unchanged for the entire population. The value of P10 fell in the artist group from SEK 1,460 to SEK 0. In the entire population, it was SEK 0 in both 2014 and 2004. The value of P90 increased in the artist group and decreased in the entire population.

Sales by artistic field in 2014 cannot be compared with sales from 2004 as the study in 2004 only reported data for sole proprietorships with an artistic orientation.

10.3.4 Sales in a partnership

Table 93. Sales in a partnership for the artist group and the entire population in 2014 and 2004. Fixed prices.

Partnership	P10	Median value	P90
Total in the artist group with a partnership in 2014	0	129,180	749,787
Total in the artist group with a partnership in 2004	0	151,043	872,346
Total in the entire population with a partnership in 2014	0	128,370	2,596,302
Total in the entire population with a partnership in 2004	0	111,738	2,008,710

The median value and the value of P90 for sales in a partnership decreased compared with 2004 in the artist group and increased in the entire population. P10 is unchanged at SEK 0 for both the artists and the entire population. In the entire population, it was SEK 0 in both 2014 and 2004. The value of P90 increased in the artist group and decreased in the entire population.

Sales by artistic field in 2014 cannot be compared with sales from 2004 as the study in 2004 only reported data for partnerships with an artistic orientation.

10.4 Transfer payments and benefits

There were great changes between 2004 and 2014 for some of the transfer payments/benefits. The proportion who have some form of unemployment benefit (unemployment benefit and payments for job seeker training) decreased significantly. The decrease for artists was from 30 to 12 per cent and, for the entire population, from 13 to 8 per cent. The reason for this is not that unemployment has fallen but that the rules for unemployment benefit have been changed. The changed rules have meant that it has become more difficult to qualify for the insurance.

The proportion who had sickness benefit at some stage during the year was lower in 2014 than in 2004. The decrease for artists was from 13 to 8 per cent and, for the entire population, from 13 to 10 per cent. The proportion receiving sickness/activity benefit fell among both artists and the entire population.

The proportion receiving financial support and housing allowance also fell between 2004 and 2014. One per cent of artists received financial support in 2014 and 4 per cent received housing allowance. In 2004, the corresponding figures were 3 and 7 per cent.

The proportions also fell in the entire population but not by as much. To a certain extent, the decreased proportions are because the population in 2014 also included people aged 65–66. Most of the benefits reported are normally not paid to people who have turned 65.

Table 94. Proportion in the artist group and the entire population with income from certain transfer payments/benefits in 2014

Type of transfer payment/ benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit	13.9	10.6	12.2	7.8	8.2	8.0
Sickness benefit	9.3	5.9	7.5	12.5	6.9	9.7
Activity benefit	2.6	2.5	2.5	7.7	5.2	6.5
Financial support	1.3	1.3	1.3	3.8	3.9	3.9
Housing allowance	4.8	3.4	4.1	6.3	3.7	5.0
Child benefit	36.9	31.8	34.3	36.8	29.8	33.3
Parental allowance	18.0	16.2	17.1	22.1	17.4	19.7
Student finance	13.1	9.4	11.2	9.9	6.7	8.3

Table 95. Proportion in the artist group and the entire population with income from certain transfer payments/benefits in 2004

Type of transfer payment/ benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit	33.5	26.8	29.9	13.5	12.2	12.9
Sickness benefit	16.7	10.0	13.1	17.3	9.7	13.4
Activity benefit	4.6	4.2	4.3	12.1	7.9	10.0
Financial support	3.0	2.9	2.9	4.3	4.2	4.3
Housing allowance	8.4	5.0	6.6	8.1	3.6	5.9
Child benefit	39.5	34.2	36.7	38.5	30.2	34.3
Parental allowance	17.0	14.6	15.7	21.1	15.5	18.3
Student finance	11.7	7.4	9.4	9.9	6.5	8.2

As stated above, the proportion of artists with unemployment benefit, sickness benefit, activity benefit, financial support and housing allowance decreased between 2004 and 2014. The decrease applies to all artistic fields. The decrease is greatest for unemployment benefit, from 30 per cent to 12 per cent.

Table 96. Proportion of the artist group in 2014 with income from certain transfer payments, by artistic field

Artistic field	Unemployment benefit	Sickness benefit	Activity benefit	Financial support	Housing allowance	Child benefit	Parental allowance	Student finance
Art & design	10.1	7.2	2.8	1.8	5.6	32.9	16.1	11.4
Dance	13.0	7.6	0.9	1.1	2.2	27.3	15.9	15.6
Film	12.5	7.7	1.4	1.4	5.0	34.8	20.1	13.1
Writing	8.5	11.8	5.3	2.2	4.5	37.5	19.1	6.2
Music	7.8	6.5	2.4	1.0	3.4	34.3	17.7	11.7
Theatre	24.1	7.4	1.7	0.7	3.0	37.4	15.7	9.8
Musical	30.5	3.8	0.3	0.0	3.3	24.0	13.8	25.3
All	12.2	7.5	2.5	1.3	4.1	34.3	17.1	11.2

Table 97. Proportion of the artist group in 2004 with income from certain transfer payments, by artistic field

Artistic field	Unemployment benefit	Sickness benefit	Activity benefit	Financial support	Housing allowance	Child benefit	Parental allowance	Student finance
Art & design	27.5	14.2	5.3	3.9	9.2	35.8	13.9	10.9
Dance	43.5	11.6	1.3	1.6	5.2	30.8	16.2	15.7
Film	31.8	14.8	2.3	3.6	6.9	34.7	15.7	14.8
Writing	13.7	17.7	11.3	3.7	6.7	34.7	14.9	5.0
Music	27.1	10.5	2.5	2.2	4.8	39.5	19.1	7.2
Theatre	43.6	11.6	1.8	2.0	5.4	39.3	14.8	9.9
Musical	49.4	13.4	3.2	2.4	6.3	26.8	10.6	14.4
All	29.9	13.1	4.3	2.9	6.6	36.7	15.7	9.4

When the artists are divided by composition of income into 5 groups, the proportion receiving unemployment benefit, sickness benefit, activity benefit, financial support and housing allowance also decreased in all groups.

Table 98. Proportion of the artist group in 2014 with income from certain transfer payments/benefits, by composition of total mixed income*

Type of transfer payment/benefit	Group 1	Group 2	Group 3	Group 4	Group 5
Unemployment benefit	16.5	5.5	4.4	2.9	14.1
Sickness benefit	7.6	6.4	8.0	8.6	7.3
Activity benefit	1.6	0.5	0.8	1.9	15.4
Financial support	1.1	0.4	0.5	0.3	6.6
Housing allowance	4.0	2.9	3.2	3.8	8.1
Child benefit	33.0	41.9	36.9	37.8	22.6
Parental allowance	16.8	20.7	18.8	19.5	7.6
Student finance	13.4	6.8	7.7	5.3	14.6

*For a definition of groups 1–5, see page 45.

Table 99. Proportion of the artist group in 2004 with income from certain transfer payments/benefits, by composition of total mixed income*

Type of transfer payment/benefit	Group 1	Group 2	Group 3	Group 4	Group 5
Unemployment benefit	38.1	14.0	9.3	6.8	24.8
Sickness benefit	11.4	11.3	21.3	19.8	15.2
Activity benefit	2.4	1.5	2.0	4.4	22.2
Financial support	2.6	0.6	0.6	0.8	11.3
Housing allowance	6.4	3.7	5.4	5.3	12.7
Child benefit	36.3	44.5	37.8	40.7	26.6
Parental allowance	16.1	18.1	16.3	17.6	8.4
Student finance	10.9	3.7	4.6	3.7	13.4

*For a definition of groups 1–5, see page 45.

The proportion of artists who received unemployment benefit decreased between 2004 and 2014 for all occupational categories. For certain occupational groups, the decrease was very significant. For composer/musician, the proportion receiving unemployment benefit fell from 36 to 7 per cent and, for choreographer, from 37 to 9 per cent.

Table 100. Proportion in the artist group with unemployment benefit in 2014 and 2004

Occupational category	2014	2004
Visual artist	11.9	32.9
Photographer	7.2	18.6
Crafts/design	8.9	23.0
Graphic designer/illustrator	5.8	15.2
Dancer	14.2	44.9
Choreographer	9.4	36.8
Filmmaker/director	12.5	31.8
Dramatist/dramaturge	9.9	22.6
Author of nonfiction	7.1	11.7
Author of fiction	9.9	14.6
Translator	4.1	11.9
Composer/musician	6.7	36.5
Clown/circus artist	11.2	34.0
Musical artist	30.5	49.4
Stage designer	23.7	37.8
Actor	25.1	45.6
Theatre director	24.7	44.3
All	12.2	29.9

The median value of the amounts paid out in unemployment benefit decreased. For the artists who received unemployment benefit in 2014, the median amount was SEK 51,000, which was 31 per cent lower than in 2004. For photographer, the decrease was only 6 per cent, while the median value for choreographer decreased by 69 per cent.

Table 101. Unemployment benefit in the artist group. Median value among the artists who received unemployment benefit in 2014 and 2004, by occupational category. Fixed prices.

Occupational category	Median value in 2014	Median value in 2004	Change in per cent
Visual artist	54,400	84,117	-35
Photographer	55,764	59,631	-6
Crafts/design	37,835	60,081	-37
Graphic designer/illustrator	46,240	77,038	-40
Dancer	51,000	70,300	-27
Choreographer	21,490	69,177	-69
Filmmaker/director	54,390	61,990	-12
Dramatist/dramaturge	44,540	77,375	-42
Author of nonfiction	45,900	76,364	-40
Author of fiction	53,872	76,364	-29
Translator	38,858	63,450	-39
Composer/musician	43,039	95,567	-55
Clown/circus artist	42,630	63,113	-32
Musical artist	44,870	72,770	-38
Stage designer	47,600	74,118	-36
Actor	50,660	75,578	-33
Theatre director	57,838	73,781	-22
All	51,000	73,557	-31

Appendices

1. Tables appendix

3. The artist group in 2014

Table 3:1 The artist group, by artistic field, occupational category and age (proportion)

Occupational category:	20–29 years	30–39 years	40–49 years	50–59 years	60–66 years	67– years	All
Art & design	7	19	20	21	14	20	100
Visual artist	6	16	16	21	16	25	100
Photographer	7	23	29	22	11	8	100
Crafts/design	8	21	19	20	14	19	100
Graphic designer/illustrator	7	21	22	20	11	18	100
Dance	35	32	18	9	3	3	100
Dancer	36	31	20	7	2	3	100
Choreographer	32	34	14	13	4	4	100
Film	18	35	21	14	6	6	100
Filmmaker/director	18	35	21	14	6	6	100
Writing	3	16	23	25	15	19	100
Dramatist/dramaturge	7	26	26	21	10	10	100
Author of nonfiction	1	11	19	27	18	23	100
Author of fiction	4	18	24	24	13	16	100
Translator	2	14	19	25	15	26	100
Music	18	22	25	22	8	6	100
Composer	5	19	24	22	13	18	100
Composer/musician	28	43	19	7	2	0	100
Musician	19	18	26	25	8	3	100
Theatre	15	22	22	18	10	13	100
Clown/circus artist	18	28	22	15	10	9	100
Musical artist	46	38	14	1	1	0	100
Stage designer	11	23	23	23	11	9	100
Actor	12	20	23	19	11	14	100
Theatre director	6	18	21	21	15	19	100
All artists, aged 20–	12	21	22	20	11	14	100

Table 3:2 The artist group, by region, county and age (number)

Region/county	Number of artists	20–29 years	30–39 years	40–49 years	50–59 years	60–66 years	67– years
Greater Stockholm	13,505	1,572	3,128	3,077	2,708	1,355	1,665
Greater Göteborg	3,791	534	893	849	737	385	393
Greater Malmö	2,582	339	705	579	456	214	289
Rest of Götaland	4,425	417	615	809	966	674	944
Rest of Svealand	2,784	281	433	548	601	418	503
Norrland	1,892	270	329	386	417	242	248
Stockholm County	13,505	1,572	3,128	3,077	2,708	1,355	1,665
Uppsala County	684	79	106	132	144	104	119
Södermanland County	506	35	70	103	116	62	120
Östergötland County	644	89	99	131	142	75	108
Jönköping County	270	36	44	66	44	38	42
Kronoberg County	240	30	35	44	45	36	50
Kalmar County	352	25	53	65	54	73	82
Gotland County	247	20	23	41	57	37	69
Blekinge County	168	24	28	30	31	27	28
Skåne County	3,785	407	843	790	739	426	580
Halland County	475	40	65	105	101	57	107
Västra Götaland County	4,617	619	1,023	965	946	504	560
Värmland County	434	47	68	84	97	63	75
Örebro County	410	42	68	83	92	66	59
Västmanland County	314	30	42	57	68	58	59
Dalarna County	436	48	79	89	84	65	71
Gävleborg County	399	38	66	88	91	49	67
Västernorrland County	373	52	50	86	89	47	49
Jämtland County	221	25	30	49	52	34	31
Västerbotten County	462	79	121	82	93	48	39
Norrbotten County	437	76	62	81	92	64	62
All artists aged 20–66	28,979	3,413	6,103	6,248	5,885	3,288	4,042

Table 3:3 Number of artists per 1,000 population in the counties of Sweden

County	Number
Blekinge County	1.32
Dalarna County	1.99
Gotland County	5.40
Gävleborg County	1.81
Halland County	1.99
Jämtland County	2.21
Jönköping County	1.02
Kalmar County	1.86
Kronoberg County	1.64
Norrbottn County	2.19
Skåne County	3.80
Stockholm County	8.06
Södermanland County	2.34
Uppsala County	2.53
Värmland County	1.99
Västerbotten County	2.24
Västernorrland County	1.95
Västmanland County	1.54
Västra Götaland County	3.66
Örebro County	1.84
Östergötland County	1.87

Table 3:4 Number of artists per 1,000 population in the municipalities of Sweden

Kommun	Antal	Kommun	Antal	Kommun	Antal
Ale	1.6	Forshaga	1.3	Kalix	1.1
Alingsås	2.6	Färgelanda	0.6	Kalmar	2.1
Alvesta	0.9	Gagnef	3.0	Karlsborg	1.4
Aneby	1.6	Gislaved	0.3	Karlshamn	1.4
Arboga	1.3	Gnesta	6.6	Karlskoga	1.4
Arjeplog	0.4	Gnosjö	0.1	Karlskrona	1.3
Arvidsjaur	1.2	Gotland	5.4	Karlstad	2.4
Arvika	2.8	Grums	0.8	Katrineholm	2.2
Askersund	1.5	Grästorp	0.5	Kil	2.0
Avesta	1.5	Gullspång	2.4	Kinda	2.4
Bengtstfors	2.1	Gällivare	1.1	Kiruna	2.5
Berg	2.3	Gävle	2.0	Klippan	1.2
Bjurholm	0.5	Göteborg	7.1	Knivsta	2.4
Bjuv	1.3	Götene	3.0	Kramfors	2.8
Boden	1.2	Habo	0.9	Kristianstad	1.6
Bollebygd	2.0	Hagfors	1.9	Kristinehamn	1.3
Bollnäs	1.7	Hallsberg	1.2	Krokom	2.8
Borgholm	3.1	Hallstahammar	1.1	Kumla	0.6
Borlänge	1.2	Halmstad	1.8	Kungsbacka	2.0
Borås	1.4	Hammarö	1.6	Kungsör	2.2
Botkyrka	1.9	Haninge	2.1	Kungälv	1.7
Boxholm	2.2	Haparanda	1.7	Kävlinge	1.4
Bromölla	0.7	Heby	1.2	Köping	1.1
Bräcke	1.7	Hedemora	1.3	Laholm	1.8
Burlöv	1.5	Helsingborg	2.6	Landskrona	2.0
Båstad	4.6	Herrljunga	1.2	Laxå	1.1
Dals-Ed	0.5	Hjo	1.9	Lekeberg	1.1
Danderyd	5.1	Hofors	1.1	Leksand	3.0
Degerfors	1.6	Huddinge	3.1	Lerum	4.0
Dorotea	1.3	Hudiksvall	2.1	Lessebo	0.6
Eda	1.2	Hultsfred	0.8	Lidingö	6.9
Ekerö	6.0	Hylte	1.9	Lidköping	1.4
Eksjö	1.8	Håbo	1.9	Lilla Edet	1.6
Emmaboda	2.9	Hällefors	0.9	Lindesberg	1.2
Enköping	1.5	Härjedalen	1.1	Linköping	1.6
Eskilstuna	1.7	Härnösand	3.2	Ljungby	0.8
Eslöv	2.0	Härryda	2.6	Ljusdal	2.7
Essunga	1.6	Hässleholm	1.4	Ljusnarsberg	1.8
ersta	1.3	Höganäs	5.8	Lomma	2.6
Falkenberg	2.5	Högsby	1.1	Ludvika	1.1
Falköping	1.8	Hörby	2.0	Luleå	3.4
Falun	3.4	Höör	2.7	Lund	4.5
Filipstad	2.0	Jokkmokk	4.8	Lycksele	1.4
Finspång	0.8	Järfälla	2.1	Lysekil	2.2
Flen	3.6	Jönköping	1.4	Malmö	7.2

Table 3:4 continued

Kommun	Antal	Kommun	Antal	Kommun	Antal
Malung-Sälen	1.9	Salem	2.6	Tomelilla	4.5
Malå	1.2	Sandviken	1.4	Torsby	1.2
Mariestad	1.2	Sigtuna	1.7	Torsås	1.8
Mark	2.2	Simrishamn	10.3	Tranemo	1.9
Markaryd	0.7	Sjöbo	1.6	Tranås	0.8
Mellerud	2.2	Skara	1.9	Trelleborg	1.5
Mjölby	1.4	Skellefteå	1.4	Trollhättan	1.1
Mora	1.4	Skinnskatteberg	1.7	Trosa Municipality	3.3
Motala	0.8	Skurup	3.3	Tyresö	3.4
Mullsjö	0.7	Skövde	1.5	Täby	2.8
Munkedal	2.4	Smedjebacken	0.8	Töreboda	1.1
Munkfors	2.3	Sollefteå	1.1	Uddevalla	1.6
Mölnadal	2.8	Sollentuna	3.2	Ulricehamn	1.5
Mönsterås	1.3	Solna	5.2	Umeå	3.4
Mörbylånga	4.4	Sorsele	2.0	Upplands Väsby	1.8
Nacka	7.1	Sotenäs	2.4	Upplands-Bro	1.7
Nora	2.8	Staffanstorps	2.0	Uppsala	3.1
Norberg	3.1	Stenungsund	1.3	Uppvidinge	1.4
Nordanstig	1.6	Stockholm	14.1	Vadstena	3.2
Nordmaling	2.0	Storfors	0.6	Vaggeryd	1.2
Norrköping	2.6	Storuman	1.0	Valdemarsvik	1.9
Norrtälje	2.6	Strängnäs	3.4	Vallentuna	3.0
Norsjö	0.9	Strömstad	2.6	Vansbro	1.9
Nybro	1.7	Strömsund	2.2	Vara	0.8
Nykvarn	2.0	Sundbyberg	4.0	Varberg	2.0
Nyköping	2.1	Sundsvall	2.4	Vaxholm	6.5
Nynäshamn	2.2	Sunne	4.1	Vellinge	2.8
Nässjö	0.8	Surahammar	1.0	Vetlanda	0.9
Ockelbo	1.1	Svalöv	3.2	Vilhelmina	1.1
Olofström	0.6	Svedala	1.8	Vimmerby	1.7
Orsa	3.9	Svenljunga	1.0	Vindeln	1.2
Orust	2.1	Säffle	1.2	Vingåker	1.6
Osby	0.9	Säter	2.1	Vårgårda	0.7
Oskarshamn	1.2	Sävsjö	0.8	Vänernborg	1.0
Ovanåker	1.1	Söderhamn	1.4	Vännäs	0.9
Oxelösund	0.9	Söderköping	2.2	Värmdö	7.2
Pajala	1.4	Södertälje	2.2	Värnamo	0.4
Partille	3.0	Sölvesborg	2.2	Västervik	1.5
Perstorp	0.7	Tanum	5.7	Västerås	1.7
Piteå	2.3	Tibro	1.5	Växjö	2.2
Ragunda	1.4	Tidaholm	1.0	Ydre	2.1
Robertsfors	1.7	Tierp	2.0	Ystad	4.8
Ronneby	1.5	Timrå	1.4	Åmål	2.8
Rättvik	2.5	Tingsryd	2.3	Ånge	1.3
Sala	1.5	Tjörn	3.1	Åre	2.8

Table 3:4 continued

Kommun	Antal	Kommun	Antal
Årjäng	0.9	Ödeshög	4.1
Åsele	0.4	Örebro	2.4
Åstorp	1.3	Örkelljunga	0.5
Åtvidaberg	1.6	Örnsköldsvik	0.9
Älmhult	1.6	Östersund	2.3
Älvdalen	0.9	Österåker	4.0
Älvkarleby	1.3	Östhammar	1.8
Älvsbyn	0.8	Östra Göinge	1.6
Ängelholm	1.9	Överkalix	0.4
Öckerö	2.6	Övertorneå	0.8

Relocations between regions

Table 3:5 Relocations between regions, by age

20–29 years

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	1,572	1,022	75	45	132	121	100	77
Greater Göteborg	534	42	283	25	109	32	29	14
Greater Malmö	339	38	21	172	62	10	15	21
Rest of Götaland	417	26	19	13	329	9	14	7
Rest of Svealand	281	30	7	5	22	191	17	9
Norrland	270	26	10	3	14	11	202	4
All	3,413	1,184	415	263	668	374	377	132

30–39 years

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	3,128	2,588	134	79	71	64	66	126
Greater Göteborg	893	46	731	18	44	12	10	32
Greater Malmö	705	58	16	545	34	9	5	38
Rest of Götaland	615	63	38	36	430	16	11	21
Rest of Svealand	433	80	26	7	12	282	12	14
Norrland	329	42	12	6	10	8	242	9
All	6,103	2,877	957	691	601	391	346	240

40–49 years

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	3,077	2,964	20	11	20	16	8	38
Greater Göteborg	849	19	804	4	12	2	1	7
Greater Malmö	579	24	10	514	20	1	3	7
Rest of Götaland	809	43	15	21	714	3	1	12
Rest of Svealand	548	47	3	3	9	476	5	5
Norrland	386	14	4	0	7	4	352	5
All	6,248	3,111	856	553	782	502	370	74

50–59 years

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	2,708	2,622	10	5	18	21	16	16
Greater Göteborg	737	9	704	0	15	4	1	4
Greater Malmö	456	4	2	435	9	0	0	6
Rest of Götaland	966	18	19	11	904	7	4	3
Rest of Svealand	601	29	3	2	7	546	9	5
Norrland	417	5	2	0	2	5	398	5
All	5,885	2,687	740	453	955	583	428	39

60–66 years

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	1,355	1,311	2	3	11	14	8	6
Greater Göteborg	385	3	370	2	3	4	1	2
Greater Malmö	214	2	0	202	6	2	0	2
Rest of Götaland	674	19	9	7	628	5	3	3
Rest of Svealand	418	18	2	0	2	390	3	3
Norrland	242	6	1	0	1	1	232	1
All	3,288	1,359	384	214	651	416	247	17

Table 3.6 Relocations between regions in the artist group, by gender

Women

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	6,101	5,373	129	76	131	131	107	154
Greater Göteborg	1,744	65	1,447	32	107	33	26	34
Greater Malmö	1,142	77	30	899	72	9	12	43
Rest of Götaland	1,664	89	51	42	1,427	21	12	22
Rest of Svealand	1,036	105	21	7	30	835	20	18
Norrland	753	50	13	5	16	15	640	14
All	12,440	5,759	1,691	1,061	1,783	1,044	817	285

Men

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	5,739	5,134	112	67	121	105	91	109
Greater Göteborg	1,654	54	1,445	17	76	21	16	25
Greater Malmö	1,151	49	19	969	59	13	11	31
Rest of Götaland	1,817	80	49	46	1,578	19	21	24
Rest of Svealand	1,242	96	20	10	22	1,050	26	18
Norrland	891	43	16	4	18	14	786	10
All	12,494	5,456	1,661	1,113	1,874	1,222	951	217

Table 3.7. Relocations between regions in the artist group, by artistic field

Art & design

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	4,430	3,977	55	46	80	80	75	116
Greater Göteborg	1,313	44	1,127	21	57	23	17	22
Greater Malmö	895	50	18	723	56	4	12	29
Rest of Götaland	1,728	74	41	30	1,532	17	14	16
Rest of Svealand	997	69	13	10	24	844	19	13
Norrland	715	32	11	0	12	9	630	15
All	10,057	4,246	1,265	830	1,761	977	767	211

Dance

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	628	510	15	5	19	26	13	40
Greater Göteborg	136	3	107	2	9	5	2	8
Greater Malmö	82	8	2	56	6	1	0	9
Rest of Götaland	58	10	2	2	39	1	1	3
Rest of Svealand	57	7	1	0	2	44	1	2
Norrland	37	5	1	1	0	1	27	2
All	998	543	128	66	75	78	44	64

Film

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	677	593	15	11	17	13	9	19
Greater Göteborg	132	5	114	2	4	2	1	4
Greater Malmö	135	8	5	107	7	1	1	6
Rest of Götaland	81	6	1	6	64	0	0	4
Rest of Svealand	55	11	1	0	3	34	3	3
Norrland	55	8	2	0	4	2	38	1
All	1,135	631	138	126	99	52	52	37

Writing

		Artists lived in these regions in December 2009						
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden
Greater Stockholm	1,085	1,011	17	7	16	15	8	11
Greater Göteborg	270	11	240	2	10	3	1	3
Greater Malmö	258	12	3	232	3	1	0	7
Rest of Götaland	300	13	10	14	252	4	2	5
Rest of Svealand	226	23	6	1	2	190	2	2
Norrland	130	5	5	1	3	3	111	2
All	2,269	1,075	281	257	286	216	124	30

Music

		Artists lived in these regions in December 2009							
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden	
Greater Stockholm	2,840	2,505	67	26	64	64	70	44	
Greater Göteborg	1,030	18	928	7	43	8	10	16	
Greater Malmö	616	19	10	514	34	12	7	20	
Rest of Götaland	1,015	47	24	24	885	12	9	14	
Rest of Svealand	745	69	12	5	16	611	20	12	
Norrland	582	29	8	5	12	11	513	4	
All	6,828	2,687	1,049	581	1,054	718	629	110	

Theatre

		Artists lived in these regions in December 2009							
Artists lived in these regions in December 2014	Number of artists in December 2014	Greater Stockholm	Greater Göteborg	Greater Malmö	Rest of Götaland	Rest of Svealand	Norrland	Not in Sweden	
Greater Stockholm	2,181	1,911	72	48	56	38	23	33	
Greater Göteborg	519	38	376	15	60	13	11	6	
Greater Malmö	310	29	11	236	25	3	3	3	
Rest of Götaland	303	19	22	12	233	6	7	4	
Rest of Svealand	206	25	8	1	5	162	1	4	
Norrland	131	14	2	2	3	3	107	0	
All	3,650	2,036	491	314	382	225	152	50	

Country of birth

Table 3:8 The artist group, by country of birth and gender

Women

Country of birth	Number of artists	Proportion of artists in %	Number per 1,000 population
Sweden	10,878	87.4	4.8
Rest of Nordic region	405	3.3	5.3
Other EU15 + small states in Europe	218	1.8	6.7
Other major developed countries/ Western countries	197	1.6	13.0
EU new 13 Member States	206	1.7	3.2
Rest of Europe	139	1.1	1.8
Latin America and Caribbean	126	1.0	3.8
Rest of Asia and Oceania	80	0.6	1.0
Middle East and North Africa	158	1.3	1.3
Rest of Africa	36	0.3	0.8
Country of birth unknown	0	0.0	0.0
All	12,443	100	4.4

Men

Country of birth	Number of artists	Proportion of artists in %	Number per 1,000 population
Sweden	10,922	87.4	4.6
Rest of Nordic region	246	2.0	4.0
Other EU15 + small states in Europe	296	2.4	6.6
Other major developed countries/ Western countries	172	1.4	12.9
EU new 13 Member States	151	1.2	3.0
Rest of Europe	106	0.8	1.5
Latin America and Caribbean	189	1.5	6.1
Rest of Asia and Oceania	65	0.5	1.2
Middle East and North Africa	281	2.2	1.9
Rest of Africa	65	0.5	1.5
Country of birth unknown	1	0.0	3.7
All	12,494	100	4.3

Non-Swedish background

Table 3:9. The artist group by non-Swedish background and age

Non-Swedish/Swedish background	All	20–29 years	30–39 years	40–49 years	50–59 years	60–66 years
Born in Sweden with two parents born in Sweden	73.0	72.8	69.3	73.2	74.3	77.0
Born in Sweden with one parent born in Sweden and one parent born abroad	11.3	12.9	12.5	11.8	10.3	7.8
Born in Sweden with two parents born abroad	3.2	4.4	4.0	3.1	2.6	1.6
Born abroad	12.6	9.9	14.2	11.8	12.7	13.5
All artists, aged 20–66	100	100	100	100	100	100

Table 3:10 The artist group by non-Swedish background and artistic field

Art & design

Non-Swedish/Swedish background	Number	Proportion
Born in Sweden with two parents born in Sweden	7,392	73.5
Born in Sweden with one parent born in Sweden and one parent born abroad	1,074	10.7
Born in Sweden with two parents born abroad	310	3.1
Born abroad	1,281	12.7
All	10,057	100

Dance

Non-Swedish/Swedish background	Number	Proportion
Born in Sweden with two parents born in Sweden	554	55.5
Born in Sweden with one parent born in Sweden and one parent born abroad	138	13.8
Born in Sweden with two parents born abroad	65	6.5
Born abroad	241	24.1
All	998	100

Film

Non-Swedish/Swedish background	Number	Proportion
Born in Sweden with two parents born in Sweden	715	63.0
Born in Sweden with one parent born in Sweden and one parent born abroad	167	14.7
Born in Sweden with two parents born abroad	55	4.8
Born abroad	198	17.4
All	1,135	100

Writing

Non-Swedish/Swedish background	Number	Proportion
Born in Sweden with two parents born in Sweden	1,612	71.0
Born in Sweden with one parent born in Sweden and one parent born abroad	249	11.0
Born in Sweden with two parents born abroad	67	3.0
Born abroad	341	15.0
All	2,269	100

Music

Non-Swedish/Swedish background	Number	Proportion
Born in Sweden with two parents born in Sweden	5,221	76.5
Born in Sweden with one parent born in Sweden and one parent born abroad	698	10.2
Born in Sweden with two parents born abroad	190	2.8
Born abroad	719	10.5
All	6,828	100

Theatre

Non-Swedish/Swedish background	Number	Proportion
Born in Sweden with two parents born in Sweden	2,701	74.0
Born in Sweden with one parent born in Sweden and one parent born abroad	484	13.3
Born in Sweden with two parents born abroad	108	3.0
Born abroad	357	9.8
All	3,650	100

Level of education

Table 3:11 Tables by artists' education, age and gender

20–29 years

Level of education	All		Women		Men	
	Number	Proportion in %	Number	Proportion in %	Number	Proportion in %
Compulsory school	78	2.3	27	1.5	51	3.1
Upper secondary education	1,129	33.1	506	28.4	623	38.2
Tertiary, less than 2 years, artistic field of study	385	11.3	197	11.0	188	11.5
Tertiary, less than 2 years, non-artistic field of study	292	8.6	162	9.1	130	8.0
Tertiary, 2 years or more, artistic field of study	1,118	32.8	652	36.5	466	28.6
Tertiary, 2 years or more, non-artistic field of study	392	11.5	233	13.1	159	9.8
Postgraduate education, artistic field of study	0	0.0	0	0.0	0	0.0
Postgraduate education, non-artistic field of study	0	0.0	0	0.0	0	0.0
Education unknown	19	0.6	7	0.4	12	0.7
All artists, aged 20-29	3,413	100.0	1,784	100.0	1,629	100.0

30–39 years

Level of education	All		Women		Men	
	Number	Proportion in %	Number	Proportion in %	Number	Proportion in %
Compulsory school	164	2.7	55	1.7	109	3.8
Upper secondary education	1,243	20.4	529	16.5	714	24.6
Tertiary, less than 2 years, artistic field of study	326	5.3	177	5.5	149	5.1
Tertiary, less than 2 years, non-artistic field of study	346	5.7	184	5.7	162	5.6
Tertiary, 2 years or more, artistic field of study	2,594	42.5	1,474	46.0	1,120	38.6
Tertiary, 2 years or more, non-artistic field of study	1,365	22.4	752	23.5	613	21.1
Postgraduate education, artistic field of study	4	0.1	2	0.1	2	0.1
Postgraduate education, non-artistic field of study	28	0.5	13	0.4	15	0.5
Education unknown	33	0.5	18	0.6	15	0.5
All artists, aged 30-39	6,103	100.0	3,204	100.0	2,899	100.0

40–49 years

Level of education	All		Women		Men	
	Number	Proportion in %	Number	Proportion in %	Number	Proportion in %
Compulsory school	207	3.3	59	1.9	148	4.7
Upper secondary education	1,718	27.5	685	22.0	1,033	32.9
Tertiary, less than 2 years, artistic field of study	212	3.4	120	3.9	92	2.9
Tertiary, less than 2 years, non-artistic field of study	521	8.3	258	8.3	263	8.4
Tertiary, 2 years or more, artistic field of study	2,123	34.0	1,182	38.0	941	30.0
Tertiary, 2 years or more, non-artistic field of study	1,362	21.8	753	24.2	609	19.4
Postgraduate education, artistic field of study	22	0.4	13	0.4	9	0.3
Postgraduate education, non-artistic field of study	71	1.1	32	1.0	39	1.2
Education unknown	12	0.2	5	0.2	7	0.2
All artists, aged 40-46	6,248	100.0	3,107	100.0	3,141	100.0

50-59 years

Level of education	All		Women		Men	
	Number	Proportion in %	Number	Proportion in %	Number	Proportion in %
Compulsory school	257	4.4	65	2.2	192	6.5
Upper secondary education	1,625	27.6	658	22.5	967	32.6
Tertiary, less than 2 years, artistic field of study	104	1.8	63	2.2	41	1.4
Tertiary, less than 2 years, non-artistic field of study	470	8.0	219	7.5	251	8.5
Tertiary, 2 years or more, artistic field of study	1,807	30.7	1,008	34.5	799	26.9
Tertiary, 2 years or more, non-artistic field of study	1,509	25.6	856	29.3	653	22.0
Postgraduate education, artistic field of study	28	0.5	9	0.3	19	0.6
Postgraduate education, non-artistic field of study	77	1.3	40	1.4	37	1.2
Education unknown	8	0.1	2	0.1	6	0.2
All artists, aged 50-59	5,885	100.0	2,920	100.0	2,965	100.0

60-66 years

Level of education	All		Women		Men	
	Number	Proportion in %	Number	Proportion in %	Number	Proportion in %
Compulsory school	178	5.4	42	2.9	136	7.3
Upper secondary education	830	25.2	295	20.7	535	28.8
Tertiary, less than 2 years, artistic field of study	20	0.6	11	0.8	9	0.5
Tertiary, less than 2 years, non-artistic field of study	180	5.5	66	4.6	114	6.1
Tertiary, 2 years or more, artistic field of study	970	29.5	482	33.8	488	26.2
Tertiary, 2 years or more, non-artistic field of study	1,035	31.5	517	36.2	518	27.8
Postgraduate education, artistic field of study	25	0.8	5	0.4	20	1.1
Postgraduate education, non-artistic field of study	45	1.4	7	0.5	38	2.0
Education unknown	5	0.2	3	0.2	2	0.1
All artists, aged 60-66	3,288	100.0	1,428	100.0	1,860	100.0

Table 3:12 The artist group by level of education, artistic field and gender

Art & design

Level of education	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	280	2.8	105	1.8	175	4.3
Upper secondary education	2,531	25.2	1,241	20.9	1,290	31.3
Tertiary, less than 3 years	2,136	21.2	1,266	21.3	870	21.1
Tertiary, 3 years or more	5,012	49.8	3,280	55.2	1,732	42.1
Postgraduate education	78	0.8	39	0.7	39	0.9
Education unknown	20	0.2	9	0.2	11	0.3
All	10,057	100	5,940	100	4,117	100

Dance

	All		Women		Men	
Level of education	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	36	3.6	18	2.5	18	6.4
Upper secondary education	383	38.4	270	37.6	113	40.4
Tertiary, less than 3 years	273	27.4	198	27.6	75	26.8
Tertiary, 3 years or more	282	28.3	222	30.9	60	21.4
Postgraduate education	5	0.5	2	0.3	3	1.1
Education unknown	19	1.9	8	1.1	11	3.9
All	998	100	718	100	280	100

Film

	All		Women		Men	
Level of education	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	29	2.6	8	1.6	21	3.3
Upper secondary education	252	22.2	73	14.7	179	28.1
Tertiary, less than 3 years	389	34.3	166	33.3	223	35.0
Tertiary, 3 years or more	457	40.3	248	49.8	209	32.8
Postgraduate education	6	0.5	2	0.4	4	0.6
Education unknown	2	0.2	1	0.2	1	0.2
All	1,135	100	498	100	637	100

Writing

	All		Women		Men	
Level of education	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	42	1.9	19	1.6	23	2.2
Upper secondary education	308	13.6	128	10.6	180	17.0
Tertiary, less than 3 years	553	24.4	312	25.8	241	22.8
Tertiary, 3 years or more	1,208	53.2	685	56.6	523	49.4
Postgraduate education	156	6.9	65	5.4	91	8.6
Education unknown	2	0.1	2	0.2	0	0.0
All	2,269	100	1,211	100	1,058	100

Music

	All		Women		Men	
Level of education	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	389	5.7	60	2.9	329	6.9
Upper secondary education	2,202	32.2	475	23.3	1,727	36.0
Tertiary, less than 3 years	1,316	19.3	390	19.2	926	19.3
Tertiary, 3 years or more	2,843	41.6	1,086	53.4	1,757	36.7
Postgraduate education	45	0.7	10	0.5	35	0.7
Education unknown	33	0.5	14	0.7	19	0.4
All	6,828	100	2,035	100	4,793	100

Theatre

Level of education	All		Women		Men	
	Number	Proportion	Number	Proportion	Number	Proportion
Compulsory school	108	3.0	38	1.9	70	4.4
Upper secondary education	869	23.8	486	23.8	383	23.8
Tertiary, less than 3 years	906	24.8	561	27.5	345	21.4
Tertiary, 3 years or more	1,756	48.1	952	46.6	804	50.0
Postgraduate education	10	0.3	3	0.1	7	0.4
Education unknown	1	0.0	1	0.0	0	0.0
All	3,650	100	2,041	100	1,609	100

4. Total mixed income in 2014

Table 4.1. Total mixed income in income classes for the artist group, by artistic field, occupational category and gender

Women

Occupational category	Total mixed income in multiples of SEK 1000						
	0	0.1-79.9	80-159.9	160-239.9	240-399.9	400.0-	All
Art & design	5.8	19.7	22.3	20.4	24.7	7.2	100
Visual artist	6.4	20.3	23.8	22.3	21.5	5.7	100
Photographer	5.9	15.9	19.9	17.2	30.5	10.7	100
Crafts/design	6.9	22.1	22.1	19.1	24.3	5.5	100
Graphic designer/illustrator	2.6	17.1	20.1	19.1	29.6	11.5	100
Dance	3.9	17.0	16.6	20.5	33.1	8.9	100
Dancer	2.7	15.4	16.5	19.7	36.6	9.1	100
Choreographer	7.6	22.2	17.0	22.8	22.2	8.2	100
Film	5.2	20.9	20.7	19.7	25.5	8.0	100
Filmmaker/director	5.2	20.9	20.7	19.7	25.5	8.0	100
Writing	2.7	12.9	14.4	18.5	34.2	17.3	100
Dramatist/dramaturge	0.0	14.3	13.3	22.4	36.7	13.3	100
Author of nonfiction	2.7	10.4	9.4	16.8	36.4	24.2	100
Author of fiction	3.4	13.7	15.3	18.2	33.6	15.8	100
Translator	1.5	13.0	21.4	20.6	30.5	13.0	100
Music	2.1	16.9	15.7	17.7	29.3	18.3	100
Composer	2.7	13.7	18.3	24.0	28.2	13.0	100
Composer/musician	2.5	24.8	26.7	22.6	19.5	3.8	100
Musician	1.9	15.7	12.9	15.5	31.6	22.4	100
Theatre	1.5	11.5	12.5	22.7	37.7	14.2	100
Clown/circus artist	3.3	16.3	14.1	26.1	28.3	12.0	100
Musical artist	1.7	22.6	18.4	19.2	30.5	7.5	100
Stage designer	1.9	10.0	10.7	21.1	38.5	17.8	100
Actor	1.2	9.9	11.5	23.7	40.4	13.4	100
Theatre director	2.0	7.3	13.9	20.5	29.8	26.5	100
Artists, women aged 20–66	4.1	17.1	18.4	20.1	29.0	11.3	100
Entire population, women aged 20–66	4.4	9.6	12.7	17.4	40.8	15.1	100

Men

Occupational category	Total mixed income in multiples of SEK 1000						
	0	0.1-79.9	80-159.9	160-239.9	240-399.9	400.0-	All
Art & design	5.7	16.1	19.5	18.4	26.9	13.4	100
Visual artist	7.5	20.4	23.1	19.7	21.7	7.5	100
Photographer	4.3	10.4	15.3	16.1	32.6	21.5	100
Crafts/design	4.8	22.5	24.1	18.7	21.1	8.8	100
Graphic designer/illustrator	3.3	10.6	13.7	19.2	35.8	17.4	100
Dance	2.5	16.4	13.9	16.8	37.1	13.2	100
Dancer	1.4	14.0	12.6	18.4	40.6	13.0	100
Choreographer	5.5	23.3	17.8	12.3	27.4	13.7	100
Film	4.6	20.1	20.9	17.9	23.4	13.2	100
Filmmaker/director	4.6	20.1	20.9	17.9	23.4	13.2	100
Writing	3.5	11.4	13.3	17.2	33.9	20.6	100
Dramatist/dramaturge	4.1	12.3	15.1	19.2	24.7	24.7	100
Author of nonfiction	2.9	10.6	11.5	17.1	33.8	24.1	100
Author of fiction	3.6	11.7	14.4	16.9	35.0	18.5	100
Translator	4.5	12.5	12.5	18.2	35.2	17.0	100
Music	2.3	13.5	14.7	15.6	31.5	22.5	100
Composer	2.9	11.2	17.2	14.9	29.7	24.0	100
Composer/musician	2.1	25.9	24.3	21.5	21.6	4.6	100
Musician	2.1	11.8	12.2	14.7	33.7	25.4	100
Theatre	1.4	10.5	9.5	15.9	40.6	22.1	100
Clown/circus artist	2.2	17.8	13.3	21.1	34.4	11.1	100
Musical artist	1.9	22.5	14.4	13.8	35.0	12.5	100
Stage designer	0.9	6.8	8.5	12.8	42.7	28.2	100
Actor	1.3	8.6	8.4	14.9	43.4	23.5	100
Theatre director	1.2	10.1	10.7	23.8	29.8	24.4	100
Artists, men aged 20–66	3.5	14.2	15.8	16.8	31.1	18.6	100
Entire population, men aged 20–66	4.9	7.5	8.9	10.8	37.3	30.6	100

Table 4.2. Total mixed income for the artist group, by income composition and gender

Women

Income composition	P10	Median value	P90	Average
Group 1	43,939	231,545	421,336	239,508
Group 2	81,234	248,619	466,927	266,868
Group 3	45,084	171,239	370,493	196,600
Group 4	22,023	148,050	372,628	175,471
Group 5	0	28,416	184,320	72,991
All	24,150	201,343	412,603	215,966

Men

Income composition	P10	Median value	P90	Average
Group 1	60,340	276,200	469,355	284,212
Group 2	98,950	303,621	507,873	315,152
Group 3	54,320	202,112	433,979	250,278
Group 4	28,497	164,521	406,899	195,072
Group 5	0	15,853	178,334	73,524
All	31,546	237,986	457,451	255,975

Table 4.3. Total mixed income for the artist group, by age and gender

Women

Age	P10	Median value	P90	Average
20–29	4,000	96,221	266,890	120,591
30–39	19,710	190,590	376,363	201,682
40–49	48,518	245,909	444,128	253,174
50–59	36,521	235,403	435,858	247,486
60–66	36,627	194,976	425,057	221,759
All	24,150	201,343	412,603	215,966

Men

Age	P10	Median value	P90	Average
20–29	3,000	107,214	295,370	135,200
30–39	27,132	212,130	426,440	225,723
40–49	60,453	285,136	479,823	291,404
50–59	62,383	292,461	495,479	300,948
60–66	70,030	246,800	472,741	277,380
All	31,546	237,986	457,451	255,975

Table 4:4 Total mixed income for the artist group, by age and artistic field

Art & design

Age	P10	Median value	P90	Average
20–29	0	85,464	259,288	111,462
30–39	6,940	157,519	366,475	178,045
40–49	20,799	213,305	424,612	226,493
50–59	20,000	207,884	418,125	225,000
60–66	29,176	174,791	386,110	200,423
All	11,925	178,420	396,317	200,485

Dance

Age	P10	Median value	P90	Average
20–29	8,756	129,751	294,086	140,676
30–39	35,076	237,203	368,234	225,222
40–49	128,292	325,625	466,901	308,107
50–59	135,788	355,347	626,670	352,713
60–66	195,603	301,368	530,250	342,420
All	27,899	215,294	400,933	224,762

Film

Age	P10	Median value	P90	Average
20–29	1,288	98,317	279,504	118,808
30–39	18,000	172,969	376,363	197,718
40–49	32,184	233,974	469,124	253,749
50–59	34,060	201,599	436,482	237,506
60–66	99,618	187,176	382,881	226,427
All	18,404	173,432	411,525	202,979

Writing

Age	P10	Median value	P90	Average
20–29	5,769	113,220	296,082	129,971
30–39	47,028	243,162	426,193	242,950
40–49	57,980	281,238	496,198	288,650
50–59	32,000	256,921	482,862	266,760
60–66	58,819	248,738	454,479	258,405
All	43,476	253,569	465,514	261,309

Music

Age	P10	Median value	P90	Average
20–29	4,281	89,934	271,668	123,419
30–39	40,638	216,680	428,420	232,978
40–49	91,115	310,813	482,552	310,992
50–59	109,440	343,189	514,148	336,319
60–66	114,185	322,086	544,860	336,607
All	37,944	250,323	467,082	266,136

Theatre

Age	P10	Median value	P90	Average
20–29	16,939	133,469	309,937	152,281
30–39	67,535	254,671	431,082	258,004
40–49	117,943	293,066	480,380	307,101
50–59	140,725	313,165	479,685	321,916
60–66	142,070	300,780	535,784	345,297
All	62,902	260,929	452,781	275,167

Table 4:5 Total mixed income for the artist group, by region, county and gender

Women

Region/county	P10	Median value	P90	Average
Greater Stockholm	29,833	215,333	436,482	231,136
Greater Göteborg	24,662	187,323	404,124	204,061
Greater Malmö	17,419	191,869	398,575	204,800
Rest of Götaland	13,520	183,636	380,872	195,584
Rest of Svealand	16,012	191,268	377,886	199,892
Norrland	27,570	196,646	379,887	204,788
Stockholm County	29,833	215,333	436,482	231,136
Uppsala County	14,174	181,214	380,190	196,588
Södermanland County	19,864	191,255	368,597	194,565
Östergötland County	14,778	202,529	425,620	222,458
Jönköping County	14,737	239,923	370,960	220,019
Kronoberg County	36,072	208,038	409,161	216,536
Kalmar County	7,920	162,846	358,115	178,035
Gotland County	17,434	160,186	340,582	175,000
Blekinge County	3,060	148,878	381,637	190,692
Skåne County	14,061	190,232	395,857	201,729
Halland County	22,023	199,600	378,633	199,918
Västra Götaland County	24,092	182,712	395,105	200,037
Värmland County	11,147	195,482	374,529	197,779
Örebro County	21,288	216,239	398,757	225,379
Västmanland County	20,000	197,017	360,498	199,872
Dalarna County	13,503	174,609	377,886	185,853
Gävleborg County	40,675	206,582	381,503	211,750
Västernorrland County	49,981	202,772	390,295	217,745
Jämtland County	11,684	178,840	337,003	184,349
Västerbotten County	29,350	198,063	374,550	206,402
Norrbotten County	24,699	192,182	385,000	197,310
All	24,150	201,343	412,603	215,966

Men

Region/county	P10	Median value	P90	Average
Greater Stockholm	37,828	240,560	480,947	267,240
Greater Göteborg	28,111	236,000	457,705	254,643
Greater Malmö	18,344	212,401	436,636	227,860
Rest of Götaland	23,861	245,689	437,411	251,522
Rest of Svealand	32,626	237,834	434,394	248,905
Norrland	33,356	242,993	426,956	241,139
Stockholm County	37,828	240,560	480,947	267,240
Uppsala County	17,926	231,073	443,752	237,875
Södermanland County	37,768	217,880	397,484	228,145
Östergötland County	47,840	277,717	454,879	272,349
Jönköping County	44,844	298,990	442,717	272,941
Kronoberg County	13,205	192,889	422,952	216,668
Kalmar County	39,293	245,689	396,943	235,282
Gotland County	26,816	245,783	425,748	242,945
Blekinge County	9,167	223,898	417,649	233,080
Skåne County	14,611	215,659	441,924	231,533
Halland County	23,540	244,789	422,862	313,148
Västra Götaland County	26,729	234,849	450,871	249,791
Värmland County	47,268	255,961	418,912	273,848
Örebro County	46,080	267,843	446,004	258,693
Västmanland County	52,245	243,956	420,026	250,733
Dalarna County	45,000	230,646	447,195	249,731
Gävleborg County	57,540	264,634	428,250	252,988
Västernorrland County	43,435	261,437	426,592	245,683
Jämtland County	30,111	211,399	390,229	214,409
Västerbotten County	37,719	236,749	430,453	239,331
Norrbottn County	10,486	231,579	440,366	241,901
All	31,546	237,986	457,451	255,975

Country of birth

Table 4:6 Total mixed income for the artist group, by country of birth and gender

Women

Country of birth	P10	Median value	P90	Average
Sweden	28,749	205,039	411,550	218,626
Rest of Nordic region	8,318	186,889	447,552	220,237
Other EU15 + small states in Europe	2,174	197,292	416,836	208,143
Other major developed countries/ Western countries	0	178,420	431,592	198,590
EU new 13 Member States	979	156,656	395,503	182,697
Rest of Europe	0	180,897	371,765	173,999
Latin America and Caribbean	340	169,464	371,853	175,459
Rest of Asia and Oceania	0	138,412	391,348	168,864
Middle East and North Africa	4,976	164,752	437,102	197,184
Rest of Africa	16,654	186,948	358,825	188,037
All	24,150	201,343	412,603	215,966

Men

Country of birth	P10	Median value	P90	Average
Sweden	37,370	244,931	460,800	262,472
Rest of Nordic region	11,973	220,913	473,566	247,113
Other EU15 + small states in Europe	12,670	184,858	461,417	222,988
Other major developed countries/ Western countries	10,535	182,286	462,194	219,851
EU new 13 Member States	17,623	216,114	436,679	229,539
Rest of Europe	27,173	192,017	380,388	213,848
Latin America and Caribbean	1,853	157,977	357,566	179,367
Rest of Asia and Oceania	2,500	176,466	400,687	199,152
Middle East and North Africa	0	157,090	363,253	178,594
Rest of Africa	9,589	167,643	377,025	187,462
All	31,546	237,986	457,451	255,975

Table 4:7 Total mixed income for the artist group, by non-Swedish/Swedish background and gender

Women

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	30,318	207,203	412,010	220,162
Born in Sweden with one parent born in Sweden and one parent born abroad	24,254	197,719	414,147	212,889
Born in Sweden with two parents born abroad	17,190	195,942	399,716	206,482
Born abroad	1,000	175,440	416,430	197,480
All	24,150	201,343	412,603	215,966

Men

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	40,960	248,453	461,130	265,723
Born in Sweden with one parent born in Sweden and one parent born abroad	26,242	221,908	458,661	246,244
Born in Sweden with two parents born abroad	9,586	227,675	463,296	238,871
Born abroad	8,183	183,181	427,362	210,834
All	31,546	237,986	457,451	255,975

Table 4:8 Total mixed income for the artist group, by non-Swedish/Swedish background and artistic field

Art & design

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	19,260	185,724	401,477	208,046
Born in Sweden with one parent born in Sweden and one parent born abroad	13,849	179,949	395,246	197,947
Born in Sweden with two parents born abroad	5,126	180,000	384,474	195,830
Born abroad	0	132,282	361,910	160,105
All	11,925	178,420	396,317	200,485

Dance

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	39,717	221,313	403,668	231,058
Born in Sweden with one parent born in Sweden and one parent born abroad	28,649	193,821	397,946	203,322
Born in Sweden with two parents born abroad	16,907	177,509	396,411	181,559
Born abroad	20,000	238,073	397,720	234,220
All	27,899	215,294	400,933	224,762

Film

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	27,281	180,682	420,000	213,131
Born in Sweden with one parent born in Sweden and one parent born abroad	18,321	187,867	433,089	208,962
Born in Sweden with two parents born abroad	0	144,568	433,832	182,215
Born abroad	3,425	148,240	348,356	167,043
All	18,404	173,432	411,525	202,979

Writing

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	52,514	263,232	473,018	270,307
Born in Sweden with one parent born in Sweden and one parent born abroad	52,836	251,311	460,800	266,516
Born in Sweden with two parents born abroad	54,059	264,103	462,108	270,485
Born abroad	248	195,930	442,745	213,165
All	43,476	253,569	465,514	261,309

Music

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	43,206	253,053	467,082	270,275
Born in Sweden with one parent born in Sweden and one parent born abroad	21,483	224,560	462,483	246,237
Born in Sweden with two parents born abroad	17,241	231,602	466,479	248,189
Born abroad	31,207	252,579	476,186	260,141
All	37,944	250,323	467,082	266,136

Theatre

Non-Swedish/Swedish background	P10	Median value	P90	Average
Born in Sweden with two parents born in Sweden	71,076	267,214	454,879	281,979
Born in Sweden with one parent born in Sweden and one parent born abroad	46,481	251,402	450,044	265,209
Born in Sweden with two parents born abroad	47,844	253,047	486,171	261,401
Born abroad	40,800	236,677	440,784	241,292
All	62,902	260,929	452,781	275,167

Table 4:9 Total mixed income for the artist group, by education and gender

Women

Education	P10	Median value	P90	Average
Compulsory school	7,885	178,490	461,155	219,760
Upper secondary education	18,500	186,096	398,201	202,756
Tertiary, less than 3 years	19,438	178,923	380,862	197,070
Tertiary, 3 years or more	28,406	216,977	422,308	227,673
Postgraduate education	43,661	333,939	552,427	324,633
All	24,150	201,343	412,603	215,966

Men

Education	P10	Median value	P90	Average
Compulsory school	26,005	217,254	485,821	271,795
Upper secondary education	35,000	234,000	438,474	253,858
Tertiary, less than 3 years	19,840	205,248	438,665	226,972
Tertiary, 3 years or more	38,896	258,242	467,231	268,044
Postgraduate education	41,610	326,750	643,061	335,474
All	31,546	237,986	457,451	255,975

Table 4:10 Total mixed income for the artist group, by education and artistic field

Art & design

Education	P10	Median value	P90	Average
Compulsory school	0	158,405	409,000	191,728
Upper secondary education	16,725	189,850	412,817	217,246
Tertiary, less than 3 years	13,995	181,788	393,639	200,214
Tertiary, 3 years or more	10,800	170,654	383,447	191,202
Postgraduate education	43,661	281,260	550,601	300,808
Education unknown	0	131,267	253,579	165,614
All	11,925	178,420	396,317	200,485

Dance

Education	P10	Median value	P90	Average
Compulsory school	73,698	232,449	607,774	279,275
Upper secondary education	17,755	215,412	390,610	223,165
Tertiary, less than 3 years	29,318	187,689	391,289	209,111
Tertiary, 3 years or more	27,899	231,679	402,591	230,913
Postgraduate education	64,199	379,711	583,122	359,618
Education unknown	32,287	276,878	426,178	251,776
All	27,899	215,294	400,933	224,762

Film

Education	P10	Median value	P90	Average
Compulsory school	0	91,215	474,721	173,321
Upper secondary education	11,280	165,422	433,832	206,017
Tertiary, less than 3 years	19,427	170,059	390,373	195,895
Tertiary, 3 years or more	21,842	191,828	405,399	207,482
Postgraduate education	71,808	279,760	822,976	335,803
Education unknown	1,500	1,500	400,074	200,787
All	18,404	173,432	411,525	202,979

Writing

Education	P10	Median value	P90	Average
Compulsory school	41,278	241,735	461,155	283,354
Upper secondary education	19,612	223,447	432,822	232,285
Tertiary, less than 3 years	50,252	242,381	465,364	255,262
Tertiary, 3 years or more	47,028	256,445	454,884	261,538
Postgraduate education	20,292	326,750	643,794	331,576
Education unknown	222,264	222,264	418,221	320,243
All	43,476	253,569	465,514	261,309

Music

Education	P10	Median value	P90	Average
Compulsory school	31,892	221,720	486,139	264,980
Upper secondary education	31,925	222,255	433,976	244,431
Tertiary, less than 3 years	12,144	182,175	431,726	212,604
Tertiary, 3 years or more	74,653	316,293	491,776	305,621
Postgraduate education	65,925	395,752	688,861	392,214
Education unknown	31,500	364,742	491,367	289,250
All	37,944	250,323	467,082	266,136

Theatre

Education	P10	Median value	P90	Average
Compulsory school	79,920	290,390	589,917	403,887
Upper secondary education	59,986	249,517	448,513	262,234
Tertiary, less than 3 years	32,364	208,386	401,950	216,901
Tertiary, 3 years or more	110,364	295,788	467,124	303,910
Postgraduate education	0	290,373	457,151	267,888
Education unknown	1,683	1,683	1,683	1,683
All	62,902	260,929	452,781	275,167

Social background

Table 4:11 Total mixed income for the artist group, by age, highest level of education for parents and artistic field

Art & design

Artist's age	Parents' education				
	Tertiary	Upper secondary	Compulsory	No information	All
20–29	85,937	97,022	180,233	26,011	85,464
30–39	157,660	175,986	176,260	100,649	157,519
40–49	209,073	232,926	230,267	169,008	213,305
50–59	217,050	216,906	213,945	186,198	207,884
60–66	184,675	151,375	215,671	171,121	174,791
All	172,332	195,837	211,174	167,326	178,420

Dance

Artist's age	Parents' education				
	Tertiary	Upper secondary	Compulsory	No information	All
20–29	129,620	116,560	198,012	180,943	129,751
30–39	226,433	247,546	236,099	243,048	237,203
40–49	331,363	310,971	359,283	296,172	325,625
50–59	384,725	351,523	297,132	327,540	355,347
60–66	429,300	227,065	295,700	301,368	301,368
All	200,539	199,042	270,948	265,302	215,294

Film

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	91,040	115,751	218,247	4,500	98,317
30–39	180,006	171,444	217,102	137,015	172,969
40–49	238,741	223,110	244,181	207,246	233,974
50–59	207,996	278,286	180,682	152,113	201,599
60–66	193,498	171,488	187,176	186,154	187,176
All	172,482	178,644	218,247	165,734	173,432

Writing

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	105,481	128,597	0	3,967	113,220
30–39	255,391	237,643	289,556	165,290	243,162
40–49	292,825	291,628	266,503	241,735	281,238
50–59	289,692	271,563	260,287	222,010	256,921
60–66	223,109	266,680	230,755	249,578	248,738
All	263,988	264,067	254,477	232,643	253,569

Music

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	81,909	115,823	140,229	100,766	89,934
30–39	206,410	222,901	278,341	257,766	216,680
40–49	314,546	307,418	285,440	310,813	310,813
50–59	361,078	329,021	337,072	335,171	343,189
60–66	326,385	276,552	348,476	316,160	322,086
All	216,708	253,053	302,743	310,511	250,323

Theatre

	Parents' education				
Artist's age	Tertiary	Upper secondary	Compulsory	No information	All
20–29	140,413	109,413	92,494	105,120	133,469
30–39	257,799	254,404	271,851	111,209	254,671
40–49	305,417	280,511	356,850	271,984	293,066
50–59	319,062	312,341	324,472	302,333	313,165
60–66	376,813	358,176	315,639	286,305	300,780
All	252,519	258,157	318,901	280,728	260,929

5. Business activity in 2014

Table 5:1 Artists in the artist group who declared a sole proprietorship, partnership or close company, by artistic field, occupational category, gender and age (proportion in per cent)

Occupational category	All	Women	Men	20–29 years	30–39 years	40–49 years	50–59 years	60–66 years
Art & design	73.4	71.7	75.9	53.6	74.6	77.5	75.7	72.1
Visual artist	66.0	64.2	68.5	41.2	65.6	67.8	69.8	68.4
Photographer	83.5	81.5	84.7	72.9	85.4	86.8	83.6	78.0
Crafts	75.9	75.5	77.5	52.5	76.1	79.5	80.4	77.7
Graphic designer/illustrator	79.4	79.3	79.5	63.4	81.7	84.1	80.0	75.0
Dance	31.4	31.3	31.4	25.1	36.7	30.3	41.8	23.1
Dancer	28.5	28.7	28.0	23.3	30.7	30.7	36.2	37.5
Choreographer	40.2	39.8	41.1	31.3	53.5	28.6	51.5	0.0
Film	65.5	63.9	66.7	50.2	67.6	72.2	70.7	63.0
Filmmaker/director	65.5	63.9	66.7	50.2	67.6	72.2	70.7	63.0
Writing	64.4	67.8	60.6	35.6	63.1	67.9	65.1	65.6
Dramatist/dramaturge	52.0	46.9	58.9	0.0	48.0	49.0	77.5	52.6
Author of nonfiction	72.5	77.8	67.9	50.0	66.7	72.0	75.8	73.3
Author of fiction	61.4	65.4	56.4	39.7	62.1	68.6	58.4	58.6
Translator	68.0	73.3	60.2	50.0	80.0	68.4	57.5	76.7
Music	56.1	50.0	58.7	42.9	65.6	60.1	55.4	49.8
Composer	81.0	83.6	80.3	76.8	85.4	82.8	78.7	76.8
Composer/musician	68.1	64.8	69.8	59.4	74.4	73.9	46.3	72.7
Musician	47.8	40.8	51.0	36.1	56.0	52.3	50.1	36.5
Theatre	36.4	33.4	40.1	14.7	32.6	43.8	46.7	42.7
Clown/circus artist	48.9	45.7	52.2	40.0	41.8	61.4	51.7	52.6
Musical artist	23.1	23.4	22.5	6.5	34.9	42.9	40.0	50.0
Stage designer	46.0	43.0	53.0	27.1	44.9	49.0	50.0	53.2
Actor	35.5	32.0	39.7	14.7	28.9	41.7	45.6	40.5
Theatre director	40.4	35.8	44.6	16.0	32.4	45.1	48.8	42.4
All artists, aged 20–66	60.4	58.8	61.9	38.7	62.5	65.0	64.7	62.8

Table 5:2 Income from business activity, i.e. a sole proprietorship or partnership, for the artist group, by occupational category and gender

Women

Occupational category	P10	Median value	P90	Average
Art & design	3,317	54,149	253,672	96,235
Visual artist	3,024	34,102	172,713	66,405
Photographer	7,095	97,462	313,662	132,105
Crafts	2,541	42,003	211,923	76,837
Graphic designer/illustrator	5,176	92,029	314,842	130,414
Dance	4,747	48,656	200,638	77,632
Dancer	4,407	40,744	168,136	63,480
Choreographer	5,370	74,052	292,684	110,543
Film	4,466	68,538	252,653	104,682
Filmmaker/director	4,466	68,538	252,653	104,682
Writing	4,957	87,802	309,088	126,076
Dramatist/dramaturge	10,794	97,271	342,905	153,045
Author of nonfiction	6,140	99,178	308,728	127,548
Author of fiction	3,099	61,590	309,088	116,512
Translator	11,485	123,752	316,453	150,219
Music	4,124	47,622	191,322	77,938
Composer	10,793	72,073	263,613	100,396
Composer/musician	5,155	45,804	211,112	83,418
Musician	2,455	45,735	150,180	67,757
Theatre	3,665	69,178	284,507	116,523
Clown/circus artist	6,244	46,194	145,610	70,284
Musical artist	9,996	100,823	271,322	122,442
Stage designer	5,016	75,069	307,251	129,403
Actor	2,876	58,843	285,255	116,224
Theatre director	4,291	70,346	328,674	118,082
Artists, women aged 20–66	3,816	57,885	261,647	99,586
Entire population, women aged 20–66	1,507	57,992	286,428	108,632

Men

Occupational category	P10	P50 median	P90	Average
Art & design	4,784	82,037	316,320	130,950
Visual artist	3,608	51,595	213,656	91,149
Photographer	4,689	124,720	386,416	161,897
Crafts	5,244	67,094	251,043	99,591
Graphic designer/illustrator	7,726	129,808	339,867	185,005
Dance	6,865	84,593	256,851	106,095
Dancer	6,240	69,534	233,317	100,718
Choreographer	7,529	84,593	256,851	114,799
Film	4,262	92,881	329,713	132,224
Filmmaker/director	4,262	92,881	329,713	132,224
Writing	6,577	115,165	340,403	147,918
Dramatist/dramaturge	2,281	101,850	406,280	154,687
Author of nonfiction	8,919	110,573	332,693	147,260
Author of fiction	4,864	108,401	340,205	140,951
Translator	21,651	167,021	358,566	180,898
Music	3,176	55,013	244,077	97,519
Composer	5,123	71,632	282,809	124,487
Composer/musician	4,305	53,121	216,100	84,785
Musician	2,196	50,904	231,311	88,419
Theatre	3,490	90,340	357,423	142,809
Clown/circus artist	9,884	105,294	297,229	135,297
Musical artist	2,934	99,871	286,297	129,529
Stage designer	40,481	206,590	422,040	231,521
Actor	2,439	69,896	354,098	132,569
Theatre director	3,208	77,944	327,286	128,257
Artists, men aged 20–66	4,142	74,109	295,563	121,312
Entire population, men aged 20–66	2,279	95,278	369,197	148,493

Table 5:3 Profit of a sole proprietorship for the artist group, by artistic field, occupational category and gender. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90). Profit of a sole proprietorship, by occupational category and gender.

Women

Occupational category	P10	Median value	P90	Average
Art & design	-105,341	401	174,479	12,343
Visual artist	-130,672	0	90,688	-21,018
Photographer	-73,591	21,759	264,072	56,319
Crafts/design	-126,995	0	110,632	-6,897
Graphic designer/illustrator	-21,013	45,752	277,065	90,437
Dance	-15,219	12,379	167,012	41,967
Dancer	-14,951	10,949	137,884	38,972
Choreographer	-29,695	16,294	225,522	48,529
Film	-46,081	24,071	223,110	51,132
Filmmaker/director	-46,081	24,071	223,110	51,132
Writing	-34,897	34,990	281,519	81,889
Dramatist/dramaturge	-29,130	8,815	276,177	68,101
Author of nonfiction	-60,416	35,760	288,820	70,763
Author of fiction	-34,472	27,511	279,361	76,753
Translator	1,074	105,286	293,017	136,115
Music	-43,156	10,862	139,732	24,997
Composer	-66,204	19,107	191,106	10,420
Composer/musician	-33,620	19,572	163,436	35,109
Musician	-46,951	5,764	123,535	26,485
Theatre	-32,793	21,828	241,430	61,316
Clown/circus artist	-26,084	37,377	131,999	39,288
Musical artist	0	49,477	200,632	85,785
Stage designer	-53,862	16,444	278,883	73,348
Actor	-35,764	15,725	237,383	56,931
Theatre director	-32,793	27,572	272,896	58,938
All	-75,899	6,004	195,786	28,141

Men

Occupational category	P10	Median value	P90	Average
Art & design	-80,150	9,560	240,288	46,364
Visual artist	-93,741	0	127,922	10,792
Photographer	-118,133	51,231	328,790	68,465
Crafts/design	-47,942	20,053	191,586	52,279
Graphic designer/illustrator	-26,050	48,216	309,209	120,695
Dance	-32,704	24,744	210,671	57,423
Dancer	-77,289	19,478	161,211	46,738
Choreographer	-13,957	39,040	256,851	76,814
Film	-41,424	38,271	275,934	77,884
Filmmaker/director	-41,424	38,271	275,934	77,884
Writing	-29,008	44,395	303,411	95,315
Dramatist/dramaturge	-5,446	19,815	406,280	86,357
Author of nonfiction	-56,863	25,045	274,289	79,472
Author of fiction	-23,069	45,845	304,031	96,755
Translator	0	153,079	358,566	152,545
Music	-58,052	12,094	196,323	38,829
Composer	-33,277	30,819	260,292	69,629
Composer/musician	-61,996	15,609	175,688	40,598
Musician	-68,904	4,721	179,485	26,018
Theatre	-25,124	36,324	298,170	78,890
Clown/circus artist	-37,127	36,264	297,229	92,920
Musical artist	-6,941	3,799	257,130	59,454
Stage designer	-23,933	131,541	415,902	164,415
Actor	-37,512	25,556	286,837	64,980
Theatre director	-20,646	22,500	255,142	79,431
All	-59,849	15,840	240,019	52,336

Table 5:4 Profit of a partnership for the artist group, by artistic field and gender. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Women

Artistic field	P10	Median value	P90	Average
Art & design	-94,396	0	166,898	2,690
Dance	-8,869	30,011	103,438	36,502
Film	-82,801	-1,005	60,690	-9,927
Writing	-29,964	10,067	185,913	41,237
Music	-38,959	0	80,714	10,123
Theatre	-14,037	1,280	106,272	34,673
All	-54,915	0	120,423	13,881

Men

Artistic field	P10	Median value	P90	Average
Art & design	-46,239	756	239,089	39,070
Dance	-83,064	-74,581	407,250	58,535
Film	-89,946	14,635	206,170	7,855
Writing	-25,636	51,204	275,476	83,704
Music	-59,661	0	126,990	854
Theatre	-17,259	0	180,774	54,352
All	-50,000	322	189,399	21,944

Table 5:5. Profit of a close company for the artist group, by artistic field and gender. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Women

Artistic field	P10	Median value	P90	Average
Art & design	-64,098	33,099	374,400	242,294
Dance	-59,556	4,994	188,649	36,855
Film	-205,552	-814	193,296	21,589
Writing	-33,916	45,978	322,624	4,391,498
Music	-96,742	12,726	596,250	-69,189
Theatre	-92,072	34,717	453,143	285,030
All	-72,356	30,263	379,488	816,129

Men

Artistic field	P10	Median value	P90	Average
Art & design	-68,422	38,117	403,536	223,034
Dance	13,112	64,034	488,074	176,793
Film	-45,187	13,992	220,977	58,681
Writing	-110,448	48,537	341,311	132,253
Music	-80,730	31,995	508,820	780,447
Theatre	-59,468	71,107	645,006	293,638
All	-71,534	35,879	419,715	414,836

Table 5:6 Sales of a sole proprietorship for the artist group, by artistic field, occupational category and gender. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90). Sales of a sole proprietorship, by occupational category and gender.

Women

Occupational category	P10	Median value	P90	Average
Art & design	0	55,977	389,919	143,311
Visual artist	0	38,928	262,520	104,624
Photographer	0	115,999	595,500	213,274
Crafts/design	0	52,688	353,008	138,117
Graphic designer/illustrator	0	102,000	485,173	193,311
Dance	0	81,232	381,579	162,363
Dancer	0	79,960	341,183	134,180
Choreographer	0	84,441	434,463	224,096
Film	0	102,027	455,812	177,325
Filmmaker/director	0	102,027	455,812	177,325
Writing	0	90,011	492,031	180,980
Dramatist/dramaturge	0	95,076	516,739	170,246
Author of nonfiction	1,202	95,604	516,171	190,345
Author of fiction	0	76,848	468,741	168,205
Translator	9,083	178,221	526,872	227,003
Music	0	83,055	366,915	140,799
Composer	211	126,825	454,488	182,243
Composer/musician	1,239	87,618	385,474	145,759
Musician	0	72,702	290,981	123,306
Theatre	0	86,684	469,158	179,863
Clown/circus artist	2,877	126,003	295,699	161,359
Musical artist	0	76,132	391,434	159,315
Stage designer	0	72,146	542,502	206,988
Actor	0	80,597	469,158	174,891
Theatre director	0	95,700	496,833	186,744
All	0	67,026	405,865	152,108

Men

Occupational category	P10	Median value	P90	Average
Art & design	0	88,199	557,358	219,428
Visual artist	0	58,768	353,467	163,527
Photographer	0	190,846	747,482	290,707
Crafts/design	0	106,600	488,156	202,883
Graphic designer/illustrator	0	109,725	521,259	271,201
Dance	0	125,380	506,978	218,896
Dancer	0	112,449	499,793	179,802
Choreographer	0	240,000	529,610	289,845
Film	0	140,464	595,898	247,774
Filmmaker/director	0	140,464	595,898	247,774
Writing	0	114,132	533,454	212,497
Dramatist/dramaturge	0	114,076	529,887	199,127
Author of nonfiction	0	102,486	520,906	229,476
Author of fiction	0	110,984	548,550	191,015
Translator	31,340	223,892	585,184	279,271
Music	800	89,514	438,220	178,853
Composer	0	126,379	580,701	242,947
Composer/musician	3,750	94,746	405,514	163,958
Musician	470	79,868	410,076	157,552
Theatre	0	90,105	584,461	242,801
Clown/circus artist	0	105,760	663,399	263,542
Musical artist	0	83,525	396,300	134,393
Stage designer	0	332,548	1,074,887	557,562
Actor	0	83,642	578,296	211,977
Theatre director	0	58,505	458,119	171,330
All	0	94,320	514,723	207,986

Table 5.7. Sales of a partnership for the artist group, by artistic field and gender. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90).

Women

Artistic field	P10	Median value	P90	Average
Art & design	0	92,316	851,053	291,113
Dance	22,486	70,760	1,955,537	414,483
Film	0	91,034	511,694	246,985
Writing	0	146,843	712,397	239,320
Music	0	127,500	461,811	206,785
Theatre	0	54,652	546,684	235,452
All	0	114,896	681,399	250,551

Men

Artistic field	P10	Median value	P90	Average
Art & design	0	141,664	877,664	567,952
Dance	0	190,727	817,188	319,706
Film	1,160	205,199	918,280	352,461
Writing	0	216,339	864,208	324,292
Music	0	128,370	841,353	347,266
Theatre	0	104,159	1,171,621	331,339
All	0	132,793	864,680	397,684

Table 5:8. Sales of a close company for the artist group, by artistic field and gender. Median value, average and threshold for the 10 per cent with the lowest profit (P10) and the 10 per cent with the highest profit (P90). Sales of a close company, by artistic field and gender.

Women

Artistic field	P10	Median value	P90	Average
Art & design	24,840	594,520	2,593,111	1,741,618
Dance	0	259,898	3,362,873	1,466,638
Film	23,533	521,959	2,334,168	1,444,965
Writing	42,324	504,257	2,075,050	59,442,902
Music	24,676	572,669	2,844,313	2,459,070
Theatre	39,524	608,263	2,353,604	1,303,190
All	33,631	567,053	2,556,724	10,355,532

Men

Artistic field	P10	Median value	P90	Average
Art & design	45,636	824,459	2,968,688	2,078,013
Dance	123,679	709,638	1,984,789	1,948,123
Film	9,224	588,712	2,397,463	1,036,409
Writing	58,357	676,920	3,082,479	1,617,578
Music	28,760	643,456	3,692,675	1,816,957
Theatre	800	712,338	3,549,809	1,848,959
All	28,760	720,734	3,255,906	1,850,043

6. Transfer payments and benefits in 2014

Table 6:1 Proportion of the artist group and the entire population, respectively, with income from certain transfer payments/benefits in 2014, by gender and age

20–29 years

Type of transfer payment/benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit	8.1	6.1	7.2	7.0	8.6	7.8
Sickness benefit	3.6	1.9	2.8	7.5	3.9	5.6
Activity benefit	0.5	0.9	0.7	2.7	2.9	2.8
Financial support	1.1	1.5	1.3	5.6	5.9	5.8
Housing allowance	6.0	6.5	6.2	9.5	6.5	8.0
Child benefit	5.1	4.9	5.0	21.6	9.6	15.5
Parental allowance	4.5	3.5	4.0	17.7	8.0	12.7
Student finance	45.2	39.8	42.6	33.8	25.2	29.4

30–39 years

Type of transfer payment/benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit	14.2	11.0	12.7	9.5	8.9	9.2
Sickness benefit	9.1	4.4	6.9	14.0	6.0	10.0
Activity benefit	0.8	0.8	0.8	2.2	2.1	2.1
Financial support	1.5	1.2	1.4	4.7	4.3	4.5
Housing allowance	4.1	2.2	3.2	9.5	4.0	6.7
Child benefit	46.1	37.8	42.1	72.2	50.9	61.4
Parental allowance	32.1	28.1	30.2	55.4	41.2	48.2
Student finance	11.6	7.8	9.8	8.0	3.8	5.9

40–49 years

Type of transfer payment/benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit	13.1	9.2	11.1	8.9	7.8	8.3
Sickness benefit	11.7	5.9	8.8	14.2	7.2	10.7
Activity benefit	2.4	1.8	2.1	5.6	3.6	4.6
Financial support	1.1	1.1	1.1	3.7	3.3	3.5
Housing allowance	6.9	3.3	5.1	7.6	3.6	5.6
Child benefit	70.5	57.4	63.9	64.0	55.8	59.8
Parental allowance	31.0	29.5	30.2	27.8	27.3	27.5
Student finance	4.7	2.8	3.7	3.1	1.0	2.0

50–59 years

Type of transfer payment/benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit	14.2	11.3	12.7	7.9	8.5	8.2
Sickness benefit	13.6	8.2	10.9	15.6	9.7	12.6
Activity benefit	7.3	4.6	5.9	13.1	8.2	10.6
Financial support	1.1	1.3	1.2	2.8	3.2	3.0
Housing allowance	3.3	2.3	2.8	2.6	2.2	2.4
Child benefit	23.5	30.0	26.8	13.4	19.9	16.7
Parental allowance	3.9	7.9	5.9	2.7	4.5	3.6
Student finance	1.9	0.8	1.3	0.6	0.2	0.4

60–66 years

Type of transfer payment/benefit	Artists			Entire population		
	Women	Men	All	Women	Men	All
Unemployment benefit	10.4	8.6	9.4	4.9	6.4	5.6
Sickness benefit	9.0	8.5	8.7	11.0	8.5	9.8
Activity benefit	12.8	7.9	10.0	18.8	12.1	15.5
Financial support	1.1	1.1	1.1	1.5	1.9	1.7
Housing allowance	0.2	1.5	0.9	0.2	0.7	0.4
Child benefit	0.9	8.1	5.0	0.4	3.3	1.8
Parental allowance	0.6	1.5	1.1	0.8	0.6	0.7
Student finance	0.0	0.0	0.0	0.0	0.0	0.0

Table 6:2 Proportion of the artist group with income from certain transfer payments/benefits, by composition of total mixed income and gender

Women

Type of transfer payment/benefit	Group 1	Group 2	Group 3	Group 4	Group 5
Unemployment benefit	17.3	5.7	5.2	2.6	12.2
Sickness benefit	10.2	8.5	10.4	11.8	8.6
Activity benefit	2.4	0.7	1.1	2.7	21.9
Financial support	1.3	0.4	0.2	0.2	3.7
Housing allowance	4.5	3.5	3.8	3.6	6.6
Child benefit	34.7	41.9	40.6	42.1	23.2
Parental allowance	17.3	20.9	19.7	21.3	9.1
Student finance	13.4	7.1	8.4	4.9	11.8

Men

Type of transfer payment/benefit	Group 1	Group 2	Group 3	Group 4	Group 5
Unemployment benefit	13.0	4.9	2.9	2.6	13.3
Sickness benefit	6.3	4.8	6.3	6.3	5.1
Activity benefit	1.7	0.6	1.0	1.7	19.2
Financial support	0.9	0.2	0.6	0.3	7.4
Housing allowance	2.8	1.9	1.9	2.7	7.0
Child benefit	31.1	41.0	34.4	35.5	17.5
Parental allowance	16.5	20.7	18.8	18.6	4.3
Student finance	9.5	5.2	5.9	4.1	9.6

7. Net income in 2014

Table 7:1 Net income for the artist group. Median value, average and threshold for the 10 per cent with the lowest income (P10) and the 10 per cent with the highest income (P90), by gender.

Women

Occupational category	P10	Median value	P90	Average
Art & design	28,734	152,242	330,916	187,797
Visual artist	22,286	143,020	304,854	178,469
Photographer	43,007	189,377	378,208	214,958
Crafts/design	21,417	143,462	309,451	168,396
Graphic designer/illustrator	50,834	187,723	377,877	223,078
Dance	49,572	180,878	348,319	208,288
Dancer	65,486	191,984	359,058	223,259
Choreographer	8,993	146,640	309,978	160,398
Film	41,406	160,367	349,987	185,154
Filmmaker/director	41,406	160,367	349,987	185,154
Writing	60,218	213,208	400,419	242,393
Dramatist/dramaturge	78,693	209,540	385,151	225,781
Author of nonfiction	66,359	258,749	438,797	267,662
Author of fiction	58,006	205,888	387,916	232,468
Translator	53,701	197,206	376,486	249,423
Music	59,410	195,693	377,237	225,994
Composer	57,977	195,179	396,173	250,499
Composer/musician	26,861	133,383	278,129	144,234
Musician	69,790	223,676	391,171	239,450
Theatre	98,294	219,395	398,356	252,903
Clown/circus artist	61,670	180,058	363,797	204,213
Musical artist	80,834	180,845	329,106	199,384
Stage designer	106,468	231,968	387,422	258,577
Actor	105,719	226,711	407,080	261,520
Theatre director	100,591	241,371	462,448	283,568
Artists, women aged 20–66	45,833	179,811	364,089	211,113
Entire population, women aged 20–66	88,018	217,980	367,997	233,816

Men

Occupational category	P10	Median value	P90	Average
Art & design	31,163	175,558	382,691	225,875
Visual artist	16,833	138,589	315,777	168,755
Photographer	60,784	241,425	453,345	302,802
Crafts/design	33,084	142,535	329,423	182,336
Graphic designer/illustrator	69,330	218,939	416,382	269,344
Dance	48,050	192,535	351,482	203,316
Dancer	57,108	202,162	361,149	215,690
Choreographer	32,737	154,386	334,566	168,230
Film	40,901	158,839	378,647	206,327
Filmmaker/director	40,901	158,839	378,647	206,327
Writing	59,747	214,989	412,961	238,255
Dramatist/dramaturge	34,864	202,759	499,204	269,240
Author of nonfiction	72,181	228,274	410,523	239,244
Author of fiction	59,747	209,254	408,022	238,672
Translator	38,224	200,409	362,876	206,088
Music	67,261	222,551	407,250	260,713
Composer	63,962	228,151	511,904	355,565
Composer/musician	32,257	136,664	288,342	156,165
Musician	81,213	240,082	397,641	254,570
Theatre	94,884	241,500	429,563	284,940
Clown/circus artist	56,280	195,673	390,414	294,187
Musical artist	73,881	195,819	337,761	218,403
Stage designer	118,395	260,517	443,054	312,521
Actor	105,630	252,943	438,733	294,143
Theatre director	91,289	223,176	467,404	265,311
Artists, men aged 20–66	53,834	205,561	400,544	246,392
Entire population, men aged 20–66	90,055	261,795	458,768	292,732

Table 7:2 Proportion in the artist group with a level of self-sufficiency of 100 per cent or higher than 90 per cent, and the proportion with a proportion of benefits higher than 50 per cent, by occupational category and gender

Women

Occupational category	Proportion with level of self-sufficiency = 100 per cent	Proportion with level of self-sufficiency > 90 per cent	Proportion with proportion of benefits > 50 per cent
Art & design	34.1	54.9	9.2
Visual artist	34.2	52.2	12.7
Photographer	34.2	58.7	5.1
Crafts/design	36.1	56.7	7.3
Graphic designer/illustrator	30.1	56.8	5.4
Dance	35.2	55.4	2.8
Dancer	32.7	54.7	2.9
Choreographer	43.3	57.9	2.3
Film	32.3	51.0	5.4
Filmmaker/director	32.3	51.0	5.4
Writing	28.4	55.7	7.8
Dramatist/dramaturge	23.5	48.0	3.1
Author of nonfiction	32.7	65.7	5.7
Author of fiction	25.4	50.9	9.9
Translator	38.2	64.1	4.6
Music	35.0	60.1	5.0
Composer	37.0	59.5	5.3
Composer/musician	42.1	54.1	6.9
Musician	33.1	61.6	4.5
Theatre	25.2	52.5	4.8
Clown/circus artist	39.1	64.1	4.3
Musical artist	23.4	44.8	2.9
Stage designer	26.3	55.6	3.3
Actor	24.6	52.6	5.5
Theatre director	22.5	51.7	4.6
Artists, women aged 20–66	32.2	55.3	7.1
Entire population, women aged 20–66	29.6	52.4	10.4

Men

Occupational category	Proportion with level of self-sufficiency = 100 per cent	Proportion with level of self-sufficiency > 90 per cent	Proportion with proportion of benefits > 50 per cent
Art & design	39.5	64.5	7.5
Visual artist	38.7	58.5	11.1
Photographer	40.1	73.7	3.3
Crafts/design	42.5	59.9	6.7
Graphic designer/illustrator	38.6	65.8	5.7
Dance	48.9	66.4	4.3
Dancer	47.8	65.2	2.9
Choreographer	52.1	69.9	8.2
Film	38.5	60.8	6.9
Filmmaker/director	38.5	60.8	6.9
Writing	32.0	58.3	9.5
Dramatist/dramaturge	30.1	61.6	6.8
Author of nonfiction	34.7	61.5	7.6
Author of fiction	28.7	54.9	11.3
Translator	44.3	64.8	6.8
Music	39.7	69.4	4.6
Composer	38.7	70.5	4.5
Composer/musician	43.4	62.9	5.8
Musician	39.2	70.3	4.4
Theatre	33.0	62.6	4.7
Clown/circus artist	52.2	81.1	1.1
Musical artist	35.0	53.8	3.1
Stage designer	34.2	69.2	2.6
Actor	32.1	63.8	4.5
Theatre director	25.6	49.4	10.7
Artists, men aged 20–66	38.2	65.5	6.1
Entire population, men aged 20–66	37.6	65.8	9.0

8. Income mobility

Table 8:1 Income mobility between 2009 and 2014 for the artist group aged 30–66 in 2014, by gender

Women

	2014				
2009	Quintile 1	Quintile 2	Quintile 3	Quintile 4	Quintile 5
Quintile 1	69	19	7	4	1
Quintile 2	37	38	15	8	3
Quintile 3	17	30	28	19	6
Quintile 4	11	16	19	40	14
Quintile 5	6	10	9	28	47

Men

	2014				
2009	Quintile 1	Quintile 2	Quintile 3	Quintile 4	Quintile 5
Quintile 1	68	18	7	5	2
Quintile 2	37	35	15	10	4
Quintile 3	16	25	31	22	6
Quintile 4	10	11	20	47	13
Quintile 5	6	8	7	26	53

Appendix 2. Occupational categories submitted in connection with the income survey

Occupational categories submitted to SCB for the wider population

Visual Copyright Society in Sweden:

Graphic designer/illustrator, photographer, graphic artist, craftsman and craftswoman, painter, sculptor, textile artist

Swedish Society of Composers:

Composer

Swedish Arts Grants Committee:

Dancer, choreographer, actor, stage designer, filmmaker, theatre director, dramatist, musician, composer, composer/musician, visual artist, craftsman and craftswoman, designer, architect, graphic designer/illustrator, photographer

Swedish Association of Independent Filmmakers (Oberoende filmares förbund):

Filmmaker/director

Swedish Union for Performing Arts and Film:

Animator, artiste, ballet-master, circus artist, clown, dancer, film, marionettist, documentary maker, dramaturge, stills photographer, film director, choreographer, costume designer (theatre), costume designer (film), costumier, sound designer, sound engineer, lighting designer, scriptwriter, scriptwriter (film), makeup design, mime artists, musical artist, assistant director (theatre), film set designer, show artist, actor, speaker/voice artist, audiobook reader, theatre director, theatre stage designer

Swedish Association of Professional Photographers:

Photographer

Swedish Musicians' Union:

Musician

Association of Swedish Illustrators and Graphic Designers:

Graphic designer/illustrator

Swedish Authors' Fund:

Dramatist, author of nonfiction, author of fiction, translator, graphic designer, photographer

Swedish Society of Songwriters, Composers and Authors:

Composer

Association of Swedish Craftsmen and Industrial Designers:

Handicrafts/design

Swedish Union of Professional Musicians:

Musician

Appendix 3. Population basis and selection principle

Organisations	Number of personal identity numbers provided
Visual Copyright Society in Sweden (Bildupphovsrätt i Sverige, BUS)	6,415
Swedish Society of Composers (Föreningen svenska tonsättare, FST)	362
Swedish Arts Grants Committee (Konstnärsnämnden)	11,575
Swedish Association of Independent Filmmakers (Oberoende filmares förbund, OFF)	76
Swedish Union for Performing Arts and Film (Teaterförbundet för scen och film)	4,937
Swedish Association of Professional Photographers (Svenska fotografers förbund, SFF)	1,791
Swedish Musicians' Union (Svenska Musikerförbundet)	3,229
Association of Swedish Illustrators and Graphic Designers (Svenska tecknare, ST)	1,441
Swedish Authors' Fund (Sveriges författarfond)	4,002
Swedish Society of Songwriters, Composers and Authors (Sveriges kompositörer och textförfattare, SKAP)	1,185
Association of Swedish Craftsmen and Industrial Designers (Sveriges konsthantverkare och industriformgivare, KIF)	542
Swedish Union of Professional Musicians (Sveriges Yrkesmusikerförbund, SYMF)	1,640
Total	37,195

All organisations supplied information directly to SCB. A total of 37,195 people were submitted in the registers. However, approximately 6,000 people were included in at least two registers. In these cases, the priorities were as follows:

1. Artists' organisations and trade unions (the Swedish Union for Performing Arts and Film, the Swedish Musicians' Union, the Swedish Association of Professional Photographers, the Swedish Union of Professional Musicians, the Association of Swedish Illustrators and Graphic Designers, the Swedish Society of Songwriters, Composers and Authors, the Association of Swedish Craftsmen and Industrial Designers, the Swedish Society of Composers and the Swedish Association of Independent Filmmakers.
2. Copyright organisations (the Visual Copyright Society in Sweden).
3. Swedish Arts Grants Committee
4. Swedish Authors' Fund

