

GOVERNMENT OFFICES, MINISTRY OF CULTURE

QUADRENNIAL PERIODIC REPORT ON MEASURES TO PROTECT
AND PROMOTE THE DIVERSITY OF CULTURAL EXPRESSIONS

Submitted by SWEDEN

27 April 2012

TABLE OF CONTENTS

Summary..... 2

1. General information 3

2. Measures 4

 2.1 Cultural policies and measures 4

 2.1.1 Introduction to Swedish cultural policy 4

 2.1.2 Integrating international and intercultural cooperation..... 5

 2.1.3 The Cultural Cooperation Model 8

 2.1.4 The Year of Cultural Diversity 2006 8

 2.1.5 Intercultural initiative 9

 2.1.6 Regional consultants for cultural diversity10

 2.1.7 National minorities11

 2.1.8 The remit for public service broadcasting12

 2.1.9 The Creative Schools Initiative13

 2.1.10 Measures for gender equality in the area of culture14

 2.1.11 Culture of the Future and Culture Bridge15

 2.1.12 A national strategy for digitising, online accessibility and digital preservation15

 2.1.13 Action plan for cultural and creative industries16

 2.1.14 Digitisation of cinemas16

 2.1.15 The Astrid Lindgren Memorial Award.....17

 2.2 International cooperation and preferential treatment17

 2.3. Integration of culture in sustainable development policies19

 2.3.1 Measures for freedom of expression.....21

 2.4 Protecting cultural expressions under threat21

3. Awareness-raising and participation of civil society21

4. Main achievements and challenges to the implementation of the Convention.....24

5. Main sources and links25

Summary

In 2006, Sweden ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, as one of the first 30 countries to do so. No significant changes in legislation were deemed necessary in connection with the ratification.

The basis of Swedish cultural policy, formulated in the national cultural policy objectives approved by the Riksdag, corresponds, on the whole, with the objectives and purpose of the Convention. They therefore form a starting point for Sweden's work to protect and promote the diversity of cultural expression in its territory and at international level.

The Government's cultural policy is mainly implemented by government agencies in the area through general formulations and specific tasks. In the instructions from the Government to all government agencies in the area of culture it is, for example, written that they are to integrate a gender equality, diversity and children's perspective in their activities, as well as international and intercultural exchange and cooperation.

The national cultural policy objectives should also guide cultural policy regionally and locally. In 2011, Sweden introduced a new model for distributing state funding to regional cultural activities. The aim, in line with the cultural policy objectives, is to bring culture closer to citizens by creating the conditions for regional priorities and variation.

International cooperation is also promoted via special initiatives such as IASPIS (an international programme of the Swedish Arts Grants Committee supporting international exchange for practitioners in the areas of visual art, design, craft and architecture) and Partner Driven Cooperation in the Field of Culture, a programme to strengthen cooperation in the area of culture between Sweden and Botswana, Namibia, South Africa, China, India, and Indonesia with the aim of contributing to poverty reduction and fair and sustainable development. Culture also has a central role in Swedish assistance to democracy and freedom of expression, which is a Swedish priority in development cooperation. The work to increase the number of places of refuge in Sweden for persecuted authors is an example of this.

A large proportion of cultural life in Sweden is based on the efforts of civil society and the importance of civil society's collaboration with the institutions is particularly emphasised in the cultural policy. On the whole, dialogue with civil society is an integral part of the efforts to promote democracy.

Due to the short period of time that has passed since the entry into force of the Convention and since the Convention's guidelines were eventually adopted, it is still difficult to completely assess the effects of these initiatives.

The level of general knowledge about the Convention is assessed to be limited. There are therefore challenges in increasing knowledge and competence with regard to the actual use of the content and implementation of the Convention. The work to implement the Convention must therefore be seen in a long-term perspective.

In summary, it may be stated that the fact that the Convention is now up-and-running provides good prospects for increased awareness and understanding of the issues of international and intercultural exchange and cooperation and of the roll of culture in society.

1. General information

(a) Name of Party

Sweden

(b) Date of ratification

18 December 2006

(c) Ratification process (e.g. parliamentary process)

Government decision

(d) Total contribution to the IFCD (to date)

2011 – 37 255,37 USD and 2012 – 30 968,26 Euro

(e) Organisation(s) or entity(ies) responsible for the preparation of the report

Ministry of Culture

(f) Officially designated point of contact

Swedish Arts Council

(g) Date report was prepared

27 April 2012

(h) Name of designated official(s) signing the report

Maria Eka, Director-General for Administrative and Legal Affairs

(i) Description of the consultation process established for the preparation of the report and name of representative(s) of participating civil society organisation(s)

This report has been compiled by the Ministry of Culture. Its content has been obtained from relevant parts of the Government Offices and from cultural government agencies, primarily the Swedish Arts Council, which is also the official point of contact for the Convention in Sweden. Dialogue on the content has been held with KLYS (the Swedish Joint Committee for Artistic and Literary Professionals), represented by Anna Söderbäck, Chair, and Ulrica Källén, Secretary.

2. Measures

2.1 Cultural policies and measures

This section is introduced with a short introduction to Swedish cultural policy and Sweden's cultural policy objectives, which correspond, on the whole, with the objectives and purpose of the Convention. The cultural policy objectives are therefore a starting point for Sweden's work to protect and promote the diversity of cultural expression in its territory and at international level. After that, examples are given of how the national cultural policy objectives are put into practice through integration with the activities of the agencies and through special cultural policy measures.

2.1.1 Introduction to Swedish cultural policy

The Swedish model of government administration is characterised by decentralisation, with relatively small ministries responsible for budgeting and the drafting of legislative proposals. Executive government agencies can, on the other hand, be relatively large in comparison with the ministries. Implementation of the Government's policy primarily takes place via these agencies. There are a large number of agencies, authorities and institutions, which report to the Ministry of Culture. The agencies are directed via instructions, appropriation directives and by the appointment of agency heads. In addition, this 'arm's-length' principle is applied to the relationship between the Government, the national cultural institutions and the national authorities.

Responsibility for public funding in the area of culture is shared at national, regional and local levels. The Swedish state, county councils, and municipalities committed SEK 23 billion to culture in 2009. The state contributed 45 per cent, the county councils 14 per cent, and the municipalities 41 per cent. The importance of culture for our society is also seen by calculating the amount of money households are spending on cultural experiences. In 2009, Swedish households spent a total of approximately SEK 45.2 billion on culture and media. In Sweden, local government autonomy means that municipalities and county councils have the right to make their own decisions freely and independently, within certain limits. Local government autonomy is written into the constitution (Instrument of Government). This report will primarily deal with policies and measures adopted at national level.

National cultural policy objectives

Sweden's cultural policy objectives, which have been adopted by the Riksdag, are national and steer central government cultural policy. It should also be possible to use the objectives to guide cultural policy in municipalities and county councils. In 2009, new national cultural policy objectives were established. The objectives are:

Culture is to be a dynamic, challenging and independent force based on the freedom of expression. Everyone is to have the opportunity to participate in cultural life. Creativity, diversity and artistic quality are to be integral parts of society's development.

To achieve the objectives, cultural policy is to:

- *promote opportunities for everyone to experience culture, participate in educational programmes and develop their creative abilities;*
- *promote quality and artistic renewal;*
- *promote a dynamic cultural heritage that is preserved, used and developed;*
- *promote international and intercultural exchange and cooperation in the cultural sphere; and*
- *pay particular attention to the rights of children and young people to culture.*

The Government has pointed out three major priorities for its cultural policy:

- the right of children and young people to have access to cultural experiences and artistic expressions;
- preservation and display of Swedish cultural heritage; and
- to promote a better situation for artists and creators.

Diversity as well as internationalisation, intercultural exchange and cooperation are given attention in the cultural policy objectives. It is just as important that Swedish culture can reach across borders as it is for Sweden to be open to inspiration from other countries. From the point of view of cultural policy, it is important to insist on the necessity of quality, artistic integrity, mutuality and sustainability in international exchanges. Increased international contacts have contributed significantly to society becoming intercultural, with a mixture of expressions and experiences, both at the individual level and that of society.

To achieve the cultural policy objectives, it is written in the Government's instructions to all government agencies in the area of culture that they "in their activities (are to) **integrate gender equality, diversity and children's perspectives, as well as international and intercultural exchange and cooperation**". These perspectives should be seen as an integrated part of all cultural policy.

Other objectives that also affect Swedish cultural policy are, for example, the Swedish Government's long-term goal to ensure full respect for human rights in Sweden.¹

2.1.2 Integrating international and intercultural cooperation

In the 2009 Government bill on cultural policy, Time for Culture, the following priorities for promoting international and intercultural exchange and cooperation are stated:

- Development of strategies for internationalisation in different cultural areas
- Continued development of international and intercultural cooperation of the agencies

¹ To work coherently and systematically towards this goal, the Government has adopted two national action plans for human rights. The first one applied to 2002–2004 and the second to 2006–2009. At present, the Government is in the process of drafting its third national action plan, or strategy, for human rights. This work builds on several pieces of material, including an evaluation of the former action plan, a review of concluding recommendations and other materials from international treaty monitoring bodies as well as from the UN universal periodic review, and viewpoints and proposals assembled through a consultation process with various stakeholders. In addition, the proposals from a former commission of inquiry, the Delegation for Human Rights in Sweden, are being considered. The Government's ambition is that a third human rights action plan will be adopted during autumn 2012.

- Promotion of national arenas for international and intercultural exchange
- Collaboration across policy area boundaries
- An active role in cultural policy issues in the EU, UNESCO and the Nordic cooperation.

The government agency the **Swedish Arts Council has the task to promote internationalisation in the entire area of culture**. The overall task of the Swedish Arts Council is to promote development in the area of culture. The Swedish Arts Council distributes state funding, promotes freedom of expression, the right of children and young people to culture, and provides information about culture and cultural policy. Through its activities, the Swedish Arts Council is to contribute to the fulfilment of the national cultural policy objectives adopted by the Riksdag and the Government.²

In 2010, the Swedish Arts Council has:

- developed an action plan for intercultural development³ and a strategy for international activities⁴ for the period 2011–2013,
- prioritised applications with an international and intercultural perspective in the development allowance form of funding,
- developed new guidelines on funding international cultural exchange
- deepened the contacts between the Swedish Arts Council and Cultural Affairs Counsellors posted abroad⁵ and
- clarified the cooperation with other agencies on international cultural cooperation.

In 2010, the Swedish Arts Council distributed a total of SEK 29.5 million directly to international activities. In addition, a significant share of the total funding distributed by the Swedish Arts Council (approx. SEK 1.9 billion) goes to activities in which the international perspective is integrated. Since the Government and the Swedish Arts Council work to

² For more information, see <http://www.kulturradet.se/en/In-English/>

³ The purpose of the strategy to strengthen intercultural development is to ensure that more competencies, experiences, perspectives and artistic expressions in various forms of art are looked after and receive more room in cultural life. The strategy will also ensure that the work to strengthen intercultural development within the area of activity is conducted in a long-term and structured manner.

⁴ The objective of the strategy is that the international perspective shall permeate all the activities of the Swedish Arts Council, so that the activities of the Swedish Arts Council help to support and stimulate increased internationalisation of cultural life.

⁵ Since 2003, the Ministry of Culture has been responsible for the Cultural Affairs Counsellors currently posted at the Swedish embassies in Belgrade, Berlin, London, Moscow, Paris, Beijing and Washington, and at the Permanent Representation of Sweden to the European Union in Brussels. One objective of the Cultural Affairs Counsellors is for Swedish cultural life to build long-term and sustainable cooperation with the country of posting.

integrate the international perspective in providing funding, the implementation of funding increases, with regard to independent groups and regional cultural activities among other things, has great significance for the internationalisation of cultural life.

The National Museums of World Culture government agency is comprised of four museums: the National Museum of Ethnography, the Museum of Mediterranean and Near Eastern Antiquities and the Museum of Far Eastern Antiquities in Stockholm and the World Culture Museum in Gothenburg. The National Museums of World Culture has the task of displaying and bringing to life the cultures of the world, particularly cultures originating outside Sweden. The agency is to document and highlight the expressions and conditions of different cultures as well as cultural meetings and cultural variation, historically and in present-day society, nationally and internationally. The objective of the National Museums of World Culture is to contribute to social development that is characterised by gender equality, respect and tolerance and where diversity is safeguarded as a positive force.⁶

The agency is an important resource in the work of promoting intercultural exchange, democracy and human rights in society. Against this background, ahead of 2012 the Government has instructed the agency to develop a strategy for how the work on diversity issues can permeate state museums and cultural institutions. The purpose is to increase the museums' work on highlighting and providing new perspectives on their collections and exhibitions. The assignment is being implemented in collaboration with the Living History Forum and civil society. The assignment will be reported in September 2012.

The Swedish National Touring Theatre is an example of a non-profit organisation that works actively on international and intercultural cooperation. It is a popular movement comprised, among other things, of 236 national theatre associations in Sweden. The Swedish National Touring Theatre arranges, mediates, produces and develops dramatic art. The international and intercultural exchange of the Swedish National Touring Theatre is based on a strategy that springs from Sweden's large immigrant populations that have Finnish, Turkish, Arabic, Persian, Spanish and the Balkan languages as their mother tongues. Among other things, the organisation is working on investigating and spotlighting new Swedish stories as a part of Sweden's future cultural heritage.

Södra teatern is part of the Swedish National Touring Theatre and is a prominent international stage for music, theatre and debate. Its programme focuses primarily on non-Western culture and that which is seldom given space in mainstream culture or on established stages.⁷

For further examples of how agencies and institutions in the area of culture work to implement the cultural policy objective to promote international exchange and cooperation in the cultural sphere, see 2.2.

⁶ For more information, see <http://www.varldskulturmuseerna.se/om-oss/english/>

⁷ For more information, see <http://www.riksteatern.se/>

2.1.3 The Cultural Cooperation Model

Beginning in 2011, a new model for distributing state funding aid to regional cultural activities has been gradually introduced throughout the country. Among other things, the purpose of the Cultural Cooperation Model is, based on the national cultural policy priorities, to achieve increased impact for regional priorities and variations and bring culture closer to citizens.

Under this model, the Swedish Arts Council is responsible for distributing state funding to county councils, which then distribute funds directly to individual cultural activities.⁸ Before distributing funds, the Swedish Arts Council holds discussions with the central government agencies and actors included in the cooperation council which has been established at the agency. A prerequisite for inclusion in the model is that the county council, in cooperation with the county's municipalities and in dialogue with civil society and professional artists, must have developed a regional plan for culture. The model thus contributes to creating strategic forums for the many actors at national, regional and local level working for the development of culture throughout the whole of society. From 2012, 16 of 21 counties are included in the Cultural Cooperation Model. A further four counties intend to join the model in 2013.

In total, the model covers approximately SEK 1.2 billion. The Government will increase state support to regional cultural activities by a total of SEK 75 million in 2012–2014. The increased support will target activities that renew and develop the area of culture as regards both artistic expression and innovative ways of making culture accessible and spreading it to new and broader audiences.

The Swedish Arts Council is responsible for the national follow-up of the model, based on the regional follow-ups for which each region is responsible. The **Swedish Agency for Cultural Policy Analysis** is responsible for ongoing evaluation of the model and its implementation⁹. In an initial study, focused on the process of dialogue during introduction and short-term effects in the first five regions, the agency identifies a number of challenges. Among other things, it is pointed out that the Cultural Cooperation Model is time-consuming and requires a lot of resources and that the opportunities for independent professional artists and civil society need to be improved. At the same time, the agency states that the Cultural Cooperation Model has contributed to placing culture on the political agenda regionally and that the various actors feel that their interests are brought to light.¹⁰

2.1.4 The Year of Cultural Diversity 2006

An initiative initiated before the entry into force of the Convention and implemented before Sweden's ratification of the Convention, but which has had significance for the work to

⁸ The Cultural Cooperation Model covers funding to seven cultural areas: dramatic art, museum activities, library services, art and cultural promotion activities, regional archiving activities, film-related cultural activities and promotion of handicraft. (Budget Bill for 2012)

⁹ For more information, see <http://www.kulturanalys.se/>

¹⁰ Swedish Agency for Cultural Policy Analysis, *Cultural Policy Analysis 2012*, 2012

promote cultural diversity, was the Year of Cultural Diversity in Sweden 2006. The purpose was twofold: to permanently extend the range of opportunities for people living in Sweden to participate in cultural life, and to bring about interplay between prevailing cultural traditions. A further aim was to devise incentives for those responsible for publicly financed cultural activities to clearly reflect and incorporate the ethnic and cultural diversity that exists in Sweden today. The Government instructed all agencies, foundations and public enterprises working in the cultural sphere, universities and other institutions of higher education providing artistic training, and a number of Swedish embassies abroad – 54 bodies in all – to prepare for participation in the Year. The Government also invited all municipalities, county councils, regions and county administrative boards, along with other public authorities, regional cultural institutions, organisations, associations and others (630 bodies in all) to take part in the Year.

A special Coordinator was given responsibility at national level for coordinating both the preparations and the implementation of the Year. The Coordinator was also assigned to create conditions for sustainable change in Swedish cultural life through greater ethnic and cultural diversity, and to submit proposals on how best to promote cultural diversity in the publicly financed cultural field. The Coordinator decided at an early stage that in discharging the mandate it would be necessary to proceed from a broader diversity context that embraced not only ethnic and cultural diversity but also such perspectives as gender, age, educational background, sexual orientation and functionality in cultural life.

In the Final Report (SOU 2007:50), the Coordinator established that the Year of Cultural Diversity 2006 had helped to lift the issue up on the public agenda and had raised awareness among decision-makers, cultural practitioners and audiences about the importance of a more open, inclusive cultural life. The Year also made clear that publicly financed cultural activities must address society as a whole and reflect the wide range of knowledge and experience and the diverse perspectives found in the community.

The reports of results submitted to the Government by agencies and institutions concerning the Year of Cultural Diversity indicated a high level of ambition throughout. It may be said that many processes to achieve the objectives were initiated during the Year, for example, with regard to active audience work to reach new groups and a diversified offering.

2.1.5 Intercultural initiative

Among other things, as a result of the intercultural year 2006 and to continue to promote ethnic and cultural diversity, in June 2008 the Swedish Arts Grants Committee, the Swedish National Touring Theatre, the Swedish Exhibition Agency, Intercult, the Multicultural Centre and Sprong received a special assignment to develop international networks and artistic exchange and promote international and intercultural diversity during the period 2008–2010. The purpose was to coordinate educational initiatives, increase the international and intercultural contacts of Swedish cultural organisations and artists, and to create better conditions for international funding and practice. In addition, the Swedish Arts Council was instructed to strengthen international and intercultural development and formulate a plan for international activities. In total, SEK 10 million was allocated annually for the tasks

mentioned. The appropriation could be used for grant distribution, but it also made initiation and funding of strategic measures possible.

Together, these actors arranged, among other things, the conference 'Konkret! – Methods for intercultural development' which assembled the cultural sector to strengthen the exchange of experience and knowledge. A number of participants talked about their work to reach a broader audience, develop artistic quality and attract more competencies and perspectives.

Within the framework of the assignment, the Swedish Arts Council started a one-year mentor programme. The background to this is that it has been claimed that the cultural sector does not reflect the Swedish population and that it is difficult to enter its networks. The purpose of the mentor programme was to broaden networks and increase the exchange of experience. The Swedish Arts Council sought to attract people at the beginning of their careers to the programme, and particularly welcomed applicants with another ethnic background than traditional Swedish. The mentors were people with long experience of the cultural sector and were matched with the mentees according to their areas of interest. Eleven mentoring pairs were included in the programme, which continued until September 2011. An evaluation of the initiative will be presented in April 2012.

2.1.6 Regional consultants for cultural diversity

Since 2002, the Swedish Arts Council has distributed annual funds for regional consultants for cultural diversity. At present, this takes place within the framework of the Cultural Cooperation Model. The cultural diversity consultants conduct development work to strengthen ethnic and cultural diversity in regional cultural life. A large proportion of the activities concern network-building, knowledge development and promoting an intercultural perspective in the regional administration, at cultural institutions and among associations and organisations. At most, the number of counties with approved funding from the Swedish Arts Council for cultural diversity consultant activities was eight, but this number has gradually reduced and there are at present activities in three counties.

In the evaluation of the trial activities involving regional consultants for cultural diversity conducted by the Multicultural Centre in 2006, it was stated that these activities appeared so important for development that their continuation was well motivated. Among other things, it was considered that the consultants have functioned as a source of development inspiration to decision-makers, institutions and organisations by, for example, organising various types of meetings to exchange knowledge and experience and by creating new networks. The activities of associations was an obvious target for the work. The result in the form of discussions and debates raised the theoretical level of the sought-after practice. The basis of diversity in cultural life was strengthened since the consultants participated in developing the associations' networks both horizontally and vertically. One challenge in the work was the

lack of a common definition of cultural diversity, with the result that the aesthetic sense of the term was often neglected in relation to the anthropological.¹¹

2.1.7 National minorities

Sweden's national minorities are the Jews, Roma, Sami (also an indigenous people), Swedish Finns and Tornedalers. The minority languages are Yiddish, Romany Chib, Sami, Finnish and Meänkieli.

In March 2009, the Swedish Government presented a new minority rights strategy in the Government bill **From Recognition to Empowerment – the Government's Strategy for the National Minorities** (no. 2008/2009:158). The strategy contains a number of changes to strengthen the rights of national minorities and to raise the ambition level for the implementation of the minority rights policy. The minority policy focuses on the implementation of the minority policy strategy adopted in June 2009.

The objective of the minority policy includes issues related to the protection and support of the national minorities and their long-established minority languages, and aims to strengthen the national minorities' power to influence and to provide the support needed to keep their languages alive. Empowerment of the national minorities and strengthening of their influence will improve the implementation of the Council of Europe minority Conventions. Improved participation in decision-making will highlight the needs of the minorities and thus raise general awareness in society of national minorities. The languages and cultures of the national minorities are part of the common Swedish cultural heritage. Strengthening the protection of the national minorities is one aspect of Sweden's work on safeguarding human rights.

On 1 January 2010, a new **Act on National Minorities and Minority Languages** entered into force in Sweden. The Act regulates the right of national minorities to participation. It is especially important to facilitate consultation at local level since many decisions affecting individuals are made here. The authorities are to inform national minorities about their rights under to the new Act. The authorities are, for instance, to promote the opportunities of national minorities to preserve and develop their culture in Sweden, as well as children's possibilities to develop a cultural identity and their minority language.

On 1 July 2009, **the Language Act** (2009:600) – on the status of the Swedish language, the national minority languages and sign language – was adopted. The Act clarifies that Swedish is the main language in all public activities and that Swedish shall be used in all sectors of society. The Language Act strengthens the status of minority languages and sign language and thus linguistic diversity.

¹¹ Edström, Har du sett på mångkulturkonsulenterna! Utvärdering av verksamheten med regionala konsulenter för mångkultur [*Have you seen the cultural diversity consultants! Evaluation of activities with regional consultants for cultural diversity*], 2006.

Since 2006, the **Swedish Institute for Language and Folklore** has had the assignment to develop and promote the value of national minority languages and special funding has been provided for this within the framework of the agencies appropriation.¹²

The Swedish Arts Council provides **activity grants and project grants to promote the languages and cultures of the national minorities**. Since 2002, the Swedish Arts Council has special appropriations to promote the languages and cultures of the national minorities. The Swedish Arts Council can also provide support to efforts that promote the publication and distribution of the literature and cultural publications of national minorities.

In 2012 it is **500 years since the Roma's arrival in Sweden** was first noted in the city of Stockholm. The Swedish Arts Council organised a meeting at the beginning of 2012 on Roma culture and history. The meeting addressed cultural operators at national, regional and local level and civil society organisations.

2.1.8 The remit for public service broadcasting

The public service broadcasters **Sveriges Radio AB (SR)**¹³, **Sveriges Television AB (SVT)**¹⁴, and to some extent **Sveriges Utbildningsradio AB (UR)**¹⁵ must, among other things, offer a diverse range of programmes encompassing everything from broad interest to special-interest programmes. Programming must be characterised by high quality and innovation in form and content. A central part of the remit is that programmes, through availability and diversity, must meet varying conditions and satisfy different interests among the entire population, and that they must reflect conditions in the whole country. This concerns the geographic reflection of the country's different regions, and the fact that the people who live in the different parts of the country are different, for example, with regard to ethnic and cultural background, gender and age.

Public service broadcasters must also pay particular attention to linguistic and ethnic minority interests in their programming. This must be a prioritised area and availability must improve. The minority languages Sami, Finnish and Meänkieli (Tornedal Finnish) and Romany Chib must assume special status. Broadcasters must have a dialogue with the groups affected.

Broadcasters report annually in public service reports on how their public service remit has been met. The Broadcasting Commission of the Swedish Broadcasting Authority reviews the reports and assesses whether the broadcasters have met their remit. The assessments of the Broadcasting Commission are reported to the Government every year. Major evaluations of activities are conducted ahead of each permit period.

¹² For more information, see <http://www.sofi.se/index>

¹³ For more information, see <http://sverigesradio.se/sida/default.aspx?programid=2438>

¹⁴ For more information, see http://svt.se/2.7830/about_svt

¹⁵ For more information, see <http://www.ur.se/Webbar/Om-UR/About-UR>

The following up of the remit to reflect diversity in society highlights the difficulty of quantifying diversity. The way that has been used so far to ensure that SR and SVT meet the requirement to reflect the whole country is a condition that at least 55 per cent of their general production that is broadcast nationally must be produced outside Stockholm. This condition has been evaluated with the result that its effectiveness has been brought into question because, among other things, the type of programmes produced and how regional and local character is brought out should have greater significance for reflecting the whole country than a certain percentage being reached. However, the condition remains in place for the time being. In 2011, 57 per cent of SVT's and 56 per cent of SR's general production were produced outside Stockholm.

Broadcasters' activities for linguistic and ethnic minorities are primarily measured in the number of hours broadcast in different languages.

2.1.9 The Creative Schools Initiative

As mentioned earlier, one objective of the national cultural policy is to highlight the right of children and young people to culture. It is written in the instructions to all government agencies in the area of culture that they must integrate a children's perspective in their activities.

Funding of the Creative Schools Initiative, which was introduced in 2008, aims to offer all children and young people, regardless of their circumstances, good opportunities to experience professional cultural activities and develop their own creativity. The objective is long-term integration of cultural and artistic expression in the work of schools through greater collaboration with cultural operators, which helps to achieve better goal fulfilment at schools. The Swedish Arts Council distributes this funding annually. To be granted Creative Schools funding, the school governing body must draw up an action plan describing how cooperation between the school and cultural life is to be strengthened. In 2011, this comprised SEK 150 million and years 1–9 of compulsory school.¹⁶ All municipalities except one have applied for the funding at least once since 2011.

According to the most recent follow-up¹⁷ carried out by the Swedish Arts Council, the Creative Schools Initiative has contributed to increasing children's contact with professional art and culture, and to increased self-esteem and new knowledge among the pupils. On the whole, both the schools and the participating professional artists are very satisfied with the initiative. It has also been reported that cooperation between schools and cultural life has

¹⁶ The Swedish Arts Council, *Skapande skola – en nulägesanalys* [Creative Schools – a situation assessment], 2012

¹⁷ The follow-up is based on reports from the school governing bodies that were granted funding during the 2010 Creative Schools distribution, as well as surveys of professional artists and school governing bodies.

been strengthened. The challenges that have been identified are, among other things, inadequate planning at the schools and shortcomings in follow-up.¹⁸

2.1.10 Measures for gender equality in the area of culture

The overall objective of Swedish gender equality policy is equal power for women and men to shape decisions that affect society and their own lives. Gender mainstreaming is the main strategy used to reach the gender equality policy objectives and means that decisions in all policy areas must be characterised by a gender equality perspective. The idea is that since gender equality between women and men is created where everyday decisions are taken and where resources are distributed, the gender equality perspective must exist throughout all activities. As mentioned previously, all agencies in the area of culture must incorporate a gender equality perspective in their activities, which is stated in the agencies' instructions.

In the area of music, the distribution of men and women still deviates from the ambition of a gender-equal distribution. This applies, for example, in certain musical genres and among composers. The central government agency Music Development and Heritage Sweden has thus been instructed to, in cooperation with the Swedish Arts Council and the Swedish Arts Grants Committee, support projects with the aim of **promoting increased gender equality in the music sector**. The objective is to in the long term contribute to women and men becoming more equally represented in the music sector in those music genres where the need is greatest. A total of SEK 8 million is being allocated during the period 2011-2014.

Support to Swedish film production and certain forms of support for distribution and screening are financed through the film agreement between the state, the film industry and several television companies. In the present film agreement, which entered into force in 2006, it is stated that the proportion of women in central functions in film production must increase during the period of agreement (2006-2012) and that funding shall be distributed to at least 40 per cent of the under-represented sex in central functions in film production.

Despite this, there is a clear imbalance between men and women with regard to the distribution of film support. To strengthen gender equality efforts, a special initiative was therefore introduced in 2010 to **encourage young women's filmmaking**. Sweden's 19 regional resource centres can apply for funds to create greenhouse projects aimed at girls and women aged 15–26. The long-term goal of the initiative is to contribute to a better balance between men and women in the distribution of support to Swedish film production. In total, this concerns approximately SEK 8 million until 2014. In 2012, the Swedish Film Institute will evaluate the first two years of the greenhouse support initiative.¹⁹

In 2010, the National Historical Museums was also instructed to produce material and **develop methods for more gender-equal representation in collections and exhibitions**. It must be possible to use the methods throughout the entire museum sector. The remit also

¹⁸ The Swedish Arts Council, *Skapande skola – en nulägesanalys* [Creative Schools – a situation assessment], 2012

¹⁹ Swedish Agency for Cultural Policy Analysis, *Cultural Policy Analysis 2012*, 2012

includes, among other things, highlighting good examples nationally and internationally and cooperating with universities and other higher education institutions, and other concerned institutions and organisations in the area of culture. The long-term objective of the initiative is to increase the work of the museums to highlight and provide new perspectives on their collections and exhibitions based on gender-equality aspects. In total, SEK 3 million has been allocated for the period 2011–2012.

2.1.11 Culture of the Future and Culture Bridge

Between 1994 and 2011, the Foundation for the Culture of the Future supported renewal and development in the area of culture, as a complement and alternative to grants provided by Government cultural agencies. An underlying objective was to promote development and growth in the region through support to quality-oriented cultural projects. The economic basis of the foundation was the winding up of the Swedish wage earner investment funds. The foundation capital was some SEK 529 million. The objective was to create a financially robust and, at the same time, time-limited actor with an independent position in the cultural policy field.

During the period 1995–2009, the Foundation for the Culture of the Future awarded SEK 900 million to Swedish cultural life. During the years, some 2400 projects received funding from the foundation. In a concluding publication on the foundation's activities, it was stated that the foundation has had decisive economic influence on some of the more discussed cultural projects in Sweden. The foundation's funding has often served as a stamp of quality for projects that thereby have been able to raise further risk capital and in the best case kick-start regional cultural development.

After the funding profile during the initial years became close to already established culture, the foundation sharpened its funding guidelines and trusted their own initiative even more. Through the rapidly growing network, interesting projects were tracked down and provided with different types of support. New organic patterns were constructed in the field of culture. It is stated in the publication that the foundation's own initiative has, in essence, changed the system and balances of Swedish culture, by challenging policy levers, that are seldom visible but strong all the same, that permeate cultural life via the state agencies. The foundation has also forced the field to adopt a more conscious attitude towards the concept of renewal.²⁰

Since 2011, a new form of support called Culture Bridge has been established. This function should cooperate with other financiers to make innovative cultural projects possible. The purpose of the support is partly to promote cultural activities based on new expressions, theories or methods, partly to promote new forms of activity and financing within the area of culture. SEK 25 million per year has been allocated to the function beginning in 2011.

2.1.12 A national strategy for digitising, online accessibility and digital preservation

In 2011, the Government formulated a national strategy for digitisation, online accessibility and digital preservation, Digit@lt kulturarv, and established a coordination secretariat for the

²⁰ Kindstrand, *Krafftält, Stiftelsen framtidens kultur [Force field, The Foundation for the Culture of the Future] 1994–2011*, 2009.

digitisation of cultural heritage. The secretariat, housed at the National Archives, is to support the institutions by, for example, developing general advice on how they can make priorities in the digitisation work. In accordance with the strategy, all work is to be conducted within existing frameworks. Digisam has also been tasked with following up and evaluating the strategy.

The aim is for the 23 government agencies and institutions covered by the strategy to produce plans for digitising and making available their archives, collections and libraries. The aim is to create better opportunities for cooperation between relevant actors and to meet the need for continued development. Digital developments provide new opportunities for cultural agencies and institutions to offer citizens and researchers access to culture and cultural heritage. Digital technology is also an important tool in helping to make cultural heritage visible and have a greater impact on more areas in society.

The clearest challenge right now is to coordinate this major process. Additional challenges will be identified as the plans of the agencies and the institutions are reported, for example the question of copyright.

2.1.13 Action plan for cultural and creative industries

Since 2007, the Ministry of Culture and the Ministry of Enterprise, Energy and Communications have been cooperating on issues concerning cultural and creative industries. The intention is to strengthen and make use of the potential in the sector. In 2009, this resulted in an action plan for cultural and creative industries which comprises an investment totalling SEK 73 million. The action plan is being implemented between 2009 and 2012 in collaboration with key agencies in the areas of enterprise and culture. The overall objective of the action plan is to strengthen entrepreneurship and enterprise in the area of culture and to promote cultural and creative competence in the business sector to achieve increased competitiveness and innovative capacity.

Within the framework of the action plan, the Government has decided on a number of assignments to, in various ways, deepen knowledge about the sector. This concerns, for example, funding, entrepreneurship in education, statistics, business guidance, etc.

The Government has also appointed a special council for cultural and creative industries. The council has been instructed to assist the Government in the work on the national action plan, but initiating and stimulating a broader discussion of culture and creativity, and what this means both for companies and society at large, are also included in the remit. The council will submit its final report in December 2012.

2.1.14 Digitisation of cinemas

Digitisation of cinemas broke through in Sweden in earnest in 2010 and, in 2012, the largest cinema chain, SF Bio, is expected to have implemented the technology shift at its cinemas. By October 2011, 233 screens had been digitised, and an additional 48 screens were in the process of being digitised. At the same time, digitisation has resulted in a reduction in the number of analogue film copies and the cinemas that do not digitalise risk being eliminated.

As digitisation calls for large investment from cinema owners, the Government has decided to allocate a total of SEK 60 million during four years (2011–2014) for the digitisation of cinemas. The funding, which is administered by the Swedish Film Institute Foundation, is particularly targeted at cinemas in places with up to 250 000 inhabitants or that mainly show a complementary range of quality films from diverse language areas. Just one round of funding has been distributed, so an evaluation has not yet been conducted.

2.1.15 The Astrid Lindgren Memorial Award

The Astrid Lindgren Memorial Award is a literary prize established by the Swedish Government in 2002 in memory of one of Sweden's most significant authors. The aim of the award is to strengthen and increase interest around the world in literature for children and young people, and to promote children's rights. The prize money of SEK 5 million makes this the world's biggest award for literature for children and young people, and also the second biggest literary award in the world overall. The size of the prize signals that the interest of children and young people in literature is of the greatest importance. The amount is also intended to inspire activity in the area. The prize is awarded to authors, illustrators, storytellers and those active in efforts to promote reading. It is administered by the Swedish Arts Council.

A measure of the increased interest and attention surrounding the prize is the gradual increase in the number of nominations over the years. In 2012, 184 candidates from 66 countries were nominated for the prize, compared with 155 candidates in 2008 and 177 candidates in 2005.

2.2 International cooperation and preferential treatment

This section contains examples of cultural policy measures aimed at promoting international cooperation in general, so as to create the conditions to promote the diversity of cultural expressions. For measure that provide preferential treatment to artists and professional cultural workers, as well as cultural goods and services from developing countries, and international cooperation at EU level, please refer to the Commission's report.

As previously mentioned, to promote international exchange and cooperation in the cultural sphere, **the Swedish Arts Council provides funding for international cultural exchange** initiatives. Awards can be made for the performing arts, art and design, museums, literature, arts periodical and libraries. Grants are awarded for travel expenses, or, for example, when international artists make guest appearances in Sweden and for hotel and travel expenses within Sweden.

The **Swedish Arts Grants Committee**²¹ government agency has a comprehensive operation to promote the internationalisation of artists. Work on international exchange takes

²¹ The Swedish Arts Grants Committee is a government agency whose function is to support artists who work in the areas of visual art, design, music, dance, theatre, and film. The Committee awards grants and allowances and promotes international cultural exchange. In addition, it compiles information on the financial and social conditions of artists. For more information, see: <http://www.konstnarsnamnden.se/default.aspx?id=11309>

place in all artistic areas. **IASPIS** is the Swedish Arts Grants Committee's international programme for professionally active practitioners in visual arts, design, applied art objects and architecture. According to the reports of the agency, IASPIS is a successful and important part of the agency's activities and an important actor in the area of visual arts. Through IASPIS it is possible to apply for scholarships for international cultural exchange in the form of exhibitions, study and working trips abroad and international cooperation projects in Sweden. The activities of IASPIS also comprise an international and a Swedish studio programme and audience activities. IASPIS invites curators, critics and other specialists for shorter or longer visits and manages a comprehensive international network. Its remit is to develop contacts between artists in Sweden and actors in the international arena and, in this way, contribute to artistic depth and improved working conditions.

In 2008, the international exchange of artists was boosted with SEK 4 million to, among other things, expand international exchange in the dance area, the so-called **International Dance Programme**. According to proposals in the 2012 Budget Bill, a structure for international exchange in the music area will also be established in 2012–2014, whereby SEK 2 million is allocated annually during the period. Support in cultural policy is at present largely targeted towards music commissioners who engage a composer. There is a great need among composers to widen their international contacts and thus deepen their artistry and broaden their labour market. Since its establishment in 2011, Music Development and Heritage Sweden has a platform to support international and intercultural exchange.

A cooperation agreement between the Swedish Arts council and the **Swedish International Development Cooperation Agency (Sida)** has been signed for 2009–2012. The Swedish Arts Council manages and implements the call for proposal programme **Partner Driven Cooperation in the Field of Culture 2011-2013**. The programme is funded by Sida. The overall objective is to strengthen cooperation in the field of culture between Sweden and Botswana, Namibia, South Africa, China, India, and Indonesia aimed at contributing to poverty reduction and equitable and sustainable global development. The programme's objective is to stimulate and strengthen the emergence of self-supporting relationships of mutual interest between Swedish partners and partners in Botswana, Namibia, South Africa, China, India, and Indonesia in the field of culture in order to contribute to the overall objective. Funds provided for programme implementation amount to SEK 24 million over a three-year period (2011–2013).

An example of a former cultural development project is **the Swedish-South African Culture Partnership Programme (CPP)** 2004-2008. Sweden has a history of development cooperation with South Africa which goes back to the support of the democratic forces in South Africa starting in the 1950s. Culture – Development – Partnership were three fundamental pillars of the CPP. The decision to form this programme was taken in February 2004.

A mid-term review conducted after the initial three years stated that 25 Swedish and 25 South African institutions had jointly worked on building long-term projects and relationships. 31 planning grants have been granted, of which seven had resulted in project grants. The reviewers noted that the programme showed an impressive range of creative work from

grass-root organisations to advanced institutions, from amateurs to professionals. Both were needed to strengthen each other and the cultural dimension of life. But new groups needed to be reached and the strong institutions had to find ways of including former disadvantaged groups by sharing skills, outreach programmes or by including them as project partners. When studying the relevance of the project grants in relation to most of the set objectives and the needs in both countries good results were shown.²²

The Swedish Institute (SI) is a government agency under the Ministry for Foreign Affairs that promotes interest and confidence in Sweden around the world. SI seeks to establish cooperation and lasting relations with other countries through strategic communication and exchange in the fields of culture, education, science and business. The purpose of the current SI initiative **Creative Force** is to establish dialogue and creative forums for culture. Three calls are being made in 2012 for cooperation projects within *Creative Force*: one for cooperation with countries in the Western Balkans, one for cooperation with countries in Eastern Europe and one for cooperation with countries in the Middle East and North Africa. *Creative Force* emphasises the importance of culture in international cooperation, in strengthening democracy and in promoting freedom of expression. The dual aims of *Creative Force* are to give women, children and young people a greater chance to influence and take part in cultural life, and to highlight freedom of expression, gender equality and cultural diversity. Via funding offers and dialogues, SI support a number of Swedish cooperation projects. The program initiatives embrace many different forms of cultural expression, from neo-circus and contemporary dance to new drama and cinema.²³

Due to the reform of the structure of **Nordic cultural cooperation**, Nordic Culture Point was set up by the Nordic Council of Ministers in January 2007. Its mandate is to promote Nordic cultural cooperation as well as promote Nordic culture internationally. In addition to the Nordic Culture Fund in Copenhagen, bilateral funds are available for Nordic countries to realise common projects.²⁴

2.3. Integration of culture in sustainable development policies

This section contains examples of cultural policy measures aimed at integrating culture as a strategic element of development policy and aid programmes at national level. For integration of culture in sustainable development policies at EU level, please refer to the Commission's report.

Cultural assistance has been an important part of Sweden's development policy with the overall goal of contributing to making it possible for poor people to improve their living

²² Theorell, *Mid Term Review of The Swedish-South African Culture Partnership Programme April 2004–March, 2007*

²³ For more information, see <http://www.si.se/Creative-Force/Start/Creative-Force/About/>

²⁴ For more information, see <http://www.kulturkontakt nord.org>

conditions. At most, culture assistance amounted to SEK 180 million a year and was distributed in more than 30 countries in Asia, Africa, Eastern Europe and Latin America.

Culture has a central role in the Swedish assistance for democracy and freedom of expression, which is a Swedish priority in development cooperation. Culture can, with the application of a rights perspective, contribute to greater freedom of expression, non-discrimination, increased participation and accountability. Culture creativity can promote exchange of views and influence the processes of democratisation in authoritarian states and stagnant democracies, as well as help to increase the public's knowledge.

The role of culture in development cooperation has been highlighted in the policies for democracy and human rights (2010), the policy for the support to civil society (2009) as well as in the Annual Budget of the Government in 2012, in strategies and policies where the Government states that Sweden should promote cultural diversity and the right to cultural expression. The Swedish Government has highlighted democratic actors of change such as civil society organisations, political parties, free and independent media and cultural actors.

Cultural support is channelled through the Swedish International Development Cooperation Agency (Sida), but also through multilateral channels such as the UN (for example UNESCO). It is estimated that during the period 2006–2011, Sweden contributed a total of nearly SEK 850 million in cultural assistance through Sida. In some cases, Sida subcontracts other official authorities, such as the Swedish Institute (SI) and the Swedish Arts Council, for the implementation of specific programmes.

More recently, Swedish support to culture based projects has decreased. This decrease is a consequence of several factors that reduced the number of partner countries and because partner countries have made different priorities, and because culture is now included as part of other areas and activities (such as a part of the sector democracy and human rights).

The reporting of indicators and result evaluations are conducted within the framework of other areas. In 2009, a specific evaluation on Sida's support to SI was however arranged. The evaluated program creates opportunities for professional meetings and cooperation between Swedish and non-Swedish practitioners in order to build networks and contribute to regional and local knowledge sharing. The aim of the cultural exchange is to build on and contribute to foster views, values and working methods that in a sustainable way advocate human rights, gender equality, democracy, transparency and creativity. The evaluation stated that much had been achieved through the programme, and that the stated broad objectives, of cultural exchange, of enhanced cooperation between the people of Sweden and the developing world, and, to a certain extent, of improving conditions in the developing world, were being achieved. A key problem was, however, the lack of clear definitions of expected results, which made it difficult to clearly assess both the relevance and outcome of the programme.²⁵

²⁵ Gustafson, Robert. "Evaluation of the Swedish Institute's culture exchange programme with developing countries, 2006–2009" Sida Review 2009:28

2.3.1 Measures for freedom of expression

In 2012, the Government will strengthen the special measures for democratisation and freedom of expression in development cooperation. Priority is to be given to actors for change such as private individuals, groups or civil society organisations, including defenders of human rights, trade unions, journalists, politically active people, researchers, professional artists, women's rights groups, religious communities and youth associations and other civil society organisations working for increased democratisation and freedom of expression. It will also be possible to support independent and professional media organisations. The work of groups of professional artists for democratisation and freedom of expression will be enabled, including actors in exile such as guest writers in places of refuge. The Government has, among other things, instructed the Swedish Arts Council to actively contribute to the creation of more Swedish places of refuge for persecuted authors.

At present there are four cities of refuge – Malmö, Gothenburg, Stockholm and Uppsala – which offer an author or other writer the opportunity to live and carry out their art there for a period of one year. The objective is that more Swedish towns, municipalities, regions and counties will offer refuge. In this way, more authors, playwrights, journalists and other professional writers living under difficult conditions would have the financial requirements to develop their activities in Sweden for at least a year. The conditions for literary community and dialogue with Swedish colleagues, readers and audiences are thus created. One part of the work is also to work for the creation of a network of Swedish places of refuge for threatened authors/playwrights/journalists and other professional writers.

2.4 Protecting cultural expressions under threat

Sweden has not identified a special situation under Article 8.2 of the Convention.

3. Awareness-raising and participation of civil society

This section focuses on what is being done in Sweden to involve civil society in general, and more specifically in activities connected with the implementation of the Convention, and what results have been achieved.

Since the end of the 1990s, KLYS²⁶ has been active in issues of cultural diversity at international level and, in addition, has been a keen promoter of an international legal instrument in the area. Through its participation in INCD²⁷ and, since 2011, in IFCCD²⁸, as well as an ongoing dialogue with the Ministry of Culture, KLYS has worked for the

²⁶ KLYS – Swedish Joint Committee for Artistic and Literary Professionals, a cooperation organisation for professionally active artists in various artistic areas. Through its 15 member organisations, it represents approximately 30 000 private Swedish professional artists and coordinates these on questions of common interest.

²⁷ INCD – International Network for Cultural Diversity

²⁸ IFCCD – International Federation of Coalitions for Cultural Diversity

development and implementation of the current UNESCO Convention. Via the ECA²⁹ network, and its Nordic sister organisations, KLYS has also raised the significance of the Convention and spread knowledge about its content at Nordic and European level, among other things at the Nordic 'cultural parliament' in Visby in May 2007 and at ECA's annual conferences, most recently in Madrid, Spain, in November 2011.

The level of voluntary commitment of people in Sweden is generally high and several researchers are talking about a civil society third wave. Furthermore, a large proportion of cultural life in Sweden is based on the efforts of civil society. The report *Kulturinstitutionerna och det civila samhället* [The cultural institutions and civil society], states that there are many signs that the role of civil society in cultural policy is increasing, after a period of having been less visible in cultural policy at local, regional and national level. In addition to stronger and more representative organisation, the regional cultural plans within the framework of the Cultural Cooperation Model (see 2.1.3) have given voluntary cultural life an opportunity for increased visibility.

The report on cultural institutions in civil society contains enlightening examples of how cultural institutions can involve civil society organisations and other voluntary forces in their activities. The purpose of the report is to inspire and give ideas that can influence future development to make cultural life more dynamic and multifaceted for everyone.

Challenges that were identified in the report are that there may be competition for resources and attention between professional and voluntary cultural life. This is something that must be considered when discussing increased cooperation. The reasons for this may include a lack of a holistic approach to cultural policy. At the same time, it is stated that the institutions and civil society organisations have different roles in cultural life. The forces for cooperation must come from the parties themselves and be based on actual needs.

In 2010, the Minister for Culture initiated a dialogue with civil society in the area of culture at national, regional and local level. Four cities were selected for dialogue meetings between representatives of the regions and central government. In addition, the Ministry of Culture has had a follow-up meeting with around 20 umbrella organisations in the voluntary area of culture to discuss the future policy in the area.

In the Government bill *A policy for civil society (2009/10:55)*, the important role of civil society in the development of society is emphasised. The Government's objective with the bill is to improve the conditions for civil society in general. With respect to the area of culture, the collaboration of civil society with the institutions has been highlighted in the Government bill *Time for Culture (2009/10:3)*. On the whole, the dialogue with civil society is an integrated part of the efforts to promote democracy. The Time for Culture bill was, for example, circulated widely for comments to both voluntary organisations and government agencies.

The Swedish National Commission for UNESCO is to, among other things, disseminate knowledge and create interest in Sweden with regard to the activities of UNESCO. Using its

²⁹ ECA – European Council of Artists

2009 yearbook as a basis (government booklet 1/2010), the Swedish National Commission for UNESCO held a conference on 1 December 2010 entitled *När bläcket har torkat – Vad gör vi nu?* [Now the ink has dried – what do we do?]. The conference, which covered the Convention Concerning the Protection of the World Cultural and Natural Heritage, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the Convention for the Safeguarding of the Intangible Cultural Heritage, addressed government agencies, cultural institutions and civil society. The purpose was to provide participants with knowledge about the Conventions and show examples of how to be inspired by them in activities. In addition, the Swedish National Commission for UNESCO has published a special information booklet on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Swedish National Commission for UNESCO publication series No. 2, 2010).

KLYS (Swedish Joint Committee for Artistic and Literary Professionals) is a cooperation organisation for professionally active artists in various artistic areas and often acts as a referral body for the Government on cultural policy issues. Continual dialogue between the Ministry of Culture and KLYS on issues concerning the UNESCO's 2005 Convention has been held.

The government agencies the Swedish Arts Council and the **Swedish National Heritage Board**³⁰ are large contributors to civil society in the cultural sector. The Swedish Arts Council distributes **support to national organisations, central amateur cultural organisations and arrangers of dramatic art and music**. Of the approximately SEK 1.9 billion in funding at the disposal of the Swedish Arts Council, some SEK 120 million goes to the civil sector.

The Swedish National Heritage Board gives both general funding to organisations in the area of cultural environment and more specifically targeted funding to, for example, museums of working life³¹. One example of an initiative coordinated by the Swedish National Heritage Board, the county administrative boards and the Swedish Local Heritage Federation is **Houses with History**, the Government's initiative for buildings maintained by the Swedish Local Heritage Movement. The main objective is to take care of the important cultural heritage of local history museums and highlight the significant work contributed by voluntary forces in the area of culture. The initiative has had, and is still having, an impact throughout the country. SEK 30 million was allocated for two years, but the Government has now decided to extend the initiative by one year, with the allocation of an additional SEK 10 million for 2012.

³⁰ For more information, see http://www.raa.se/cms/extern/en/about_us/our_mission/our_mission.html

³¹ 'Museums of working life' are museums with the purpose of preserving and representing the cultural-historical values of a workplace. It may concern workplaces in both the private and public sector. Heritage railways and ships may also be regarded as museums of working life. It must be possible to relate the activities of the museum to the cultural heritage of industrial society to qualify for funding from the Swedish National Heritage Board. Museums of working life are often run on a voluntary basis and established in their cultural and historical context. The service must be, or be intended to be, available to the general public.

According to the Swedish Local Heritage Movement, the Houses with History initiative has produced significant results by making it possible to look after a long list of valuable buildings at local history museums, and also through the establishment of new forms of working and collaboration and because many people have received new knowledge about architectural heritage and preservation. Because Houses with History is an ongoing project, it has not yet been evaluated. In its appropriation directions for 2012, the Swedish National Heritage Board has been instructed to evaluate the project after it has ended. A report on the project is to be submitted no later than 31 March 2013.

4. Main achievements and challenges to the implementation of the Convention

i) the results achieved

A number of measures and clarifications have been implemented in the area between 2007 and 2011 that aim to protect and promote the diversity of cultural expressions. The Convention entered into force in 2007 and several guidelines were first adopted in 2010. It would therefore be reasonable to expect clearer results and effects after future examinations and analyses.

ii) the challenges encountered when implementing the Convention and solutions found or envisaged to overcome these challenges

In general, the objectives and purpose of the Convention agree with Swedish policy in the area, which naturally facilitates implementation. No significant changes in Swedish legislation were deemed necessary as a result of ratification in autumn 2006.

UNESCO's Convention from 2005 has gained international attention and is now referred to in many connections. However, it may be stated that knowledge and awareness of the Convention – beyond those people most concerned in the area of culture – is limited. The Convention is abstract and cannot easily be reified, explained and communicated. Therefore the task to further spread awareness of the content of the Convention is challenging.

In 2011, as part of strengthening the impact of the Convention, the Government instructed the Swedish Arts Council to further develop the work on applying the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in Sweden. This assignment is mainly targeted at the distribution of roles and responsibilities. The Swedish Arts Council is to report on the assignment by 31 August 2012.

5. Main sources and links

Books and documents

Carlsson, U and Facht, U. *Mediesverige 2010: Statistik och analys*. Göteborg: NORDICOM Göteborgs universitet, 2010.

Edström, Nina. *Har du sett på mångkulturkonsulenten? En utvärdering av verksamheten med regionala konsulenter för mångkultur*. Mångkulturellt centrum 2006:4. Stockholm (Kulturrådet/Mångkulturellt centrum och författaren), 2006.

Gustafson, R. *Evaluation of the Swedish Institute's culture exchange programme with developing countries, 2006-2009*. Sida Review 2009:28, 2009.

Kindstrand, G. *Krafftält*. Stiftelsen framtidens kultur 1994-2011. Uppsala, 2009.

Ministry for Integration and Gender Equality. *The government bill From Recognition to Empowerment – the Government's Strategy for the National Minorities (no. 2008/2009:158)*, Fact sheet: Minority rights are strengthened, 2009.

<http://www.sweden.gov.se/sb/d/11503/a/136758>

Ministry of Culture. *The Government Bill Time for Culture (2009/10:3)*, Summary of the Government Bill Time for Culture, 2010 <http://www.regeringen.se/sb/d/108/a/150797>

Ministry of Culture. *The Government's Budget Bill for 2012 (2011/12:1)*, Fact sheet: Boost for cultural heritage and increased support to regional cultural activities, 2011.

<http://www.regeringen.se/sb/d/108/a/178087>

Ministry of Culture. *Mångfald är framtiden (SOU 2007:50)*, 2007 (English summary available)

<http://www.regeringen.se/sb/d/8299/a/85168>

Swedish Agency for Cultural Policy Analysis (Myndigheten för kulturanalys), *Kulturanalys 2012*. Stockholm, 2012.

The Swedish Arts Council (Statens kulturråd) <http://www.kulturradet.se/en/In-English/>

- Statens kulturråd. *Kulturrådets strategi för internationell verksamhet 2011-2013*
- Statens kulturråd. *Skapande skola – en nulägesanalys*. Kulturrådets skriftserie 2012:2. Stockholm (Statens kulturråd), 2012.
- Statens kulturråd. *Strategi för att stärka en interkulturell utveckling inom Kulturrådets verksamhetsområde 2009:521*
- Statens kulturråd. *Kulturinstitutionerna och det civila samhället*. Kulturrådets skriftserie 2012:1. Stockholm (Statens kulturråd), 2012.

Theorell, A. *It takes time. Mid Term Review of The Swedish-South African Culture Partnership Programme April 2004-March 2007*, 2007.

Institutions, Agencies or Networks

Culture Bridge (Kulturbryggan) <http://www.kulturbryggan.se/>

The Foundation for the Culture of the Future (Stiftelsen framtidens kultur)
<http://www.framtidenskultur.se/engelska.htm>

KLYS (Konstnärliga och Litterära Yrkesutövares Samarbetsnämnd)
http://www.klys.se/start_eng.html

The Multicultural Centre (Mångkulturellt centrum) <http://mkc.botkyrka.se/welcome>

The National Archives (Riksarkivet) <http://www.riksarkivet.se/default.aspx?id=2138>

National Museums of World Culture (Världskulturmuseerna)
<http://www.varldskulturmuseerna.se/om-oss/english/>

Nordic Informationcenter for Media and Communication Research (NORDICOM)
<http://www.nordicom.gu.se/eng.php>

The Press Subsidies Council (Presstödsnämnden)
<http://www.presstodsnamnden.se/english.htm>

Riksteatern <http://www.riksteatern.se/>

Swedish Agency for Cultural Policy Analysis (Myndigheten för kulturanalys)
<http://www.kulturanalys.se/>

The Swedish Arts Council (Statens kulturråd) <http://www.kulturradet.se/en/In-English/>

The Swedish Arts Grants Committee (Konstnärnsnämnden)
<http://www.konstnarsnamnden.se/default.aspx?id=11309>

The Swedish Broadcasting Authority (Myndigheten för radio och tv) <http://www.radioochtv.se/>

Swedish Educational Broadcasting Company (UR, Utbildningsradion AB)
<http://www.ur.se/Webbar/Om-UR/About-UR>

The Swedish Film Institute (Svenska Filminstitutet) <http://www.sfi.se/en-GB/>

The Swedish Institute (SI) <http://www.si.se/English/>

The Swedish Institute for Language and Folklore (Institutet för språk och folkminnen)
<http://www.sofi.se/9387>

The Swedish International Development Cooperation Agency (SIDA)
<http://www.sida.se/English/>

Swedish Radio (Sveriges Radio AB)

<http://sverigesradio.se/sida/default.aspx?programid=2438>

SVT (Sveriges Television AB) http://svt.se/2.7830/about_svt

The Swedish National Heritage Board (Riksantikvarieämbetet)

http://www.raa.se/cms/en/our_mission.html

Please wait...

If this message is not eventually replaced by the proper contents of the document, your PDF viewer may not be able to display this type of document.

You can upgrade to the latest version of Adobe Reader for Windows®, Mac, or Linux® by visiting http://www.adobe.com/go/reader_download.

For more assistance with Adobe Reader visit <http://www.adobe.com/go/acrreader>.

Windows is either a registered trademark or a trademark of Microsoft Corporation in the United States and/or other countries. Mac is a trademark of Apple Inc., registered in the United States and other countries. Linux is the registered trademark of Linus Torvalds in the U.S. and other countries.