

ACCESS TO CULTURE
– Policy Analysis

National Report: Sweden

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April 2015

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Foreword

Access to culture has become a major topic on the cultural policy agenda of Europe, as well as on other levels of government. The assumption is that access to culture is an important component in the developing of active citizenships, democracy, and social cohesion. Policies for access to culture should ensure equal opportunities of taking part in cultural life, the development and implementation of initiatives or programs designed to increase the participation of underrepresented groups, and the removal of physical and social barriers.

This report is based on a study conducted within the framework of a project called “Access to Culture”, co-financed by the EU’s Culture Programme. The aim of the project is to compare the priority setting on European level and national strategies, and how the definitions and instruments differ among countries. In this report, focus is on Sweden and how access to culture has been interpreted and implemented in the Swedish context. In a later stage, the findings in this report will be compared with the national investigations conducted by the other project partners.

This report is produced by NCK, The Nordic Centre of Heritage Learning and Creativity AB. NCK is a Nordic-Baltic research centre which aims to promote lifelong learning and conduct analytical research, method development and policy change in cooperation with cultural heritage institutions, universities and regions in the Nordic countries and Europe.

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Introduction: Cultural Policy in Sweden

Cultural policy in Sweden is marked by the country's self-image as a small, democratic and modern welfare-state nation. Culture is viewed as a public benefit uniting society, a central condition for democracy and a basic resource for individual well-being and collective welfare. As such, access to culture should be distributed and enjoyed on equal terms by all citizens, regardless of residence, socio-economic situation, gender, age, function, ethnicity or place of birth.¹ The purpose of Swedish cultural policy is to promote artistic creativity in various forms as well as quality and aesthetic values, support efforts to preserve, interpret and develop cultural heritage and make it accessible, and ensure that people across the country have the opportunity to take part in a rich and vibrant cultural life and that culture reflects the great diversity that characterizes today's society.²

In international comparisons, Sweden in many ways appears to be a successful cultural country with culturally interested and engaged residents. In November 2013, the European Commission presented the result of a new Eurobarometer survey on cultural access and participation – the first on the topic since 2007. The results suggest that fewer Europeans are engaging in cultural activities, as performers or spectators. Only 38% actively took part in a cultural activity, such as singing, dancing or photography, in the past year. Lack of interest, time, money or choice is listed as the main reason for non-participation. Sweden, however, differs from the majority of the European countries. Here, cultural consumption and participation has gone up since 2007, and the increase is visible in all cultural areas. In the Eurobarometer, Sweden scored highest when it came to cultural consumption and came in second (after Denmark) when it came to cultural participation.³

There is reason to believe that Swedish cultural policy is in forefront regarding the promotion and implementation of access to culture. This, of course, has a lot to do with the country's stable economy, good household incomes, and small income differences. A good economy is essential for a rich cultural life and an active cultural participation. In the wake of the last financial crisis many European governments have struggled and been forced to cut funding for culture, but in Sweden the national leadership claims that they are investing in culture and increasing funding instead. It is from this perspective this report should be understood.

Method

The data in this report is for the most part based on information from government agencies and cultural organisations, most of which is available online. As described in the chapter on Data and indicators there are several governmental bodies which collect data and publish reports on culture. This means there is plenty of data available for analysis. In addition to these studies of literature and statistics, interviews have been made with local stakeholders; people working in the cultural sector and local politicians. A round table meeting was arranged in November 2014 to get input from the national level. This meeting had participants from several governmental bodies as

¹ <http://www.culturalpolicies.net/web/sweden.php?aid=22> (2013-12-02).

² The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

³ http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf (2014-04-03).

well as from the ministry for culture. In addition there were also representatives from the cultural sector. This report has also been sent, in a draft version, to various stakeholders – both people working in the cultural field and in the political or policy field to get comments and input. To get a good insight into the practical level two case studies were made. The organisations websites and some important documents were looked into and interviews were made.

1. Polity

In this chapter, the institutional and constitutional framework of the Swedish state and the civil services is presented. Laws and legislations on culture, public funding of culture, and distribution of responsibilities in the field of culture on the national, regional and local level are discussed. The chapter ends with an analysis on recent changes in the constitutional framework and the amount and distribution of funding among different tiers of government.

Constitutional framework

Sweden is a parliamentary democracy, where the parliament (Riksdagen) has the legislative power, and the executive power is exercised by the Prime Minister – currently (2015) Stefan Löfvén, leader of the Social Democratic Party – and his cabinet (Regeringen).

There are several different laws and acts of parliament that govern cultural policies and practices. There are for example several laws guarantying people’s freedom, such as freedom of expression and also legislation that ensures that all documents produced by public bodies – and in some cases publicly funded bodies – have to be accessible to all citizens, unless specifically made unavailable for security reasons. This gives citizens great opportunities to access and participate in public life. Other legislation that impacts culture is for example those connected to planning and building, where heritage sites and built heritage is protected.

In 1974 the parliament laid down the first general objectives and basic principles of Swedish cultural policy. These were later revised, first in 1996 and then in the most recent government bill on cultural policy in 2009, “Time for Culture” (“Tid för kultur”).

The new objectives (that in reality did not differ much from the previous ones) stated that culture should be a dynamic, challenging and independent force based on the freedom of expression; that everyone is to have the opportunity to participate in cultural life; and that creativity, diversity and artistic quality are to be integral parts of society’s development. To achieve the objectives, cultural policy should:

- promote opportunities for everyone to experience culture and education and to 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
- pay particular attention to the rights of children and young people to culture⁴

⁴ <http://www.government.se/sb/d/3009> (2014-03-07).

The objectives of Swedish cultural policy are thus similar to objectives on the EU level. Although the term “access to culture” is not used, it is well implied in at least the first and the last paragraph.

The Ministry of Culture (Kulturdepartementet), a ministry within the Government of Sweden, is responsible for the Swedish culture policy on the national level. The Ministry of Culture was established in 1991, before that the Ministry of Education was responsible for the cultural policy. In 2005, the social democratic government merged the two departments into the Ministry of Education and Culture. However, the centre-right government separated them again in 2007. Besides culture, the ministry’s areas of responsibilities also included sports and media.⁵ With the new government in 2014 the ministry of Culture became the ministry of Culture and Democracy. Currently Alice Bah Kuhnke (member of the Green Party) is heading the ministry.

Other ministries concerned with culture are the Ministry of Education and Research (responsible for cultural education and education in the arts), the Ministry of Enterprise, Energy and Communications (together with the Ministry of Culture responsible for the cultural and creative industries), the Ministry for Rural Affairs (responsible for the Sami Culture Board, whose objective is to promote Sami culture), and the Ministry of Foreign Affairs (responsible for spreading information about Swedish culture outside Sweden).

The Ministry of Culture is responsible for numerous government agencies, companies and foundations. The large number of heterogeneous units directly subordinated or financially dependent on the Ministry of Culture reveals the complexity of the Swedish cultural policy model. Their roles and responsibilities are presented in more detail in chapter 2.2.

The Swedish cultural policy model has until recently been marked by a strong national level, but in the government bill on cultural policy from 2009, the previous focus on the national level was somewhat changed. In accordance to the Cultural Cooperation Model (Kultursamverkansmodellen) of 2011, national government funding of regional institutions will be governed through agreements between the national and the regional governments. Therefore several governments are cooperating with and supporting the regional levels of government.⁶

On a regional level, Sweden is divided into 21 counties (län). In each county there is a County Administrative Board (länsstyrelse) appointed by the Government to coordinate the national and regional political goals. In each county there is also a County Council (landsting) which is a policy-making assembly elected by the residents of the county. The role of regional governments in cultural policy has historically been limited, but is now increasing. Cultural county institutions can be theatres, concert halls, libraries, and museums. The County Council has financial responsibility for these institutions and thereby some influence over the scope and nature of their activities. However, the Swedish Government provides substantial funding to promote the regional institutions, as well as special activities within other cultural areas in the region, and those targeted initiatives influences the counties’ decision making.

⁵ <http://www.regeringen.se/sb/d/8339> (2014-03-07).

⁶ <http://www.regeringen.se/sb/d/14028> (2014-03-07).

The counties are subdivided into several municipalities (kommuner), a total of 290 throughout the country, with a municipal assembly (kommunfullmäktige) elected at municipal elections. In many cases the municipalities have joined forces, sometimes with the County Council, and formed a Regional Council (regionförbund). In the municipalities there are cultural institutions funded wholly or for the most part from local income taxes. One example is libraries. Each municipality is obliged by law to have a library.⁷ Most municipalities also run a “cultural school” or a “music school” for children. This is often made in collaborations with schools, where children get lessons learning to play an instrument, or sometimes art or theatre is also offered, during the school day or in connection to classes. Municipalities also give support to different clubs and associations, many of which are about cultural activities, such as choirs, local history associations, art clubs, dancing and other things. Sweden has a long history of engaging in these kinds of clubs or associations and in order to enable them to provide these activities at a low cost municipalities often contribute by offering free or low cost venues where they can meet and also a some funding if the activities are involve children or young people. Just as in national policies children and youths are the main target groups and access is facilitated through financial support. In other words, cultural institutions can be national, regional or municipal, for a variety of historical, financial and organizational reasons.

To illustrate the different roles held by national, regional and local authorities, the regulations of cultural heritage policy can serve as an example. First, there is the Heritage Commemoration Act that contains regulations on ancient monuments, historic buildings, religious monuments and export and restoration of cultural objects. The Act stipulates that everyone in Sweden shares responsibility for the cultural environment. Authorities, and individuals alike, shall show consideration and respect for the cultural environment.⁸

At the national level, the National Heritage Board, an agency within the Ministry of Culture, has the authority on cultural heritage and historical environments. It has the overall responsibility for promoting the objectives of Sweden’s heritage policy, disseminating knowledge about the cultural environment and for information campaigns and contact with the public. It distributes funds to the County Administrative Boards, which in turn distributes the money within the counties.

The County Administrative Boards have responsibility for the cultural environment at the regional level. This means that they decide on matters related to the National Heritage Act and that they are responsible for ensuring that protection of the cultural environment is taken into account in regional planning and development. The County Administrative boards also allocate state funds for the restoration of historic buildings, ancient monuments and historic landscapes.

The regional museums are responsible (together with the County Administrative Boards or the County Councils) for major regional efforts to protect heritage resources. Their task includes collecting and disseminating knowledge about the cultural heritage of the county. The regional museums are often involved in the care or restoration of buildings, ancient monuments and historic landscapes.

⁷ Bibliotekslag 2013:801

⁸ The Heritage Commemoration Act (Kulturminneslagen) SFS 1988:950.

And finally, at the local level, the municipalities are responsible for the protection and development of the cultural heritage in their surrounding environments. This role is exercised with physical municipal planning and through the application of the Planning and Building Act.⁹ Several municipalities also run municipal museums and keep municipal antiquarians. This is, however, only a description of how it usually works. There are many variations, especially since not every county has a regional museum, so in some cases organizations from the private sector have taken over their function.

Public funding

Public spending on culture was in 2011 approximately SEK 23.8bn (\approx EUR 2.6bn), according to The Government Agency for Cultural Policy Analysis, which most recent study on public expenditure on culture was carried out in 2012. The share of cultural expenditure of the total public spending in 2011 was 2.6 %. This corresponds to 0.67% of GDP and SEK 1 116 (129 EUR) per capita in 2011. The national government provides 45% of the public expenditure on culture, regional governments provide 15%, and local governments provide 40%.¹⁰ The allocation of public funds to culture is not regulated by law in Sweden. Public funds are instead determined on a yearly basis by the parliament when deciding on the national budget. The only major exception to this rule is Public Service broadcasting, which is funded by TV licence fees regulated in law.

Trends

Government expenditure on culture amounted to SEK 10.6bn (\approx EUR 1.18bn) in 2011.¹¹ (In 2014 those numbers seem to have dropped to SEK 9.5bn.¹²) The expenditure can be divided into three principal areas: Culture, Adult Education and Media. The State expenditure for the principal area Culture amounted to SEK 6.5bn (\approx EUR 723m) in 2011.¹³ (In 2014, there seem to be an increase to SEK 6.9bn.¹⁴) The other two principal areas, Adult Education and Media, form a decreasing part of the government's expenditure for culture in relation to the principal area Culture. Within the principal area Culture, the large areas of expenditure are cultural environment, theatre, dance, music, museums and exhibitions.¹⁵ When it comes to priorities of the stakeholders, the traditional cultural institutions receive approximately 70% of the public funding and independent organizations and artists 30%. These numbers have changed very little since the 1970s, when Swedish cultural policy was established.¹⁶

⁹ The Planning and Building Act (Plan- och bygglagen) SFS 2010:900.

¹⁰ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

¹¹ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

¹² <http://www.regeringen.se/sb/d/13574> (2014-03-07).

¹³ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

¹⁴ <http://www.regeringen.se/sb/d/13574> (2014-03-07).

¹⁵ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

¹⁶ Frenander, Anders, *Kulturen som kulturpolitikens stora problem: Diskussionen om svensk kulturpolitik under 1900-talet*, Hedemora: Gidlunds förlag, 2005.

Large parts of Swedish cultural policy are currently undergoing administrative reform as the Cultural Cooperation Model of 2011 is being implemented. It is a means to delegate power from the national government to the regions. Before the model was implemented, there were some worries among cultural institutions and professionals that a further regionalization would allow for prioritization of other cultural sectors, such as the commercial entertainment industry, or other public services, such as education and health care.¹⁷ According to evaluations, cultural institutions and professionals are quite positive about the way the model has been implemented, while some representatives of the regional governments have uttered criticism, arguing that it is giving too much authority to the national governments over regional cultural policy, that the cooperation only exists on paper, and that since no additional funds have been allocated, the reform is, in practice, ineffective. However, evaluations have shown that financial priorities in regional cultural policy have changed very little during the model's first years of implementation.¹⁸

The regional expenditure on culture amounted to SEK 3.5bn in 2011. Together, the support to theatre, dance, adult education associations and popular movements amounted to more than half of the expenditure on culture.¹⁹

Municipal expenditure on culture 2011 amounted to a total of SEK 9.6bn. The largest areas of municipal expenditure were music and culture schools, libraries, adult education associations and general culture expenditures.²⁰

In The Government Agency for Cultural Policy Analysis' report it is stated that the combined public expenditures on culture have increased with almost 25% since 2000, recalculated to 2011 prices. Recent years show no major changes in the level and distribution of public cultural expenditure. All three public levels have increased their expenditure on culture, but the increase is somewhat higher for the regions and somewhat lower for the state and the municipalities.²¹ However, this view has been challenged by representatives from the cultural sector, claiming that the public expenditures on culture in reality are decreasing, and especially on the national level. Criticism has also been directed towards The Government Agency for Cultural Policy Analysis for stating that two thirds of the Swedish society's expenditure on culture is covered by the households. A big part of that amount are the so called investment costs, that includes purchases of TVs, satellite dishes, video and DVD players, stereos, radios and CD players. If those are left out, the households' expenditures on culture only amount to approximately half of the total expenditures. As a consequence, decreased public funding becomes much more tangible and has a bigger impact on cultural life than if the households were actually covering the largest part.²²

¹⁷ Kalmteg, Lina & Leonardz, Jenny, "Portföljmodellen oroar kulturchefer", *Svenska Dagbladet*, 24 February, 2009.

¹⁸ The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.

¹⁹ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

²⁰ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

²¹ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

²² http://www.teaterforbundet.se/web/Minskad_kulturbudget.aspx#.UrFvtNL3HTo (2014-03-07).

The Government Agency for Cultural Policy Analysis also state that the business sector covers approximately 1.1% of the society's expenditure on culture in the form of sponsorship.²³ In 2009, as mentioned above, new objectives for the cultural policy were adopted. The most important change in the revision of 2009 was that the previous objective of "counteracting the negative effects of commercialism" was removed. The centre-right government bill, "Time for Culture" ("Tid för kultur") that preceded the new objectives stated that "there is no obvious contradiction between commercial sustainability and artistic quality or freedom".²⁴ This signifies a more positive view of the role of the business sector in cultural policy, as well as a more positive view on popular culture. It also reflects the need for culture institutions and professionals to find other sources of funding and to embrace an approach that is in line with the increased focus on cultural and creative industries.

²³ The Government Agency for Cultural Analysis, *Samhällets utgifter för kultur 2010–2011*, 2012.

²⁴ The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

2.1 Politics

Politics covers the process of policy setting, reflecting the interests, conflicts, and cooperation among actors. In this chapter, the interactions between the major Swedish political parties and the degree of confrontation concerning access to culture are discussed. After that, the rationales and values which guide the politics in this field are identified. The chapter ends with a short analysis of historical factors that may influence the political view when it comes to access to culture in Sweden.

Political relevance

At the time of writing, there are eight parties in the Swedish Parliament. Historically, Swedish national politics has largely been dominated by the Social Democratic Party (Sveriges socialdemokratiska arbetareparti), but in two recent elections, in 2006 and 2010, their opponents won. They call themselves the Alliance (Alliansen), and consist of the Moderate Party (Moderata samlingspartiet), the Liberal People's Party (Folkpartiet liberalerna), the Center Party (Centerpartiet), and the Christian Democrats (Kristdemokraterna). Being in power for eight years has made some changes to the cultural politics. However, in 2014 the Social democrats won the elections and formed government together with the green party. The Social Democratic Party has worked with the Green Party (Miljöpartiet) previously, when they joined forces with the Left Party (Vänsterpartiet), for a short period of time, under the collaborative name the Red-Greens (De rödgröna). This collaboration formally ceased to exist after the election in 2010, but they are still regarded as the alternative to the alliance. The eighth party, the Sweden Democrats (Sverigedemokraterna), is a right-wing populist party, and is not included in any collaboration, as they are resented by the other parties. In reality, though, the Sweden Democrats have supported both sides in parliamentary voting.

In 2005 the social democratic government introduced free admission to national museums after the UK model. This reform was abolished by the Alliance in 2007. Free admission had been a key component of the Social Democratic cultural policy, and it was thereby ideologically important for the Alliance to reverse it. In an interview 2010, Lena Adelsohn Liljeroth, then the head of the Ministry of Culture, said that the most important reform for access to culture under the Alliance's administration was the general income tax reduction, which made it possible for people to consume arts and culture of their own choice. That remark provoked many comments in the media and in the cultural sector. After getting a new coalition with Social Democrats and the Green party, again free admission to national museums is high on the agenda. Whichever party or way of making it possible for people to take part in cultural life, it's a question of access and democracy. All political parties want people to be able to afford to go to museums, theatres, concerts and other culture. In Sweden the connection between democracy and culture has recently been emphasised. With the new government a minister for culture and democracy has been introduced, linking issues of social inclusion, the national minorities, diversity and participation directly with culture. This is expected to give issues such as minority languages and cultures higher priority the cultural-political agenda.

However, the most important reform concerning cultural policy in Sweden in recent years is generally considered to be the Cultural Cooperation Model of 2011. This model was initially introduced in five regions (West Sweden, Skåne, Norrbotten, Gotland and Halland), and fifteen more regions followed in 2012 and 2013, leaving Stockholm County as the only region in which the model is yet to be implemented. In Stockholm County, especially the municipalities of Stockholm City, there is a strong opposition to this reform, even though the reform was developed by the Alliance, which holds the majority in the county. The reason for this is that the municipalities of Stockholm City feel that they already spend so much money on culture and that it would not be fair if the regional authority would allocate the funding to the other municipalities.²⁵

The Alliance has also implemented a couple of other programs aimed at increasing access to culture. Especially children are seen as a priority group. The Creative School (Skapande skola), is a fairly well received program, where public and private compulsory schools can apply for grants from the Swedish Arts Council to finance professional cultural activities for the children. The activities can be produced by cultural institutions or an individual artist, and can be carried out in the school, at the cultural institution or elsewhere.²⁶ Along with The Creative School, the centre-right government has also allocated extra funding to projects designed to increase access to culture for senior citizens and people with disabilities.²⁷ When it comes to children, the elderly and the disabled, there seems to be a consensus among the political parties.

The big issue seems to be the Sweden Democrats' entry into parliament in 2010 and their potential impact on cultural policy. The party focuses on limiting immigration to Sweden and opposes the perceived multiculturalism of existing policies. During their time in parliament, they have proposed several motions to remove the elements of cultural diversity from the cultural policy (and other policies, for example the school curriculum). In some cases, they have actively tried to stop conferences and exhibitions dealing with diversity and multiculturalism by protesting and reporting to the Parliamentary Ombudsmen. They also want to establish a Swedish cultural canon (of architecture, visual arts, design and handicrafts, film, literature, music, performing arts and culture for children) to be taught in school and mediated by cultural institutions. Furthermore, they have proposed that political decisions concerning culture should be taken at national level and not at EU level, which is consistent with their wish for Sweden to leave the EU. The Sweden Democrats will probably keep generating new debates on cultural policy, but so far, their influence on cultural policy has been limited.²⁸ However in the most recent election in 2014 they gained an even larger number of seats in the parliament and they are now the third largest party in Sweden.

²⁵ Söderling, Fredrik, "Stockholm vägrar kultursamverka", *Dagens Nyheter*, 10 January, 2013.

²⁶ The Swedish Arts Council, *Skapande skola: En nulägesanalys*, 2012.

²⁷ The Swedish Arts Council, *Kultur för alla – inget hinder: Redovisning av Kulturrådets arbete 2012 med delmålen i funktionshinderspolitiken*, 2013.

²⁸ Hagerman, Maja, "När myten fördriver mångfalden", *Dagens Nyheter*, 21 November, 2013.

Rationales and values

The Moderate Party is a liberal-conservative party and the biggest party of the Alliance. In the election of 2010, the Moderate Party and the Social Democratic Party for the first time received almost equal number of votes, 30.06 % and 30.66 % respectively, making the Moderate Party the second biggest party in the parliament by a tiny margin. However, they lost the election of 2014 with 23.33% compared to the social democrats' 31.01%. The leader of the Moderate party when they formed government was Fredrik Reinfeldt, who was also the Prime Minister of Sweden. He resigned after the elections in 2014 and the party is now led by Anna Kindberg Batra. On their website they explicitly mention "access to culture", but especially in relation to children (mainly through libraries and the Creative School Program) and the elderly. They also emphasise the benefits of the Cultural Cooperation Model of 2011, which is seen as the most significant cultural policy reform enacted during their administration. The model is seen as a means to "bring culture closer to the people" by facilitating accessibility and civic participation.²⁹ In the Moderate Party's latest campaign manifest, "Taking Responsibility for Sweden" (Ansvar för hela Sverige), the approach to the funding of culture is that people should be able to pay for their own cultural consumption. Sponsorship and donations from private organisations should increase. Public funding should not be used to support arts and culture that are considered to be mainstream, but primarily national and regional institutions and the preservation of cultural heritage.³⁰

The Liberal People's Party, also a part of the Alliance, is a conservative-liberal party and the seventh biggest party in the parliament (5,42 % in 2014). In their political program, they state that everyone should have access to arts and culture, regardless of residence, education, income, and ethnicity. The Liberal People's Party is profiled as "the Education Party" in Sweden, and consequently, the concept of access to culture is primarily seen in relation to education and research. School children's access to culture and the importance of higher education in the arts are emphasised. The digitizing of collections at cultural heritage institutions is seen as a priority, as well.³¹

The Center Party is a centrist, liberal, and agrarian party, slightly bigger than The Liberal People's Party (6,11% in 2014). Their approach to access to culture, according to the website, is that everyone should be able to experience or participate in arts and culture. Access to culture is discussed in relation to where you live, your financial situation and your cultural background. In their opinion, more money should be invested in culture outside the major cities, and cultural institutions should offer free admission. The Cultural Cooperation Model is seen as an important means of reallocating resources and increasing access throughout the country, especially in rural areas. The importance of children's access to culture and the Creative School Program is also mentioned.³²

The Christian Democrats is the smallest party of the Alliance, and also the smallest party in the parliament (4,57 % in 2014). Traditionally, the most important issues for

²⁹ <http://www.moderat.se/kultur-och-idrott> (2013-12-09).

³⁰ <http://www.moderat.se/politiska-program-och-plattformar> (2013-12-09).

³¹ <http://www.folkpartiet.se/politik/partiprogram> (2013-12-09).

³² <http://www.centerpartiet.se/Var-politik/Politikomraden/Kultur-media-och-idrott/Politik-A---O/Kultur/> (2013-12-09).

this Christian and conservative party are healthcare, the (nuclear) family, and the elderly. When it comes to cultural policies, their approach in general is that the government should support but not govern, and they emphasise access to culture for children (mainly through mandatory school libraries and the Creative School Program), the elderly and the disabled. To preserve and facilitate access to the cultural heritage is also a priority.³³

To summarize the Alliance's view on access to culture, there are some differences, although, on the whole, they seem to agree with each other. The big difference lies in funding and the responsibilities of the government. The Moderate Party and The Christian Democrats are less favourable of public funding of arts and culture and rather target specific groups, like school children and the elderly, than the entire population. Instead, they advocate private funding and the economic growth of cultural and creative industries. However, all four parties seem to favour the Cultural Cooperation Model and the decentralisation of cultural policy. There is also a consensus about the Creative School Program. The importance of making the cultural heritage more accessible and supporting cultural institutions are shared priorities as well.

The Social Democratic Party has a somewhat different approach to access to culture. In their latest campaign manifest, "A Contract for the Future" (Framtidskontraktet), they assert everyone's right to take part in cultural life. Economic and social barriers should therefore be eliminated.³⁴ Their main solutions are to increase public funding, re-introduce free admission to national museums, and create more jobs in the cultural sector. Furthermore they advocate children's right to culture, both in school and after, and a closer cooperation between the government and independent cultural organisations.³⁵

The Green Party is the fourth largest party in the parliament (6,89% in 2014) and part of the coalition government. In their party platform, they clearly state that everyone should have access to culture on equal terms. Ethnical and cultural diversity is emphasized. They also emphasize children's and youth's rights to cultural participation regardless of their parents' income. The public funding of sport and other cultural and recreational activities should be divided equally between men and women. Libraries and other cultural heritage institutions should be financed by the government and should ensure public access to a broad range of cultural services.³⁶

The Left Party (5,72% in 2014) is cooperating with the coalition government, even though they are not part of it. However, the coalition need their support in order make their politics work, so some compromises are made to secure their support In "The Cultural Compass" ("Kulturkompassen"), their campaign manifest on culture, they argue that the concept of access to culture stems from the labour movement, popular education, and the history of working class culture. Workers were the first group to demand access to culture. The Left Party states that everyone should have equal right to participate in cultural life, and suggests that the general objectives of Swedish cultural policy are insufficient, and that there needs to be legislation on access to culture. Ethnical and cultural diversity, gender equality, children's rights and

³³ <http://www.kristdemokraterna.se/VarPolitik/Principprogram/Kapitel-3/> (2013-12-09).

³⁴ <http://www.socialdemokraterna.se/upload/Central/dokument/Framtidskontraktet/Framtidskontraktet.pdf> (2013-12-09).

³⁵ <http://www.socialdemokraterna.se/Var-politik/Var-politik-A-till-O/Kultur> (2013-12-09).

³⁶ <http://www.mp.se/om/partiprogram/manniskan#2.6> (2013-12-09).

disability rights are emphasized.³⁷ Some of their priorities are free admissions at national, regional and local museums; lower admission fees to theatres, dance performances, concerts, etc.; increased public funding to popular education; mandatory school libraries; cultural schools for children free of charge; better access to museums for disabled visitors; and everyone's right to access digital electronics and the Internet.³⁸

To summarize, it is possible to see a difference between the Alliance and the Red-Greens, although both sides to a greater or less extent promote access to culture. The Alliance calls attention to the Cultural Cooperation Model and the Creative School Program, both reforms implemented under their administrations. The Red-Greens do not mention these reforms, and instead advocate increased public funding, free admissions, and popular education. The most important target group for both sides seems to be school children, but the Red-Greens want to support cultural activities that take place outside school as well. According to the Alliance's line of reasoning, those activities should be paid for by the parents' salaries instead. On the whole, the biggest difference between the two sides is the Red-Green's emphasize on equality and everyone's right to access through elimination of economic barriers. Worth noting is that the Left Party is the only party in the Parliament that advocates legislation on access to culture.

After all, the biggest difference lies between the Sweden Democrats and the other parties. The Sweden Democrats are the only ones who actively oppose ethnic and cultural diversity. In their opinion, the government should not strive for access to culture for everyone and they should only support culture that the Sweden Democrats perceive as "Swedish".³⁹ Their party platform states: "As a consequence, all public support aimed at immigrants to maintain and strengthen their indigenous cultures and identities should cease. At the same time, the support of the preservation and vitalization of the Swedish cultural heritage should increase."⁴⁰ The Sweden Democrats never use the term "access to culture". Neither do they discuss issues like how the public funding of arts and culture should be organized, popular education, digitizing, or culture in relation to children, the elderly or people with disabilities. Their policy documents on cultural policy are almost exclusively focused on preserving the cultural heritage and fighting cultural diversity.

Other factors

In Sweden, like in several other countries, a lot of culture institutions were funded through the contributions of private benefactors. Many of them have since been taken over by the state. The Swedish people have come to rely on the welfare state to be responsible for the cultural policy, the funding of cultural institutions and the support of independent organisations and professionals, especially popular movements and adult education associations. This originates, to a large extent, from the close connec-

³⁷ <http://www.vansterpartiet.se/assets/kulturkompassen.pdf> (2013-12-09).

³⁸ <http://www.vansterpartiet.se/politik/kultur/> (2013-12-09).

³⁹ <https://sverigedemokraterna.se/var-politik/kultur> (2013-12-13).

⁴⁰ http://sverigedemokraterna.se/wp-content/uploads/2013/08/principprogram_A5_webb.pdf (2013-12-13).

tion between the Social Democratic governments, that dominated Swedish politics during the twentieth century, and the labour movement. When a national cultural policy was established as a part of the emerging welfare state, the central aim became granting access to culture to all citizens in all parts of the country, thus creating a focus on equal access to culture. Hence, not surprisingly, the belief that the welfare state is responsible for providing its citizens with culture is the prevailing opinion in Sweden.

2.2 Governance

Governance relates to processes and decisions that seek to define actions, grant power, and verify performance. If politics is about political ideas, governance is about administration. In this chapter, actors which influence the Swedish policies on access to culture, and their roles and relations, are identified. This includes both public agents and other actors, including private and non-profit bodies. The chapter ends with a description of recent trends influencing the governance of cultural policies.

Mapping of agents and their relations

Agents within the Ministry of Culture

As stated above, the Parliament has the legislative power over Swedish cultural policy. The legislation is based on the preparatory legal work carried out by the Parliament's Cultural Committee (Kulturutskottet).⁴¹

The Ministry of Culture has the overall responsibility for funding. Their budget for the principal area Culture is SEK 6.9bn (\approx EUR 769m). The Ministry of Culture is responsible for numerous government agencies, companies and foundations. Below is a brief description of a few of them and their roles and responsibilities.

The Swedish Arts Council (Statens kulturråd) is a government agency reporting to the Ministry of Culture. Its principal task is to implement the national cultural policy determined by the Parliament. The Council is responsible for:

- the allocation of state cultural funding to performing arts, music, literature, arts periodicals and public libraries, and to the fine arts, museums and exhibitions
- providing the Swedish government with the basic data it needs to make cultural policy decisions, by evaluating governmental expenditures in the cultural sphere, etc.
- providing information about culture and cultural policy
- negotiating agreements with regional governments concerning regional cultural policy and the allocations of national funding on the regional level⁴²

The National Heritage Board (Riksantikvarieämbetet) serves as Sweden's central administrative agency in the area of cultural heritage and historic environments. As the national co-ordinating agency, the National Heritage Board has overall responsibility for promoting the objectives of Sweden's heritage policy and providing funding for heritage preservation projects. Among the Board's activities are various initiatives to protect the historic environment, which includes the accumulation and dissemination

⁴¹ <http://www.riksdagen.se/sv/Utskott-EU-namnd/Kulturutskottet>

⁴² <http://www.kulturradet.se>

of information, preservation, conservation, interagency coordination and archaeological activities.⁴³

The Government Agency for Cultural Policy Analysis (Myndigheten för kulturanalys) has an advisory role and assist the Government by providing underlying documentation and recommendations that can form the basis of the development and review of cultural policy. They gather information on arts and culture, follow relevant research, analyse information and evaluate cultural policy.⁴⁴

The Agency for Accessible Media (Myndigheten för tillgängliga medier) is a government agency. Its mission is to produce and distribute talking books and books in Braille, and to give advice and information on matters concerning talking books and Braille.⁴⁵

The Public Art Council (Statens konstråd)⁴⁶, the Arts Grants Committee (Konstnärnsnämnden)⁴⁷, Music Development and Heritage Sweden (Statens musikverk)⁴⁸, and the Swedish Author's Fund (Författarfonden)⁴⁹ are government agencies responsible for various kinds of grants aimed at artists, musicians and writers.

The National Archives (Riksarkivet)⁵⁰ and the National Library (Kungliga biblioteket)⁵¹ are agencies responsible for collecting, supervising and dispersing culture all over the country.

There are also several national museums, the largest being The Swedish History Museum (Historiska museet)⁵², The National Museum of Fine Arts (Nationalmuseum)⁵³, The Museum of Modern Art (Moderna museet)⁵⁴, The National Museums of World Culture (Världskulturmuseerna)⁵⁵, and The National Maritime Museums (Statens maritima museer)⁵⁶.

The Swedish Exhibition Agency (Riksställningar) is a government agency, which responsibility is to support museums and other exhibitors. The agency also develops technology and methods together with exhibitors and disseminates knowledge through advice, courses, conferences and newsletters.⁵⁷

The Living History Forum (Forum för levande historia) is an agency commissioned to work with issues related to tolerance, democracy and human rights, using the Holocaust and other crimes against humanity as its starting point. It produces external

⁴³ <http://www.raa.se>

⁴⁴ <http://www.kulturanalys.se>

⁴⁵ <http://www.tpb.se>

⁴⁶ <http://www.statenskonstrad.se>

⁴⁷ <http://www.konstnarsnamnden.se>

⁴⁸ <http://statensmusikverk.se>

⁴⁹ <http://www.svff.se>

⁵⁰ <http://riksarkivet.se>

⁵¹ <http://www.kb.se>

⁵² <http://www.historiska.se>

⁵³ <http://www.nationalmuseum.se>

⁵⁴ <http://www.modernamuseet.se>

⁵⁵ <http://www.varldskulturmuseerna.se>

⁵⁶ <http://www.maritima.se>

⁵⁷ <http://www.riksutstallningar.se>

activities and runs a library, develops educational materials, and organizes exhibitions, seminars and workshops.⁵⁸

The Institute for Language and Folklore (Institutet för språk och folkminnen) is an agency with the purpose of studying and collecting materials concerning dialects, folklore and onomastics. It has a large collection and its archives are open to the public and to researchers. Its activities also include language policy, language cultivation, lectures and the publication of handbooks and dictionaries.⁵⁹

The Royal Dramatic Theatre (Kungliga dramatiska teatern)⁶⁰ and the Royal Opera (Kungliga operan)⁶¹ are companies within the Ministry of Culture's area of responsibility, as well as the Swedish Radio (Sveriges radio)⁶², the Swedish Public Service Broadcaster (Sveriges television)⁶³, and the Educational Broadcasting Company (Sveriges utbildningsradio)⁶⁴. As government-owned corporations they are supposed to be independent and not letting their activities and contents be affected by the current cultural policy.

In addition, there are quite a few foundations within the Ministry of Culture, such as specialized galleries, museums, archives, libraries and theatre companies. The Swedish Film Institute (Svenska filminstitutet)⁶⁵, the Royal Swedish Academy of Music (Kungliga musikaliska akademien)⁶⁶, and the Royal Swedish Academy of Fine Arts (Kungliga akademien för de fria konsterna)⁶⁷ are all examples of foundations. The Centre for Easy-to-Read Publications is also a foundation, which works with issues related to literacy and reading promotion and produces easy-to-read material.⁶⁸

Other relevant agents within the government

The Equality Ombudsman (Diskrimineringsombudsmannen) is a government agency that seeks to combat discrimination on grounds of sex, transgender identity or expression, ethnicity, religion or other belief, disability, sexual orientation or age. The agency is primarily concerned with ensuring compliance with the Discrimination Act in all levels of society.⁶⁹

The Agency for Disability Policy Coordination (Myndigheten för handikappolitisk samordning) Handisam is a government agency for disability policy co-ordination, and is subordinated to the Ministry of Health and Social Affairs (Socialdepartementet). Handisam take as their starting point the government's strategy for the implementation of disability policy. They support national authorities in their pursuit of

⁵⁸ <http://www.levandehistoria.se>

⁵⁹ <http://www.sofi.se>

⁶⁰ <http://www.dramaten.se>

⁶¹ <http://www.operan.se>

⁶² <http://sverigesradio.se>

⁶³ <http://www.svt.se>

⁶⁴ <http://www.ur.se>

⁶⁵ <http://www.sfi.se/sv>

⁶⁶ <http://www.musikaliskaakademien.se>

⁶⁷ <http://www.konstakademien.se>

⁶⁸ <http://www.lattlast.se/start>

⁶⁹ <http://www.do.se>

policy aims and monitor the outcomes of their work on national, regional and local level. One goal is to ensure disabled people's participation in cultural life.⁷⁰

The Swedish National Board of Housing, Building and Planning (Boverket) is a government agency administered by the Ministry of Health and Social Affairs. Their responsibilities include city planning, management of the built environment, and administration of related public subsidies. Access to cultural institutions and cultural environments lies within this area, and the government has provided additional funding for this purpose.⁷¹

The Adult Education Council (Folkbildningsrådet) is a non-government organisation with regulatory duties within the Ministry of Education and Research. It is responsible for the allocation of funding to study associations and folk high schools, and also for reporting, monitoring and evaluating their activities. Its priorities lie in the area of access to culture and education, since it aims at promoting democracy, equality and participation in cultural and civic life.⁷²

Most universities in Sweden are governmental agencies. Many of them provide education in the arts, and some of them are entirely focused on arts and culture, such as Stockholm University of the Arts (Stockholms konstnärliga högskola)⁷³, University College of Arts, Craft and Design (Konstfack)⁷⁴, the Royal Institute of Art (Kungliga konsthögskolan)⁷⁵, The Royal College of Music (Kungliga Musikhögskolan)⁷⁶ and Stockholm Academy of Dramatic Arts (Stockholms dramatiska högskola)⁷⁷.

The Agency for Youth and Civil Society (Myndigheten för ungdoms- och civilsamhällesfrågor) is a government agency within the Ministry of Education that works to ensure that young people have access to influence and welfare, which includes access to culture. The board is responsible for following up the objectives set for national youth policy, carrying out and disseminating research on young people's living conditions, and distributing funds to civil society organisations, projects and international cooperation.⁷⁸

The Sami Cultural Committee (Sametingets kulturnämnd) is a part of the Sami Parliament, which is a government agency within the Ministry for Rural Affairs. Their objective is to promote Sami culture and to allocate the assets of the Sami foundation to cultural activities, research projects, and associations. The Sami Parliament, on the whole, contributes to a better understanding of indigenous cultures, cultural minorities, and cultural diversity.⁷⁹

The Swedish Institute (Svenska institutet) is a government agency within the Ministry of Foreign Affairs. It is responsible for spreading information about Swedish culture outside the country, for example through Swedish courses and exhibitions.

⁷⁰ <http://www.handisam.se>

⁷¹ <http://www.boverket.se>

⁷² <http://www.folkbildning.se>

⁷³ <http://www.uniarts.se>

⁷⁴ <http://www.konstfack.se>

⁷⁵ <https://www.kkh.se>

⁷⁶ <http://www.kmh.se/hem>

⁷⁷ <http://www.stdh.se>

⁷⁸ <http://www.mucof.se>

⁷⁹ <http://www.sametinget.se/1156>

Another responsibility is the Creative Force Program and other scholarships and grants for students, researchers and professionals.⁸⁰

Governmental co-operations

The Cultural Cooperation Model (Kultursamverkansmodellen) has already been described in this report. This model was established in 2011 as a way of distributing certain government funding to regional cultural activities, and thus requires co-operation between national and regional governments.⁸¹

The Creative School Program (Skapande skola) was established in 2008. The Swedish Arts Council is responsible for the county-level allocation of funds, the Government Agency for Cultural Policy Analysis is responsible for the evaluation, and The Swedish National Agency for Education (Skolverket), an agency within the Ministry of Education and Research, is responsible for the dissemination of good examples of pedagogical methods.⁸²

The main focus in Sweden concerning discriminatory barriers is on physical accessibility. In 2006 Sweden signed UN's convention on rights for people with disabilities, and during a few years there was extra funding allocated to work on physical access. In 2011, the government devised a five-year-strategy for the implementation of disability policy. The Swedish Arts Council, the National Heritage Board and Handisam are responsible for coordinating, monitoring and following up this strategy. The aim is to achieve the disability policy objectives and to remove obstacles, change attitudes and raise awareness on a global scale.⁸³ By 2016 all easily removed obstacles must be taken care of by all cultural organisations which receive public funding, otherwise the funding might be cut. This also includes making websites accessible. From 2015 it is a crime of discrimination not to have accessible schools, shops and other public places.⁸⁴

In 2005, the Public Health Agency (Folkhälsoinstitutet) published a report on culture and health.⁸⁵ This report has become a guiding principle for the overall national public health goal. Therefore, The Ministry of Health and Social Affairs and The Ministry of Culture have been working together on several health related topics. For example, the Culture on Prescription program, in which cultural activities are used as a tool in efforts to prevent sickness and sick leaves. Another example is the special funding for senior citizens' participation in cultural life.⁸⁶

The Cultural Heritage Initiative (Kulturarvslyftet) is a temporary cultural and labour market policy measure administrated by the National Heritage Board and The Swedish Public Employment Service (Arbetsförmedlingen), an agency within the Ministry of Employment. The aim is to offer challenging tasks in the cultural heritage sector to

⁸⁰ <https://si.se>

⁸¹ <http://www.regeringen.se/sb/d/14028> (2014-03-07).

⁸² <http://www.regeringen.se/sb/d/15294/a/88180> (2014-03-07).

⁸³ <http://www.regeringen.se/sb/d/1897/a/214527> (2014-03-07).

⁸⁴ Proposition 2013/14:198

⁸⁵ The Public Health Agency, *Kultur för hälsa: En exempelsamling från forskning och praktik*, 2005.

⁸⁶ <http://www.regeringen.se/sb/d/1897/a/177262> (2014-03-07).

people who have been absent from the labour market due to ill health, injury or some other reason. At the same time, cultural heritage is preserved, new knowledge is generated and cultural heritage is made more accessible.⁸⁷

Digisam is a secretariat for national coordination of digitisation, digital preservation and digital access to cultural heritage. It is responsible for a strategy aimed at cultural heritage preservation called The Digi@l Cultural Heritage (Digit@lt kulturarv). The secretariat is a co-operation between several governmental agencies: The Swedish Arts Council, The National Heritage Board, The Living History Forum, The Swedish Exhibition Agency, The Public Art Council, Music Development and Heritage Sweden, The National Archives, The National Library, The Swedish Film Institute, The Agency for Accessible Media, The Institute for Language and Folklore, The Swedish History Museum, The National Museum of Fine Arts and a few other museums within the realm of the Ministry of Culture.⁸⁸

Agents within the private sector and NGOs

At present there are twelve official cultural centres in Sweden with government funding from the Swedish Arts Council (Centrum för dramatik, Centrum för fotografi, Danscentrum, FilmCentrum, Författarcentrum, Illustratörcentrum, Konsthantverkscentrum, Konstnärscentrum, Musikcentrum Väst, Musikcentrum Öst, Teatercentrum and Översättarcentrum) in the areas of theatre, dance, arts, crafts, writing, drawing, photography, film and music.⁸⁹ Most of them were formed at the end of the 1960's and the beginning of the 1970's by freelance, professional artists. Their goal is to promote their art form, improve the working conditions for their members and increase the job opportunities.

The Adult Education Association is the interest organization of the ten study associations in Sweden (ABF, Bilda, Folkuniversitetet, Ibn Rushd, Kulturens Bildningsverksamhet, Medborgarskolan, Nykterhetsrörelsens bildningsverksamhet, Sensus, Studieförbundet, and Vuxenskolan).⁹⁰ Its aim is to strengthen the position of adult education, or "folkbildning", in society through communication and cooperation. The state has provided financial support to folkbildning since 1912. It is generally agreed that folkbildning should be run separately from the state, but be financed by public funds.

The National Federation of Swedish Art Associations (Riksförbundet för Sveriges konstföreningar) is an independent non-profit organization which purpose is to stimulate and strengthen the interest for the arts, support the arts associations throughout the country, produce exhibitions and educational materials, and influence the cultural policy at the national level.⁹¹

The National Theatre Company (Riksteatern) is the biggest touring theatre company in Sweden with 1.2 million spectators per year. It is financed and owned by 250 local

⁸⁷ <http://www.regeringen.se/sb/d/15294/a/175508> (2014-03-07).

⁸⁸ <http://www.digisam.se>; <http://www.regeringen.se/sb/d/13149> (2014-03-07).

⁸⁹ <http://centrumbildningarna.se>

⁹⁰ <http://www.studieforbunden.se>

⁹¹ <http://www.sverigeskonstforeningar.nu>

non-profit theatre associations throughout Sweden and the goal is to promote and produce quality theatre all over the country, particularly outside the city regions.⁹²

The Association of Swedish Museums (Riksförbundet Sveriges museer) aims to safeguard and further the communal interests of the museum sector. It currently has around 175 member museums (private individuals can not become members). It is a non-profit association and its activities are financed through membership fees and in some cases through specific projects which receive external finance.⁹³

The Swedish Local Heritage Federation (Sveriges Hembygdsförbund) is the national organisation of the local heritage movement, which consists of approximately 1 800 associations. Its mission is to work locally on a non-profit basis, protect the cultural environment, make local cultural heritage more visible in society, and co-operate with local and regional authorities and the county museums.⁹⁴

The National Federation of People's Parks and Community Centres (Riksorganisationen Folkets hus och parker)⁹⁵, The Community Centre Association (Bygdegårdarnas riksförbund)⁹⁶ and The Temperance Society Houses (Våra gårdar)⁹⁷ are non-profit organizations that engage in activities, exhibitions and popular education. Many of these were founded by the sobriety movement or the labour movement during the late 1800s or in the 1900s.

The Federation of Swedish Genealogical Societies (Sveriges släktforskarförbund) is the unifying body for the Swedish genealogical movement. Its main role is to provide support to the local genealogical societies, to disseminate knowledge of genealogy and to work with local, regional and national authorities, particularly archives.⁹⁸

The Multicultural Centre (Mångkulturellt centrum) is a research and culture centre located in Botkyrka, a municipality in Stockholm County. Their activities include various research projects, conferences and exhibitions relating to migration and social and cultural diversity. They initiate their own projects, but can also be contracted by governmental authorities to carry out studies on their behalf.⁹⁹

Funka Nu started as a non-profit project by the handicap movement, but is now a privately owned company. Their business concept is to sell expert services regarding accessibility, digital as well as physical. They have over 80 percent of Sweden's government authorities as customers, but they also work internationally, for example in EU committees and with the European Patients Forum.¹⁰⁰ Funka Nu owns a foundation also named Funka, which aims to empower disabled people and help them gain control over their own lives. It is funded through a combination of sales, ads, and contributions from companies, governmental agencies, organizations and individu-

⁹² <http://www.riksteatern.se>

⁹³ <http://www.sverigemuseer.se>

⁹⁴ <http://www.hembygd.se>

⁹⁵ <http://www.fhp.nu>

⁹⁶ <http://www.bygdegardarna.se>

⁹⁷ <http://www.varagardar.se>

⁹⁸ <http://www.genealogi.se/forbundet>

⁹⁹ <http://mkc.botkyrka.se>

¹⁰⁰ <http://www.funkanu.com>

als. The foundation has undertaken a number of research projects that relates to access to culture.¹⁰¹

The Swedish Federation for Lesbian, Gay, Bisexual and Transgender Rights (Riksförbundet för homosexuellas, bisexuellas och transpersoners rättigheter, RFSL) is a non-profit organization that works with and for the rights of lesbian, gay, bisexual and transgender people. RFSL works to improve the quality of life for LGBT people through political lobbying, information dissemination, and the organization of social and support activities, such as cultural events.¹⁰²

The DIK Association (DIK-förbundet) is a professional association and a trade union for university graduates in the fields of documentation, information and culture. This is probably the largest trade union for cultural professionals.¹⁰³ There are also a few smaller, specialized trade unions, such as the Artists Organisation (Konstnärernas riksorganisation) and the Craftsmen and Designers' Organisation (Sveriges konsthantverkare och industriformgivare)¹⁰⁴, The Union for Performing Arts and Film (Teaterförbundet för scen och film)¹⁰⁵, The Union for Musicians (Musikerförbundet)¹⁰⁶ and The Swedish Writers' Union (Författarförbundet)¹⁰⁷.

Trends

One of the biggest trends influencing the governance of access to culture is with no doubt the current digitization, which offers new methods of preservation, but also new ways to communicate arts and culture to a wider public. In this field, there have been several changes in regulations and practices in Sweden. For example, a special governmental committee was appointed to look over certain issues concerning the Copyright Act in order to facilitate access to the collections of libraries, archives and broadcasting companies.¹⁰⁸ The inquiry on copyright was largely due to the intense debate on illegal file-sharing that has been going on over the last years.

The question of copyright has become a major political issue in Sweden. In 2006, the Pirate Party was founded with the main goal to reform laws regarding copyright and patents. The party swiftly gained popularity and got two seats in the European Parliament after receiving 7.13 % of the Swedish votes in the EP election 2009. However, the party has not yet succeeded to enter the Swedish Parliament. In the general election 2010, it only received 0.65 % of the votes (and thus becoming the biggest party outside the Parliament).¹⁰⁹ Although the party is still quite small, its political impact has been considerable, according to several political analysts. After the party's for-

¹⁰¹ <http://www.stiftelsenfunka.se>

¹⁰² <http://www.rfsl.se>

¹⁰³ <http://www.dik.se>

¹⁰⁴ <http://www.kro.se>

¹⁰⁵ <http://www.teaterforbundet.se>

¹⁰⁶ <http://www.musikerforbundet.se>

¹⁰⁷ <http://www.forfattarforbundet.se>

¹⁰⁸ The Ministry of Justice, *Avtalad upphovsrätt: Delbetänkande av Upphovsrättsutredningen*, Stockholm, 2010.

¹⁰⁹ <http://www.piratpartiet.se>

mation, some of the bigger parties have shifted their stance on copyright towards a more open approach to information sharing.

3. Policy

This chapter deals with specific contents, aims and tasks of problem solving in the field of access to culture in Sweden. Governmental papers, programs and incentives which reflect the policy setting in this field are analysed. How is access to culture interpreted? What measures have been taken? Which are the priorities? Have EU or other international organisations influenced the Swedish policies in this area? The chapter ends with a short analysis of trends influencing the policies and programs on access to culture.

Definition

The objectives for Swedish cultural policy state that it should: “promote opportunities for everyone to experience culture and education and to develop their creative abilities”.¹¹⁰ Even though “access to culture” is not mentioned in this statement, it is clearly reflecting this idea. However, in this statement, access to culture is defined not so much as a right, but more as a goal. To “promote opportunities” is not the same thing as establishing a right. (Compare with “promote opportunities for everyone to receive health care”, which probably would have been seen as a pretty absurd statement.)

Although access to culture is not defined as a right in the objectives, there are other situations where this occurs, especially when it comes to children and youth. In the government bill “Time for Culture” it is stated that: “Children and young people’s right to culture is high on the Government’s agenda. Both the access to professional culture of high quality and the opportunity to develop their own creativity are key elements.”¹¹¹ There is also a reference to The United Nations Convention on the Rights of the Child, which clearly states children and young people’s right to participate in cultural life.

In “Time for Culture” the government identifies several obstacles to access to culture for children and youth:

All children and young people should have the opportunity and the right to cultural experiences regardless of the family situation or where they grow up. Regardless of age, sex, disability, ethnicity, socio-economic or religious background, children and young people should be able to take part in cultural life and explore cultural and artistic expressions in different forms.¹¹²

In this paragraph, it is indicated that different traits and circumstances may hinder children and youth’s participation in cultural life. What is further emphasized in the bill is the digitization of society and how that affects children and youth.

¹¹⁰ <http://www.government.se/sb/d/3009> (2014-03-07).

¹¹¹ The Government of Sweden, “Tid för kultur” (Govt. 2009/10:3), 2009.

¹¹² The Government of Sweden, “Tid för kultur” (Govt. 2009/10:3), 2009.

The technology has given rise to new patterns of consumption with new needs and demands, new behaviour patterns and new attitudes. To give children and youth the opportunity to fully explore their creativity, it is important that the adult world is aware of these changes.¹¹³

Here, not the digitization itself is seen as an obstacle to access to culture for children and young people, but the ignorance and lack of knowledge of adults.

Access to culture as a right is almost exclusively used in relation to children and youth. However, there are other definitions that can be found, for example, access to culture as a means to achieve social cohesion and democracy. The Cultural Cooperation Model is seen as a way to achieve this, but also the integration policy. Here, the main obstacles for access to culture are considered to be segregation and discrimination based on ethnicity. Other factors are age, sex, sexuality, and disabilities. In “Time for Culture”, one chapter is devoted to cultural diversity and intercultural cooperation. It states:

We believe that culture has to be relevant and important for the entire population. Cultural policy should contribute to increased diversity and multifaceted cultural offerings and thus a wider choice for everyone. It is important for a vibrant democracy that many different experiences, thoughts and stories are preserved and mediated.¹¹⁴

Interestingly, there are no discussions on so-called “non-audiences” or “non-users” in “Time for Culture”, even though there are quite a few studies dealing with these issues.¹¹⁵ The most vivid discussions on “non-audiences” or “non-users” in recent years were related to the introduction of the free entrance policy in the mid 00’s.

Visibility

An important indicator when analysing access to culture is the availability of specific legislation and visibility of policies in the public sphere. In Sweden, there is no specific legislation on access to culture. However, although not dealing particularly with culture, the right to access is established in law in other areas, such as the Anti-Discrimination Act, the Education Act, and the Planning and Building Act.

In the last few years there have been several official policy papers in the field of access to culture. Below are a few examples to illustrate this (in publication order).

- The Public Health Agency, *Culture for Health: A Collection of Examples from Research to Practice*, 2005.¹¹⁶
- The Swedish Arts Council, *Children and Young People Culture*, 2010.¹¹⁷

¹¹³ The Government of Sweden, “Tid för kultur” (Govt. 2009/10:3), 2009.

¹¹⁴ The Government of Sweden, “Tid för kultur” (Govt. 2009/10:3), 2009.

¹¹⁵ Goodnow, K. & Akman, H. (eds.), *Scandinavian Museums and Cultural Diversity*, New York: Berghahn Books, 2008; Pripp, Oscar (ed.), *Mångfald i kulturlivet*, Tumba: The Multicultural Centre, 2004; Edström, N. & Hyltén-Cavallius, C, *Osmos: Inkluderingsprocesser i kulturlivet*, Tumba: The Multicultural Centre, 2011; O’Neill, Mark, “Museum Access – Welfare or Social Justice?” in Kearns, P., Kling, S. & Wistman, C. (eds), *Heritage, Regional Development and Social Cohesion*, Östersund: Jamtli Förlag, 2011.

¹¹⁶ The Public Health Agency, *Kultur för hälsa: En exempelsamling från forskning och praktik*, 2005.

- The Ministry of Culture, *Digit@l Heritage: National Strategy for Digitization, Digital Preservation and Digital Access of Cultural Heritage Materials and Cultural Heritage Information*, 2011¹¹⁸
- The Government Agency for Cultural Policy Analysis, *On Citizenship, Participation and Audience Development*, 2012.¹¹⁹
- The Swedish Arts Council, *The Cultural Institutions and The Civil Society*, 2012.¹²⁰
- The Swedish Arts Council, *Culture for Everyone – No obstacles: A Report of the Swedish Arts Council’s work in 2012 with interim targets in disability policy*, 2013.¹²¹
- The Swedish Government, “Education and Access: Radio, Television and Public Service 2014–2019”, Govt. 2012/13: 164, 2013.¹²²
- The Swedish History Museum, *Mission Equal Museums: A Report on the Government Directive to Provide Data and Develop Methods for a More Equal Representation in Collections and Exhibitions*, 2013.¹²³

Priorities

Swedish cultural policy has a set of priorities, which are reflected in the budget. Many of them relate to access to culture. These are: children and young people’s access to culture; access to culture for seniors and people with disabilities; gender equality; cultural diversity and social integration; regional and local cultural strategies; and accessibility of digital data.¹²⁴ In the report *The Cultural Cooperation Model: Evaluation 2012 (Kultursamverkansmodellen: Uppföljning 2012)*, The Swedish Arts Council concludes that the three areas in which the majority of the regions have made the most progress are children and young people’s access to culture, access to culture for people with disabilities, and gender equality.¹²⁵

¹¹⁷ The Swedish Arts Council, *Barn och ungas kultur*, 2010.

¹¹⁸ The Ministry of Culture, *Digit@l kulturarv: Nationell strategi för arbetet med att digitalisera, digitalt bevara och digitalt tillgängliggöra kulturarvsmaterial och kulturarvsinformation*, 2011.

¹¹⁹ The Government Agency for Cultural Analysis, *Om medborgarperspektiv, deltagande och publikarbete*, 2012.

¹²⁰ The Swedish Arts Council, *Kulturinstitutionerna och det civila samhället*, 2012.

¹²¹ The Swedish Arts Council, *Kultur för alla – inget hinder: Redovisning av Kulturrådets arbete 2012 med delmålen i funktionshinderspolitiken*, 2013.

¹²² The Government of Sweden, “Bildning och tillgänglighet: Radio och tv i allmänhetens tjänst 2014–2019” (Govt. 2012/13:164), 2013.

¹²³ The Swedish History Museum, *Uppdrag jämställda museer: Rapport om regeringsuppdraget att ta fram underlag och utveckla metoder för en mer jämställd representation i samlingar och utställningar*, 2013.

¹²⁴ <http://www.government.se/sb/d/3009> (2014-03-07).

¹²⁵ The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.

Children and youth

According to The Swedish Arts Council there has been a paradigm shift in view of culture for children and young people during the past ten years. Today's child culture researchers speak of culture for children, culture with children and culture by children. These various forms overlap and interplay with each other. Children are recognised as competent co-creators of their own culture with this new paradigm. Today, children are the highest priority group when it comes to access to culture and the child perspective can be found in legislation and regulations, in special commissions to authorities and in the national cultural policy goals.¹²⁶

There are also several co-operations between the different actors within the sectors, at all levels. The regional governments play an important role, being responsible for a large element of the culture the children and young people participate in. Evaluations show that all regions are actively working with children and young people's access to culture, and several of them have developed a variety of strategies in cooperation with the cultural institutes and professionals. The introduction of the Creative School Program has been a driving force. Furthermore, the evaluations indicate that children and young people's access to culture is being taken into account in many different areas, mainly in theatre, film, music, dance, museums, libraries, and arts and crafts, but also in the regional archives and in activities that promote art. However, there are some exceptions. A few regions do not mention children and young people's access to culture in relation to all cultural activities in the region.¹²⁷

An area that has received particular attention is reading, due to the trend towards poorer reading skills among children and young people. In recent years, a specific policy for reading promotion has been developed, allowing an earmarked budget for reading promotion activities at the national level. The Swedish Arts Council has been instructed by the government to coordinate this initiative in dialogue with primarily libraries and sports associations.¹²⁸

Disability policies

In the summer of 2011, the Swedish government adopted a strategy for the implementation of disability policy for 2011–2016. One of the nine priority areas was access to culture. The aim is to improve the opportunities for people with disabilities to access various buildings and to actively take part in cultural life on the same terms as able-bodied persons.¹²⁹ *Culture for Everyone – No obstacles (Kultur för alla – Inga hinder)*, is a report containing an evaluation of what has been achieved up to 2012. The report is written by The Swedish Arts Council, which (together with the National Heritage Board) is responsible for the disability policy in the field of culture and also for the distribution of funding. However, there is no extra funding to increase access

¹²⁶ The Swedish Arts Council, *Barn och ungas kultur*, 2010.

¹²⁷ The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.

¹²⁸ <http://www.kulturradet.se/Lasframjande/> (2014-03-10).

¹²⁹ The Ministry of Health and Social Affairs, *En strategi för genomförande av funktionshinderspolitiken 2011–2016*, 2011.

for people with disabilities, since the aim is that access should be included in the cultural institutions' regular budgets.

All institutions that receive financial support from The Swedish Arts Council and The National Heritage Board must meet certain requirements regarding access for people with disabilities. They have to produce action plans by 2013, remove easily eliminated obstacles by 2016, and have accessible websites and e-services by 2016. The disability perspective should be integrated into the regular activities, and media services, films, etc. should be developed in ways and formats that improve access for persons with disabilities.¹³⁰ If the latter goals actually will be met or if the deadlines have to be extended remains to be seen, but sources at the Council reports that the progress is too slow.¹³¹ The National Heritage Board, together with Handisam and The Swedish Environmental Protection Agency, has produced a set of guidelines on how to develop and implement accessibility strategies in cultural heritage environments.¹³²

Gender equality

The Swedish government regards the inequality between sexes as an obstacle for high quality, cultural diversity, and the long-term development of arts and culture. To increase gender equality, special funds have been distributed by The Swedish Arts Council.¹³³ The Swedish Arts Council has developed a strategy for gender equality at cultural institutions. The goal is that men and women should have the same opportunities to access jobs, education and financial resources within the cultural sector, and men and women's experiences and knowledge should be assessed and considered on an equal basis.¹³⁴

The regional evaluations from 2012 show that a majority of the regions and also a majority of the cultural institutions are actively and strategically working with gender equality. It appears like many regions are aware of the issues related to gender equality and how to work with gender mainstreaming.¹³⁵

Special funds have also been allocated to a few selected cultural institutions and their initiatives on gender equality: The Swedish Film Institute, The Swedish History Museum and Music Development and Heritage Sweden. It is still too early to see the outcomes of these initiatives, The Government Agency for Cultural Policy Analysis will publish their final report in 2015, but so far the strategy has resulted in awareness-raising, networking and targeted support to female professionals.¹³⁶

¹³⁰ The Swedish Arts Council, *Kultur för alla – Inga hinder: Redovisning av Kulturrådets arbete 2012. med delmålen i funktionshinderspolitiken*, 2013.

¹³¹ <http://www.kulturradet.se/nyheter/2014/Kulturradets-arliga-rapport-om-tillgangligt-kulturliv-lamnad-till-regeringen/> (2014-03-19).

¹³² The National Heritage Board, *En handbok för planering och genomförande av tillgänglighetsåtgärder i skyddade utomhusmiljöer*, 2013.

¹³³ The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

¹³⁴ <http://www.kulturradet.se/sv/verksamhet/Jamstalldhet> (2014-03-07).

¹³⁵ The Swedish Arts Council, *Kultursamverkansmodellen: Uppföljning 2012*, 2013.

¹³⁶ The Government Agency for Cultural Analysis, *Strategier, tillvägagångssätt och resultat inom de särskilda satsningarna på jämställdhet inom film-, musei- och musiksektorerna 2011, 2012*.

Senior citizens

Another of the government's priority areas is access to culture for senior citizens. The policy rely on studies showing that participating in cultural activities have positive associations with health, and affects both general well-being and mortality. Since 2011, the Swedish Arts Council distributes special funds to promote senior's participation in cultural life through cultural experiences and creative activities. Local and regional authorities, primarily municipalities and counties, in broad collaboration with cultural institutes and professionals, are prioritized in the distribution of funds. The Council is responsible for evaluating the culture initiatives for seniors in health care and social care. So far, the evaluations have shown positive results, and the government has decided to keep on allocating extra funds to senior citizens' access to culture for the coming year.¹³⁷ The initiative is the results of a collaboration between the Ministry of Culture and The Ministry of Health and Social Affairs. ¹³⁸

Cultural diversity and social integration

Culture is set in connection to the creation of identity at a European level. There is a discourse that increasingly focuses on European identity. For example in Horizon 2020 programme there are initiatives to explore this further. However this is not an easy concept, considering that Europe is a diverse place with multiple cultures and identities. Still, cultural heritage, connected to specific geographical locations is very important in understanding that place and its relation to other places. In Sweden culture is not often connected to identity in the discourse. Rather, it is connected with diversity and identities in the plural.

In the government bill "Time for Culture", cultural diversity and social integration is highlighted as a priority area. Here, the government refers to the objectives of the integration policy, that state that everyone, irrespective of ethnic and cultural background, should have equal rights, responsibilities and opportunities, which also include access to culture. According to a study conducted in 2008, the differences in cultural activity are relatively small between people with an immigrant background and people born in Sweden to Swedish parents. The study also indicates that immigrants' participation in cultural life is increasing. However, there is still a difference between *how* people participate, depending on for instance ethnic, cultural or religious identity. This might not have to be a problem, but it is emphasized that cultural policy should encourage people to participate in various activities, that no one should feel excluded from taking part in or contribute to cultural life, and that culture should reflect the diversity that characterizes today's society.¹³⁹ One way of implementing this is to provide funding for various cultural projects and specific initiatives that deals with diversity. Examples of this are Umeå, in northern Sweden, which was the European capital of culture in 2014 and Sami culture was made highly visible in many activities during this year or the national theatre has a special section devoted to setting up plays using sign language and taking them on tour around the country.

¹³⁷ The Swedish Arts Council: *Kultur för äldre: Värt att leva för*, 2013.

¹³⁸ <http://www.regeringen.se/sb/d/16918/a/225514> (2014-03-07).

¹³⁹ The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

The most visible change in this area in recent years is increased funding directed to The Institute for Language and Folklore and its strategies to strengthen Romani, Sami, Finnish, Jiddisch and Meänkieli which are all official minority languages. The government has also proposed increased resources for foreign language teaching.¹⁴⁰

Regional and local cultural strategies

Geographical equality in access to culture among citizens is another of the government's priority areas. The aim is to bring culture closer to the people and give municipalities and counties more responsibility and more freedom in cultural policy and distribution of funds. All citizens, regardless of residence, should be able to enjoy a broad range of cultural activities of high quality. Cultural policy should support cultural institutions all over the county, especially outside the larger cities, as well as adult education, associations and other popular movements. It may be local theatre associations, church choirs, local history societies or such.¹⁴¹ The regional and local cultural strategies are coordinated by the Swedish Arts Council, and it is responsible for the allocation of funds and evaluation.¹⁴²

The connection between culture and education has always been important. However arts education in Sweden to a large extent takes place outside compulsory schools or universities and is organised at a regional or municipal level, by public or private providers. There is a system of folk high schools which offer courses at upper secondary level for adults in basic subjects, but also have an extensive programme of arts courses. You can study anything from music, glass making, creative writing to art history and languages. There also a system of study circles, a form of courses with low fees and sometimes with elements of peer learning, where you can study for a couple of hours per week. They offer things like pottery, art history, literature, languages wood carving, knitting and many other things.

Accessibility of digital data

The overall objective of digitization is that cultural activities, collections and archives to a larger extent should be digitally preserved and made available electronically to the public. All governmental agencies that collect, preserve and provide cultural heritage must by 2015 have guidelines on access and prioritization. In 2011, the National Archives was handed responsibility of establishing a coordinating secretariat for the digitization of cultural heritage.¹⁴³ This secretariat, Digisam, will oversee the development work and capacity building in relation to digitisation issues within the timeframe of 2012 – 2015.¹⁴⁴ The priorities are digitization of cultural heritage, movie theatres, and Swedish movies. In addition, the Swedish Arts Council is responsible

¹⁴⁰ <http://www.sofi.se/1580> (2014-03-07).

¹⁴¹ The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

¹⁴² <http://www.regeringen.se/sb/d/14028> (2014-03-07).

¹⁴³ <http://www.regeringen.se/sb/d/13149> (2014-03-07).

¹⁴⁴ <http://www.digisam.se>

for evaluating the digitization of performing arts and how digital technology can be used to make culture more accessible to people with disabilities.¹⁴⁵

There is also digitalization taking place for commercial purposes. Genealogy is very popular in Sweden and documents concerning family history are the most used archival resources. Since people usually have to visit the archive to get access to them – even if they are in digital form they are not accessible through the internet, only through archival databases – there are private companies which digitize the material and make it accessible through the internet for those who pay a fee to subscribe to this service. Since most of Sweden is a sparsely populated area with long distances this might be just as cost efficient for the users as travelling to the archive.

Programs

Following is a list of the major public programs in the field of access to culture, describing the authority in charge, priorities and budget. All figures are from The Ministry of Culture's budget for 2014 and previous years.¹⁴⁶

- The Creative School Program
Authority in charge: The Swedish Arts Council
Priorities: Access to culture through school activities for children and youth
Budget: SEK 150 million in 2011, SEK 156 million in 2012, SEK 175 million in 2013
- The Cultural Cooperation Model
Authority in charge: The Swedish Arts Council
Priorities: Geographical equality in access to culture among citizens
Budget: SEK 960 million for the 16 participating counties and SEK 243 million for the non-participating counties in 2012, which amounts to a total of SEK 1.2 billion per year.
- The Cultural Heritage Initiative
Authority in charge: The National Heritage Board
Priorities: To make cultural heritage more accessible through work training
Budget: SEK 270 million 2012 – 2014
- Culture for Senior Citizens
Authority in charge: The Swedish Arts Council
Priorities: Senior's participation in cultural life through cultural experiences and creative activities
Budget: SEK 30 million in 2011, SEK 10 million in 2012, SEK 30 million in 2013
- Reading promotion
Authority in charge: The Swedish Arts Council
Priorities: To improve reading skills and interest in reading among children and young people
Budget: SEK 10 million in 2010, SEK 10 million in 2013, SEK 15 million in 2014

¹⁴⁵ <http://www.kulturradet.se/sv/verksamhet/Digitalisering/> (2014-03-07).

¹⁴⁶ <http://www.regeringen.se/sb/d/13574/a/153116> (2014-03-17)

- Strategies for Gender Equality

Authority in charge: The Swedish Arts Council

Priorities: Equality between men and women regarding visibility, funding and participation.

Budget: SEK 6 million 2007 – 2010 for performance arts; SEK 19 million 2010 – 2014 for film, music and museums; SEK 3 million 2013 – 2014 for literature

Creative Europe/ The Culture program

There has been some participation in EU's cultural programme 2007-2013, as well as in creative Europe. For example in 2012, there were 15 projects in which Sweden took part within the culture programme's cooperation projects. In total Swedish participants in the culture program received 11 262 909 euro in support in 2013, which was the most successful year for applications from Sweden. The arts council is responsible for following up the culture programme, and now Creative Europe and each year they produce a report on projects that have received funding and some statistics. These programmes make a really large contribution to Swedish culture. The arts council tries to make more organisations apply. Out of the 80 applications sent in for projects over several years in 2013, 2 came from Swedish organisations as coordinators.

Awareness-raising and capacity building

Many relevant initiatives have been launched by public authorities to foster awareness-raising or capacity-building of professionals regarding access to culture. An illustrative example is the gender equality strategy in the field of film, museum and music, administrated by The Swedish Film Institute, The Swedish History Museum and Music Development and Heritage Sweden. So far the strategy has resulted in awareness-raising, networking and targeted support to female professionals.¹⁴⁷ The Swedish Film Institute has developed a network portal for female filmmakers, a mentoring program, and several projects designed to strengthen gender equality, such as courses, camps, contests, and film festivals.¹⁴⁸ The working group on gender at The Swedish History Museum, Jämus, has produced a report with methods and guidelines on how to achieve a more gender equal representation in collections and exhibitions at museums.¹⁴⁹ Music Development and Heritage Sweden has founded a think tank, arranged and participated in several conferences and initiated a handful of collaborative projects aiming at female musicians.¹⁵⁰

This is just one of the areas wherein awareness-raising and capacity-building have been important tools to promote access to culture. Similar strategies have been launched to, for example, strengthen national minorities, implement disability action plans, and improve reading skills among children and young people.

¹⁴⁷ The Government Agency for Cultural Analysis, *Strategier, tillvägagångssätt och resultat inom de särskilda satsningarna på jämställdhet inom film-, musei- och musiksektorerna 2011, 2012.*

¹⁴⁸ The Swedish Film Institute, *På väg mot en jämställd filmproduktion, 2012.*

¹⁴⁹ The Swedish History Museum, *Uppdrag jämställda museer: Rapport om regeringsuppdraget att ta fram underlag och utveckla metoder för en mer jämställd representation i samlingar och utställningar, 2013.*

¹⁵⁰ Music Development and Heritage Sweden, *Statens musikverks jämställdhetsuppdrag: Rapport för verksamheten 2011, 2012.*

Funding

The Swedish Arts Council is the government agency that administrates most of the public funding in culture. The largest portion is allocated to the regions' cultural activities through the Cultural Cooperation Model. To be eligible for funding, the County Council in collaboration with the county's municipalities, and after consultation with the county's cultural institutions and professionals as well as the civil society, has to develop a regional cultural plan. The regional cultural plan should describe the planned cultural activities in the county and how these relate to the national cultural policy objectives. It should promote participation and cultural diversity, and pay particular attention to access to culture for children and young people. Based on the regional cultural plans, the Swedish Arts Council allocates the funds.¹⁵¹

As previously mentioned, all institutions that receive financial support from The Swedish Arts Council or The National Heritage Board must meet certain requirements regarding access for people with disabilities. Similarly, the institutions have to meet certain requirements regarding equality and cultural diversity. For example, the institutions must attach an equality plan when applying for grants. The national cultural agencies that get their money directly from the government also have to follow similar requirements, usually specified in their delegated legislation.

Partnerships

In recent years several measures have been adopted to foster partnerships between cultural actors and relevant organisations in other fields through networking events, conferences and seminars. For example, the last couple of years, these events have taken place (but there are, of course, many more):

- "Våga mötas: Om tillgänglighet", Härnösand, 31 January 2013.¹⁵²
A conference on culture and disability financed by The European Social Fund and organized by Scenkonstbolaget (a company owned by the county council of Västernorrland and Sundsvall municipality) in collaboration with, among others, The National Theatre Company, The Network for Music, Theatre and Dance in Norrland, and local disability associations.
- "Kulturforum 2013", Lycksele, 16-17 October 2013.¹⁵³
A conference on access to culture organized by Västerbotten County in collaboration with The Swedish Arts Council for local and national authorities, cultural institutions and professionals, and the civil society.
- "Lättlästdagarna: Att göra sin röst hörd", Stockholm, 7 November 2013.¹⁵⁴

¹⁵¹ <http://www.kulturradet.se/sv/verksamhet/Modell-for-kultursamverkan/> (2014-03-14).

¹⁵² <http://www.scenkonstbolaget.se/vagamotas> (2014-03-14).

¹⁵³ <http://regionvasterbotten.se/wp-content/uploads/2013/10/Kulturforum-16-17-oktober-2013.pdf> (2014-03-14).

¹⁵⁴ <http://www.lattlast.se/om-oss/lattlastdagarna2013/konferensen-7-november> (2014-03-14).

A conference on literacy and reading promotion organized by The Centre for Easy-to-Read Publications and attended by politicians, librarians, authors, teachers, etc.

- ”Värt att leva för! Kultur för äldre, nordiskt expertmöte”, Stockholm, 28 November 2014.¹⁵⁵
A conference on senior citizens’ access to culture, organized by The Swedish Arts Council with participants from The Nordic Council of Ministers, The Ministry of Health and Social Affairs, the Swedish medical university Karolinska Institutet.
- ”Spring Conference 2014: Take a Stand: Democracy and Participation on Equal Terms”, Östersund, 5-6 February 2014.¹⁵⁶
A conference on democracy, equality and participation in the cultural heritage sector organized by The Nordic Centre of Heritage Learning and Creativity AB for museums, archives, researchers and others.
- ”Digital teknik för tillgänglighet”, Umeå, 27 March 2014.¹⁵⁷
A conference on digital access to culture organized by The Swedish Arts Council and attended by cultural actors as well as actors from the IT sector.
- ”Barnkulturkonferens”, Umeå, 3-4 April 2014.¹⁵⁸
A conference on children’s access to culture organized by The Swedish Arts Council in collaboration with Barnkulturcentra i Sverige (a national cultural association), Stockholm University and Malmö University.

European and international dimension

Is there any evidence that EU policy documents on access to culture have influenced national, regional or local policies? In other words, are EU policies directly mentioned in Swedish policy papers or program materials? It is hard to tell how and to what extent EU policy documents on access to culture actually have influenced Swedish policies in this field. The government bill “Time for Culture” states:

The entry to EU in 1995 has obviously been very important for the Swedish cultural policy as well as other policy fields. The membership of the above organizations [The Council of Europe, UNESCO, The Nordic Council, The Nordic Council of Ministers and EU] means that Sweden has to follow, but also have the opportunity to influence, these organizations’ rules and recommendations. In the field of culture, we should particularly mention the objectives of EU Article 151, UNESCO World Heritage Convention and the UNESCO Convention on the protection and promotion of cultural diversity.¹⁵⁹

¹⁵⁵ <http://www.kulturradet.se/sv/nyhetsarkiv/Kulturradet-pa-plats/Massor-och-konferensen-2013/Kultur-for-aldre---Vart-att-leva-for/> (2014-03-14).

¹⁵⁶ <http://nckultur.org/english/spring-conference-2014-take-a-stand/> (2014-03-14).

¹⁵⁷ <http://www.kulturradet.se/nyhetsarkiv/Kulturradet-pa-plats/Digital-teknik-for-tillganglighet> (2014-03-14).

¹⁵⁸ <http://www.kulturradet.se/sv/nyhetsarkiv/Kulturradet-pa-plats/Barnkulturkonferens-Umea-2014/> (2014-03-14).

¹⁵⁹ The Government of Sweden, ”Tid för kultur” (Govt. 2009/10:3), 2009.

In the government bill, and also in other Swedish policy documents in the field of access to culture, the focus in most cases is on how Sweden can influence the international organisations and not the other way around. For example, the Swedish government when responsible for The Presidency of the Council of the European Union in 2009 actively worked to implement Swedish priorities in EU cultural policies. The main priority was to integrate the child perspective and stress the importance of children and youth's participation in cultural life. Another priority area where the Swedish government has sought to influence EU is access to cultural heritage through digitization, for instance through the digital archive and library Europeana.¹⁶⁰

The area where the influence from EU is most visible is, perhaps not surprising, internationalisation, but also intercultural communication that promotes ethnic and cultural diversity. In the government bill, the strategies for internationalisation are increasing mobility and exchanges for professionals in the cultural sector, supporting international networks, and cooperating with international organisations and foreign authorities. An example of this is the collaboration between The National Heritage Board and The Swedish International Development Cooperation Agency (Sida). They are working on projects that aim to preserve and safeguard developing countries' cultural heritage and projects for sustainable state development through participation in UN-HABITAT and the World Urban Forum.¹⁶¹

Trends

It is clear that there are three main priority areas dominating the Swedish discourse on access to culture; children and youth, disability policy and gender equality. These "trends" have been predominant during the 2000's. In recent years there has been an increased focus on senior citizens, regional cultural strategies and digitization. Cultural diversity and social integration is also an important political question, but although there are several activities to promote this on a regional and local level, there does not seem to be a coherent national strategy in this area.

¹⁶⁰ The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

¹⁶¹ The Government of Sweden, "Tid för kultur" (Govt. 2009/10:3), 2009.

4. Practice

In this chapter, focus is on programs and activities at the operational level, within cultural organisations, and how they foster access to culture in practice. Two case studies have been carried out for this purpose, at The National Archives and at Jamtli, the county museum of Jämtland. The reason why these two institutions were chosen is that traditionally the organization and activities of an archive and a museum look very different. Archives primarily have administrative and preserving functions, while museums are focused on both collecting items and attracting large numbers of visitors. This means that archives have been more introverted and museums more extroverted, which could influence their view on access to culture.

The National Archives consist of the main archives in Stockholm and the regional state archives located in Uppsala, Vadstena, Visby, Lund, Göteborg, Härnösand and Östersund. Prior to 2010, all these archives were independent government agencies, but they have now merged into one entity. This has created some tensions, since practices and priorities differ between the archives. The main archives have the supervision of all public records from the government agencies, while it delegates to the regional state archives the supervision of records generated by regional and local authorities. (The city archives in Stockholm, Malmö and Karlstad have been granted the same status, although they are not a part of the organization.) The National Archives receive and preserve records from public administration as well as private corporations and individuals. Furthermore, they are responsible for NAD, which is a nationwide, comprehensive database and information system available online that contains information about records from individuals, estates, organizations, businesses and authorities.

Jämtland County is a county in the middle of Sweden comprising of eight municipalities. It is sparsely populated and has a population of approximately 127 000. The county capital is Östersund with 60 000 inhabitants. Located in central Östersund is the county museum, Jamtli. The museum has around 200 000 visitors per year and collaborates with people and organizations from various sectors of society. Jamtli comprises an indoor museum with art exhibitions and historical artefacts, and an open air museum with heritage buildings. It offers several activities and learning opportunities for people of all ages. Living history and historical re-enactments is an important feature of the museum, as well as programs for school children, seniors, people with mental illness, and other disadvantaged groups. The aim is not just learning about cultural heritage, but to learn through cultural heritage. In 2013, Jamtli was awarded as the best museum of the year by The Association of Swedish Museums.¹⁶²

General approach

All cultural institutions are obliged to relate to the national objectives for the cultural policy. The regional cultural institutions are also expected to comply with the regional

¹⁶² <http://www.sverigesmuseer.se/nyheter/2013/05/jamtli-arets-museum-2013/> (2014-03-26).

cultural plans. The cultural institutions that are government agencies have a specific mandate from the government with details about their roles and responsibilities.

The Government Agency for Cultural Policy Analysis is responsible for evaluating the achievements of cultural diversity, gender equality and access to culture. In 2013, the agency carried out a mapping study on cultural organisations' strategies in these areas. These concepts are often formulated the same way in the program documents, but interpreted and implemented differently. In general, the main focus of access to culture seems to lie on access to cultural objects and resources, the physical and social access to cultural institutions and environments, and on participation through exploration and acts of creativity. Access to, for example, decision-making is not mentioned at all. The main purpose of the Cultural Cooperation Model was to move the decisions regarding the local cultural life closer to citizens, which can be seen as a form of access to decision-making, but in reality it is hard to say in what way and to what extent regular citizens actually have been able to influence the regional cultural policy or the cultural institutions in their local area after this model was implemented.¹⁶³

The National Archives

Cultural heritage institutions are often seen as our collective memory. This is also connected to democracy. Having a past, keeping sources in order to understand and explore how different situations and issues came about is important to the democratic process. In some countries, such as Sweden it's a constitutional right to have access to public records – often kept by archives. In order to become accessible people need to understand their rights to this material and how it can be used. There is a level of accessibility in this; from providing cultural heritage, just making sure that it is kept and if someone asks they can see it or use it, to access of the material, which implies that people know that the material exists and can be used. It's easy to take part of, for example in digital form. The third stage of this would be creating learning opportunities. Using cultural heritage to make people develop and learn and go further with the material than just accessing it. Using it.

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In 2009, the Swedish government issued a delegated legislation to the National Archives outlining its functions and responsibilities. This delegated legislation contains several paragraphs that relate to access to culture. According to the delegated legislation, the National Archives should, in addition to preserving artefacts and documents, make its collections available to the public (although the emphasis is on other authorities and the academic community). Furthermore, the National Archives should integrate a focus on gender equality, cultural diversity and children into its practices. They should also focus on international and intercultural exchange and cooperate with foreign institutions and organizations.¹⁶⁴

When The National Archives merged into one government agency, a new approach was initiated to ensure a smooth transition. A set of process descriptions were created with instructions on how to work in a coherent and consistent way. Four of them can be related to the concept of access to culture. They are called Provide (Tillhan-

¹⁶³ The Government Agency for Cultural Policy Analysis, *Cultural Analysis 2014*, 2014.

¹⁶⁴ The Government of Sweden, "Förordning (2009:1593) med instruktion för Riksarkivet".

dahålla), Make Accessible (Tillgängliggöra), Make Digitally Accessible (Digitalt tillgängliggöra) and Increase Knowledge (Öka kännedomen). From the content in these descriptions it can be concluded that the general approach of the National Archives is that access means access to the records and documents in their collections. The process descriptions do not concern, for example, physical access or access to decision-making.¹⁶⁵ However, one must keep in mind when analysing the policies and practices of the National Archive that there is a big difference between the main archives in Stockholm and the regional state archives throughout the country. The regional state archives have a much broader definition of access, which is evident when comparing their services and programs. Here, the archives in Visby and Östersund stand out as the units that work most actively on access to culture.¹⁶⁶

Jamtli

In the regional cultural plan for Jämtland County, the vision for the county's cultural policy is stated as follow: "Jämtland is a vital region, where culture is a driving force for development and sustainable growth, and where everyone has access to cultural experiences and the opportunity to create and express themselves."¹⁶⁷ The regional culture plan emphasizes participation, cultural diversity, children and youth, entrepreneurship, artistic expression, and international and intercultural cooperation. These objectives are consistent with the national objectives, but in addition, the regional culture plan also emphasizes the importance of facilitating cultural activities across municipal and county boundaries. In addition to this, Jamtli also has a strategic plan of its own, conducted by the owners and the museum board, in which access to culture and social inclusion is emphasized.¹⁶⁸

Jamtli has a specific definition of access in the external communication, but a broader definition of the concept in its actual practices. Access in policies, documents and on the website is described as physical access to the museum buildings and the outdoor exhibition area. In a document informing on access to the facilities, special attention is paid to people with allergies, visual or hearing impairment, or mobility disabilities.¹⁶⁹ In 2013, Jamtli won an award for its efforts to increase the physical accessibility, and clearly the museum regards this issue as an important matter. However, when studying the museum's programs and activities, and also talking to the personnel responsible for issues related to the physical environment and accessibility, it becomes clear that in reality there is an awareness of access to culture in a much broader sense.¹⁷⁰

¹⁶⁵ The National Archives, "Processspecifikation: Att tillhandahålla arkiv"; "Processspecifikation: Att göra arkiv tillgängliga"; "Processspecifikation: Digitalt tillgängliggöra"; "Processspecifikation: Att öka kännedom om arkiv".

¹⁶⁶ Interview with Eva Tegnhed, The Regional State Archive, Östersund, 2014-03-26. Unless otherwise stated, all information about The National Archives is based on this interview or my own observations.

¹⁶⁷ Jämtland County, *Regional kulturplan för Jämtlands län 2012–2014*.

¹⁶⁸ Jamtli, "Strategic Plan for Jamtli 2011–2014".

¹⁶⁹ Jamtli, "Tillgänglighet: Information om tillgänglighet till Jamtli för personer med funktionsnedsättning".

¹⁷⁰ Interview with Anna-Lena Ståhl, Jamtli, Östersund, 2014-03-25. Unless otherwise stated, all information about Jamtli is based on this interview or my own observations.

Target groups

For many years, access to culture mostly was defined as physical access to a cultural institution. The Swedish government focused on how to make the cultural institutions such as operas, theatres, libraries and museums accessible and therefore narrowed the scope to be about accessibility for the disabled. In 1998 the Swedish Arts Council published a report on access to culture for people with disabilities that had a significant impact on Swedish cultural policies. The report presented an action plan for increased access that was going to be implemented 1999 – 2001.¹⁷¹ In 2001, the government decided that all public buildings – including buildings for arts and culture – should be accessible for disabled people before the end of 2010, and provided extra funding for this. For public buildings owned by regional or local authorities, the government provided some support, but also expected the authorities to make accessibility a high priority. In 2009 the deadline was prolonged to 2012, and then again to 2016. Since 2013 it is a precondition for cultural institutions receiving financial support from the government to have a detailed access plan. That plan is expected to be, not only but foremost, addressing access for people with disabilities. As a result, a large proportion of the cultural institutions work on accessibility has been about making their facilities and collections accessible for disabled people.

Another highly visible target group is children and youth. The objectives for Swedish cultural policy strongly emphasize the importance of children and young people's right to culture. It is obvious that this has influenced the cultural institutions' programs and priorities. There are a few cultural institutions that do not have any activities for children or young people. The introduction of the Creative School Program may have contributed to this. Approximately 55 % of the children in primary school take part in the program. Other target groups that are frequently mentioned in terms of outreach activities and programs are senior citizens, unemployed, immigrants, minorities and other underrepresented and underprivileged groups.

The National Archives

Traditionally, those who use the National Archives collections are state officials and researchers. In recent years there has been a surge in the use of the archives, largely due to the increased interest in family history and genealogy, and this has affected the National Archives as well. Thus, the genealogists are a new important group of visitors to consider when designing activities and programs. The most common are courses and lectures on how to search parish registers and probate inventories or use databases and digitized archives. These are aimed at both beginners and more advanced users. Focus lies on access to the archives' collections. Most of the participants are older adults.

Since a majority of the visitors who are not at the archives for work or study are older adults, many cultural programs and activities are aimed at them. For example, the regional state archive in Östersund, in collaboration with the county museum of Jämtland, organizes weekly lectures during the daytime on cultural heritage and local history, which largely attracts an older audience. Similar lectures are held at some of

¹⁷¹ The Swedish Arts Council, *Funktionshindrades tillgång till kultur: Kartläggning och handlingsprogram*, 1998.

the other archives, but they are not nearly as popular as those held in Östersund. The archive in Östersund has probably made the most progress in terms of outreach and audience development, and has the most diverse calendar of cultural events.

Another important target group is children and youth. In a document called “Archives are for everybody”, the National Archives present a strategy to make the archives more accessible for children and youth and help them to express their creativity and imagination.¹⁷² The archives should aim to strengthen the collaboration with schools in their region and develop digital textbooks that can be used by the students and their teachers. The archives should to a greater extent collaborate with other cultural organisations and professionals in order to create programs and activities aimed at children and youth. This could preferably be done within the Creative School Program. To succeed in this, the authors of the document conclude, the archives need to hire more archive educators. Today, there are very few archive educators working at the National Archives. Most archives do not even have a single educator among the staff and the only archive with more than one is the regional state archive in Östersund. In other words, the National Archives have a long way to go in terms of access to culture for children and youth, and it does not look better for other underprivileged or underrepresented groups. For example, there are no overall strategies for enhancing gender equality, ethnical diversity or social justice, even though the delegated legislation clearly states that this lies within the archives’ responsibilities.

Jamtli

When Jamtli uses the word “access”, they mean access for people with disabilities, not just physical, but intellectual as well. A special team of staff has been appointed for the task of managing issues related to the physical environment and accessibility. There are also several programs for school children (6-18 years of age) with physical and intellectual disabilities, developed by the museum in collaboration with Handisam, the National Institute for Special Needs Education, Jämtland County Council, Östersund municipality, and local disability associations.¹⁷³

Access for children and young people is the responsibility of the educational section. Jamtli’s educational section consists of eight co-workers specialized in pedagogy for toddlers and up to high school students. The museum runs a preschool that is free and open for everyone, and it offers several pedagogical programs for school children of all ages. Many of these programs are particularly oriented to promote cultural diversity and social cohesion. The Creative School Program is funding many of these activities.

However, learning is not just for the younger visitors. Jamtli is committed to lifelong learning, which means that adult learning is just as important. When designing programs and outreach activities, all age groups are included. For example, Jamtli offers courses in Swedish for immigrants. Jamtli also has a program for people suffering

¹⁷² The National Archives, ”Arkiv är till för alla: Strategi för Riksarkivets barn- och ungdomsverksamhet 2012–2014”.

¹⁷³ Jamtli, *Tillgänglighet och bemötande: Ökad tillgänglighet i Jamtlis barn- och ungdomsverksamhet*, 2006.

from dementia, primarily in the fourth age. The museum also arranges courses in arts and crafts, painting, baking and more, which tend to attract older adults.

When it comes to target groups in general, Jamtli like many other museums heavily relies on tourism, especially in the summer. To ensure access to the exhibitions for people who do not speak Swedish, it is possible to book a guide or to use an audio guide with information in English and German. This information is also available in Swedish for those who, for various reasons, have difficulties reading.

Obstacles and access

Cultural institutions and organisations throughout the country face different challenges when it comes to attracting visitors. A small art gallery has to consider other factors than The National Museum of Fine Arts in Stockholm. A museum in a sparsely populated area has to consider other factors than a museum in a densely populated area. A public library has to consider other factors than a study association or a dance company or a concert hall, and so on. The same goes for their visitors. There are many various reasons why someone chooses to visit a cultural institution or participate in a cultural event. Consequently there are many reasons why people choose not to visit or participate. According to the Eurobarometer of 2013, lack of interest, time, money or choices are the main reasons for non-participation.¹⁷⁴ In Sweden, when comparing to the other EU countries, the level of cultural participation is high. Only 8 % of the population fell into the category “low participation”, compared to the EU average of 34 %. Based on these numbers, there are reasons to believe that access to culture in Sweden is rather good. This is, of course, because of the country’s stable economy, good incomes and small income differences.

When studying the numbers other differences appear as well. Swedes rarely indicate lack of money as a reason for non-participation, except perhaps when it comes to going to concerts (17 % compared to EU 25 %). The numbers for not affording to go to the cinema, the theatre or opera and dance are less than ten percent, which is much lower than the EU average. Almost none (who has the interest to do so) can not afford to visit a museum, a library or a historical monument or site, according to the survey. On the other hand, Swedes more often indicate limited choice or poor quality of the cultural activities in the place where they live as reasons for non-participation. Sweden is a sparsely populated country and outside the metropolitan areas the cultural offerings are more limited. This might explain why Swedes sometimes choose to not visit a cultural institution (with the important exception of municipal libraries, which often have local branches in many districts).

When it comes to the use of internet for cultural purposes, Swedes are well above average. Only 3 % of the Swedes who responded to the survey stated that they had no access to the Internet, compared to the EU average of 14 %. Between 60 and 80 percent of the Swedish people use the Internet to read newspaper articles, search for information on cultural products and events, listening to radio and music, and watch

¹⁷⁴ http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf (2014-04-03).

streamed movies and TV shows. Hence, the digital divide (i.e. inequality in access to digital resources) seems to be very small in Sweden.¹⁷⁵

The National Archives

The National Archives are aware of that the main reason why people are not visiting their facilities or searching their databases is that people either lack interest in what the archives have to offer or lack knowledge of what the archives do. Therefore they have established a process description called Increase Knowledge that deals with this issue. This process includes strategies for visibility, communication, cooperation and participation. Key components are programs and activities for children, students, researchers, senior citizens, cultural organisations and associations, and cultural and creative industries. The aim is to assert the archives role as an arena for learning, creativity, entrepreneurship, active citizenship and personal development in order to attract more visitors and users.

However, knowing about the archives is not enough to actually use it. The archives have to work in a consistent and coherent way to provide the archival records to the public. How this should be done is explained in the process descriptions called Provide and Make Accessible. According to the National Archives, a major obstacle for using the archives' collections is that the archive records are not digitized and thus people can not access them unless they actually visit their facilities. Consequently, a lot of the archives' efforts are focused on digital preservation, the expanding of digital data and improved digital archive systems. Because of this, the process description called Make Accessible has been supplemented by the closely related process Make Digitally Accessible.¹⁷⁶ However, currently only 3 % of the overall archival collection is available in digital form. If the archives want to increase the number of online users they have a lot of work left to do. Moreover, the users need to know how to search the databases in order to find the right information. This requires skills in handling digital technology. Therefore Make Digitally Accessible is a process that also aims to improve the usability of the databases and develop the technology based on an educational approach. Courses on how to use the archives are also an important part of these efforts.

Jamtli

Jamtli is actively working to include everyone and attract as many visitors as possible. However, there is an awareness that they might not reach all and that some groups are harder to reach than others. Young people between 18 and 25 that are not in school and do not have any children is a group considered hard to reach. Despite this, Jamtli had no strategy on how to attract people in that stage of life. On the other hand, Jamtli has a lot to offer to other segments of society that often are characterized as hard to reach. For example, they have a program for people suffering from mental illness, and in the past they have had programs for unemployed youth and immigrants taking Swedish language courses. The museum is always open to new

¹⁷⁵ http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_fact_se_en.pdf (2014-04-03).

¹⁷⁶ The National Archives, "Processspecifikation: Digitalisera och digitalt tillgängliggöra".

collaborations and tools to increase participation from underprivileged groups and others. It is also possible to customize programs for different groups.

A great way to increase participation is by initiating collecting campaigns. When Jamtli created its latest addition to the outdoor exhibition, an area that was going to reflect the 1970s, a call went out to the local population to get them to contribute with suitable items. This initiative drew a lot of people, not just during the collecting period, but also after when the exhibition opened and people could come and see their donated items on display.

Jamtli also organizes big events, usually around the holidays, that attract a lot of people who otherwise never or seldom visit the museum. For instance, the Christmas market, the National Day celebration, and the Midsummer feast. Some of these events are free and some have a reduced entrance fee (children always have free admission to Jamtli). It is quite possible that the price is a crucial factor when it comes to attract visitors. During the winter season, the entrance fee for adults is SEK 70 (8 euro), and in the summer, when the museum has most of its outdoor activities and historical re-enactments, it is SEK 250 (30 euro). Some people may think this is too expensive. On the other hand, when comparing with entrance fees to amusement parks, water parks, zoological parks and other theme parks, the entrance fee is not very high, and according to the Eurobarometer of 2013, very few Swedes see the fee as an obstacle for visiting a museum.

Tools

Most large and established cultural organisations in Sweden have actions plans for gender equality, disability inclusiveness and cultural diversity. Usually these are official and available on the organisation's website. Many organisations also have plans for their activities for children and young people. In addition it is not uncommon to have strategies for digitisation, communication, cooperation and internationalisation. These plans give a general overview of the organisation's initiatives and efforts.

The National Archives

The four process descriptions mentioned above, Provide, Make Accessible, Make Digitally Accessible and Increase Knowledge, are vital for the National Archives' overall work and vision. In a way, it is possible to regard them as strategies to foster access to culture, together with documents like "Archives are for everybody", and similar guidelines. The next step for the archive is to set up a timetable and implement these strategies. At the moment, the archives are at very different stages in this process. Especially the main archives in Stockholm have fallen behind, while some of the regional state archives have made a significant progress. For example, the archive in Östersund has a leading role in the field of practical archive education, not just in Sweden, but in Europe as well. The archive in Östersund is also responsible for the process description Increase Knowledge and the development of many of the tools the National Archives use in their work to foster access to culture.

An important component in fostering access to culture is creating partnerships with other organisations in the cultural sector or elsewhere. Traditionally, archives have collaborated with universities and their researchers and students. Since the delegated legislation of 2009, the archives have expanded their collaboration with the education sector to include schools and schoolchildren as well. The archives also collaborate with historical societies, local heritage societies and genealogical societies. Representatives from these organisations are invited to meetings where different aspects of access are discussed.

Jamtli

Jamtli has a disability policy for internal use and an information sheet for visitors with disabilities. The museum also has a strategy for making the facilities more accessible. These documents have been developed in close cooperation with a group of representatives from local disability associations. This group meets twice a year with the personnel responsible for issues related to the physical environment and accessibility, to discuss changes and improvements. The proposed measures are funded by Jamtli's disability fund or by the regular maintenance budget.

Jamtli is also cooperating with other organisations in order to enhance access, like the *Network for Excellence – Towns and Cities*, a European network aimed at increasing accessibility in urban environments.¹⁷⁷ In Sweden, there is an accessibility database (Tillgänglighetsdatabasen), which is a nationwide database with information on access to different locations, such as hotels, restaurants, cultural institutions, parks and recreation areas. The tourist agency of Jämtland is responsible for updating the database in the region, and Jamtli's facilities are described in detail with pictures and text, which are created in cooperation with the museum staff.¹⁷⁸

Jamtli is also educating its staff in customer service related to equality and diversity. All personnel have had this training. The latest initiative Jamtli is participating in is FOKUS, a project coordinated by The Historical Disability Society and The Museum of Uppland aimed at educating museum staff on how to make the collections and exhibitions more accessible.¹⁷⁹

Since Jamtli is the county museum of Jämtland, it is important to reach the whole population. Therefore, Jamtli has a number of outreach activities around the county, and visits schools and other organisations. This is also a way to make the cultural heritage more accessible.

Emerging forms of access and participation

The most tangible emerging form of access to cultural is brought by digitisation and the new technology. The cultural institutions have different approaches to this, de-

¹⁷⁷ <http://www.townsandcities.designforall.org> (2014-03-26).

¹⁷⁸ <http://www.t-d.se/sv/TD2/Avtal/Jamtland-Harjedalen-Turism/Jamtli> (2014-03-26).

¹⁷⁹ <http://www.arvsfondsprojekt.se/projekt/utbildning-av-museipersonal-f%C3%B6r-bildande-av-n%C3%A4tverk-kring-funktionshindersp%C3%A4rskningen> (2014-03-26).

pending on what kind of cultural institution it is, what kind of activities they are engaged in, and how much resources they have. Regardless, it is probably safe to assume that most cultural organisations would have intensified their efforts in this area if only they had the time and money to do so.

The National Archives

As previously mentioned, one of the National Archives' main priorities is the digitisation of their collections. It would, of course, be impossible to digitize all of it, but the ambition is to at least digitize the most frequently ordered and sought after material. The process description Make Digitally Accessible states that the archives should develop methods for making digital archive information available, by developing the digital archive systems, databases, open source platforms, mobile applications, and etcetera. Furthermore, the archives should be active in social media, such as Facebook, Twitter, Flickr and Instagram. The archives also have their own channel on YouTube. Through these different communication mediums, the archives hope to increase user participation.

Jamtli

Jamtli uses the cultural heritage as the base in all of their activities. The exhibitions and programs in different ways aim to increase the knowledge about cultural heritage and Jämtland's history. This does not mean that Jamtli is a reactionary institution. Jamtli is in many ways an innovative and visionary force among Swedish museums. When Jamtli was awarded as the best museum in Sweden in 2013 it was largely due to its innovative approaches regarding organization, cooperation and funding.¹⁸⁰

However, when it comes to digitization and new technology, Jamtli is not at the forefront when compared with other museums and cultural institutions. Jamtli has a website¹⁸¹, a blog¹⁸² that is updated regularly and a Facebook page¹⁸³ that is more sparsely updated, where visitors can get information on exhibitions and programs. The exhibitions and programs are not based on new technology to any great extent. In the future, the museum hopes to integrate this, and, for example, allow visitors to use mobile applications when exploring the exhibitions or taking part in the programs. Currently the museum lacks the funds necessary for such a venture. The biggest investment in regard to new technology is the digitization of the museum's large photography collection. Jamtli's archive contains of approximately 9 million negatives and glass plates and is one of the largest photo collections in the country. Jamtli is now working on making these photos more available by scanning and categorizing them.¹⁸⁴

¹⁸⁰ <http://www.sverigesmuseer.se/nyheter/2013/05/jamtli-arets-museum-2013/> (2014-03-26).

¹⁸¹ <http://www.jamtli.com> (2014-03-26).

¹⁸² <http://www.jamtli.com/7715.tidstypiskt.html> (2014-03-26).

¹⁸³ <http://www.facebook.com/jamtlimuseum/info> (2014-03-26).

¹⁸⁴ <http://bildarkivet.jamtli.com/ombildarkiv.aspx> (2014-03-26).

Other observations

When comparing the National Archives and Jamtli it is evident that they are facing different challenges and have chosen different strategies to foster access to culture. The archives have a much narrower view on access and are mainly focused on access to their collections. The museum has interpreted access in a broader sense and is working in a more systematic and effective way with issues related to equality, inclusiveness and social cohesion. The explanation to this could be that archives are traditionally introvert and museums more extrovert. Moreover, museums have to a greater extent perceived themselves as culture institutions preserving cultural heritage, while archives have been viewed as administrative authorities preserving information, not cultural objects.

5. Data and indicators

Uses

Almost every political program in the field of culture is being evaluated somehow at some point. The Government of Sweden and its agencies produce numerous reports to assess their effectiveness and impact, which then are used to inform subsequent planning and policy making. Hence, Swedish cultural policies can be said to lie at the intersection of political principles and cultural practice and analysis. However, the connection between research on access to culture and policy-making in the field is not easy to establish if “connection” is the same thing as a reference to a specific researcher or a specific research institution. What has influenced the governmental reports in their analysis is thus hard to tell.

Indicators

In Sweden there is a special public body responsible for cultural analysis and statistics, The Swedish Agency for Cultural Policy Analysis (Myndigheten för kulturanalys). Their mission is to “**evaluate, analyse and present the effects of proposals and steps taken in the cultural arena**”. They are responsible for collecting data within six fields: Museums, non-formal learning organisations, theatre, art, public spending on culture and heritage sites. They also carry out analyses and collect data on other fields or topics for special studies. For the national museums and the national heritage board they collect data on number of visitors, number of school groups and visitors to the websites each month.

They frequently publish reports based on their evaluation, statistics and analyses. In the reports concerning museums, which are published every year it becomes clear that the success of museums is measured in quantitative terms. The number of visitors, the number of exhibitions held, how many people work in the museum sector, how many visitors to the website, how many museums run a blog, how many guided tours were held, how many lectures, seminars, excursions were carried out and similar data. There is no particular data collection on access from the Swedish Agency for Policy Analysis.

The Swedish Agency for Policy Analysis has looked into indicators a report, commissioned by the government. The indicators they have looked at aim to measure the effects of cultural politics and policy. Their conclusions are that it is possible to create a system of indicators, but the field is complex and there are many difficulties to make justice to all different aspects of what is going on. It would take time to develop indicators and the cost would be quite high to maintain such a system at a high quality. An alternative they suggest is to develop the existing data collection by further analysis.¹⁸⁵ This was also discussed at the round table held in November 2014, where rep-

¹⁸⁵ <http://www.kulturanalys.se/wp-content/uploads/2012/08/Att-utveckla-indikatorer-for-utvardering-av-kulturpolitik.pdf>

representatives from The Swedish Agency for policy Analysis were present. They again emphasised the complexity in measuring qualitative aspects through indicators.

Data is also collected by the arts council through the regional authorities. With the decentralisation through the cultural cooperation model regions became responsible for reporting on culture, instead of different cultural organisations reporting directly to the arts council. It was in connection to this that the Swedish Agency for Cultural Analysis took over responsibility for cultural statistics, which previously was the responsibility of the arts council. The questions need to be answered by all actors within the cultural field which receive state funding, and some of them concern accessibility, with focus on physical access.

The government has decided that physical accessibility is important in all sectors of society. From 1st of January 2015 lack of physical accessibility is a crime under the law of discrimination. The arts council is responsible for access to culture and to follow up on that. This has been a process that has been going on for a few years and each year the arts council has produced a report on the progress.¹⁸⁶ Their means to make sure cultural institutions work on improving their access is to withhold funding if they do not show that they meet the criteria. Their indicators for measuring cultural organisations' progress are:

- All organisations must have a work plan for how to work with access (physical, digital and regarding content in what they do. Access in relation to gender, ethnicity, religion, disability et.c.)
- All easily improved physical obstacles should be sorted out before 2016 (such as remove high thresholds)
- Adaptions of websites

Availability

Most of the data is available online through government reports, policy papers, brochures and information material. Previously, various authorities have been responsible for the evaluations of the implementation of cultural policy, but with the establishing of the The Swedish Agency for Cultural Policy Analysis this might be conducted and reviewed in a more cohesive manner in the future. The agency continuously publishes the results of their analyses in their report series. These comprise official statistics, analyses of reforms, measures and efforts in the cultural policy arena, and cultural policy briefs with conclusions and recommendations. A summary report is issued to the Government of Sweden with the most important results on 1 March every year. In the summary report of 2014 (covering the cultural year of 2013), focus is on the Creative School Program; the Cultural Cooperation Model; audience development at museums; crowdfunding; cultural practices and participation; cultural diversity, gender equality and accessibility. Access in this context is described as access for people with disabilities. This summary report and the previous years' have been very useful when gathering information to this project.¹⁸⁷

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http://www.kulturradet.se/Documents/Nyheter/2014/Kultur_f%c3%b6r_alla_inget_hinder_2013.pdf

¹⁸⁷ The Government Agency for Cultural Policy Analysis, *Cultural Analysis 2014*, 2014.

Round Table

In November 2014 a round table meeting was held with national representatives in order to discuss a draft version of this report as well as to discuss indicators, data on access to culture, different approaches and priorities around access to culture. Several different themes were dealt with.

Physical access is important. The arts council has been given particular responsibility for making sure that cultural institutions become physically accessible for all people, and also that websites are as accessible as possible. There has been much focus on physical access during the past decade, but now there is a slow shift towards cultural diversity and reflecting the whole society. Museum collections are being researched to ensure there are objects and stories from different groups, the recruitment of staff need to reflect the diversity in society, the stories told need to be recognizable for all different people. Dialogue between cultures is increasingly important. Participation is a concept that is increasingly emphasised.

Indicators are used when making investigations, surveys and analysis, but they are difficult to use and it difficult to measure culture and the impact of culture. Large studies of the population and their habits have been done, but it is often uncertain what is the result of which action. We also need to consider what we want to measure – which culture we measure. Youths today consume culture in different ways than adults or older people. Digital culture is important to consider. It is also important to make several measures in a series to be able to see change over time or before and after introducing a new way of doing things. Important to identify targets we want to reach so we know what to measure.

Power and influence are important factors several of the participants would like to emphasise when analysing cultural policies. How you are represented in culture is important, as well as having the decisions made close to where you live.

National minorities are important to pay attention to. In some parts of the countries the knowledge is poor, while other parts work actively with making minority groups feel included and represented.

Governance is an important factor for how cultural institutions work. National museums have fewer demands on how they should work and what goals to reach, while the arts council has clear goals for regional museums that wish to receive funding.

Libraries are institutions which have worked with access for a long time and very successfully. They provide a public space where the visitors can choose what to do. The arts council has previously had a large program around physical accessibility to libraries. They have also worked actively with digital participation projects. They have also managed to respond to the demands from the audience by including music, games and films in what they offer.

Older people is something which has become increasingly important. The focus has been, and still is, on children and youth, but culture and health and quality of life for older people are increasingly discussed and projects around that are created.

Concluding remarks: What does access to culture mean in Sweden?

The aim of the project “Access to Culture” is to investigate and compare how the current priority of EU on the concept of access to culture has been interpreted and implemented in different member states. This report focuses on the cultural policies and practices in Sweden. The objectives of Swedish cultural policy are similar to objectives on the EU level and objectives in other member states, such as the promotion of cultural diversity, support of creativity, participation in cultural life, and respect for cultural rights. But they also have much in common with the previous Swedish objectives from 1974 and 1996, so it is not quite accurate to argue that Sweden has been influenced that much by EU policies in this area.

Ever since the Swedes voted narrowly in favour of joining the European Union in November 1994 (by 52.2 per cent), there have been a relatively high and vocal level of opposition to the membership within the Swedish society. The view of Sweden as one of the more “problematic” or “reluctant” Member States of the Union has been consolidated by regular public opinion surveys suggesting widespread scepticism among the Swedish population and by Sweden’s decision to remain outside of the Euro-zone.

Sweden’s negative view of the Union has many explanations; for example the large economic costs, the increased restrictions, and the aversion to supranational institutions and foreign meddling in domestic affairs. The strongest arguments are ideological. Many Swedes believe the Union membership is incompatible not just with Sweden’s neutrality, but also with its Social Democratic inspired policies of building a universal and solidarity welfare state.

This has in many ways affected the Swedish governmental policy towards EU and Swedish politicians’ activities at EU level. In many cases they try to defend Swedish values and protect national interests by resisting the extension of EU supranational arrangements, favouring intergovernmental solutions or at least taking a cautious approach to European policy integration. In many of the cases where Sweden has been more active, such as in the areas of EU environmental, social and employment policies, it has been to protect the nation’s higher standards and existing levels of welfare state provision.¹⁸⁸

Lee Miles argues that Swedish politicians are driven by the priority of making a positive impact on the Union’s future development in the areas where Sweden is usually perceived to be a “forerunner” or a “role model”. Access to culture is probably considered as one of those areas. When it comes to access to culture, Sweden is ranked very high in comparison with other member states. Therefore, it is not surprising that Swedish policy documents do not contain references to the EU policies or that European cultural policies are not discussed to any great extent in the Swedish national context. The Swedes prefer to believe that they are impacting the Union and not the other way around.

¹⁸⁸ Miles, Lee, “Sweden in the European Union: Changing expectations?”, *Journal of European Integration*, 23(4) 2001.

However, this does not mean that Swedish politicians ignore what is going on at the European level or that the Swedish objectives of cultural policy are not influenced by it. When looking at the objectives of 2009 they are almost identical with the main principles held by the European Commission and the Council of Europe in cultural matters. This is no coincident. But the important thing to understand is that these objectives are most certainly not seen as imposed by the EU or not even as particularly “European” by most of the Swedish population (with the exception of perhaps the Sweden Democrats, a populist right wing party that does not, for instance, promote cultural diversity), they are believed to embody the very essence of Swedishness and the Swedish solidarity welfare state.

Even though the discourse around access to culture primarily circles around issues such as physical accessibility, representation and cultural expressions of ethnic minorities, immigrants and disadvantage people, and having financial means to participate in culture, there is also the question of democracy. Democracy is an implicit part of cultural politics and policies. Culture should be for everyone, it should not be a question of financial means or ethnicity. One aspect in which cultural politics and policy is not strong is the geographical aspect. Through the cultural cooperation model attempts were made to bring culture closer to the people, all over the country. This also means that increasingly the cost for culture is laid on regions or municipalities. In the sparsely populated areas in the North of Sweden, with long distances and poor infrastructure, this is heavy burden. A survey from 2009 shows that municipalities in sparsely populated areas spend considerably more on culture per inhabitant than the larger towns and cities.¹⁸⁹ The same survey also measures the distance to a commercial cinema, which is one of the most accessible forms of culture. This shows that in about half the country you have more than one hour by car to the nearest cinema.¹⁹⁰

In many other respects the democratic aspect is present in the cultural discourse. Whether it is about decreasing taxes to enable people to pay for the culture they want or if it is making cultural events and organisation be accessible at a low cost or free of charge, the aim is still to make people able to take part in culture and to regard culture as a democratic right.

¹⁸⁹ Lundström, 2009, p. 90.

¹⁹⁰ Lundström, 2009, p. 88.

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