

Report of the Swedish Committee of Inquiry on Cultural Policy

Summary in English

Stockholm 2009



STATENS OFFENTLIGA
UTREDNINGAR

SOU 2009:16

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Printed by Edita Sverige AB
Stockholm 2009

ISBN 978-91-38-23190-6
ISSN 0375-250X

Summary

Culture is the patterns we establish in our dealings with one another. Some of our cultural expressions are particularly important for how such patterns develop, and it is these that culture policy is concerned with. Art and other cultural manifestations must be given a stronger position, as must cultural heritage, and their importance to society needs to be affirmed.

In the 1970s, when a cohesive culture policy was introduced for the first time in Sweden, the value and role of culture and art were much discussed. Both Swedish society and the world as a whole have since changed considerably. We have entered the service society with its overwhelming flood of information. Both digital and technological advance have been rapid and made various forms of artistic and cultural expression more accessible. Globalisation and the freer movement of people across borders are contributing to greater diversity, a wider range of skills and increased transboundary communication. Civil society is also growing in importance.

We believe that culture policy needs to change and be updated so as to better reflect current conditions in Swedish society. We want to introduce policies that are both broadly understood and relevant to all citizens. They must reflect the wide variety of cultural forms and modes of expression that characterise the modern age. Cultural issues must be rooted in people's day-to-day lives. We have sought to present proposals that strengthen the democratic perspective in culture policy.

Culture policy needs to open up to new generations and how they view life. It must help create a society that has a wide range of open public arenas to which everyone has access. Our aim is to create the kinds of conditions in which art and other forms of cultural expression can develop and flourish, become important to

people and enrich their lives. Artistic freedom is to be protected and defended.

Political priorities and decisions must have the intended impact. We also want to reduce detailed political governance of cultural activities. Policy support in the cultural sector needs to be appropriately organised and structured.

In our view, adopting this kind of culture policy approach – broad-based, rooted in everyday life and relevant to our times – means giving cultural creators the best possible conditions, safeguarding our cultural heritage and ensuring that the vision of a society in which culture is available to all can become a reality.

Organisation of the report

Our report comprises three volumes. Part 1 is entitled Basic Analysis, part 2 Programme of Renewal, and part 3 The Architecture of Culture Policy.

Part 1 – Basic Analysis

Besides an introduction to *Chapter 1*, the first part of the report contains an analysis of culture policy and of the conditions under which it is currently pursued. This analysis provides a basis for our proposals for change.

In *Chapter 2*, we describe how society has changed over the past few decades and how this has affected the cultural sector. Key terms here include the service and information society, digital technology breakthroughs and their cultural impact, globalisation and the increasingly diverse nature of modern society. We also discuss the new value patterns that are a part of the social structures currently emerging. The question we seek an answer to is whether culture policy is responding adequately to the demands and needs of the modern age, or whether the way it is formulated and structured derives from past practice.

In *Chapters 3–5*, we describe and analyse how current culture policy evolved in relation to how society as a whole changed. In *Chapter 3*, we relate the direction and content of culture policy to the growth of ideas and to the attitudes towards culture established during the industrialisation of Sweden.

In *Chapter 4*, we analyse the culture policy programme adopted in 1974. Crucially, it increased policy emphasis both on the conditions under which the arts operate and on institutional cultural activities. Thus policy came to focus less on the cultural needs and wishes of the individual citizen, and was also organised in such a way as to facilitate this shift.

In *Chapter 5*, we discuss developments after 1974, especially the culture policy review undertaken in the mid-1990s.

To sum up, in our opinion government culture policy responded to demands for adjustment and renewal primarily by seeking to incorporate changes reflecting the time we live in into established policy practice and organisation, rather than by changing policy in any fundamental way.

The proposals contained in our report adopt a different approach. While seeking to maintain continuity in culture policy and consolidate what has been achieved hitherto, we argue that renewal is essential if policy is to be brought more closely into line with a modern age characterised by diversity, globalisation, technological advance, and a larger role for the civil sector on the political scene.

In *Chapter 6*, we follow up our earlier analysis by offering a number of in-depth accounts of how culture policy has actually worked.

Section 6.1 analyses culture budget trends since the 1970s, and we also show which political priorities have been re-ordered since then. In *Section 6.2*, we examine how cultural affairs have been dealt with at local and regional government level. This analysis provides a basis for our recommendations concerning renewed interaction between the central and regional government levels. *Section 6.3* reviews various studies of what are termed cultural habits. What do these studies show, and to what extent can policymakers make use of them as reference material?

In our view, cultural issues are becoming increasingly important as a result of the way society is currently developing. Culture policy needs to respond to the needs being generated in this situation.

Part 2 – Programme of Renewal

The second volume begins with *Chapter 7*, describing our programme of renewal. The programme is based on the conclusions to which the basic analysis has led us.

As we see it, the principal task of culture policy today is to take on board the transformation of society currently in progress. We interpret the growing interest both in creative expression and in culture policy to mean that the community at large is very keen to see policies that it can interact with to a greater extent.

Besides fulfilling its central task of focusing on professional cultural creators and the activities undertaken by the country's cultural institutions, culture policy should in our view more clearly address the question of the individual's cultural needs. We take the view that the citizen's perspective should be at the top of the culture policy agenda.

Our programme of renewal comprises ten points.

1. New culture policy objectives.
2. A new role for central government.
3. A broader policy sphere.
4. A focus on the public arenas.
5. Interaction with civil society and adult education.
6. Culture policy as an 'aspect policy'.
7. The portfolio model for cooperation between central, local and regional government.
8. A new strategy for supporting cultural creativity.
9. An architecture for a revitalised culture policy.
10. A new view of cultural institutions.

Below, we relate our proposals to the programme of renewal.

1. New culture policy objectives

As our first point, we propose the introduction of new culture policy objectives. This proposal and the reasons behind it are described in greater detail in *Chapter 8*. We propose the following:

National culture policy shall, based on democracy and freedom of expression, promote the advancement of society by encouraging the development of open communities and arenas that are available to all

citizens. It shall facilitate communication between individuals and groups, create conditions for cultural experience and education, and strive to ensure that all are given the opportunity to freely develop their creative abilities.

Depending on the nature of their tasks and responsibilities, central government agencies and institutions are to strive to

- *promote diversity, cultural pluralism and international interaction,*
- *support artistic expression and embrace the capacity of art to give shape to ideas, break the mould and re-define the bounds of possibility,*
- *preserve, use and interpret our cultural heritage,*
- *ensure that cultural skills and creativity are put to use in the quest for social, environmental and economically sustainable development,*
- *ensure that knowledge and information are widely available and properly disseminated.*

These policy objectives should also serve as a guide for public culture policies outside the state sector.

In these proposed new objectives for Swedish culture policy, we seek to underline both the links with policies applied in this sector over the past few decades, and the need for change. In our view, culture policy needs to be reoriented in a number of vital respects. This is reflected in the other points in our programme of renewal.

2. A new role for central government

Culture policy should remain a national concern in the future as well, i.e. it should primarily seek to link together public cultural activities, but should also focus on creative activity within the framework of civil society in a broad sense. The *second point* in our programme of renewal, therefore, deals with the role of central government in this policy sphere.

The culture policy programme adopted in 1974 proceeded from the assumption that central government was the predominant policymaking level – the national perspective was seen as unquestionably superior. That central government should set the

culture policy agenda was considered self-evident, as was municipal and county council compliance with it. With the advent of a new age, this no longer holds true.

The EU represents a new level that is of considerable relevance here, even if culture does not formally come within its jurisdiction. A greater social emphasis on local and regional identities has also evolved. These factors have given cultural issues a new status in both municipal and county council policies.

The time when ‘society’ was routinely equated with the public sector is now past. National culture policy, therefore, is based on the participation of numerous stakeholders, and while public actors may have a particularly important role to play, they can by no means act alone.

Central government remains the largest single party in the development of a national culture policy – and in efforts to gain broad acceptance for it – but the role it now needs to play in policy development should be revised. Its role must be clear, strategic and proactive and must be coordinated with that of other actors.

Central government’s new role should primarily aim to encourage society as a whole to assume greater responsibility for cultural communities and forums, cultural communication and creative ability. The interplay between central government’s own efforts in this sphere and the efforts of the rest of the public sector is of particular importance in this connection.

In our report, the proposals calling for a new culture policy role for central government are followed up in subsequent parts of the programme of renewal dealing with implementation, particularly those concerned with interaction between civil society and adult education (Chapter 9), culture policy interaction with other areas of society (Chapter 10), cooperation with municipalities and county councils (Chapter 12), and the strategy for state support in the culture policy sphere (Chapter 13).

3. A broader policy sphere

Our third point derives from the conclusion that culture policy’s sphere of responsibility has come to be restricted to core areas such as cultural institutions and conditions for professionals in the arts. To boost citizen involvement in cultural issues and to make culture policy more comprehensive in its approach, we recommend that in

the longer term the Government should consider integrating culture policy into a broader policy context.

Since this is a matter that cannot be resolved solely on culture policy grounds, however, we do not make any recommendations as to which alternatives might be the most attractive or viable.

4. Focus on the public arenas

Public debate, the discourse on democracy and the spread of new cultural perceptions all feature among the core concerns of culture policy. We have noted, for instance, how the country's radio and TV monopoly previously functioned as a way of creating a media landscape that all citizens could relate to.

The emergence of a regional network of cultural institutions reflected a key aim of the 1974 culture policy programme, namely to ensure that institutional cultural activities of a similar standard were available throughout the country. Policies targeting the media and the institutions represented different manifestations of what is basically the same political idea.

When we place democracy and the various public arenas in our society at the heart of culture policy, this means we realise the value of creating forums for public discussion in a broad sense. A multicultural, differentiated and pluralistic society, however, must address such a task in a new way and with a new strategy. The *fourth point* in our programme deals with this aspect.

To a great extent, the task of culture policy today is to encourage a diversity of opinion commensurate with a broad interpretation of culture and cultural life, thereby helping to develop creative arenas for intercultural communication. These public arenas should be informed by gender equality and by respect for the differences that exist between people and between groups. They are dissimilar in character, as indeed they should be, whether they involve the media, the Internet or purely physical meeting-places, both institutions and more exclusive forums. Community centres and other public venues where citizens can gather are particularly important.

Virtually all culture policy initiatives are associated with some form of communication. Basically, most efforts in this sphere have an 'arena aspect', i.e. they should be viewed as part of an overall

policy approach aimed at creating as favourable conditions as possible for public discourse.

5. Interaction with civil society and adult education

Culture policy should in our view serve as an interface between, on the one hand, central government and the rest of the public sector, and, on the other, civil society. *The fifth point* in our programme deals with the interplay between culture policy and civil society activities. This is the theme of *Chapter 9*.

Traditionally, adult education has been the most important link in the chain between culture policy and civil society. There is much to suggest that adult education is now moving in a direction that is well in line with our recommendations on future culture policy. Cultural pursuits are becoming increasingly popular and now dominate the educational associations' study circle activities – and of course their cultural programmes as well.

As regards political governance, we recommend that culture policy and adult education be more closely linked in future. The aim should be to find administrative and organisational solutions that enable culture, adult education, lifelong learning and education to be viewed in an integrated, coordinated perspective.

In the short term, we must develop suitable forms of interaction that link culture policy measures with adult education and other culture-oriented activities elsewhere in the civil sector.

To enhance cooperation between government agencies and institutions and the civil sector, therefore, we propose that the Government initiate a dialogue bringing together state representatives and representatives of civil society organisations active in the cultural field, plus the Swedish Association of Local Authorities and Regions. This dialogue should embrace such bodies as amateur arts organisations, event organisers, ethnically based organisations, culture-oriented youth organisations, organisations providing premises, educational associations, local folklore organisations, the archives of popular movements, and organisations representing national minorities.

6. Culture policy as an 'aspect policy'

In our terms of reference, the question of how culture policy is to interact with other public areas is given special prominence.

In our *sixth point*, therefore, we recommend that closer interaction between the activities for which culture policy is responsible and activities in other areas of society should be made a principal policy strategy. The basic question here should be how the perspectives, creative capacities, knowledge and insight possessed by the various agencies, institutions and other actors operating in the cultural field can contribute more to the development of society.

Moves in this direction are already under way, but they need to be speeded up and accentuated. A transition of this kind, however, presupposes that culture policy is both perceived and organised in a partially new way. We will return to this in the conclusions below.

In accordance with our terms of reference, we recommend that interaction between culture policy on the one hand and the education system, the business sector, regional growth issues, health issues and environmental issues on the other, be given precedence in this new strategy approach.

Integration policy is of particular importance here. Its purpose is to establish equal rights, obligations and opportunities for all, regardless of ethnic or cultural background. This objective is well in line with the culture policy objectives we recommend. Culture policy should promote social inclusion and the view that diversity in its various forms is an asset to society.

We return to these issues time and again in the report. In some cases, special measures targeting specific groups may be required, e.g. to ensure fairness or to strengthen the position of such groups in cultural life and in the community as a whole. It may also be necessary to make a special evaluation of culture policy work with these groups.

The proposals we present concerning government interaction with the areas of society specifically addressed in the report are based on the assumption that culture policy has at its disposal a modern, efficient organisation with agencies equipped for policy implementation. These proposals, therefore, are closely linked to our recommendations under Point 9 in the programme of renewal, addressing the issue of administrative reform in the culture policy area.

In sum, we have arrived at the following conclusions regarding culture policy interaction with the areas of society outlined above. The proposals and deliberations are described more fully in *Chapter 10*.

Schools

Schools are responsible for ensuring that children and young people are given the opportunity to engage in creative activities, to acquire an education and to have access both to their own cultural heritage and to that of others. This responsibility should be expressed in curriculums in the future as well. At compulsory school, aesthetic activities should remain obligatory in the years to come. A more cohesive library policy could help improve conditions for school libraries.

We propose that teacher training be designed in such a way as to facilitate the integration of art and culture into school education. Both teachers and cultural practitioners should be given opportunities for further education and training in relevant fields.

We further propose that the National Council for Cultural Affairs be given a new role, focusing on overarching and coordinating tasks in the culture policy field. In future, the council should be responsible for evaluating both cultural institutions and government agencies' efforts on behalf of culture in schools. It should also be responsible for harmonising cultural agencies' efforts to make new work methods and good practices more widely available.

Higher education, research and postsecondary education for the cultural sector

Cooperation should be strengthened between the cultural sector and training and education of particular importance to this sector. So should cooperation between the cultural sector and research focusing on it.

Efforts to introduce components of greater relevance to the labour market into these courses – such as economic, entrepreneurial and educational theory and practice – should continue both at university level and at postsecondary level.

To give such efforts a greater chance of success, agencies in the cultural sector could survey more extensively both the employment situation in the cultural sector and the potential for entrepreneurship.

Further research into the cultural sector is of crucial importance in this respect. Research and development are a vital means of establishing a basis for future evaluations and reviews in this sphere.

Cultural enterprise and entrepreneurship

We stress in our report that cultural enterprise and entrepreneurship issues are of considerable relevance not only for culture policy but also for industrial policy, employment policy, regional development policy and education policy.

We propose the following:

- Those government agencies which in our view ought to be given responsibility for the proposed spheres should – together with the Swedish Agency for Economic and Regional Growth and the Swedish Agency for Growth Policy Analysis – be instructed to expand and deepen their cooperation on issues relating both to cultural enterprise and entrepreneurship and to creative and cultural industries. The development of a national programme for creative and cultural industries should be a priority in this respect. It is important to take full advantage of regional and local experience in this field.

Other proposals concern

- the development of statistics on cultural enterprise,
- the development of professional skills regarding cultural enterprise among agencies and other bodies promoting business,
- closer interplay between artistic and craft training and the labour market.

Regional growth

Cultural matters are not only of value in themselves but are also important for other policy areas, including regional growth. Both artistic creativity and cultural heritage are resources that are crucial to social, environmental and economically sustainable regional growth, and both have development potential.

We propose the following:

- Those agencies which in our view ought to be given responsibility for the proposed spheres should be instructed to strengthen their national and international overview of cultural and regional growth issues in their respective domains. This can be achieved by means of statistics, the development of knowledge and expertise, follow-ups and evaluations, research, methods development, international orientation, and cross-sectoral cooperation with other actors at the international, national and regional level.

Other proposals concern

- mandates to business promotion agencies requiring them to develop statistics and to support both regional initiatives and skills enhancement programmes,
- the need to overhaul regulations on grants and subsidies in the cultural sector with a view to simplifying both their application and their coordination with structural fund allocations.

Culture and health

Cooperation between culture policy and public health policy is vital. At regional level, support and mediation functions are of considerable importance. Relevant areas for future initiatives include tax incentives for culture as a wellness promotion instrument and research on the link between culture and health.

We propose the following:

- The National Council for Cultural Affairs should in its new role be given responsibility for evaluating the cultural institutions' and cultural agencies' work on health issues.
- An agency should be specifically instructed to make new work methods and good practices in the field of culture and health

available to relevant actors. This responsibility should be conferred on the agency that we propose be assigned to deal with the arts and arts-related issues.

Culture and environment

Cooperation between culture policy and environment policy should be intensified. Cultural perspectives, expertise and expressions are valuable assets in the drive for sustainable development in society.

We propose the following:

- The agency which under our proposals will deal with the current age, history and the living environment should be given special responsibility for summarising the cultural sector's efforts in the environment field and communicating this information to relevant actors. This agency should also be assigned to make new work methods and good practices available to the cultural sector. In addition, it should be given the task of collaborating with other relevant administrative agencies in proposing strategies for the Government's work on the environment and on the environmental quality objectives.
- The agencies responsible for archives and libraries should be instructed to emphasise how important these are to Swedish society as public access points for civic information.

7. The portfolio model for cooperation between central, regional and local government

Government culture policy is to be conducted at national level. Today, this means that central government efforts must be directed at encouraging the other democratic levels, i.e. the municipalities and county councils – or regions – but also the European Union, to take culture policy initiatives and assume responsibility in this area. The 1974 strategy that enabled central government to control the culture policy actions of county councils in particular, by means of earmarked grants to individual institutions or other activities, should be abandoned. New models are required.

The interplay between the central and local government levels in the culture policy sphere should also be reassessed and brought up

to date. This already follows from the fact that in the public sector the municipalities are principally responsible for a number of the broader culture policy projects and processes which, under our proposals, will now be given greater priority in state policies as well, e.g. culture schools, public libraries, application of the Planning and Building Act, and the provision of venues for cultural activities. Municipal responsibility for school education should also be mentioned in this connection.

We call this new form of interplay between central and regional government levels the 'portfolio model'. This is the *seventh point* in our programme of renewal and we discuss it more fully in *Chapter 12*.

The model involves central government supplying the regional level with a single overall grant for their cultural funding. Detailed instructions on how the money is to be used will no longer be included. Instead, a negotiating procedure will be instituted based on the national culture policy objectives, along with overarching criteria set out in a government ordinance. Agreements are to be reached and distribution is to be decided at the regional level.

This model requires cohesive government action vis-à-vis the regional level and therefore presupposes the introduction of an agency reform programme in the cultural sector. It also presupposes more extensive ongoing contact between the various political levels and more extensive evaluation and follow-up of policy initiatives.

It is proposed that certain kinds of central government funding currently distributed by bodies such as the National Council for Cultural Affairs, the National Heritage Board, the National Archives and the National Swedish Handicraft Council be incorporated into the new model. It is further proposed that other kinds of government funding also be linked to these grants.

8. New strategy for support to cultural activities

The *eighth* of our main proposals deals with the financial support that in our view should continue to be distributed at the national level. This proposal involves replacing the present system of selective, targeted cultural funding with a more generalised system of support.

Among the funding areas we have in mind are grants to trade sectors and grants and remunerations to individual artists. We believe that such support can effectively be combined with other funding dealt with by the proposed administrative agency for the arts. This proposal would mean giving greater prominence to artists' issues and would add weight to culture policy demands for higher levels of remuneration for artistic work. These issues are dealt with in *Chapter 13*.

We propose the following:

- The culture policy grants provided to metropolitan areas and to alliances in the performing arts sphere should be distributed nationally by the proposed agency for the arts.
- The present theatre, dance and music alliances should be merged into a single alliance for the performing arts. The three art forms' distinguishing features can be retained while at the same time such a move would in our view create synergies and lend greater weight to culture policy. Support for the Culture in Working Life programme is transformed into a grant enabling projects aimed at broadening the labour market for artists to be implemented and evaluated. This funding should be distributed nationally by the proposed agency for the arts.
- Both the literature subsidy and the subsidy to cultural periodicals should be made part of a general state subsidy for culture policy initiatives throughout the literary and library sphere. Criteria and guidelines governing such support should be formulated in a new ordinance. The funds should be distributed nationally by the proposed agency for the arts.
- The phonogram subsidy should be made part of a general state subsidy for culture policy initiatives throughout the music sphere. Criteria and guidelines governing such support should be formulated in a new ordinance. The question of how and in what form state funding can have the greatest positive impact on the phonogram sector should be analysed. Such an analysis should take into account both technological development and the debate on copyright and other needs in the industry. The funding should be distributed nationally by the proposed agency for the arts.
- Support to free groups active in the performing arts will continue to be distributed nationally, but distribution will be the responsibility of the agency for the arts. A priority in this

connection should be higher grant levels for those groups receiving support.

- It is proposed that, where appropriate, support to event organisers in the theatre, dance and music fields should be incorporated in the portfolio model.
- Access to orchestral music around the country should be made more equal. This should be achieved by re-prioritising state input under the proposed portfolio model. Greater resources should be invested in tours featuring Swedish and foreign orchestras in Sweden, and special efforts should be made in those parts of the country that lack orchestral institutions of their own or where development in this musical sphere is considered desirable from a culture policy viewpoint. The question of new mandates for orchestras and county music institutions respectively should also be settled under the portfolio model.
- When the present Foundation for the Culture of the Future ceases to exist, another sponsor will have to be found capable of providing an alternative to the established funding bodies in the cultural sector.

Conditions for artists

Besides those listed above, our proposals in the following areas are also expected to have a favourable impact on artists' conditions: a new model for the distribution of state funding to the regional level (the portfolio model), initiatives aimed at promoting entrepreneurship for artists, the reorientation of culture policy emphasising an 'aspect policy' approach, and a new administrative organisation capable of taking more vigorous policy action on behalf of artists.

The state funds made available by the reorganisation of the Concerts Sweden (Rikskonserter) operation, and which are not reserved for other uses, should be added to the funding distributed by the agency for the arts.

Some tax issues

In our assessment, if a substantial increase in private financing is to be achieved as a complement to the public funding available for cultural activities, there are strong grounds for revising the current provisions of the Income Tax Act.

We also take the view that it should be made still easier for cultural activities to receive information and guidance on tax issues from the Swedish Tax Agency.

Part 3 – The Architecture of Culture Policy

The factors that have informed our thinking on the structure of culture policy and the organisation of agencies and institutions – corresponding to the ninth and tenth points in the programme of renewal – are set out in the third volume of the report.

9. Architecture for a revitalised culture policy

Pursuant to the conclusions in our basic analysis, we consider that both the present general policy perspectives and the overall policy lines need enhancing. As *point nine*, therefore, we recommend a general shift in policy perspective – a new architecture for culture policy. Instead of the present setup with a wide variety of genres and objectives, we propose grouping objectives together and dividing them into three main spheres. This demarcation is based on our assessment of how the main culture policy issues have come to the fore over the past decade.

By grouping the tasks of culture policy into a limited number of spheres, each covering a larger part of the policy spectrum, we want to ensure that the degree of governance is limited enough to avert bureaucratisation. Our aim is not only to gather the various objectives together but also to improve the potential for cooperation between sectors.

We recommend introducing a fairly extensive administrative reform programme for culture policy, designed to be implemented by stages. The idea is that fewer but more dynamic government agencies would make for smoother cooperation not only with one another but also with representatives of other community interests, and would be able to develop more fertile networks from a culture

policy standpoint. A fuller account of our deliberations in this matter can be found in *Chapter 14*.

A single integrated sphere for archive, library and language issues

The first sphere to be discerned in our report brings together archive and library systems and language issues. This sphere is dealt with in *Chapter 15*.

A basic factor in the decision to group these issues is the advance of digital technology. The need to improve access to and dissemination of the information provided by archives and libraries is a key concern. The country's archives and libraries can develop new services. Archive and library issues as a whole should be given greater emphasis in culture policy.

We propose the following:

- The National Archives and the regional state archives form a new agency – Arkivverket (Swedish Public Archives) – with national administrative responsibility for the archive sector.
- The Royal Library (KB) is given national responsibility for administering the library field.
- The Swedish Library for Talking Books and Braille is given greater responsibility for monitoring and supporting the efforts of government agencies to improve customised information.
- A new integrated agency for archives and libraries should be established by 2014 at the latest. It should be possible to implement the other organisational changes outlined above before that date.

A sphere for the current age, history and the living environment

In a second sphere, we want to bring together the culture policy areas that focus on the current age, history and the living environment in a broad sense. We give a fuller account of our deliberations in this respect in *Chapter 16*.

As regards cultural heritage issues, we sought in our basic analysis to show how in recent years these have gradually become a platform for cultural reflections on how present-day culture is to be built up and developed. We wish to exploit this in our

endeavour to revitalise culture policy by arguing in favour of a new perception of the relationship between the three dimensions concerned the current age, history and the living environment in a broad sense.

Our discussion of the organisational issues involved is based on the view that both art and cultural heritage should be given a more prominent place in the development of Swedish society. In social processes today, culture policy is successfully adopting a protective approach to cultural-environmental values, and we want to broaden this perspective. We also want to give artistic expression a stronger place in these processes.

We propose the following:

- The National Heritage Board, Swedish Travelling Exhibitions, the National Swedish Handicraft Council, the National Public Art Council and the Swedish Museum of Architecture are merged into a single integrated agency. The coordinating function for museums proposed by the committee reviewing work in this specific area is also to be incorporated into the new agency.
- An organising committee should be appointed to implement these organisational changes. It should be possible to complete the changes in 2010.

A sphere for issues relating to the arts

In a third sphere, we would like to bring together arts-related issues – the performing arts, music, film, literature, visual art and design. We deal with this in *Chapter 17*.

We recommend the adoption of a more cohesive policy approach to the arts, emphasising conditions and issues that the various genres share. Issues relating to conditions for artists will also be brought together here, which should mean that they carry more weight in the future than under the present setup, where responsibility is divided between a number of different actors.

Our position regarding organisational issues in this sphere is that a joint agency for the distribution of grants and remunerations to artists and creators should be established. Such a body can be expected to improve the status of art and enable the artistic

community to contribute to development in society to an even greater extent.

We propose the following:

- A new agency for the arts is established by gathering together certain activities administered by the National Council for Cultural Affairs, the whole of the Arts Grants Committee and the Visual Arts Fund, the Swedish Authors' Fund and certain activities administered by Concerts Sweden, in one and the same organisation.
- An organising committee should be appointed to implement this organisational change. It should be possible to complete the change in 2010.

To sum up, our purpose in separating the spheres and in making the organisational proposals outlined above is neither to find nor to construct sharp new distinctions in what is already a fairly narrow culture policy spectrum. On the contrary. Each sphere we propose contains something of the others, or overlaps them to some extent, and the idea is that together they can generate an efficient set of culture policies that accord with the guidelines we have sought to formulate.

The reform we advocate would equip culture policy with the kind of executive organisation it needs to transform itself in accordance with our programme of renewal. The purpose of the new administrative structure is to strengthen the citizen perspective and to make cultural manifestations and artistic expression more accessible to the individual.

Common tasks for the agencies responsible for the spheres

The administrative agencies we propose in chapters 15–17 are each to be responsible for the national monitoring of their spheres and will have overall responsibility for ensuring that culture policy priorities have the proper impact. Initiatives on behalf of children, gender equality and diversity issues are examples of such priorities. Areas of work include

- international orientation (Chapter 11),
- education, research and development (Chapter 14),
- statistics provision, follow-up and evaluation (Chapter 14).

New mandate for the National Council for Cultural Affairs

The emphasis in our administrative reform proposals is on the organisation of agencies responsible for the culture policy spheres. Together with the proposed introduction of a portfolio model, this is designed to open up new policy opportunities.

In *Chapter 18* we state that the National Council for Cultural Affairs should be given a new mandate in the culture policy field. This mandate should require the agency to

- lead and coordinate discussions with the county councils and municipalities under the portfolio model,
- provide overall assessments, follow-ups and evaluations of culture policy as a basis for government decisions,
- coordinate and be responsible for certain other strategic tasks in the culture policy field.

In part, these tasks correspond to the tasks already performed by the National Council for Cultural Affairs. In line with our proposals, therefore, that part of the agency which currently has overarching responsibility for culture policy work should be given a new mandate. Skills at the agency should be enhanced to cope with the new tasks required of it. The title National Council for Cultural Affairs should follow this agency.

That part of the present National Council for Cultural Affairs which is responsible for the national distribution of grants in the arts sector should make up the core of the new agency for the arts together with the Arts Grants Committee.

It should be possible to complete this organisational change in 2010.

10. A new view of cultural institutions

The *tenth and final point* in our programme of renewal concerns the cultural institutions and is dealt with in *Chapter 19*. In our basic analysis, we have sought to illustrate the special role played by the institutions in pursuit of both renewal and continuity in culture policy.

Society is developing rapidly and the cultural institutions have a vital function in emphasising the importance of cultural issues. They must, therefore, develop and renew their activities so that

their relevance to contemporary society may endure. Culture policy must support the institutions in this endeavour. Issues that need to be addressed include leadership and recruitment that reflect the diversity evident in Swedish society today.

The institutions' special mandate in the culture policy field needs to be developed further. They should be given greater independence in relation to political governance than for instance the administrative agencies are given. They should also be assigned long-term mandates.

We propose the following:

- The possibility of exercising institutional governance by means of an operational contract of some kind, valid over a number of years, should be considered.
- The proposed administrative agencies for the spheres should be assigned to promote and coordinate development issues of crucial importance to the institutions.
- A special inquiry should be set up to review both the basic mandates under which the institutions operate and the way in which independent institutions and groups of institutions are organised.
- A review should be launched, in consultation with organisations representing the Roma minority, to prepare for the establishment of an institutional home for Roma culture.

Implementation and impact analysis

The final chapter, *Chapter 20*, deals with the practical and economic conditions necessary to the implementation of our proposals. Here, we conclude that it should be possible to keep the adjustment costs engendered by the proposed changes in the agency structure within existing economic frameworks.

Administrative benefits and other benefits deriving from the pooling of resources may be anticipated in the case of merged agencies. Changes in the mandate under which Concerts Sweden operates are expected to make state funds available, and these should be used to finance a broader mandate for the Royal Library. Any additional funds that become available, and which are not reserved for other purposes, should be used by the Ministry of Culture to boost the amount of funding distributed by the proposed agency for the arts.

We have not had the opportunity to fully estimate the cost of the transition described above. We suggest, therefore, that the Swedish Agency for Public Management be assigned to undertake a more detailed examination of what the proposed changes in the agency structure will mean in economic terms. Such a review could be carried out while the report itself is being referred for comment to the relevant bodies.