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The Nordic Model for Supporting Artists

– Public Support for Artists in Denmark,
Finland, Norway and Sweden

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Introduction

This work is part of a larger research project on Nordic cultural policy. The Nordic project has taken place under the leadership of the Danish cultural sociologist Peter Duelund, and it has involved researchers from all of the Nordic countries. The project's final report is published under the title *The Nordic Cultural Model* (Duelund 2003). Other publications of the project include reports introducing the cultural policy in the Faeroe Islands (Forchhammer 2001), in the Saami region (Gaski & Kappfjell 2002), in Åland (Lönnblad 2002) and in Greenland (Klausen 2003). The Nordic project covers Nordic cultural policy in general. This book, for its part, introduces the Nordic policy of promoting artistic creativity. An article (Heikkinen 2003) summarizing the findings presented here is published in the final report of the Nordic project.

It is not self-evident that an 'artist policy', in the sense of public policy measures pertaining to artists, can be considered as a separate area of cultural policy. Strictly speaking, all cultural policy measures can also affect the situation of artists and the preconditions for artistic creativity, at least indirectly and in the long run. This holds true for several measures within other areas, too, such as educational, social, labor and trade policies. In the Nordic countries, however, it is possible to identify a range of policy measures which are explicitly directed toward the supporting of artists and artistic work. The policy of improving the preconditions for artistic creation by granting financial support directly to individual artists is the most obvious example. This kind of support has become a widely accepted practice in the public cultural policy of the Nordic countries, and it can be considered one of the characteristic features of the Nordic model for supporting the arts.

In the Nordic countries, the role of the state as a supporter of individual artists is historically associated with the important role that the arts and artists have played in the process of nation-building. Particularly in Finland and Norway, the early history of promoting the arts and artists was closely intertwined with the construction of a national identity. In Denmark and Sweden, the history of public support for individual artists has been closely connected with the traditions and practices of the royal courts. Later, public funding for the arts and artists has expanded as part of the emergence and development of the welfare state in the latter half of the 20th century.

The Nordic policy of directly supporting individual artists has as its economic basis the small size of the market areas, limited both in terms of population and language. Nordic artists have very restricted opportunities to earn income from domestic markets, and a Nordic

language, spoken only in a very limited area, can present problems in marketing abroad. Public support has been seen as a way of compensating for small markets, and it has also been considered an important counterweight and safeguard against the pressures of commercial markets. In all the Nordic countries, the role of the state as a supporter of the arts and artists has been strengthened by the small volume of private sponsorship.

The book discusses state support for professional artists in Denmark, Finland, Norway and Sweden. The situation in Iceland is presented by Gudmundson (2003) in the final report of the Nordic project. The basic features common to the systems of support in the four countries discussed here also apply to Iceland, especially since the 1991 Act on supporting artists.

The study concerns support for professional artists, excluding funding for amateur activities. Its scope is limited to support measures at the national level. In all the countries examined, it is the state which has the primary responsibility for supporting professional artists. Compared with state support at the national level, municipalities and regional authorities play a minor role in providing direct support for professional artists. The concept of state support for artists covers direct support to individual artists in the form of various types of grants (such as working grants, project grants and income guarantees), as well as copyright-related schemes of support (such as public lending right remuneration for writers and public display remuneration for visual artists).

The first four chapters of the book present the situation in the four countries discussed: Denmark, Finland, Norway and Sweden. The chapters examine the historical development of the support, the objectives, decision-making and policy measures adopted, the volume and distribution of support, and research findings on the situation of artists in each country. The fifth chapter gives an overview of all four countries. It follows the development of the Nordic model for supporting artists from its early history up to recent changes and reorientations, and examines similarities and differences in the models of support adopted in the four countries discussed.

Several researchers have examined the situation of artists in the Nordic countries. The findings of these earlier studies provide the material for the chapters discussing the situation of professional artists in each country. The chapters dealing with the early history of artists' support up to the 1960s also rely on earlier research on the subject. The presentation of the development from the introduction of the current systems of support in the 1960s up to the present day is based on major policy documents issued in each country, such as governments' reports to parliaments, reports of ad hoc committees, commissioned evaluations, legislation and government regulations.

Concerning the features of the current policy of supporting artists, the project, together with the larger project on Nordic cultural policy,

started with the assumption that there was enough comparable empirical data and research results already available for the purposes of the project. However, it was soon understood that the material would not be adequate for comparisons between the countries. The project, and the Nordic project as a whole, was faced with the task of collecting new data. The data has been obtained from annual reports, financial statements, decisions, statistics and other documents of public authorities allocating support to artists, documents of institutes and organizations representing artistic fields, national budgets and statistics, and from a series of expert interviews.

National differences in the practices of administration and registration often limit the comparability of quantitative data. Although much has been done to make it comparable, the primary aim of the quantitative data presented in the tables and figures is not to offer numbers which would be comparable in the strictest sense. This would have been an impossible task in the framework of this project. The foremost aim is to demonstrate, with a reasonable level of comparability and exactness, major similarities and differences between the countries from the point of view of the Nordic support model.

I wish to express my gratitude to all who kindly gave their time and effort to providing me with answers, information, advice and material. The Danish, Norwegian and Swedish experts I interviewed were an invaluable source of information for understanding and interpreting the data from the respective countries. Their names are given in the list of references. My warm thanks are due to the other researchers of the Nordic project and members of the project's reference group for inspiring discussions and comments. I am also very grateful to my colleagues at the Research Unit of the Arts Council of Finland for their help, and especially to Svein Bjørkås, Peter Duelund, Nils Johansson, Siv Junback, Paula Karhunen, Per Mangset, Dag Solhjell and Torunn Willadssen, who have read and commented on my manuscript, or parts of it, in its various phases. I remain, of course, solely responsible for any possible errors and misinterpretations.

Denmark

Historical development of the Danish system of support

Support for artists prior to the current system

In Denmark, state support for individual artists already had a long history when the present system of support was established in the early 1960s. The practice of granting financial support to individual artists can be traced back to the royal court of the 18th century. Among the oldest forms of support were travel bursaries. Already in the 18th century Danish artists also received prizes and honorary grants as well as scholarships for two or three years from the monarchy. From 1765 to 1842 a government fund called *Fonden ad usus publicos* granted support to artists, scientists and craftsmen. The support covered artists representing all forms of art; actors and musicians as well as painters or poets. At the end of the 19th century, for example, “almost every actor, musician and dancer of the Royal Theater received a bursary for traveling abroad” (Guldberg 1995:29).

From the middle of the 19th century, after Denmark adopted a democratic constitution, the responsibility for supporting the arts and artists was gradually shifted from the royal court to the civil administration. Among the national institutions transferred under the public responsibility of the state were the Royal Theater, the Royal Library and the National Museum. These national institutions, together with the institutions for artists’ professional training, have remained under the responsibility of the state, even after the extensive decentralization of cultural affairs to regional and local levels during the 1970s and 1980s. Support granted directly to artists was among the tasks transferred from the royal court to the sphere of state administration. (Duelund 2002.) The role of local and regional administration in providing support to professional artists has remained very limited.

Since the 1960s, state support for individual artists has been administered by the Danish Arts Council (*Statens Kunstfond*). The origins of the present Danish Arts Council can be traced back to two preceding public bodies, established as answers to two different concerns.¹ One of the concerns was the question of artistic decoration of public

1 The development is described in Duelund 1994; 1995; Guldberg 1995.

buildings, raised in the 1930s. In 1938, the visual artists' organization (*Kunstnersamfundet*) proposed legislation on the matter. The proposal was grounded first and foremost on a concern for the status of art in public construction, not so much on worries about the situation of artists. A model was offered by the Swedish legislation, which regulated that one percent of the construction costs of public buildings should be used for artistic decoration. The other discussion at the background of the present support system stemmed from the concern for the social situation of artists. This concern made the Danish Art Academy appeal to the Ministry of Education in 1941. The answer of the Ministry was not to grant support directly to artists, but to raise by 50 percent the appropriation for public purchases of art.

An important scheme for supporting writers was set up in 1946 when Denmark, as the first of the Nordic countries, adopted a system of public lending right remuneration. The objective of the remuneration was to compensate for writers that their books were available free of charge at public libraries. At the outset, the nature of the Danish remuneration was closer to copyright than to measures of cultural policy. Later, it became defined as a measure of cultural policy, but of all the Nordic schemes of public lending right remuneration, the Danish scheme remained closest to individual copyright-based compensation, as will be seen later.

The visual artists were active again in the 1950s. This time their demands were twofold, and based on the models offered by the neighboring countries. First, they wanted at least two percent of the construction costs of public buildings to be used for art, and an expert committee to distribute the money according to the model offered by Sweden. Second, they wanted compensation for public exhibitions of art according to the Norwegian model.²

As an answer to these concerns and initiatives, two bodies were established in 1956. The two bodies together were the precursors of the present administrative system of supporting individual artists. The Danish Arts Foundation was one of them. The task of the foundation at that time was to support artistic decoration of public buildings. The Foundation was run by a board of twelve members, and the organizations of architects, sculptors and painters were represented among the members.

The other body established in 1956 was a foundation entitled *Eckersberg-Thorvaldsenfondet*. The foundation was run by a board of six members, of which two were artists representing the organizations of sculptors and painters. The primary task of the foundation was to distribute support to elderly meritorious visual artists and the depend-

2 The Norwegian act of 1948 enacted a three percent fee from all public exhibitions of visual art. The fee was collected to a fund with the purpose of supporting elderly artists and their dependents as well as young artists.

ents of deceased artists. Its secondary purpose was to support young talented visual artists. In practice, only minor sums were left to the secondary purpose of the foundation, i.e. to supporting young artists. During the existence of the foundation from 1956 until 1962 only 3 % of the total sum distributed was granted to young artists (Guldberg 1995:42).

Establishment of the current support system

The year 1961 marked the establishment of a separate Ministry of Culture in Denmark. The following year there was a considerable raise in the appropriations of the two foundations mentioned above. The appropriation for the Danish Arts Foundation was raised from DKK 800 000 to DKK 1.5 million. The appropriation for the Eckersberg-Thorvaldsen foundation was raised from DKK 125 000 to DKK 200 000, with the explicit purpose of increasing the support granted to young visual artists. After two years, the tasks of these two bodies were combined under one body with the name Danish Arts Foundation (*Statens Kunstfond*).

The Act on the Danish Arts Foundation (*Lov om Statens Kunstfond*) dates from 1964. The objective of its enactment was to provide better working conditions for Danish creative artists. The new Danish Arts Foundation (DAF) established in 1964 took over the tasks of the previous Danish Arts Foundation, as well as the tasks of the Eckersberg-Thorvaldsen foundation, which was abolished. Thus, the tasks of the new DAF came to include public art and purchases of art as well as support for individual artists.

The scope of the two previous bodies had been limited to visual arts, but the scope of the new DAF was defined to cover "creative artists". The area to be covered by the support system was extended from the earlier visual arts to literature and music as well. The working conditions of performing artists were thought to be so different from the conditions of creative artists that it was not possible to create a general support system for all forms of art. The ad hoc committee nominated by the Ministry of Culture to prepare the legislation concerning state support for artists stated that support for performing arts had to be considered in connection to the institutional and financial development in the structures of production and education of these forms of art (Kulturutvalget, cited in Guldberg 1995:48).

In terms of defining the area to be covered according to such dimensions as high versus popular or professional versus amateur art, the prevailing definition followed the same guidelines as, for example, those expressed by the corresponding committee in Finland.³ One of the intended tasks of the system of artists' grants was to offer a counterweight to the harmful effects of the mass media and entertainment industry, and such terms as "real art" versus "pseudo-art" or "true" versus "false" art were applied in the discussion (quoted in

Guldberg 1995: 43–45, 132). In the 1960s, the arts were still defined in terms of traditional high culture, and what was called mass culture was seen as the negative opposite of it. Among the main objectives of arts policy was to disseminate high quality art defined according to these terms, and in the spirit of enlightenment.

The new administrative structure was designed according to the arm's length principle. There was to be a distance between politics and the arts, between politicians and artists. The idea was "to support, but not to direct" (*nok støtte, men ikke dirigere*) as the then Minister of Culture Julius Bomholt put it when presenting the Bill on the Danish Arts Foundation to the Parliament in 1963 (quoted in Guldberg 1995: 31–32). The administrative structure of the Foundation was based on three levels: a council where political parties as well as cultural institutions and artists' organizations were represented, a board consisting of the chairpersons of expert committees, and expert committees each representing a specific art form. The members of the expert committees were mostly professional artists, and each committee had three members nominated for a period of three years. The art expert committees were given full decision-making power in the distribution of the support. At the outset, there were four expert committees: one for public art, one for grants and purchases of visual art, one for literature and one for music.

The historical background at least partly explains why the coverage of state support for artists was in Denmark left narrower than in the other Nordic countries. From visual artists, the Danish support system has been extended to cover other groups of artists defined as "creative artists", but there are groups such as performing artists which remain outside its scope. The background also explains why in Denmark public art purchases as well as projects concerning art in public buildings are under the auspices of the same body which allocates state support to artists.

The establishment of the new DAF did not create new forms of support, but it redefined and entrenched existing ones, and established new priorities. Priority was now given to three-year scholarships directed first and foremost to young artists, contrary to the old system of giving priority to elderly meritorious artists. The Act on DAF did not establish quotas between different forms of support, and it was left to the Art Expert Committees of the DAF to decide upon their distribution. In addition to granting three-year scholarships, prizes, honoraria and one-off bursaries for different purposes (*engangsydelser*) from their own appropriations, the committees gave propos-

3 The Finnish ad hoc committee preparing the legislation on artist grants made a clear distinction between "real art" of "high quality" and "superficial and cheap" "substitutes offered as art", the latter referring especially to what was called mass culture (Kom. miet. 1965:A8: 48–49).

als for lifelong grants (*faste statsydelse*) and honorary grants (*hædersgaver*), which were paid directly from the national state budget for culture.

Besides the basic idea of promoting art of high quality, the reform was also influenced by the purpose and practice of the abolished precursor of DAF, the Eckerberg-Thorvaldsenfondet. As mentioned, Eckerberg-Thorvaldsenfondet supported first and foremost elderly visual artists and dependents of deceased artists. In practice it had worked very much like a fund for social help. The objective of providing financial security was also present in the background papers for the Act on DAF. One-off bursaries were to be distributed “according to concrete needs” to artists who “in spite of their valuable artistic contribution had financial difficulties”, and they were meant to provide “preconditions for maintaining artistic activity”. Likewise, lifelong grants were meant to provide the recipients with “the financial backing for earning a proper sustainable income from their art”. (Guldberg 1995: 51–55.)

The establishment of the support system was followed by extensive and intensive public debate for and against. The protest took the expression of a movement called Rindalism, which particularly criticized the idea of supporting artists who produced “abstract and unintelligible” forms of modern art (Duelund 2002). Especially the system of lifelong grants aroused criticism, and only one lifelong grant was allotted during the 1970s. The money thus saved was used for the appropriations of the Danish Arts Foundation.

Reforms of the 1970s

In 1974 an ad hoc committee (Udvalget 1974 om støtte til kulturlivet) was set up to evaluate the existing system of support for artists and to make proposals for its development, taking into account models offered by the other Nordic countries. According to this committee, priority should be given to measures increasing the use of art works, and to safeguarding proper compensation to the artists for the use of their works. In the long run, the objective of arts policy should be to diminish or altogether abolish the need for artists’ grants. For the time being, however, direct support for artists was considered necessary.

The committee of 1974 proposed the abandonment of honorary grants (*hædersgaver*) on the grounds that the system gave a privileged position to one group of citizens. The very name of the support scheme was considered problematic, “contributing to the isolation of artists from the rest of the society, and thus promoting a negative attitude towards the arts and the artists’ role in society” (Utvalget 1974: 94). The committee also proposed limitations to the system of lifelong grants. According to the proposal, lifelong grants should be awarded on application only, discontinued at retirement, evaluated every fifth year, and a considerable increase in the income of the recipient could

lead to cancellation of the grant. As a response, the Board of the Danish Arts Foundation suggested that lifelong grants should be more in the nature of guaranteed income, and their objective should be to free artists from the necessity to earn income from other than artistic occupations.

The background of the reforms suggested by the 1974 committee was that lifelong grants had been criticized for being granted to artists who already had high incomes, either from their artistic work or from, e.g., a well-paid government job. According to the then Minister of Culture, Niels Matthiasen, lifelong grants were, however, needed because only few artists could earn their living from their art. Lifelong grants could, according to him, be considered as “compensation from the state to the artists for the use of their works and for the societal value these works represented” (quoted in Guldberg, 1995:80). For the time being, the debate found a solution with the amendment of the Act on the Danish Arts Foundation in 1978. The amendment abolished honorary grants and made the actual amount of each lifelong grant dependent on other income of the receiver. From then onwards, the amount of each lifelong grant was regulated according to the level of the recipient’s other income.

In 1977 the Danish Government gave a report to Parliament on cultural policy (Kulturpolitisk redegørelse 1977). The report stated that the objective of increasing the attainability of traditionally defined fine arts (democratization of culture) should be continued, but more emphases should be given to widening the concept of culture to include new forms of culture (cultural democracy). The emphasis was in line with the ideas of the “new cultural policy”, first launched in the Nordic countries by the Swedish government report *Ny kulturpolitik* (SOU 1972:66). Concerning direct support for artists, the report of the Danish Government stated that this support was still needed to obtain the objective of providing reasonable prerequisites for artistic creation. Nevertheless, the report called for more emphasis on developing legislation on copyright, increasing the opportunities for artists’ employment, and on proper compensation for the use of artists’ work by the society.

The 1980s and 1990s – evaluation and new initiatives

The priorities of the 1980s were expressed in three reports of the Danish Government to Parliament on cultural policy (Kulturpolitisk redegørelse 1981; 1984; 1989). The priorities put forward by the reports centered on increasing the attainability of culture, especially by widening the concept of culture. Among the foremost priorities were the promotion of amateur activities and the decentralization of cultural activities to the local level. Direct support for professional artists was not a major priority area in the cultural policy documents of the 1980s.

When the situation of artists was considered, it was not first and foremost in terms of direct support, but in terms of increasing the opportunities for earning a living from artistic professions. The problems connected to artists' social security and taxation were discussed in two committee reports during the 1980s, and improvements in artists' copyright were on the agenda as well. Concrete reforms were made especially in the field of visual arts, where the schemes of exhibition compensation and *droite de suite* were established in the 1980s, as well as the principle of using one percent of construction costs of public buildings to art purchases.

The Government's report to Parliament on cultural policy in 1984 pointed out that the majority of artists were not covered by the general measures of social security. In 1987, the Ministry of Culture and Communication, together with the Ministry of Labor and the Ministry of Social Affairs, set up a committee to examine the social situation and conditions of artists, and to propose measures to improve these conditions. The committee was also assigned the task of considering a proposal, made by the Council of Danish Artists (*Dansk Kunstnerråd*), of setting up a security fund for artists with decreased income. In its report (*Kunstnernes sociale vilkår*, 1989), the committee supported the idea. It was planned that the fund would operate according to the model offered by unemployment security funds of trade unions, but with better possibilities of taking into account the specific circumstances of artistic work. The suggested fund would be jointly financed by its members and the state, according to the model offered by the funds of trade unions. It would, however, differ from trade union funds because there would be no payments from employers, and consequently the fees from the members would be a bit higher. The Council of Danish Artists lobbied several years for legislation according to the model of income security fund suggested in the report, but the scheme was never adopted.

The cultural policy of the 1980s stressed the objectives of cultural democracy and decentralization, as well as the instrumental value of the arts and culture in attaining other societal objectives. Meanwhile, the system of supporting professional artists remained relatively intact. A specific foundation entitled the Cultural Fund (*Kulturfond*) was established to advance new initiatives and interaction in the field of culture in 1990. The Cultural Fund was replaced in 1998 with the Development Fund (*Kulturministeriets Udviklingsfond*), financed from the national lottery and football pools. Its aim was to offer a flexible source of discretionary support for promoting Danish art and culture, with priority on experimental and crossover activities. The Act on the Development Fund did not specify areas or forms of support, and it was left to the Minister of Culture to define the priority areas at the nomination of the periodical Boards of the Fund (*Lov om Kulturministeriets Udviklingsfond*, 1998). The Development Fund was abol-

ished in 2002, in connection with the general cutting down of expenses and reforming the structure of arts administration.

The Danish Ministry of Culture launched an extensive government funded project evaluating Danish cultural policy in the first half of the 1990s. The results were published in a series of eighteen reports, summarized in Duelund 1995. The reports also made some recommendations concerning state support for artists. It was pointed out that tension in the allocation of artists' support existed between the criterion of artistic quality on one hand, and financial considerations on the other. The suggested solution was to establish a separate fund to provide artists with social security insurance. It was assumed that the fund would make it possible to discontinue lifelong grants to artists and their dependents. Simultaneously, the quality criteria would be emphasized in the allocation of grants for artistic creation. In addition, an increase of direct support, especially for visual artists, was proposed (Duelund 1995). A similar proposal to establish a fund for social insurance of artists had been made by the committee report of 1989 (Kunstnernes sociale vilkår 1989), but it was never implemented.

Concerning the support schemes allocated by the Danish Arts Foundation, a new form of support was introduced in 1997 with starting scholarships for young artists. The annual sum for a scholarship was DKK 70 000 granted for a two-year period with limited income regulation. Starting scholarships were granted by the Board of the Danish Arts Foundation, which received a budget increase of DKK 10 million for the purpose. These starting stipends were introduced as an experiment, and they were discontinued in 2002. The practical problems in the allocation concerned difficulties in evaluating the quality of artistic work in case of artists not yet debuted, and also the procedures required for the follow-up of recipients' incomes.

The group of artists which has been given most attention in recent plans of reform is that of visual artists, who in Denmark as elsewhere have proved to be an artist group with financial problems and low levels of income. In 1996 the Ministry of Culture nominated a committee to consider cultural policy towards visual arts in its entirety. The committee gave its report in 1998 (Betænkning om Billedkunst 1998). The report suggested an Act on Visual Arts, after the model offered by the existing Danish acts on theater, film, music and literature. It also proposed new budget appropriations for supporting production and distribution of visual arts. In addition, the report made suggestions concerning the promotion of art museums and art in public buildings, tax reductions for purchases of contemporary art and an increase in the appropriation for the Committee of Public Art in the Danish Arts Foundation. It also proposed the establishment of a Danish Visual Arts Council (*Statens Billedkunstråd*) after the model offered by the Councils in the fields of theater, music and literature, which concentrate on supporting the distribution of art. The Visual Arts Council was established in 2001.

The report on visual arts (Betænkning om Billedkunst, 1998) also proposed compensation to visual artists for the public display of works in public ownership (*visningsafgift*). According to the proposal, the compensation should be paid to contemporary Danish visual artists on the bases of works in public ownership or deposited in public places. The model was taken from PLR remuneration and the individual public display compensation scheme (*individuell visningsersättning*) in Sweden. The amount of the compensation would be calculated on the bases of the value, type (painting, sculpture, photography, etc.) and placement of each work of art.

Contrary to the documents on cultural policy from the 1970s and 1980s, the committee on visual arts made an explicit detachment from instrumental viewpoints to arts policy. The report stated that “the arts cannot and should not be legitimized by means of predetermined societal objectives” (Betænkning om Billedkunst 1998). According to the report, the money invested by the society in the arts is a payment for what artists give to the society. Accordingly, the committee did not adopt a social policy view on the support for artists, but underlined the social status of art as a trade and occupation, which should be supported and treated on the same footing as other trades. In the report's words “artists should not receive support because they are poor, but because the society needs their work” (ibid). Regarding direct support for artists, the report considered that the support for creative artists distributed by the Danish Arts Foundation, including the lifelong artists' grants, had worked adequately.

A new initiative for the cultural policy at large was launched in 2000, when the Danish Ministry of Culture together with the Ministry of Trade and Industry published a joint report “to draft a new joint agenda for cultural policy and trade and industrial policy”. The report, entitled Denmark's Creative Potential (Danmarks kreative potentiale 2000), indicated a new orientation in the policy of promoting artistic creativity. Nevertheless, the report considered the traditional system of supporting professional artists important, and suggested no changes to it. New measures to support co-operation between artistic innovation and industrial development were introduced as an extra consideration. Practical measures suggested in the report included an investment fund for cinema and media production; education in cultural entrepreneurship; support measures for exporting the arts and culture; and promoting joint networks, research and contracts between culture and industry. The report also proposed setting up a joint working group of several ministries to investigate the best ways to promote Danish and European “content-production”, a suggestion comparable to the Finnish policy initiatives concerning cultural industry.

A major structural reform was introduced by the Minister of Culture Brian Mikkelsen at the beginning of 2002, to be carried out in 2003. In the new administrative model, the separate councils for literature, visual arts, music, theater and film, which grant support for collective bodies, are to be combined to form a single Arts Council

(*Kunstrådet*). In the plan, this Arts Council will have a joint representative council with the Danish Arts Foundation. The Art Expert Committee of Environmental and Public Art is in the plan transferred from DAF to act under the Visual Arts Council. Otherwise, no major alterations were proposed to the general structure of DAF or to the schemes of artists' support

Although there have been several amendments in the legislation and regulations concerning the support granted by the Danish Arts Foundation during its existence, the basic premises of the support and its administration have remained intact. Perhaps the most distinctive change has been the gradual extension of the support to cover new areas of art. This process is described below in the section dealing with the decision-making bodies distributing state support for artists.

The Danish system – support for creative artists

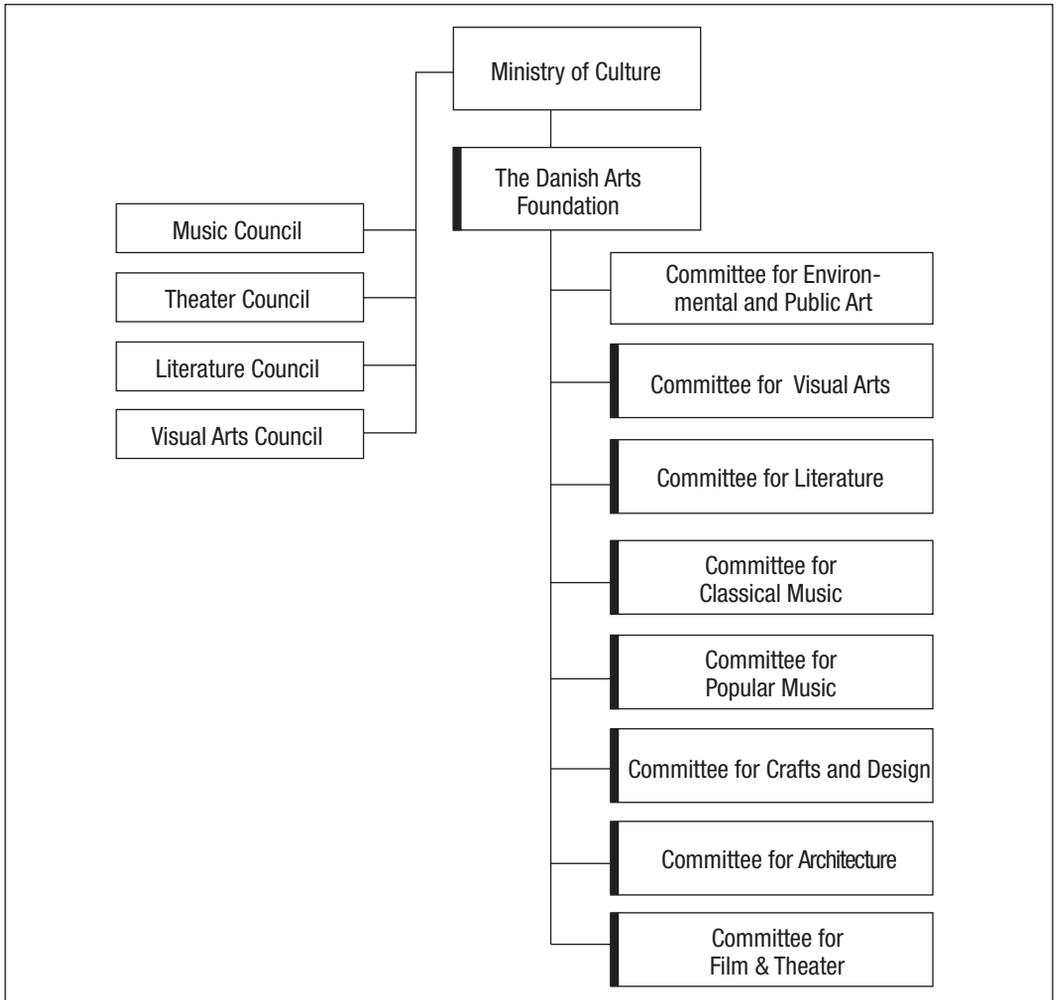
Decision-making bodies

The Danish Arts Foundation (DAF) with its subcommittees is the administrative body responsible for granting state support to artists. A graphic illustration of the decision-making structure allocating artists' support is presented in Figure 1. As the figure shows, in addition to DAF there are separate councils in the fields of theater, literature, music and visual arts. These councils mainly grant support to collective bodies such as theaters, organizations etc., with the objective of supporting the distribution of respective forms of art.⁴ As mentioned, the reform plan introduced in 2002 proposes to combine these into a single Arts Council, which is to act under a joint representative council with the Danish Arts Foundation.

The Danish Arts Foundation (DAF) was established in 1964 by the Act on the Danish Arts Foundation (*Lov om Statens Kunstfond*). The statutory objective of DAF is "to promote Danish creative arts". It grants support to professional creative artists according to the criterion of "the quality of the artistic production and the artistic talent" of the recipients. The schemes of support cover only such groups of artists who have been defined as creative, in contrast to such groups as performing artists. In the field of dance, for example, choreographers belong to the scope of this support, but dancers do not.

4 There are exceptions to this general rule; the Theater Council, for example, can occasionally grant support to a debutant dancer for a specific performance, and the Literature Council grants a certain amount of support for individual artists, as will be explained in the section dealing with support measures.

Figure 1. Decision-making bodies allocating direct state support for artists in Denmark in 2002 (marked with a bold line)



The administration of DAF is organized into three levels: the Council, the Board and the Art Expert Committees. The Council (*repræsentantskabet*) acts as a link between the Art Expert Committees, The Board, and the Ministry of Culture. The Council also makes recommendations to the Ministry concerning lifelong artists' grants after obtaining recommendations from the appropriate Art Expert Committees. The members of the Council represent a broad range of interests: the political parties in Parliament, municipalities, county councils, universities, artists' organizations, cultural institutions etc. They are appointed by the Minister of Culture for a period of four years.

The Danish Arts Foundation is run by a Board (*bestyrelsen*), which consists of the six chairpersons of the Art Expert Committees.⁵ The Board has a coordinating function. There are altogether eight Art Expert Committees (*udvalgene*) in DAF, each with three members. The

Art Expert Committees administer independently the funds at their disposal, and they can award grants also without application. The members of the Art Expert Committees are experts of the respective fields of art, mostly professional artists themselves. They are appointed by the Minister of Culture, two of them nominated by the Council of DAF, and one by the Minister after having obtained a statement from the Council. The Minister also appoints the chairperson for each Committee from among the three members. The Art Expert Committees are appointed for a period of three years.

The support allocated by DAF is granted by the Art Expert Committees, each representing a specific form of art. The current Art Expert Committees are the Committee for Environmental and Public Art (*udsmykningssudvalget*), the Committee for Visual Arts Purchase and Grants (*indkøbs- og legatudvalget*), the Committee for Literature (*litteraturudvalget*), the Committee for Classical Music (*udvalget for den klassiske musik*), the Committee for Popular Music (*udvalget for den rytmiske musik*), the Committee for Handicrafts and Design (*kunsthåndværk- og designudvalget*), the Committee for Architecture (*arkitekturudvalget*) and the Committee for Film and Theatre (*film- og teaterudvalget*). Besides these areas, DAF can grant support to "other forms of creative art which are comparable with the above mentioned" but do not have other sources for state subsidy.

During its existence, the Danish Arts Foundation has extended its coverage over several new art areas, but kept its activity within the range defined as "creative artists". As mentioned earlier, there were four expert committees at the outset in 1964: one for public art, one for grants and purchases of visual art, one for literature and one for music. In 1969, the Act on DAF was amended to include crafts and design among the forms of art to be supported, and a new expert committee was established for this area. In addition, the possibility was opened to support artistic activity in other fields of art, too, provided that it could be equated with artistic activity already supported and did not receive other statutory regulated state support. The amendment of the Act on DAF ten years later, in 1978, extended the art forms covered by the Foundation to include architecture, which was assigned an expert committee of its own.

The coverage of direct support for artists was further widened in the 1990s. The 1993 amendment of the Act on DAF widened the scope of its support to creative artists in the fields of theater, dance and cinema, such as directors, set-designers and choreographers. One new art expert committee was set up for these areas. In 1996, the expert committee for music was divided into two separate committees with the same chairperson: a committee for classical music and another for

5 The committees for environmental and visual arts have a joint chairperson, as do the committees for classical music and popular music.

popular music including jazz and folk music (*det rytmiske tonekunststudvalg*). Recent discussions along these lines have concerned the role of creative elements in the work of musicians and actors, for example. The question of reconsidering the limitation to "creative artists" altogether has also been raised.

Measures of direct support

The Danish Arts Foundation and its subcommittees grant various types of support for creative artists. The primary measures used are working grants (*arbejdsstipendier*) for up to three years, working bursaries (*arbejdslegater*), travel bursaries (*rejselegater*), prizes (*præmieringer*) and commission honoraria (*bestillingshonorarer*).⁶ DAF also grants subsidies for dependants of deceased artists. In addition, it gives recommendations to the Ministry of Culture on the receivers of lifelong grants.

Lifelong artists' grants (*livsvarige statsydelse*) are awarded by the Ministry of Culture on the recommendation of the Council of DAF. They are awarded to artists who "have achieved significant distinction as artists". They are given solely on the basis of artistic production and awarded without application. They are income-linked, and the sum for each grant is calculated annually on the basis of the receiver's taxable income from three previous years.

Although the scheme of honorary grants was already discontinued in 1978, there still remain some honorary awards and long-term grants not linked to income. These are gradually transformed into lifelong grants of the present type. The full scheme of lifelong grants will consist of altogether 275 lifelong grants (93 to visual artists, 73 to writers of fiction, 12 to other writers of cultural significance, 4 to translators, 35 to composers, 26 to crafts artists and designers, 14 to architects and 18 to creative artists in film and theater). The spouses of artists who have received lifelong grants can apply for widow's grants.

Three-year working scholarships are distributed by the Art Expert Committees of DAF, and they amount to DKK 240 000 a year (in 2000). The idea is that the artists during this period can live without the need for income from non-artistic work. The size of each three-year grant is the same for all forms of art. Regarding other forms of support, each Art Expert Committee decides independently the size and number of grants. The other forms of support are granted for such purposes as artistic work, specified projects and travel.

Working scholarships, working bursaries, prizes, commission honoraria and lifelong artist's grants are all taxable income to the re-

6 As mentioned earlier, a scheme of two-year starting scholarships for young artists was introduced as an experimental measure in 1998 and discontinued in 2002.

ceiver. Travel bursaries or grants for implementing projects or events, i.e., grants awarded to cover specified expenses, are not counted as income to the receiver, and consequently they are not subject to taxation.

In addition to the above-mentioned direct support to individual artists, the expert committees of DAF also grant support to the purposes of production and distribution of art, as well as award prizes for merited works or art. The committee for literature can use its funds for supporting the publishing of books and journals, but this possibility has been used to a very limited extent only. The two committees for music can support the publication of compositions, but this possibility has also been used very seldom. (Statens Kunsfond, Beretningene 1990-1999.) In addition, the music committees award commission honoraria to composers on application from, e.g., orchestras. The Committee for Architecture can award support for such purposes as architectural competitions and implementation of architectural works. The Committee for Film and Theatre can award commission honoraria to dramatists, scenographers, instructors and choreographers on application from, e.g., theaters or dance ensembles.

The expert committee of visual arts and the committee of crafts & design also purchase works of art, with the dual purpose of supporting the artists and increasing the attainability of art to a broader public. The Committee for Environmental and Public art administers the funds for purchasing art to public buildings and facilities. Moreover, all state buildings whose costs exceed DKK one million have to use 1 percent of the costs on art works. In these cases the Committee for Public Art acts as an advisory body. The administration of public art commissions and art purchases jointly with the schemes of artist support can be traced back to the history of DAF. As mentioned, one of the precedent bodies for the present DAF was originally designed to support public commissions and purchases of art.⁷

In addition to the support allocated to artists by DAF, the Danish Literature Council (*Litteraturrådet*) also grants a certain amount of support to individual artists. The Literature Council is one of the art form specific councils, which act as expert bodies to the Ministry of Culture. The other councils are the Danish Music Council, the Danish Theatre Council and the Danish Visual Arts Council. As a rule, these councils do not grant support to individual artists. Regarding the Literature Council, most of its money, too, is allocated to supporting the distribution of literature through events, projects and collective bodies. The Literature Council, however, also has a support scheme distributed according to various categories of literary creation (*genrebestemte puljer*). The scheme includes short-term working and travel

7 According to the reform plan for arts administration introduced in 2002, the Art Expert Committee of Environmental and Public Art is to be transferred under the Council for Visual Arts (*Billedkunstrådet*).

grants for individual artists, divided according to the categories of translation, prose, poetry, essays, comics, illustration, drama, non-fiction and children's literature. In 2000, about DKK 4 million was available to individual artists from these support schemes.

Distribution of direct support for artists

The expenditure on direct support for artists and artistic activity is presented according to purpose in Table 1. The figures include the support allocated by the Art Expert Committees of DAF to artists and artistic activity, the sum at the disposal of the Board of DAF for starting scholarships for young artists⁸, and the budget appropriation for lifelong grants. The financial value of the support is presented according to art expert committees and grant schemes in 1999. About one fifth of the total sum goes to lifelong grants, which stand for the largest single item in the list of support schemes. The expenditure on public art and purchases of art together amounted to about 14 % of the total sum in 1999. Well over 80 % of the total goes to direct support for individual artists in the form of different grants and scholarships.

The distribution of applications, grants and the rate of accepted applications according to various forms of art is presented in Table 2. The support allocated by the Art Expert Committee for Environmental and Public Art is left out of the table, because the figures are not comparable due to differences in the application process. As the table shows, altogether 30 % of all applications were approved. Visual arts, crafts and design together stand for over half of all applications, and over one third of the number of grants awarded by DAF. These areas also have the lowest levels of accepted applications. Architecture and classical music are the fields with the highest rate of acceptance. In both of these areas over half of the applications were accepted.

The distribution of the financial value of all state support granted to individual artists is presented according to forms of art in Table 3. The table includes support for active artists, excluding honoraries, pensions and support to dependents of deceased artists. The figures present the actual expenditure on direct support for artists and can deviate from figures based on budget appropriations for the same purpose. As the table shows, the largest share of support goes to visual art (27 %) and literature (22 %). Visual art, music and literature were the areas originally covered by artists' support when the Danish Arts Foundation was established, and still the combined share of these three areas covers over two thirds of all direct support granted to artists.

8 The scheme was discontinued in 2002.

Table 1. Support for artists allocated by the Danish Arts Foundation according to purpose in 1999* (DKK in millions at current values)

Appropriation for	DKK in millions	%
Committee for Environmental and Public Art	11.0	10
Committee for Visual Arts Purchase and Grants**	15.4	14
Committee for Literature	10.0	9
Committee for Classical Music	5.9	5
Committee for Popular Music	4.8	4
Committee for Crafts and Design***	9.5	9
Committee for Architecture	7.5	7
Committee for Film and Theatre	7.1	7
Grants to dependants of deceased artists	0.8	1
Starting scholarships	15.1	14
Lifelong artists' grants	21.1	19
Widows' grants	0.6	1
Total****	108.8	100

* Including lifelong grants.

** Including purchases of art (DKK 4 million in 1999)

*** Including purchases of art (DKK 0.5 million in 1999)

**** Excluding joint expenses and running costs such as salaries, rent etc. (DKK 9.1 million in 1999)

Source: Danish Arts Foundation.

Table 2. Number of applications to and grants awarded by the Danish Arts Foundation and the rate of acceptance by forms of art in 1999*

Art form	Applications		Grants		Grants % of applications
	Number	%	Number	%	
Visual Arts	992	36	171	21	17
Crafts and design	528	19	127	15	24
Literature	317	12	111	13	35
Classical music (composers)	240	9	140	17	58
Popular music (composers)	323	12	117	14	36
Film and theatre (creative artists)	246	9	106	13	43
Architecture	99	4	51	6	52
Total	2 745	100	823	100	30

* Excluding environmental and public art, purchases of art and grants awarded without application.

Source: Statens Kunstfond, Beretning 1999.

Table 3. Distribution of direct support for artists by art form in 1999 (DKK in thousands at current values)

Art form	DKK in thousands	%
Visual art	23 586	27
Literature	18 510	22
Music (composers)	16 079	19
Crafts and design	11 931	14
Film and theater (creative artists)	8 897	10
Architecture	6 997	8
Total*	86 000	100

* Lifelong grants and support for individual artists by the Danish Arts Foundation and the Danish Literature Council. The distribution of income-linked lifelong grants (total DKK 21.7 million in 1999) is estimated according to the number of grants for each art form.

Source: Danish Arts Foundation, Danish Literature Council.

Copyright-related support

In addition to the above-mentioned support schemes, Denmark as well as the other Nordic countries also has such forms of artists' support which stand between schemes of direct state support on one hand, and compensations based on copyright legislation on the other. The oldest and financially most important of these is the system of public lending right remuneration.

Denmark was the first of the Nordic countries to adopt a system of public lending right (PLR) remuneration. The Danish system of PLR remuneration (*biblioteksafgift*) was set up as early as in 1946. From its establishment until 1991 the remuneration was understood as a statutory regulated copyright compensation for writers. Danish writers were annually entitled to a certain sum calculated on the basis of the number of their books available in public libraries. In addition, translators, co-authors, illustrators, editors, etc., could also apply for compensation from a separate appropriation in the national budget. This option was also open to artists who had contributed to works published as records, and to visual artists whose original works had been bought to libraries.

In 1991, the statutory PLR remuneration was redefined into a support measure within cultural policy. Simultaneously, the range of recipients was widened to include, besides writers, also the other contributors to works published as books. Remuneration could also be paid to dependants of deceased remuneration recipients. The separate budget appropriations for creators of records and creators of original works of visual art were maintained.

In 1996, the Ministry of Culture appointed a working group to examine whether the Act on Public Lending Right Remuneration had worked according to its purpose, whether there was need for amendments, and especially to reconsider the remuneration for dependents of deceased remuneration recipients. The working group gave its report in 1998 (Bibliotekspengene, 1998). It took as its starting point that the objective of PLR remuneration is to support Danish culture in a way that simultaneously includes society's compensation for the fact that artistic and literary works are available to the public free of charge at public libraries. With this as a starting point, the report concluded that the Act had worked according to its purpose. The report found no grounds to change its basic principles, including the principle of distributing the remuneration according to objectively measurable criteria.

The report (Bibliotekspengene, 1998) suggested, however, some minor adjustments to the systems of registering the works and the remuneration recipients. In the proposals, the prevailing upper limit for remuneration was substituted with a gradually diminishing scale for payments (half of the sums over DKK 300 000 and one third of the sums over DKK 400 000), and the calculation of weights for various types of contributors were readjusted. For example, remuneration for picture books and comics should, according to the report, be divided equally between writers and illustrators, since text and pictures were seen as equally essential parts of these works.

The suggested restrictions regarding the upper limits of remunerations did not affect a large proportion of the recipients. In 1997, the share of persons receiving over DKK 300 000 in remuneration was 0.03 percent of the number of all receivers. In 1997, there were altogether 14 400 persons entitled to the remuneration, excluding dependents of deceased authors. According to the statistics from 1997 (Bibliotekspengene 1998), most of the money was paid in relatively small sums. Five percent of the persons entitled to remuneration remained under the level of DKK 25, which was the lowest annual sum paid. As many as 39 percent were entitled to a sum under DKK 1 000, and 84 percent remained under the limit of DKK 10 000. The lowest level of annual payment had been shifted from DKK 1 200 to DKK 25 in 1996, with the result of almost doubling the number of recipients.⁹

Perhaps the most important change suggested in the report of 1998 (Bibliotekspengene, 1998) was to abolish the remuneration to dependants of deceased authors by diminishing it gradually. The major-

9 The development in the number of PLR recipients is presented in the next section dealing with the volume of support. In 2002, the Minister of Culture suggested that the lowest limit to a paid remuneration should be raised to DKK 5000, and the remaining sum used to support writers with a higher level of remuneration and as starting grants to young writers.

ity of the members in the working group considered support to dependants of deceased authors incompatible with the remuneration's character as a measure of supporting culture. The report pointed out that measures of cultural policy should be designed to benefit active creation.

Presently, the Danish PLR remuneration is administered and distributed by the National Library Authority (*Biblioteksstyrelsen*). The total sum allocated amounted to DKK 153.1 million in 2000, which is almost twice as much as the total sum used for direct support for artists by the Danish Arts Foundation. The remuneration is paid to writers, translators, illustrators, editors and other contributors to books which are available at public libraries. The amount of the remuneration is calculated on the basis of the number of copies and pages per title stocked, and rated according to various categories of contributors (writers, translators, illustrators, editors, etc.). In addition, some types of books such as picture books, lyrics, notes and comics have a specific rating for the number of pages.

Besides the PLR remuneration described above, there are two connected schemes of financial allowances, financed from the cultural budget. One is for composers, performers and other copyright-holders whose records, CDs, tapes, etc. are available in libraries, and the other for visual artists whose original art, graphics, slide series, etc., are used by public libraries.

Since the middle of 1980s, there has existed in the field of visual arts a specific exhibition compensation (*udstillingsvederlag*), which concerns works of art owned by the artist and borrowed for exhibitions.¹⁰ When the copyright legislation was revised in 1995, it was proposed that a copyright-based compensation for the public display of works of visual art should be included. The Ministry of Culture, however, came to the conclusion that compensation for public display should not have the character of copyright, but should more appropriately be regulated as a measure of cultural policy.

In 1998, the report of an ad hoc committee on visual arts (*Betænkning om Billedkunst, 1998*) proposed the establishment of public display remuneration (*visningsafgift*) for visual artists. This would be paid as a compensation for the right to show works of art in public. The committee considered whether this should be realized as a copyright or as a cultural policy measure, and decided in favor of the latter. According to the proposal, the payment should be a measure to support culture like PLR remuneration, and modelled after the Swedish individual compensation for public display. The option of a collective public display remuneration, after the model adopted in the other Nordic countries, obviously does not come so close to the Danish pol-

10 Droite de suite (følgeretsvederlag) has existed in Denmark since 1989 as a copyright, and it is 5 % of sales price excluding VAT.

icy of compensations. In Denmark, the model offered by the prevailing system of PLR remuneration is based on individual rather than collective form of compensation.

Total volume of support

In terms of the total volume of public expenditure, culture is a very small area in all the Nordic countries. In Denmark, the share of culture and the arts is about 1.8 percent of total public expenditure including municipalities and counties as well as funds from the national lottery and football pools. Government subsidies at the national level account for about 40 percent of public expenditure on culture, and municipalities and counties cover the rest. (Kulturpengene 1999.) The budget categories of state support for the arts and culture are presented in Table 4. All state support granted to individual artists is included in the category of “creative arts”, which is about 8 percent of total government spending in the arts and culture at the national level. In Denmark, as in the other Nordic countries, direct support for professional artists is allocated mainly at the national level.

Table 4. State expenditure for culture by budget categories in 2000 (DKK in millions at current values)

Budget category	DKK in millions	%
Creative arts	306.3	8.2
Music	297.0	7.9
Theatre	627.8	16.8
Film	300.2	8.0
Libraries	606.0	16.2
Archives	129.0	3.4
Museums and zoos	489.0	13.1
Training in the arts	694.7	18.6
Other cultural activities	29.0	0.8
International cultural cooperation	30.6	0.8
Facilities	134.5	3.6
Common activities and reserves	90.8	2.4
Local broadcasting and TV	10.0	0.3
Total*	3 744.9	100.0

* Excluding lottery and football pools and radio/TV license.

Source: Kulturpengene 2000.

Table 5 shows the division of the budget category of “creative arts” according to different purposes. The sum used for PLR remunerations stands for one half of this budget category, and the total amount of support for individual artists is about 80 percent of the category. This

80 percent includes direct support granted to artists by the Danish Arts Foundation, lifelong grants, PLR remunerations and the support granted to individual artists by the Literature Council.

Table 5. The budget category of "creative arts" according to purpose in 2000 (DKK in millions at current values)

Appropriation	DKK in millions	%
Danish Arts Foundation (lifelong grants included)	116.2	38
Danish Literature Council and Information Center*	14.5	5
Public lending right remuneration	153.1	50
National Workshops for Arts and Crafts	6.4	2
Charlottenborg Exhibition Hall	8.6	3
Other support	7.5	2
Total	306.3	100

* Includes about DKK 4 million allocated to individual artists.

Source: Kulturpengene 2000.

The volume of the support granted by DAF and the distribution of PLR remunerations during the 1990s is presented in Table 6 in terms of the number of recipients. Both the number of grants awarded by DAF and the number of recipients of PLR remuneration has more than doubled during the 1990s. The introduction of starting scholarships for young artists in 1998 caused a notable rise in the number of grants distributed, but after that the number of recipients stays at about the same level. The explanation for the sharp rise in the number of PLR recipients in 1997 is that the limit of lowest annual remuneration paid was lowered from DKK 1 200 to DKK 25.¹¹

The development in the volume of the budget category for "creative arts" and its share of the total cultural budget in the 1990s is displayed in Table 7. The share of the category of "creative arts" has varied during the 1990s between 5.5 percent at its lowest in 1996 and 7.6 percent at its highest in 1999. On the whole, its share has more or less stayed at the level of about 6–7 percent during the 1990s. Direct support for individual artists amounts to about 80 percent of the state expenditure under the category of "creative arts". It can thus be estimated that the share of artists' support from the total state budget for culture has during the 1990s varied between 4.4 percent and 6.0 percent. Mostly it has stayed at the level of about five percent.

11 In 2002 the Ministry presented a plan to raise the lowest level of remuneration paid to DKK 5000.

Table 6. Number of grants and recipients of state support for artists by schemes of support in the 1990s

Number of	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Grants from DAF*	368	406	448	535	540	594	696	907	919	902
Works of art purchased	182	249	98	120	133	119	156	79	177	297
Public art projects	7	7	4	2	12	10	8	14	4	7
Recipients of PLR remuneration**	7 500	7 000	7 300	7 500	7 900	8 200	15 200	16 100	16 900	17 900

* From 1998 onwards includes starting scholarships which were discontinued in 2002.

** The limit of lowest remuneration paid was lowered from DKK 1 200 to DKK 25 in 1996.

Source: Kulturpengene 1998; 1999; 2000; 2001.

Table 7. The budget category of "creative arts" and its share of the total state budget for culture in the 1990s (DKK in millions at 2000 values)

Category	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Total cultural budget*	2 936.3	3 021.8	3 247.4	3 820.4	3 956.9	4 313.4	4 705.5	4 570.6	4 654.3	4 324.0	4 632.7
Creative arts	213.3	214.9	223.4	249.5	270.9	279.4	260.8	277.6	304.1	326.9	319.6
Creative arts % of total	7.3 %	7.1 %	6.9 %	6.5 %	6.8 %	6.5 %	5.5 %	6.1 %	6.5 %	7.6 %	6.9 %

* Including lottery and football pools.

Source: Finanslov 1999; Kulturpengene 2000.

Artists' situation in Denmark

The statistical data and empirical research available on the social and financial situation of Danish artists focus on the situation of self-employed artists. The social security of self-employed artists was studied by a committee at the end of the 1980s (Kunstnerne sociale vilkår, 1989). A few years later, the financial situation of visual artists, writers, composers, crafts artists, designers and some smaller groups of self-employed artists was mapped out in a survey commissioned by the Ministry of Culture (Bjørnsen et al 1997). Recent research on the market for visual arts has produced further information on the financial conditions of Danish visual artists (Bille Hansen et al 1998; Bille Hansen 1999).

In 1987, the Ministry of Culture and Communication, together with the Ministry of Labor and the Ministry of Social Affairs, set up a committee to examine the social situation and conditions of artists.

The results of this examination were published in the committee's report (*Kunstnernes sociale vilkår*, 1989). At the background of the committee was Government's report to Parliament on cultural policy in 1984, where it was pointed out that the majority of artists were not covered by the general measures of social security. One of the tasks of the committee was to carry out a survey on the social conditions of artists. It was also the committee's task to investigate how the existing regulations and measures of social security took into account the situation of self-employed artists. The committee was faced with the fact that there was no statistical data available on the living conditions of artists. Consequently, the committee concentrated on analyzing the existing regulations and measures of social security from the point of view of self-employed artists.

The report of the committee (*Kunstnernes sociale vilkår*, 1989) pointed out that the regulations on social security had no special rules concerning artists' working conditions. Typically, artists faced problems similar to other self-employed persons with low and irregular income. Concerning the national scheme of unemployment security, the main problem from the artists' point of view was that it was designed to secure against loss of income due to loss of employment, not against loss of income as such. In the case of artists, it is usually difficult to establish the absence of artistic work, in spite of loss of income. The report also discussed support measures within cultural policy, as well as different copyright compensations, from the point of view of providing social security. The conclusion regarding these measures of support and compensations was that the regulations, as a rule, did not allow for allocating the resources in any of these schemes according to social criteria.

In spite of the fact that there was no statistical data available, the committee was assured that the economic situation of artists was bad. The report (*Kunstnernes sociale vilkår*, 1989) stressed the importance of carrying out statistical research on the social situation of artists. However, the suggestions of the report did not lead to concrete measures, and no such research was launched at the time. The survey on artists' financial conditions suggested by the report of 1989 was carried out a few years later, when the Ministry of Culture commissioned a survey on the incomes of creative artists from Statistics Denmark (Bjørnsen et al 1997). The survey report covered only those groups of artists which were defined as creative artists, i.e., visual artists, writers, composers, designers, crafts artists, etc. Performing artists such as actors and musicians were not included. The reason given in the report was that performing artists received wages for their work and were covered by employee's unemployment security funds. Consequently, their economic problems were considered fundamentally different from the problems of creative artists.

The research population in the 1997 survey was about 10 000 persons.¹² The data on artists' income was taken from the income register of Statistics Denmark. The income categories of the register were not directly applicable to the analyses, but the report made some approximations concerning the share of art income from the total income of creative artists. Table 8 presents the average taxable income and average income from creative artistic activity according to artistic occupation. According to these figures, the variation in the level of income between the groups of artists was wide. Visual artists were the group with the lowest level of income. Another group with a low level of income was crafts artists. Writers had the highest level of total income, and composers the highest level of income from artistic work. The findings, approximations as they were, resemble the findings on the level of artists' income in the other Nordic countries.

Table 8. Average taxable income and art income of Danish artists according to art occupation in 1993 (DKK at current values)

Art occupation	Average taxable income DKK	Average art income DKK
Writers	246 733	79 571
Designers and landscape architects	216 949	69 058
Set-designers and directors	212 602	54 573
Composers	208 504	143 614
Crafts artists	119 948	12 506
Visual artists	112 091	41 857

Source: Bjørnsen et al 1997:13.

On the whole, the report concluded that several groups of artists were relatively well off financially, which was considered a surprise. However, the report also pointed out that average numbers were deceptive because of the wide variation in income level. Few artists had a high level of income while there were many with very limited income.

12 The research population covered members of the organizations under the Council of Danish Artists representing the selected groups of artists. The organization of Danish writers refused to give the social security numbers of its members, and for writers the recipients of PLR remuneration were used instead. This procedure led to a much larger number of writers in the study population. The whole study population was 10 676 persons, of whom 7464 were receivers of PLR remunerations, 1020 visual artists, 877 composers, 875 crafts artists, 438 set-designers and directors, and 549 designers and landscape architects (Kunstnerenes sociale vilkår 1989: 31).

Over 10 % of creative artists had income under DKK 50 000, which according to the prevailing Danish standard could be classified as “definitely poor”. The average income from artistic work stayed under DKK 50 000 for 70 % of the study population. (Bjørnsen et al 1997:15–16)

In spite of serious reservations concerning the application of the concepts “creative artist” and “artistic income” in the data, the results of the study (Bjørnsen et al 1997) were summed up to imply that many artists manage well financially, but there was wide variation in the level of income between different groups of artists. The average income level for writers, composers, set-designers, directors and designers was relatively high, but the average income level of visual artists and crafts artists was low. Women and young artists had a significantly lower income level than men and artists over 40. Artists with low income could be found in all groups, and every tenth artist could be classified as poor.

Regarding the situation of visual artists, the conclusions of the statistical study (Bjørnsen et al 1997) were confirmed by a study on the market for visual art by Trine Bille Hansen et al (1998). The size of the market for the works of contemporary Danish artists proved to be so small that it could not provide even a moderate level of income for the artists. For visual artists, the copyright based remunerations were of minor importance, too, bringing in only about DKK 5 million altogether in 1995. This was less than half of the money distributed as direct public support for visual artists, which was about DKK 13 million at the time. (Bille Hansen 1999; Bille Hansen et al 1998:208–221.) As mentioned, compared to other groups of artists visual artists also stand for the highest number of applications for state support, and although their share of the grants awarded is also the highest, they have the lowest rate of accepted applications for state support.

It is easy to understand that visual artists are the group of artists which in recent years has been given most attention in the reform plans of Danish arts policy. In 1996 the Ministry of Culture nominated a committee to consider cultural policy towards visual arts in its entirety. In the committee’s report (*Betænkning om Billedkunst*, 1998), the basic problem of the area was considered to be that compensation on the art market is too small in relation to the number of artists.¹³

13 As mentioned previously, the committee proposed several measures to improve the situations of visual artists, and its proposals led, among other things, to the establishment of the Danish Visual Arts Council in 2001.

Finland

Historical development of the Finnish system of support

Support for artists prior to the current system

In all the Nordic countries, the practice of granting state support to individual artists dates back to well before the modern welfare state, as was already noted in the case of Denmark. As well as being connected with the concept of the welfare state, the idea that the state has a responsibility toward its artists rests on a longer tradition as well. In Finland, state support to artists developed in close association with the process of constructing the national identity.¹⁴

Until 1809 Finland was a part of Sweden. Finland's road to independence started during the period 1809–1917 as an autonomous Grand Duchy of Imperial Russia. The first state stipends to Finnish artists were granted at the beginning of the 19th century. Among the first receivers was the national poet J. L. Runeberg, who was granted a state pension as a reward for his literary work in 1834. The purpose of the pension was to support the receiver's artistic work. Apart from Runeberg, the artists who received such state pensions in the 19th century were visual artists.

Support for artists was first granted on ad hoc bases, each grant decided individually by the Senate. By the 1860s, this kind of support had become a regular practice. Pensions and grants to individual artists were among the first regular forms of state support for the arts. From 1864 onwards, the Senate reserved a specific annual appropriation for promoting the arts. From this appropriation the Senate disbursed state awards, travel grants and discretionary stipends to artists. In the last decades of the 19th century, state grants were awarded to artists representing, besides visual arts and literature, also such artistic fields as theater and music. (Tuomikoski-Leskelä 1977.)

During the first decades of independent Finland, state support for the arts stayed at a very moderate level. Private foundations were more important than the state as sources of support for individual artists. Nevertheless, the practice of awarding state pensions and grants to individual artists was continued, and from 1918 to 1944 altogether

14 The process is examined in Heiskanen 1995; Tuomikoski-Leskelä 1977.

113 Finnish artists received a state pension for their artistic work.¹⁵ The next expansion in state support for the arts took place after the Second World War, and it was not until the 1960s when it again reached the relative level of the last years of the autonomy. (Tuomikoski-Leskelä 1977.) State support for artists remained discretionary and was based on budget decisions of the government until the 1960s, when the legislative base for the current system of support was founded.

Establishment of the current system of support

A separate legislation on public lending right (PLR) compensations for writers and translators was enacted already in 1961. The still prevailing system of art councils for allocating state support for artists in all areas of art was established in 1967, and the schemes of artists' grants in 1969. The objectives and measures of the policy for promoting artistic activity were formulated in 1965 in the report of the Government's ad hoc committee (Kom.miet. 1965: A8). The report laid foundations for the system of decision-making and schemes for distributing state support for individual artists. In this report, art was considered as a value in itself, and state support was legitimated with arguments based on the intrinsic value of the arts.

The committee report in 1965 (Kom.miet. 1965: A8) also discussed the intended coverage of artists' support. The scope of support was to cover all areas of art. What was meant by this was defined as the traditional realm of "the arts", understood as "real art" of "high quality", and contrasted to "superficial and cheap" "substitutes" offered by mass culture. In these terms, promoting the arts was considered an educative task as well.

The 1965 report's proposals concerning state support for individual artists were followed by legislation on the administrative structure for distributing the support. The Arts' Promotion Act (L 328/67) established the National Art Councils, each representing a specific form of art, and the Arts Council of Finland acting as their joint body. Together, the arts councils were to act as the administrative body representing the expertise of art fields and allocating state support to artists at arm's length from the ministry responsible for cultural affairs. The members of the councils had to be experts in their respective fields of art, nominated for periods of three years after hearing the proposals of the major cultural and art organizations and institutions. In addition, the Act established the system of regional arts councils.

The Artists' Grants Act (L 734/69) established the support schemes of one-, three- and five-year working grants, project grants

15 At the time state pensions for artists were not granted as old age pensions but as grants to support active artists.

and artists' professorships. These support schemes were intended to cover all forms of art. At the outset, the system of arts councils comprised seven National Arts Councils, representing the fields of literature, visual art, music, theater, "camera arts"¹⁶, crafts and design, and architecture. The structure of decision-making and measures of support will be described in more detail in the chapter dealing with the current system of support.

Reforms of the 1970s and 1980s

Regarding Nordic cultural policy at large, the 1970s were characterized by new ideas, heralded by the Swedish government report entitled "New Cultural Policy" (SOU 1972:66). The ideas presented in the Swedish report were similarly articulated by government reports in the other Nordic countries. In Finland, a major document formulating the ideas of "new cultural policy" was the report of the Government's ad hoc committee on cultural activities (Kom.miet. 1974:2). The policy measures adopted to implement the objectives formulated in the report were felt most strongly at the local level, particularly regarding measures to promote amateur activities and wider participation in culture. The report was followed by new legislation concerning cultural activities at the local (municipal) level. Support for professional artists remained relatively unaffected by the new orientation, but some revision took place in this area of policy as well.

The principal documents outlining the explicit objectives of arts policy of the 1970s and 1980s were two Government's reports to Parliament. The first of the reports was given to Parliament in 1978, and it concerned arts policy (Hallituksen taidepoliittinen selonteko 1978). The second report in 1982 concerned cultural policy as a whole (Hallituksen kulttuuripoliittinen selonteko 1982). Regarding policy toward artists, the two reports formulated the policy objectives in similar terms.

The 1978 Government's Report to Parliament on Arts Policy (Hallituksen taidepoliittinen selonteko 1978) considered it important to develop the working conditions and social security of artists equally in all different artistic fields. The report stated that the current schemes of artists' grants and other types of individual support should be further developed, and complementary systems of support should be launched especially to secure the working conditions of creative artists such as writers, visual artists and composers. In addition, the report called for measures to safeguard and create employment and commissions for artists.

16 "Camera arts" is a direct translation of the Finnish title of the council which was later divided into two councils, one for cinema and the other for photography.

The report was followed by the introduction of long-term (15-year) grants for artists in 1982. The Finnish system of 15-year grants was originally established as a compromise regarding the discussions about and artists' claims for a state funded salary for artists. The 15-year grants were not income-regulated, but recipients could not hold permanent full-time jobs during the grant period. The number of 15-year grants allocated annually was ten, and they were granted until pension age. The majority of receivers were creative artists, such as writers, visual artists and composers.

The 1982 Government's Report to Parliament on Cultural Policy (Hallituksen kulttuuripoliittinen selonteko 1982) concerned the whole area of cultural policy. Regarding support for individual artists, the report stressed the importance of providing long-term support for those established artists who worked as independent artists without employment contracts. Increased support was also suggested for young artists starting their career. According to the report's proposals, measures of indirect support should be developed as well, such as providing facilities for artistic activities, public purchases and commissions of art, and the creation of new jobs for artists by public institutions. In addition, the report stated that problems connected with the taxation of artists should be disentangled.

The most notable change in the measures of artists' support during the period increased long-term support for artists with the introduction of 15-year grants. The scheme was intended for those artists who were most accomplished according to the criteria of artistic quality, and priority was given to creative artists such as writers, composers and visual artists. The support for writers was also increased by another development, which concerned the volume of grants paid as compensation to writers and translators for the free use of their work in public libraries. In 1978, a change was made in the way these public lending right compensations were calculated, and this led to a remarkable increase in the volume of this form of state support for writers.

During the 1970s and 1980s, the scope of artists' support also broadened and the division according to areas of art became more detailed through the inclusion of new national art councils to represent new areas of art. This process will be described in the chapter dealing with the decision-making structure of the current system of support.

Reorientation of the early 1990s

The changes of the early 1990s concerning the objectives of cultural policy were first documented in the report of the Government's ad hoc committee dealing with cultural policy, entitled *Kupoli* (Kom.miet.1992:36). The report stated that public policy toward artists could not solely rest on grants. The objective of the policy should be to increase that part of artists' income which comes from their artistic

work. Consequently, questions of employment, copyright, taxation and social security were of major importance. According to the report's proposals, indirect support for providing employment and increasing demand for works of art should be developed, systems of social security, pensions schemes and taxation should pay more attention to the problems of artistic occupations, and copyright measures should be further developed. In developing policy measures to support artists, due consideration should be given to differences between art forms. The report also suggested that the system of 15-year grants should be evaluated.

Another reorientation, besides the emphases on other than direct forms of artists' support, concerned the approach to cultural industry. Earlier documents on cultural policy had mentioned cultural industry mainly in terms of the negative effects of mass culture. The Kupoli report (Kom.miet.1992:36), however, stressed the importance of consistent policy of selective support for national cultural industry, and suggested that a program of policy toward cultural industry should be launched.

The Kupoli report was followed by the Governments' Report to Parliament on Cultural Policy in 1993 (Hallituksen kulttuuripoliittinen selonteko 1993). Regarding policy toward artists, the proposals of the Government's report were in line with the suggestions made in the Kupoli committee report of the preceding year. The importance of direct support in the form of grants was acknowledged, but it was also considered important to develop forms of indirect support in order to increase artists' employment and their possibilities to earn income from their artistic work. In developing direct support, special attention was called for increasing the flexibility of the support system and for supporting young artists at the beginning of their career.

The Government's Report of 1993 also stated that the system of public lending right compensations should cover, besides writers and translators, also other artists whose work was available in libraries. The report also confirmed the importance of developing legislation on copyright, as well as of making the systems of taxation and social security more sensible to the specific problems of artistic work.

During the 1990s, cultural policy was evaluated in all of the Nordic countries. In Finland, the evaluation was carried out in the framework of the cultural policy reviews of the Council of Europe. The national report on Finnish cultural policy came out in 1995 (Cultural Policy in Finland 1995). According to the national report, the realm of policy toward artists presented at least four important questions which should be answered before policy toward artists could move along the lines suggested in the policy documents of the early 1990s. The first concerned the balance between prizing excellence and providing economic security for artists, and the second concerned the means of taking into account the variety of art fields. The other questions concerned finding the right measures for promoting artistic in-

novation and defining the right level and volume of professional training for artists.

The panel of experts of the Council of Europe's national review suggested in its report (*Cultural Policy in Finland, Experts' Report, 1995*) several amendments to the Finnish system of supporting artists. According to the suggestions, the system of arts councils distributing the support should be strengthened, and the grant schemes should be made more flexible, especially in relation to their duration and to quotas according to forms of art. Better provision should be made for multi- and interdisciplinary artistic projects, innovation and young artists. Concerning the system of 15-year grants, the panel of experts proposed that it should be reconsidered in favor of a mechanism that would provide opportunities for a greater number of artists, more incentives, and be geared to the characteristics of the different art forms.

The experts' report (*Cultural Policy in Finland, Experts' Report, 1995*) pointed out that there were art forms which did not get proper attention in the support system, whether old (dance), new (rock, video) or related to cultural industries (cinema, design). The panel of experts also stated that, besides improvements in the grant system, attention should be given to other measures such as commissions and purchases of art and decoration of public buildings; constructing a comprehensive policy for each artistic sector; and further development of artistic education and teaching. According to the experts, the future of cultural industries called for particular attention, especially in terms of legislation and fiscal policy rather than public funding.

At the level of policy measures, the most significant reform of direct support for artists concerned long-term support in the form of 15-year grants. The main criticism against these grants concerned the rigid long-term nature of this form of support, which was said to be unfavorable to young artists and new forms of art. The call was for a more flexible ad hoc and project type of support. The 15-year grants were abolished in 1995 and transformed into a scheme of five-year grants with priorities on "top-quality excellence" and "interdisciplinary work between art forms".

The reorientation of the early 1990s resulted in diminishing the role played by measures of direct support offering long-term financial security for artists. Another common theme in the policy documents of the early 1990s was the emphasis on increasing support of a more indirect type, such as public purchases and commissions of art, and improvements in social security, taxation and copyright. The policy objectives were more often than before formulated in terms of increasing artists' potential for earning a living from their art work.

New initiatives in the late 1990s

During the second half of the 1990s, the evaluation and development of the policy for promoting artistic creativity proceeded along three

lines. The first investigated problems related to the social security and taxation of professional artists; the second reformed the legislation on artists' support and its allocation; and the third outlined a new policy toward cultural industries. In 2001, the Finnish government set up an ad hoc committee to prepare a government program for promoting the arts and artists.¹⁷

The Ministry of Education appointed an ad hoc committee to examine the situation of professional artists in relation to taxation, social security, pensions and employment in 1994. In its report (Taisto I, 1995), the committee also made some suggestions concerning direct support for artists. In 2000, the Ministry appointed a successor to this committee (Taisto II, 2000) to further examine these questions, particularly in relation to employment and the situation of self-employed artists. The members of the committees represented cultural, social, labor and fiscal administration. Both reports recommended several amendments to the prevailing regulations and administrative practices to improve the situation of artists regarding social security and taxation.

The principal proposals of the first of these *Taisto*-committees included an increase in public purchases of art. Concerning taxation, the report recommended common rules for the taxation authorities in defining professional artists, and a system of leveling variation in income from and expenditures for artistic work over several years. The report also proposed that visual artists should have compensation from public display of their work by means of a scheme corresponding to the system of public lending right compensation for writers and translators. Another proposition concerned the expansion of the scheme of PLR compensations to cover artists in the fields of music, illustration and comics, too. Among other issues calling for attention the report mentioned unemployment security for those who worked as independent artists or freelancers without employment contracts. The committee also pointed out that several of the problems connected to the social security and taxation of artists were not caused by the systems of social security or taxation as such, but by the low income level of artists.

The successor to this committee (Taisto II, 2000) suggested several types of employment services for artists, partly according to the model offered by the Swedish initiatives such as TeaterAlliansen. The committee also called for more attention to the proper relation between the volume of artistic training and the potential for employment in the field. Its proposals also included education in entrepreneurship for the artists; extending the right to pension to all artists' grants; and the compilation of instructions concerning the specific features of artistic

17 The committee published its proposal for a government program in 2002 (Taide on mahdollisuuksia 2002).

work to administrators in the fields of taxation, employment and social security.

The second line of reforms in the late 1990s concerned the schemes of direct support for artists and their administration. The Arts' Promotion Act and the Artists' Grants Act, as well as the Act on public lending right compensations for writers and translators, were all amended in 2000. Among the major guidelines for the revision was the principle that ministries should concentrate on policy decisions, and more detailed tasks should be transformed to lower levels of administration. Accordingly, the administrative scope of the Arts Council of Finland was increased to include the board for PLR remuneration for writers and translators, which previously worked under the Ministry of Education, the board for public display compensations for visual artists, which was established in 1997, and the board for PLR remuneration for artists in the field of music, established in 1999. The committee for purchases of works for the state art collection was also transferred administratively under the Arts Council of Finland.

In order to broaden the expertise represented in the decision-making, the reform also increased the number of the Arts Council's members by two, appointed by the Government, and granted the Arts Council the power to nominate sub-commissions with decision-making power. The flexibility of grant schemes was increased by allowing the length of working grants to vary from one half to five years and by abolishing the legislative quotas according to art forms. The status quo concerning quotas was in practice maintained by guaranteeing each art form at least as many grant years as previously. The enacted reforms increased somewhat the flexibility of support and expanded the scope of artistic expertise of the decision-making bodies. They also concentrated the allocation of support for individual artists administratively under the same roof.

The third line of policy initiatives concerned policy toward cultural industry. The Ministry of Education together with the Ministry of Trade and Industry and the Ministry of Labor nominated an ad hoc committee to formulate a policy program for supporting cultural industry. The committee's report (*Kulttuuriteollisuuden kehittäminen Suomessa* 1999) proposed several joint policy measures directed toward supporting cultural industry, such as the project "SiSu" (Finnish abbreviation for "content Finland"), with financial resources targeted especially on higher education and research in the IT sector and the digital archiving of cultural heritage.

The reforms proposed and enacted in the late 1990s concerned similar topics as in other Nordic countries. Concern for social security and employment of artists, for the situation of young artists and artists working as independent creative artists and freelancers, and for new areas of art was among them. Other topics included the need for more flexible schemes of support, the importance of promoting demand for art, and administrative concentration. No extensive reforms

took place, but new initiatives and government reports were launched, particularly at the turn of the millennium. In the final analysis, the basic features of the Finnish system of artists' support have remained essentially intact for more than thirty years.

The Finnish system – discretionary grants

Decision-making bodies

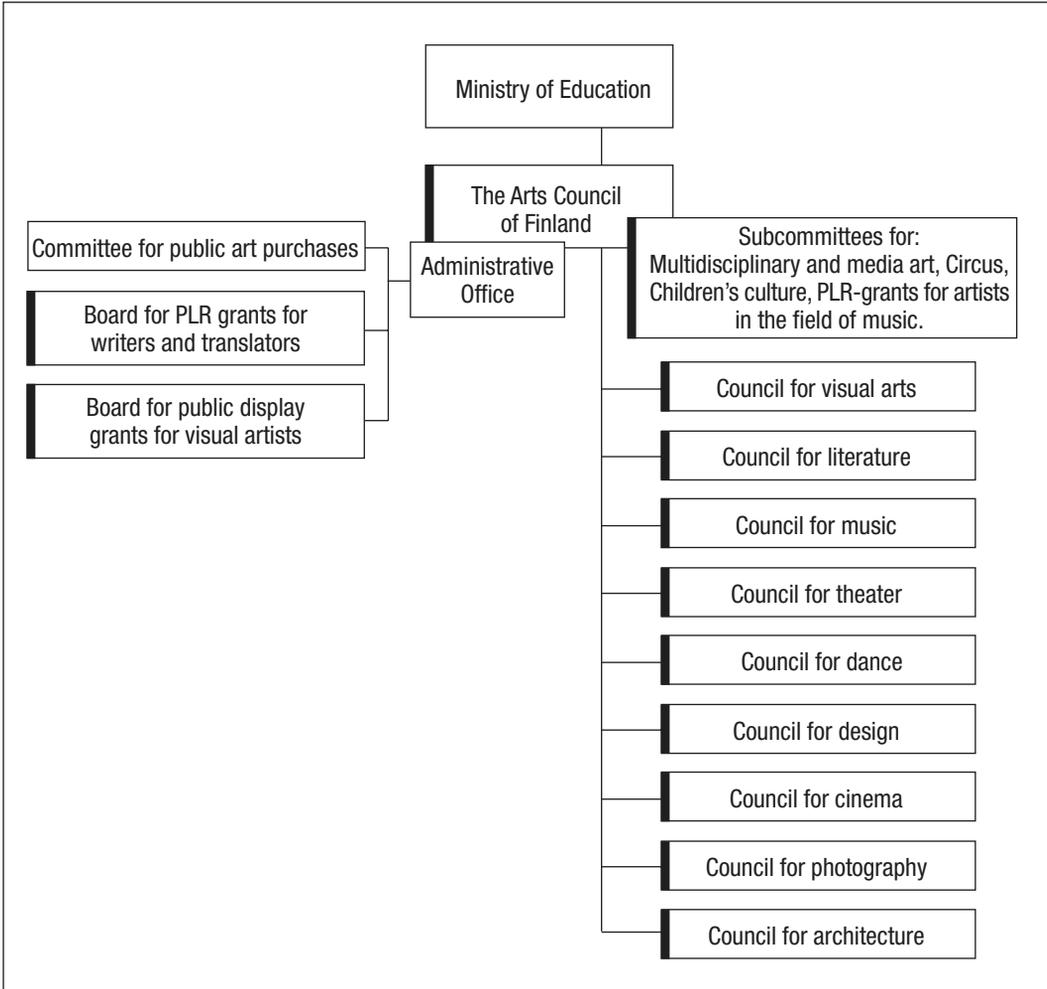
The Finnish decision-making body allocating state support for artists consists of nine National Art Councils, each representing a specific art form, and the Arts Council of Finland which acts as their joint body. According to the Arts' Promotion Act, the objective of the Arts Council and the nine national art councils is to "promote Finland's art". They act as decision-making bodies for direct state support for artists, and as expert bodies to the Ministry of Education in matters concerning the arts and culture. In addition, there are thirteen regional arts councils nominated by the Provincial Governments on the bases of proposals made by regional arts and cultural institutions and organizations. The appropriations for the regional arts councils are included in the state budget for culture, and they grant a certain amount of support also to professional artists. For reasons of comparability with the other Nordic countries, regional arts councils are not examined here.

Presently, there are nine National Art Councils, representing the fields of architecture, cinema, dance, design, literature, music, photographic art, theater and visual arts. The Arts Council can also establish subcommittees to represent such forms of art which are not covered by the national art councils. In 2002 there were subcommittees for children's culture, circus, multidisciplinary and media arts, and a subcommittee for distributing PLR-grants to artists in the field of music. There are also grants for critics, distributed by the Arts Council. The administrative structure of the Arts Council also includes the Board distributing PLR remuneration to writers and translators, the Board distributing public display remuneration to visual artists, and the Committee for purchases of works for the state art collection. A graphic illustration of the decision-making bodies is presented in Figure 2.

According to the Arts Promotion Act, the members of the National Art Councils must be accomplished artists or experts in the respective fields of art. The members are nominated for a period of three years by the Government on the bases of proposals made by the major institutions and organizations in the fields of art and culture. The members must be selected from among the persons proposed by these institutions and organizations. Most of the members are professional artists

representing the artistic fields covered by the support schemes. The joint body of the National Art Councils, the Arts Council, consists of the chairpersons of the nine national councils plus six members appointed by the Government.

Figure 2. Decision-making bodies allocating direct state support for artists in Finland 2002 (marked with a bold line)



The basic structure of the system of arts councils has remained the same since its establishment in 1968. The most notable changes have concerned the coverage and delineations of the national councils representing specific forms of art. The original administrative structure, established in 1967, comprised seven expert councils, i.e. for literature, visual arts, music, theater, crafts & design, architecture and what was called “camera arts” (*kamerataiteet*). In 1977, camera arts was divided into cinema and photography, each with an expert council of its own. Dance was separated from theater and given its own national

council in 1983. In the 1990s, this development continued by including new fields of art into the existing areas - comics under the Council for Design, for example¹⁸ - and by establishing new subcommittees, such as those representing circus or media arts.

Measures of direct support

The general objectives of the prevailing measures of state support for artists are based on the Artists' Grants Act, which regulates the schemes of artist professorships, working grants and project grants for artists. According to the Act, the objective of artist professorships is to "promote creative art", working grants are for "supporting artistic work and studies in different fields of art" and project grants for "executing specific working plans".

Working grants are the most important scheme of support, both in financial terms and in terms of prestige. They are granted to ensure prerequisites for artistic work or for studies in Finland and abroad. Working grants are awarded for periods ranging from one half to five years. The annual sum granted is the same for all recipients (€ 13 400 in 2001). A right to pension follows five-year grants, but not the shorter ones. Annually there are about 500 artists who receive this form of support. Working grants are granted by the national arts councils for each form of art. The Arts Council of Finland allocates the quotas of working grants for each national art council and distributes working grants to critics. The Arts Council also awards a certain amount of other working grants, especially for multidisciplinary artists.

The scheme of *artist professorships* was established by the Artists' Grants Act together with working grants and project grants, and it has the same objective of promoting the arts. The primary duty of an artist professor is to practice his or her profession as an artist. There are about ten professorships with a monthly salary, usually granted for a period of five years. Artist professors are nominated by the Arts Council.

Project grants are granted to individuals or working groups for a specified project or to cover specified costs from artistic work, performances, exhibitions or publishing and also for research in the field of arts. They are granted by the national art councils and by the Arts Council according to annual quotas allocated by the Arts Council of Finland. In addition, there are *grants for children's culture* awarded by the subcommittee for children's culture, and *travel grants* granted by

18 The background for this decision was that comics was linked with graphic design and illustration, which already were included within the scope of the National Council for Crafts and Design. The council was renamed the National Council for Design in 2000.

the Arts Council. The Arts Council also grants support for *interdisciplinary artistic activity and media-arts* and for *Artist residences*.

Artist pensions are granted in recognition of artistic achievements, but the financial situation of each applicant has an effect on whether the pension is granted in full or only as a half pension. The objective of this scheme differs from other forms of support for artists, since its purpose is not to promote artistic work through supporting active artists. The Ministry of Education grants artists' pensions on the basis of a proposal made by the Arts Council. In terms of budget categories, the pensions do not belong under the auspices of cultural administration, because they are financed from the budget of the Ministry of Finance.

In addition to the schemes of support described above, which are meant to cover all forms of art, there are state prizes for artists and several support schemes meant for specific forms of art. *Support for dramatists* is granted by the National Council for Theatre to writers of new Finnish drama, with the dual purpose of promoting national drama and safeguarding the working conditions of dramatists. *Quality support* for projects or productions exists in the fields of photography, cinema and design, granted to collective bodies, and in the fields of photography and design also to individual artists. *Support for exhibitions* is allotted in the fields of visual arts and design, the former primarily for institutions, the latter to individual artists. In the fields of dance, theater, photography and design there is *support for production* granted to institutions, ensembles, groups or individuals. In the field of music, there is *support for commissioning* of compositions. These art-form specific support schemes are distributed by the respective national art councils.

Distribution of direct support for artists

The basic criterion for distributing state support for artists is artistic quality. According to the Artists' Grants Act, project grants as well as working grants for periods of three years or longer must be awarded primarily "to artists who have already proved their creative capability". Several five-year grants in succession can be awarded "to full-time artists accomplished in their field". The holder of an artist professorship must be "an especially outstanding artist". In addition, language and regional aspects are to be considered in the distribution of grants, and at least ten of the one-year grants have to be reserved for young artists or artists at the beginning of their careers.

Unlike in the other Nordic countries, in Finland all state grants for artists are tax-free income. In the distribution of support, the financial situation of applicants is not taken under consideration, for decisions are to be made solely on the bases of artistic quality. Financial preconditions come into consideration in relation to the term "full-time artists", which is stated by the legislation as a precondition for granting

several five-year grants in succession. The recipients of these grants cannot have permanent full-time jobs during the grant period. Similar conditions are also applied for other working grants, with some variation between different art councils.

The financial aspect was obviously also considered when the original quotas between different art fields were defined. The largest share of grants, and especially of grants for more than one year, was reserved to creative artists like writers, visual artists and composers, who usually do not have employment contracts in their artistic occupations. The relative shares of grants for each group of artists have not substantially changed although the legislative quotas were dismissed in 2000.

Table 9 presents the financial value of direct support for artists in 2001 according to different forms of support. The largest share of support (69 %) is distributed as working grants for periods from one half to five years. Art-form specific schemes of support stand for one tenth of the total, and the shares of each other scheme of support stay under one tenth of the total sum. The schemes of public lending right and public display remunerations are excluded from these figures and will be discussed in the next chapter.

Table 9. Direct support for artists according to schemes of support in 2001 (FIM in thousands at current values)

Support scheme	FIM in thousands	%
Artist professors	2 557	4
Working grants*	39 181	69
Project grants	3 867	7
Travel grants	1 027	2
Support for children's culture	1 967	3
State prizes	975	2
Support for media and multidisciplinary art projects	1020	2
Artist in Residence - scheme	904	2
Art-form specific support schemes	5 697	10
Total**	57 195	100

* Granted for 1/2–5 years. The sum also includes 15-year grants awarded before the scheme was discontinued in 1995.

** Direct support for active artists, excluding artists' pensions (FIM 61.1 million in 2001), PLR remuneration and public display remuneration.

Source: The Arts Council of Finland.

The distribution of direct support for artists according to forms of art is presented in Table 10. As above, public lending right and public display remunerations are excluded from the table, and will be discussed

in the next chapter. The fields of visual art, literature and music get the largest share of the direct support allocated to artists. Taken together, these three artistic fields receive over half (56 %) of the total sum.

Table 10. Direct support for artists according to forms of art in 2001 (FIM in thousands at current values)

Art form	FIM in thousands	%
Visual art	13 512	24
Literature	10 917	19
Music	7 313	13
Theater	5 344	9
Cinema	3 809	7
Design	4 226	7
Dance	3 999	7
Photography	3 229	6
Architecture	1 803	3
Critics	730	1
Others	2 313	4
Total *	57 195	100

* Artists' pensions, PLR remuneration and public display remuneration excluded.

Source: The Arts Council of Finland.

Table 11 presents the number of applications and grants according to various forms of art, as well as the rate of accepted applications for each area. Visual art has the largest number of both applications and grants. The number of applications in the field of visual art is more than double the amount in literature, where the number of applications is next largest. Every other application (50 %) comes from the fields of visual art, literature and music taken together, and 43 % of all grants are distributed to these three areas. Visual artists have the lowest rate (16 %) of accepted applications. The rate of acceptance for all applications is 22 %.

Table 11. The number of applications and grants and the rate of acceptance according to forms of art in 2001

Art form	Applications		Grants		Grants % of applications
	Number	%	Number	%	
Visual art	1 518	28	248	21	16
Literature	614	11	125	10	20
Music	605	11	150	12	25
Theater	644	12	180	15	28
Design	567	10	111	9	20
Dance	345	6	105	9	30
Cinema	316	6	68	6	22
Photography	315	6	86	7	27
Architecture	94	2	22	2	23
Critics	72	1	15	1	21
Other *	356	7	99	8	28
Total**	5 446	100	1 209	100	22

* Includes, e.g., multidisciplinary projects and circus.

** Support for active artists and artistic creation excluding PLR remunerations and public display remuneration for visual artists.

Source: The Arts Council of Finland.

Copyright-related support

As in the other Nordic countries, in Finland, too, there are schemes of support which stand between the measures of cultural policy toward artists on one hand and copyright legislation on the other. These intermediate schemes of copyright-related compensations for artists are here presented separately, according to the model adopted for discussing the other Nordic countries. In Finland, however, these schemes bear a close resemblance to the measures of direct support described in the previous chapter, and the nature and distribution of these forms of remuneration come closer to artists' grants than in any of the other Nordic countries. The schemes presented below consist of public lending right (PLR) remuneration for writers and translators and for artists in the field of music, and public display remuneration for visual artists.

The Finnish *public lending right remuneration* is distributed under the title of library grants. Like the corresponding support schemes in the other Nordic countries, these grants are based on public lending right. According to the Act regulating this support scheme, they are granted to writers and translators in order to compensate for the fact that books written and translated by them are available free of charge in public libraries. The scheme was established in 1961, and is financed from a budget appropriation reserved for the purpose. The amount of the appropriation is calculated annually as a proportion

(10 %) of the expenditure of public libraries on book purchases. The appropriation is distributed as grants and aid on application, without reference to whether the works of the applicant are available in libraries. All writers and translators who have published an independent literary work are entitled to apply.

According to the Act regulating this support scheme (L 236/61), 90 % of library grants are distributed to writers and translators of fiction, and the remaining 10 % for writers and translators of non-fiction. In each category, the statute defines the recommended proportions to be distributed as grants for the creative work of writers and translators, and as financial aid due to old age or illness. When the scheme was established, almost half of the sum was designed for applicants in financial difficulties, but over the years the number and share of these applicants diminished.¹⁹ The development was, at least to some extent, due to the scheme of artists' pensions established in the 1970s, to improvements in the general pension schemes, and to a large increase in the volume of PLR remuneration caused by changes in the method of calculating the sum available.²⁰ The quota to be allocated as financial aid due to old age or illness was defined as 8 percent of the total sum in 1993. Consequently, this support scheme presently works mainly as support for creative literary work. The total amount of PLR remuneration for writers and translators in 2000 was FIM 13.8 million.

The library grants are allocated by an expert board representing professional writers, the Board for Library Compensation Grants, which is nominated by the Ministry of Education. Earlier, this Board worked under the Ministry of Education, and the Ministry had the final decision-making power. From 2001 onwards, the Board has the decision-making power over these grants, and it works administratively under the Arts Council of Finland.

The Act regulating this support scheme restricts the recipients to writers and translators, thus excluding other groups whose works also are available in libraries, such as illustrators, photographers, cartoonists, musicians and composers. From 1999 onwards, artists in the field of music have received library compensation grants from a separate budget appropriation reserved for the purpose. The budget proposal for 2003 includes, for the first time, also illustrators as another group entitled to grants from this appropriation.

19 During the years 1988–1992, altogether 90 % the total sum distributed as library grants was apportioned for creative work and the rest for applicants with financial troubles.

20 Since its establishment, the volume of public lending right compensation for writers and translators has grown to an entirely different level. In 1964, the volume was FIM 27 000, and in 1971 it had grown to FIM 696 000. After the introduction of a new model for calculating the remuneration, the amount allocated grew to over ten million, being FIM 12.8 million in 1984.

Library grants for musicians and composers were established in 1999 with a budget appropriation of FIM 500 000 for the purpose. The support is allocated as grants and aid on application, without reference to works in libraries. The scheme is applicable to composers, lyricists and arrangers whose work has been published as notes or recordings and for performing artists whose performances have been recorded. Most of the money is awarded as grants for creative artistic work, and a small part is earmarked for financial aid due to old age or illness. The Board for Library Compensation Grants for Musicians and Composers, representing artists in the fields covered by the scheme, awards the grants. The Board is nominated by the Arts Council of Finland and works as a subcommittee of the Arts Council.

Grants to compensate for the public display of visual arts were set up in 1997. The scheme is intended for painters, sculptors, graphic artists, photographers, artists in the fields of crafts and design, and other visual artists. The grants are awarded on application, and the amount of the grant is the same for each recipient (FIM 40 000 in 2000). The Board for Compensation Grants for Visual Artists, representing artists in the fields covered by the support scheme, distributes the grants. The Board is nominated by the Ministry of Education and works administratively under the Arts Council of Finland.

Table 12 presents the volume of these three types of compensation grants in 2000. Compared to direct support distributed as grants to all forms of art (FIM 57.2 million, see Table 11), the volume of these compensation grants is considerable. The most extensive of the three schemes presented in Table 12 is the scheme of public lending right remuneration for writers and translators, which stands for 72 % of their total value.

Table 12. Schemes of compensation grants in 2000 (FIM in thousands at current values)

Support scheme	FIM in thousands	%
PLR compensation: grants and aid for writers and translators	13 800	72
PLR compensation: grants and aid for musicians and composers	500	3
Public display compensation: grants for visual artists	4 940	26
Total	19 240	100

Source: The Arts Council of Finland; Karhunen 2001.

The number of applications and recipients for these three forms of compensation grants is displayed in Table 13. Compared to compen-

sation grants for artists representing literature and music, the proportion of successful applicants is much lower in the field of visual arts. In the field of literature, 69 % of applications received support, and in music 43 %, but in the field of visual art support was granted to only 18 % of the applications. Concerning the average size of the grant, the figures are not entirely comparable, since public display grants are always equal in size, whereas there is wide variation in the size of PLR grants distributed, ranging from a few thousands to sums corresponding to one-year working grants. Regarding taxation, all of these compensation grants are tax-exempt income for the receiver like state support distributed as grants to artists.

Table 13. Applications and recipients of compensation grants in 2000

Support scheme	Number of applications	Number of recipients	Recipients % of applications	Average grant FIM
PLR grants / literature	1 201	834	69 %	16 410
PLR grants / music	132	57	43 %	8 800
Public display grants / visual arts	696	124	18 %	40 000

Source: The Arts Council of Finland; Karhunen 2002b.

Total volume of support

The development in the volume of state support for artists as a whole, and for each category of support, is presented in Table 14, which lists different forms of support in 1991, 1994 and 2001. The schemes of support have been divided into three main groups. The first group comprises support for artistic work, which is only granted to individual artists. The second group consists of support for specific projects, which is granted to working groups and corporate bodies as well as to individual artists, with variations between different schemes of support. Support for projects thus also includes a certain amount of support for individual artists. The third category in the table consists of artists' pensions, which are not granted with the objective of supporting artistic work but as honorary grants for artists at retirement age.

Artists' pensions are not under the cultural budget, but if added to the total of artists' support, as in Table 14, they represent almost as large a share of the total sum as support for active artists. From 1993 onwards the number of new artist pensions granted annually has been gradually reduced from 65 to the present 35, which has caused a slight decrease in the share of pensions.

Table 14. State support for artists and artistic work in 1991, 1994 and 2001 (FIM in millions at current values)

Support scheme	1991	1994	2001
Working grants	22.3	31.7*	39.2*
Artist grants for 15 years (discontinued in 1995)	6.6	..	..
Artist professors	1.9	2.3	2.6
Artists' prizes	0.9	2.0	2.0
Library (PLR) grants for creative literary work**	14.1	13.2	12.1
Library (PLR) grants due to old age and illness	1.9	0.5	0.6
Library (PLR) grants for music (from 1999)	..	..	0.5
Public display compensation grants for visual artists (from 1997)	..	..	4.9
Support for dramatists	1.0	0.5	0.7
Travel grants (from 1992)	..	0.5	1.0
Artist in Residence –scheme (from 1997)	..	..	0.9
Support for individual artists, total	48.7 (46 %)	50.7 (43 %)	64.5 (45.3 %)
Project grants	3.3	3.3	3.9
Grants for children's culture	0.6	0.8	2.0
For multidisciplinary art projects (from 1998)	..	..	1.0
For experimental theatre projects	0.8	0.7	0.9
For experimental dance projects	0.2	0.8	0.9
Support for dance culture (from 2000)	..	..	0.2
Production support for literature	0.8	0.7	0.6
Quality support for cinema	1.5	1.4	2.0
Support for film culture (from 1998)	..	..	1.0
Quality, exhibition and production support for crafts & design	0.4	0.3	0.8
Quality support for photography	0.2	0.3	0.3
Production support for photography (from 1997)	..	..	0.3
Support for music commissions	0.5	0.1	0.1
Exhibition support for visual arts	1.8	1.7	2.3
Policy programme for architecture (from 1999)	..	..	0.5
Policy programme for design (from 2000)	..	..	0.1
Support for projects, total	10.1 (9 %)	10.1 (9 %)	16.9 (11.9 %)
Artists' pensions***	47.9 (45 %)	56.9 (48 %)	61.1 (42.9 %)
Total	106.7 (100%)	117.7 (100%)	142.5 (100 %)

* Includes previously awarded 15-year grants.

** Excluding library grants to writers and translators of non-fiction (FIM 1.5 million in 2001).

*** Artists' pensions are not under the appropriations for culture in the state budget but under the appropriations of the Ministry of Finance.

Source: The Arts Council of Finland.

Support for the promotion of individual artistic work amounts to almost half of the total sum, if different types of compensation grants are included. The largest single items among the support schemes for active artists and artistic creation are working grants for artists and PLR compensations for writers and translators. Compared to the support granted to individual artistic work, the support to specific projects is relatively small, only about one tenth of the total. As Table 14 shows, several new support schemes were launched in the late 1990s, but these have not resulted in significant alterations in the relative shares of different types of support schemes.

The distribution of the financial volume of state support for artists and artistic activity, as defined in Table 14, is presented according to various forms of art in Table 15. The relative shares of each form of art have remained about the same from 1994 to 2001. The only notable changes are a reduction in the share of literature, and a growth of a few percent in the share of visual art. The decrease in the share of literature has resulted from a decrease in the volume of PLR remuneration owing to the cutting down of libraries' expenditures on book purchases.²¹ The growth in the share of visual art was caused by the introduction of public display remuneration for visual artists in 1997. Otherwise, the introduction of several new artform-specific schemes of support has not had a notable influence on the relative shares of different forms of art, although the combined share of areas with a relatively small share of the total support has slightly increased. Still, the combined share of the traditional core areas of the support – literature, visual arts and music – remains about two thirds of the total amount of support.

During the 1990s, the relative level of the total sum allocated for supporting artists has remained about the same in the national budget for culture. Table 16 presents the share of budget categories defined as artists' support from the total amount of appropriations for culture in the state budget. The share of artists' support in the 1990s remained at a level of about five percent of the budget outlays for culture as a whole. On the basis of these figures it can be estimated that the actual share of state support distributed to artists has been about four percent of the total state budget for culture.

21 The amount of PLR remuneration is calculated each year as 10 % of the sum used for book purchases by public libraries.

Table 15. State support for artists and artistic work* by forms of art in 1994 and 2001 (FIM in thousands at current values)

Art form	1994		2001	
	FIM in thousands	%	FIM in thousands	%
Literature	23 296	39	24 359	30
Visual arts	12 585	21	19 302	24
Music	5 975	10	8 013	10
Theater	4 354	7	5 444	7
Crafts and Design	2 755	5	5 286	7
Cinema	3 529	6	5 909	7
Photography	2 309	4	3 829	5
Dance	2 689	4	4 099	5
Architecture	939	2	1 853	2
Others**	1 882	3	3 183	4
Total	60 313	100	81 277	100

* Support for individual artists and projects as defined in Table 14, artists' pensions excluded.

** Includes, e.g., critics, circus, multidisciplinary and media art.

Source: The Arts Council of Finland.

Table 16. Share of state support for artists from the total state budget for culture 1990–2000 (FIM in millions at current values)

Outlays in state budget	1990	1995	1996	1997	1998	1999	2000
For culture, total	1 483.02	1 498.39	1 531.53	1 688.28	1 573.30	1 592.46	1 741.55
For artists' support*	67.56	70.55	69.94	75.02	82.32	81.03	84.29
Artists' support % of cultural budget	4.56 %	4.71 %	4.57 %	4.44 %	5.23 %	5.09 %	4.84 %

* Including PLR and public display remunerations, artists' pensions not included. State support for artists is presented here in terms of budget categories which include, e.g., appropriations for regional promotion of art (FIM 23.5 million in 2000) and administrative costs. Consequently, the figures differ from the figures used in the tables based on the actual expenditure of the bodies distributing state support to artists.

Source: Cultural Statistics 1999; Cultural Statistics 2001.

Artists' situation in Finland

The situation of Finnish artists has been studied several times during the present system of public support. Besides separate studies covering specific fields of art, there have been two series of studies on the situation of artists in various fields of art, and a recent survey covering all fields of art. The first series of studies was published in five reports

in the mid 1970s²² and the second in eight reports in 1988–1996²³. Both series were launched by the Arts Council of Finland, and, with the exception of architecture, they covered artists in all fields of art receiving support. The studies concentrated on the financial and labor market situation of professional artists and on the role of public support for artistic work. The data for these studies was obtained from the taxation register and other registers of administration and organizations. The latest research on the subject is a survey launched by the Arts Council in 2001, which is based on a questionnaire and covers artists from all fields of art represented by the arts councils.²⁴

As a background to the relative status of artists in various fields of arts, Table 17 compares the distribution of artists' support to the distribution of all state support for the arts, and to the number of artists in each field of art. The largest share of artists' support goes to literature, which receives almost half of the sum distributed as state support for artists, because of the large volume of public lending right remunerations for writers and translators. Regarding the number of artists, music is the largest field, followed by theater and visual art. Music also receives the largest share (35 %) from the total state support for the arts, due to the extensive network of institutions including the National Opera. If state support for public libraries were included, literature would receive by far the largest share of the total state support for the arts as well.

Because of differences in the methods of collecting the data and defining the research population, the series of studies carried out in the 1970s do not allow for exact comparisons with the later series carried out in the late 1980s and early 1990s. It is, however, possible to outline certain general characteristics of the development. In the early 1990s, the income level of creative artists such as writers and visual artists had slightly deteriorated from the early 1970s, in comparison with the income level of the whole labor force. The average earnings of performing artists had, however, followed the rise in the general income level. This was mainly due to the fact that in the early 1990s the majority of performing artists still worked under permanent engagement contracts. The situation changed during the 1990s, when a rapid increase in the number of freelancers among performing artists took place.

22 Karvonen 1974; Hautala 1973; Sihvonen 1975; Soramäki 1975; Hautala 1977.

23 Karttunen 1988; Heikkinen 1989; Karttunen 1993; Irjala 1993; Karhunen 1993; Karhunen & Smolander 1995; Oesch 1995; Heikkinen 1996. The results are summarized in Heikkinen 1995 and Heikkinen & Karhunen 1996.

24 Preliminary results are reported in Karhunen & Rensujeff 2002.

Table 17. State support for artists, total state support for the arts and the number of artists by forms of art in 2000 (FIM in millions at current values)

Art field	State support for artists		State support for the arts*		Number of artists**	
	FIM in millions	%	FIM in millions	%	Number	%
Literature	22.2	30	32.2	5	923	6
Visual arts	16.4	22	31.7	5	1 525	9
Music	7.8	11	234.2	35	4 043	24
Theater	5.6	8	223.9	34	2 083	13
Design	4.5	6	14.8	2	2 285	14
Dance	4.2	6	15.0	2	708	4
Cinema	4.0	5	83.5	13	288	2
Photography	3.7	5	8.9	1	654	4
Architecture	1.4	2	9.9	1	2 811	17
Other***	3.3	5	6.2	1	1 291	8
Total	73.1	100	660.3	100	16 611	100

* Support for libraries (FIM 524.5 million) and museums not included.

** According to memberships in artists' organizations.

*** Includes , e.g., critics, circus, media art and multidisciplinary artists.

Source: The Arts Council of Finland.

During the twenty years after the early 1970s, the share of artists receiving state support had increased in all fields of art. The increase was, however, smaller than might have been expected considering the increase in the volume of state support for artists during the same period. The explanation was that much of the growth in the volume of state support had been swallowed up by the growth in the number of artists. According to the Census data, the number of artists increased by 52 % from 1970 to 1985. During the same period, the number of persons belonging to the total labor force grew by 7 %. The latest information on the number of artists indicates, however, that the situation has changed in this respect. According to both Census data and membership figures of the artists' organizations, as well as the number of applications for artists' grants, the rate of growth was much slower during the 1990s (Karhunen 2002a).

The income level of Finnish artists in the early 1990s did not strikingly deviate from the average income level of the whole labor force with the same level of education. The use of averages, however, is problematic in the case of artists, because of the high level of variation across various artistic occupations. The income distribution among artists was skewed towards the lower end of the scale, with many artists having a low income level and few having exceptionally high earnings. Income discrepancies between and within artistic occupations tended to be higher than in other occupations.

Table 18 presents the average absolute and relative level of taxable income and net income for different groups of artists in 1992. Taxable income does not include income from public support for artists, which in Finland is always tax-exempt. The artist groups with an especially low level of taxable income were visual artists, photographic artists and dancers. These three groups represent very different art fields, but they share the common feature that artists in these fields usually work without permanent engagement contracts and lack the network of publicly supported institutions. The areas with a relatively high average income level were music, theatre and graphic design, all areas where artists very often had permanent jobs.

Table 18. Absolute and comparative taxable and net incomes of artists by forms of art in 1992

Art field	Mean taxable income FIM*	% of highest income group	Mean net income FIM**	% of highest income group
Music	145.200	100	90.900	85
Theatre	143.300	99	90.000	85
Graphic design	142.200	98	85.600	80
Literature	135.200	93	106.400	100
Cinema	115.000	79	77.000	72
Dance	91.200	63	63.500	60
Photographic art	87.900	61	72.700	68
Visual art	61.600	42	52.500	49

* Taxable income does not include income from public support for artists, which in Finland is always tax-exempt.

** Net income is calculated by subtracting taxes from taxable income, and adding income from artists' support.

Source: Heikkinen & Karhunen 1996.

The impact of direct support on the relative level of income in various art fields can be indicated by comparing taxable income and net income in Table 18. Net income has been calculated by subtracting taxes from taxable income, and adding income from artists' support. Artists in the field of music were on the top of the list regarding average taxable incomes, but taking public support into account changes the order of art fields. Artists in the field of literature have the highest net income, which is due to the high level of state support for artists in this field. On the other hand, the situation at the end of the list remains the same. Artists in the fields of visual art, photographic art and dance are the groups with the lowest average income even when artists' support has been added. The average net income of visual artists is only about half of the average income of artists in the field of literature.

The latest research presents the situation of Finnish artists in 2000. This research is based on a questionnaire which was sent to a sample representing artists in all fields of art. The total research population was 17 028 persons, represented by a sample of 3 627 persons with a response rate of 58 %.²⁵ Tables 19 and 20 present some preliminary results concerning the income level of artists and the role of public support in various fields of art.

*Table 19. Absolute and comparative total income of artists by forms of art in 2000**

Art field	Total income € Mean	Total income € Median	% of highest income group
Architecture	30 915	27 919	100
Literature	29 415	24 555	95
Critics	29 010	30 274	94
Cinema	28 802	26 657	93
Music	26 787	25 228	87
Theater	26 492	24 958	86
Multidisciplinary	26 123	24 023	84
Crafts and design	25 634	21 978	83
Photography	22 391	20 657	72
Visual art	19 432	15 810	63
Dance	18 836	17 573	61
All artists	26 047	23 546	

* Figures and frequencies are weighted. Total income is constructed to include an estimation of the real value of tax-exempt grants.

Source: The Arts Council of Finland, Artist survey 2000.

The average total income of various groups of artists in 2000 is presented in Table 19. Total income includes all taxable income plus grants, added with an estimation of the real value of tax-exempt grants compared to other taxable income. The group of artists with the highest average level of total income was architects, who were not represented in the earlier studies. Artists in the field of literature were the group with the second highest average income. As ten years ago, the three groups of artists with the lowest average level of income are visual artists, dancers and photographers. As a whole, the income dis-

25 The sample was formed by using stratified systematic sampling to ensure that artists representing various forms of art and artistic occupations would be included. In the analyses, all figures are weighted to describe the research population as a whole. For preliminary results, see Karhunen and Rensujeff 2002.

tribution between various fields of art was much the same in 2000 as it was ten years ago.

Table 20 illustrates the financial role of state support for artists in various fields of art. Visual artists and artists in the field of literature were the groups with the largest share of grant recipients. A large majority (79 %) of artists in the field of literature, and 44 % of visual artists, had received grants in 2000. Literature and visual art, together with cinema, were also the fields with the highest average level of grant income. In these three areas, and for multidisciplinary artists working in several art fields, grant income was about two fifths of the net income of grant recipients. For all artists who had received grants in 2000, grant income was about one third of their net income. Even in fields with a low share of grant recipients, as in architecture, music and design, grants provided on the average at least one quarter of the net income of grant recipients. It is obvious that support in the form of grants plays an important role in providing prerequisites for artistic work in most fields of art.

*Table 20. Share of grant recipients, average grant income and grants % of net income of artists by fields of art in 2000**

Art field	Grant recipients % of all artists	Grants € Mean (grant recipients)	Grants € Median (grant recipients)	Grants % of net income** (grant recipients)
Architecture	9	20 185	841	36
Literature	79	6 432	5 046	39
Critics	26	3 412	841	17
Cinema	28	8 720	6 488	39
Music	14	4 433	3 027	25
Theater	19	3 883	2 523	22
Multidisciplinary	39	5 685	3 700	39
Crafts and design	14	5 109	2 523	37
Photography	36	5 212	3 364	32
Visual art	44	6 702	6 317	40
Dance	27	4 029	3 364	25
All artists	27	6 292	3 868	35

* Figures and frequencies are weighted.

** Net income is total income minus taxes plus grants, which are tax-exempt.

Source: The Arts Council of Finland, Artist survey 2000.

Norway

Historical development of the Norwegian system of support

Support for artists prior to the current system

In Norway, as in Finland, the origins of the present system of direct public support for individual artists can be traced back to the first half of the 19th century, to a time when both countries gained political and administrative autonomy. Norway was in union with Denmark for several centuries. In 1814, Norway entered into a union with Sweden and gained autonomy. In the same year the Norwegian Constitution was accepted and the Norwegian parliament (*Storting*) established. Norway's autonomous status was maintained until 1905, when the country gained independence.

The Norwegian Parliament granted money for supporting artists for the first time in 1836. The money was distributed as travel grants for painters and sculptors. Later on, travel grants were awarded to writers and composers as well, and also other types of grants were occasionally distributed. The travel grants started the first permanent system of government support for artists in Norway. (NOU 1973:2.) In 1863, the Parliament introduced a system of annual allowances called "poet's salary" (*dikterlønn*). All through the 19th century, grants awarded to artists represented a major part of government support for the arts. Decisions on support for artists were often made to honor celebrated artists. Each grant or poet's salary was decided upon individually by the Parliament, often after heavy dispute. (Mangset 1995.)

In the first decades of the 20th century, writers were the primary target group of the support. In the budget year 1900–01, for example, grants were given to five writers, three visual artists, one architect, one composer, two musicians and one actor. Writers received 43 % and performing artists 16 % of the total sum used for grants to artists. Although grants were awarded both to creative artists (writers, composers, visual artists), and to performing artists (musicians, actors), most of the money was distributed to creative artists. Twenty years later, in the budget year 1920–21, about one third of the total sum distributed as grants to individual artists went to writers. (NOU 1973:2; Andreassen 1997.) Like in Finland, the special position of writers can

be traced back to the position of language and literature in the construction of the national identity.²⁶

Regarding the measures to support writers, an important step was taken in the 1940s with the introduction of public lending right remuneration. Public lending right remuneration (*Biblioteksvederlag*) for writers of fiction has been allocated in Norway since 1947. The scheme is partly based on the right of copyright holders to compensation from the free use of their works in public libraries. However, it is as much based on the cultural policy objectives of promoting artistic creation and the use of Norwegian language in literary texts.

In the 1950s, the special position of writers in the allocation of artists' grants was not so prominent as before. In the budget year 1952–53, about one third of the total sum distributed as artists' grants was awarded under the title of working grants (*arbeidsstipend*). Altogether ten working grants were distributed, four of them to writers, four to visual artists, and two to composers. From this year onwards, these grants were given for a period of three years. The three-year grants were meant primarily for creative artists, such as writers, visual artists and composers. (NOU 1973:2.)

The scheme of poets' salaries (*dikterlønn*), established in 1863, was continued for a hundred years. These grants were awarded to the most eminent artists, and the first of them was granted to Bjørnstjerne Bjørnson. Later, these salaries were granted to other artists than writers as well, under the title of artists' salaries (*kunsterlønn*). They were distributed by Parliament, and granted for life. At the beginning of the 20th century, an artist's salary was paid to six artists. Three of them were poets and the other three were artists in the field of music. At the beginning of the 1920s, there were altogether eleven artists with an annual artists' salary. Their number increased to twenty in the 1930s, and at the beginning of the 1950s it was 45. In 1961 the number of recipients had increased to 56. The last recipient died in 1994, and by this time the support had lost much of its character as a "salary", being only NOK 38 000 annually. (Mangset, 1995; St. meld. 47, 1997; NOU 1973:2.) The dissolution of the system of artists' salaries in 1963 was followed by the establishment of the present system of artists' support and a notable increase in the number of three-year working grants.

26 In Norway, this was exemplified in the construction of a "new Norwegian language" (*nynorsk*) in the latter half of the 19th century. This was created to challenge the prevailing official variant of Norwegian (*bokmål*), which was considered too much influenced by the Danish language. Today, both variants have an official status, but bokmål is used more often as a written language.

Setting up the current system – the 1960s and 1970s

In Norway, the establishment of the still prevailing system of artists' grants took place at the beginning of the 1960s. The earlier grant schemes for individual artists were replaced by a new system of artists' grants in 1963, and the last artists' salaries were granted in the same year. The reform has been considered a step away from a policy of rewarding artists toward a policy of promoting artistic work (St. meld. 47, 1997:29). The most important measure in this new support system was the scheme of three-year working grants (*arbeidsstipendier*). At the outset in 1963 altogether 60 grants were distributed, of which 30 were working grants.

The major policy documents dealing with policy toward artists have been two Government reports to Parliament.²⁷ The first Government Report about policy toward artists was published in 1976 under the title Artists and Society (*Kunstnerne og samfunnet*, St. meld. nr 41, 1976), and the second was published in 1997 with the name Artists (*Kunstnarane*, St. meld. 47, 1997). The first report in 1976 was preceded by a report of a government ad hoc committee dealing with state support for artists (NOU 1973:2), which made several proposals to improve the economic and working conditions of artists. Another important precursor for the Government Report of 1976 was the declaration of artists' organizations called *Kunstneraksjonen 1974*. This declaration, taking the committee report on artists' support (NOU 1973:2) as its starting point, presented a three-point program for the improvement of artists' economic situation (Mangset 1995). The three points were, first, proper compensation for the use of artistic work, second, increased use of art in the society, and third, a guaranteed minimum income for those active artists who did not have enough income from their artistic work.

The Government Report on artists in 1976 (St. meld. 41, 1976) considered that the state had an essential responsibility for the development of the arts in Norway and, consequently, also for the working conditions of artists. Even before this, and especially since the introduction of the new system of artists' support in 1962, the state had played an important role in providing the prerequisites for artistic activity. The report of 1976, however, called for a more systematic attitude towards public policy toward artists. An important element in this development was the role assigned by Parliament to artists and their organizations with the confirmation of their rights as negotiation partners to the state in matters concerning artists (*forhandlingsrett*) in 1978.

27 With this type of reports, called Stortingsmeldinger (St. meld.), the Government reports to the Parliament about matters not directly connected to bills. These reports often concern evaluation of policy in a specific field, or proposals for future policy in the area.

The government committee on artists' support (NOU 1973:2) proposed a new system of support called guaranteed income for artists (*garantiinntekt*). The proposal was supported by the artists' organizations, and also by the Government Report of 1976 (St. meld. 41, 1976). The proposed scheme was meant to guarantee the recipients a certain level of income. The higher the level of earned income of the recipients, the lower the level of compensation until, at the guaranteed level, no compensation would be paid. The 1976 Government Report gave three major arguments in favor of the suggested system of guaranteed income. First, it would give better financial security for individual artists than working grants, and thus contribute to an increase in artistic production. Second, it was assumed that this would lead to an increase in the recipients' earned income and further to a decrease in the amount of support needed for the guaranteed level of income, thus allowing more artists to be covered by the support scheme. Third, it would increase co-ordination between other schemes of support, such as public lending right remunerations or public commissions, because these would increase the recipient's income and thus decrease the sum paid as guaranteed income. In 1977, the new support scheme entitled guaranteed income for artists (GI) was set up.²⁸

Evaluation in the early 1990s

At the beginning of the 1990s, the Norwegian Government gave a Report to the Parliament on cultural policy as a whole (St. meld. 61, 1992). This report stated the fundamental principles for the policy measures concerning support to individual artists as follows:

The society acknowledges the need for freedom and diversity in art production. The state has a responsibility to provide the artists safe working and living conditions and possibilities for artistic development. The artists have a right to proper compensation for the use of their work by the society. The markets alone cannot give all artists adequate possibilities for work and income, and therefore the public sphere has to provide a certain balancing through different measures based on the criteria of artistic activity and quality. (St. meld. 61, 1992.)

Thus, the Government's Report on cultural policy (St. meld. 61, 1992) confirmed the earlier premises of artistic freedom and the state's responsibility in providing the prerequisites for artistic work, as well as the artists' right to proper compensation from their work. State support for artists was seen first and foremost as compensation for the failure of the commercial market in this respect. The support was to be distributed according to criteria based on artistic activity and quality.

28 The scheme will be described in more detail in the chapter dealing with the current measures of support.

The report also proposed an evaluation of the schemes of artists' support, including both artists' grants and guaranteed income.

The system of guaranteed income for artists had aroused criticism especially in the early 1990s. One of the reasons was that, contrary to the original expectations, guaranteed income had not increased the earned income of the recipients. On the contrary, the relative share of earned income decreased over the years, thus increasing the amount of state support needed for the guaranteed level of income. This had resulted in diminishing the number of recipients, although it had been expected that their number could be increased over the years. It was argued that GI did not offer enough incentives for artistic work, or, to be exact, incentives to earn income from this artistic work. (NOU 1993:14; St. meld. 47, 1997.)

A government ad hoc committee was appointed in 1993 to evaluate the schemes of state support for artists (NOU 1993:14). The situation of artists was also examined in an exhaustive study by Elstad and Røsvik Pedersen (1996). Elstad and Røsvik Pedersen pointed out that the low level of income among artists with GI was not caused by a low level of artistic activity. It was partly explained by the fact that the recipients of GI mostly belonged to low-income groups among artists, such as visual artists. Elstad and Røsvik Pedersen were also able to show that GI-recipients used more time for artistic activity and had more exhibitions and publications than corresponding other artist groups.²⁹ The conclusion drawn by the arts administration was that GI had worked according to its original purpose. The support scheme was continued at its prevailing level, but its further expansion was discontinued. (NOU 1993:14; Elstad & Røsvik Pedersen 1996; St. meld. 47, 1997.)

The government ad hoc committee of 1993 (NOU 1993:14) also evaluated the prevailing grant schemes. It concluded that they, too, had functioned according to their objectives. However, the report of the committee pointed out that there should be more flexibility in relation to the needs of various groups of artists. It called for a reassessment of the quotas of support between various fields of art. The quotas were established in negotiations between the Ministry of Cultural Affairs and the artists' organizations, and they were originally based on the idea of improving first and foremost the situation of creative artists. They had been applied since the 1970s with only minor changes. The committee proposed that especially the strong priority given

29 The most notable difference between GI-recipients and other artists was that GI-recipients had almost double expenses from their artistic activity. Since these expenses are withdrawn from income, they reduce the net income of GI-recipients. As net income is used as the basis for counting the sum of annual GI, high expenses prevent the reduction of GI even in a situation of increasing earned income. GI seemed to work as an encouragement to invest more in artistic materials and equipment.

to creative artists such as visual artists and writers should be reconsidered against the background of a rapid increase in the number of freelancers among performing artists. The report also suggested increased flexibility in relation to grant periods and different types of grants, and some steps were taken to this direction. The maximum length of a grant period was raised to five years, and each subcommission was allowed to distribute its quota of grants freely concerning the types of grants.

On the basis of the evaluation and the proposed alterations to artists' support, as well as on the basis of the research results of Elstad and Røsvik Pedersen (1996), the Ministry of Cultural Affairs saw a need for a new Government's Report to Parliament on policy toward artists. In this connection, the Ministry also referred to the strong increase in the number of artists. The new report was entitled *Artists (Kunstnarane)* and published in 1997 (St. meld. 47, 1997).

Reforms of the late 1990s

From the point of view of developing the policy measures toward artists, the second Government's Report on artists (St. Meld. 47, 1997) was the central document of the late 1990s. Several of the reforms suggested in this report have been carried out. The report formulated the main objective of the arts policy in terms of creating such circumstances where the whole society can participate in vigorous and diverse artistic activity. The objective was based on the conviction that the arts are a vital part of the modern welfare society. The state has a responsibility to provide such preconditions where the artists are able to practice their profession. According to the report, the markets alone cannot guarantee vitality, quality, creativity and diversity in the arts. Consequently, the state has a responsibility especially for new, experimental, risk-taking and visionary areas of art. On the other hand, the report also pointed out that the input of the state can never automatically grow at the same pace as the number of artists. Although the number of artists had increased unusually fast during the past 15 years, it was not possible for the government's support to grow automatically in response to this increase. Nevertheless, the report saw that, as a whole, there was room for some increase in the support measures.

The report of 1997 stressed the role of the arts as "a barrier to tendencies to make all values instrumental", and saw the usefulness of the arts for the society as something that cannot be "counted or calculated into economic models". The report stressed the need to secure the freedom of the arts, and explicitly aimed its arguments as an "alternative perspective" to seeing the social value of art in its instrumental values to society (St. meld. 47, 1997: 8–9). In this respect, the argumentation returned to the earlier emphasis on the autonomy of the arts, after the orientation of the 1980s towards a more instrumental

view of the societal role of the arts and culture (see Bakke 2002). As Aslaksen et al (1997) point out, this did not mean that the earlier policy objectives of attainability of the arts for the whole population and of the satisfactory standard of living for the artists were overridden. The basic difference to the earlier policy formulations concerned the increased emphases on the autonomy of the arts.

The policy measures suggested by the 1997 Government Report fell into two main types. The first type of measures emphasized support for the use of art works, such as public purchases of art, support and compensation for exhibitions and art in public buildings. The second type of measures concentrated on supporting the artistic process through safeguarding the best possible prerequisites for creative work with such support as guaranteed income and working grants to artists. According to the report, both of these two orientations should prevail and guide the policy toward artists in the future.

Concerning priority given to supporting the artistic process on one hand, and specific projects on the other, the 1997 report divided state support for artists into two different parts (St. meld. 47, 1997: 79–80). One part was the scheme of guaranteed income. Its objective was seen to guarantee that the process of artistic work and creation becomes as favorable as possible, on the assumption that the better the working conditions of artists, the better they can fulfill their social role. The report also wanted to keep the regulations concerning the dependence of the support on the amount of earned income, because this was considered as an equalizing factor in relation to artists' economic situation. The other part of artists' support, according to the report, was the system of various grants. Here, the objective of promoting artistic projects and products was emphasized. It was suggested that grants to elderly artists should be discontinued and priority given to grants for young and recently debuted artists.

To sum up, the 1997 Government Report did not mean a break with the previous basic objectives or measures of policy toward artists. It made, however, some readjustments to the priorities of the policy. More emphasis was given to arts policy perspective, and less to the objectives connected to welfare policy. The problems created by the vast increase in the number of artists and the low income level of some artists were taken into account, but it was also stated that the objective of arts policy cannot be to guarantee a satisfactory level of income to all artists.

Among the new priorities introduced by the report of 1997 was support for young artists and new areas of art, as well as for freelancers among performing artists. In addition to supporting the artistic process through grants to individual artists, the report proposed increased project support for artistic productions and performances, support for independent theater and dance groups, increase in the number of working grants, and a new grant scheme for young and recently debuted artists. These proposals were followed by an increase

in grants for young artists, freelancers, independent performing groups and project grants. In accordance with this orientation, no further increase in the number of guaranteed incomes was suggested.³⁰

The report of 1997 repeated the suggestion made by the committee of 1993 (NOU 1993:14) to increase the flexibility of the support system in relation to quotas defined according to forms of art and groups of artists. Regarding the role of artists' organizations as negotiation partners to the state in matters concerning artists, the report proposed that the contract should be updated in accordance with the development of the field since the 1970s. Also, the criteria for distributing direct support for artists should be evaluated, as well as which groups of artists with their organizations should be included in the support system. It is obvious that the need to evaluate the role of various artists' organizations was closely connected to the question of the quotas according to which the support is allocated to various forms of art and groups of artists. According to the report, the drawback with these quotas was that they had cemented the situation as it was at the end of the 1970s.

It was proposed in the report of 1997 that the Ministry of Cultural Affairs, after consultation with the Committee on Government Grants and Guaranteed Income for Artists (*Utvalget for statens stipend og garantiinntekter for kunstnere*) and the artists' organizations, should evaluate the quotas. The redefinition and increased flexibility of the quotas was deemed necessary in order to increase flexibility of the support system. The report pointed out that it was not enough to distribute support according to income policy aspects, or in relation to the number of members in the artist organizations. It should also be possible to direct support to such fields of art where extra input was needed from the point of view of artistic development and cultural policy, and this kind of policy orientation required a more flexible system.

The questions of evaluating the role of various artists' organizations and reforming the traditional quotas seem difficult to solve. Among the problems is the scattered nature of the field, with over twenty different artists' organizations and the respective expert committees in the arts administration. Additional problems can be created by pressures from new and emerging art areas. The situation was also complicated by the dissolution in 2000 of the joint body of artists' organizations, the Norwegian Artists' Council, partly as a result of the problems inherent in these questions.

Concerning the administration of direct support to artists, the report (St. meld. 47, 1997) proposed that all support directed to individ-

30 A concrete indication of this development was that the share of money used for guaranteed incomes dropped from over 60 % to about 50 % of the total sum used for supporting individual artists.

ual artists should be concentrated under a single administrative unit, which would be called *Statens Kunstfond*. This proposal was not put into effect, but with the transfer of *Utvalget for statens stipend og garantiinntekter for kunstnere* and *Fond for Lyd og Bilde* administratively under the roof of the Norwegian Council for Cultural Affairs in 2001, this suggestion has also been followed. The nature and scope of these bodies is discussed in the next chapter.

The Norwegian system – guarantees and grants

Decision-making bodies

In Norway, direct state support for artists is allocated by the Committee on Government Grants and Guaranteed Income for Artists (*Utvalget for statens stipend og garantiinntekter for kunstnere*) and its subcommittees. The Committee (called “Utvalget” below) has distributed grants and guaranteed income to artists since 1993. Before that, these support schemes were administered by the Ministry of Cultural Affairs³¹. The Utvalget consists of five members nominated for a period of four years. Three of the members are appointed by the Ministry of Cultural and Church Affairs, and two have been appointed by the Norwegian Artists’ Council (*Kunstnerrådet*), which was a joint body for the organizations of professional artists.³²

The Utvalget grants support on the bases of proposals made by expert grant committees (*stipendkomiteer*), which represent specific forms of art or groups of artists. The members of these expert committees are nominated for a period of up to three years by the artists’ organizations of each area. The structure of the Utvalget is presented in Figure 3. As the Figure shows, there are altogether 25 expert grant committees. The grant committees represent the following groups of artists: visual artists, crafts artists, writers of fiction, writers of children’s books, dramatists, translators, writers of non-fiction, musicians, composers, composers of popular music, actors, stage designers, theater workers, dancers, film-critics, journalists, photographers, film-artists, architects, interior architects and folk artists.³³ Most of the committees have been formed along the demarcation lines marked by the existing artists’ organizations. In addition, there is an expert committee for “diverse others”, which represents the areas of art not cov-

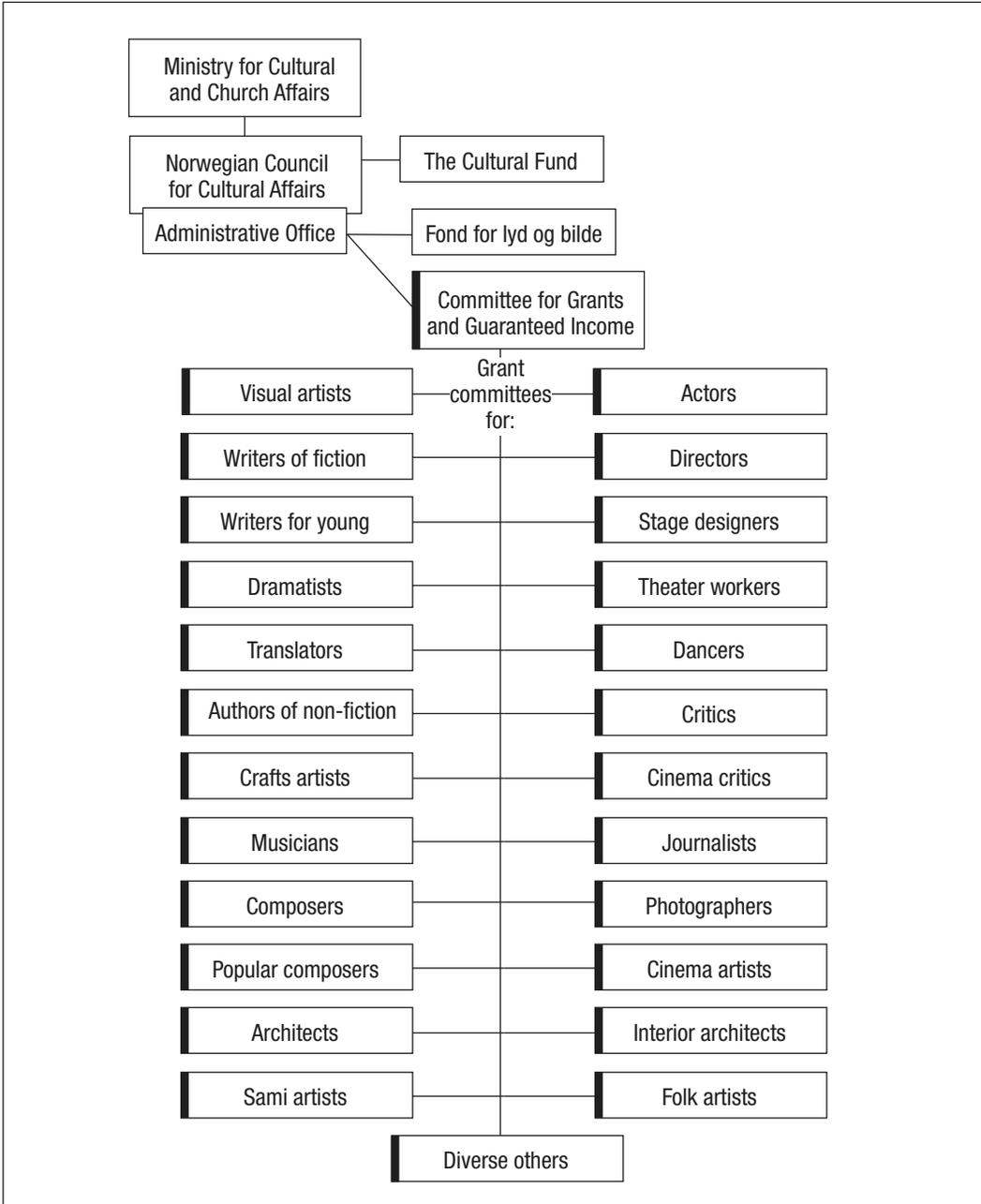
31 From 1.1.2002 the Ministry of Cultural and Church Affairs.

32 Since the beginning of the year 2001 the Artists’ Council has been closed down.

33 The grant committee for Sami artists has been discontinued in 2003.

ered by other committees, such as new forms of art and multi-disciplinary artistic work.

Figure 3. Decision-making bodies allocating direct support for artists in Norway in 2002 (marked with a bold line)



The administrative secretariat of the Utvalget worked at the Ministry of Cultural Affairs until 1992 when it was moved to the Norwegian Artists' Council. Since 2000, and the closing down of the Artists' Council, the secretariat of the Utvalget has worked at the administration of the Norwegian Council for Cultural Affairs (*Norsk Kulturråd*). At the same time, the administration of the foundation for blank tape levy (*Norsk kassettagiftsfond*), with the new name of *Fond for lyd og bilde*, as well as some parts of the schemes for supporting regional concerts and theater, were also moved administratively under the roof of the Norwegian Council for Cultural Affairs.

The Norwegian Council for Cultural Affairs (*Norsk Kulturråd*) allocates support from the government funded Cultural Fund, and is mainly responsible for supporting collective bodies. It also takes care of the extensive system of public purchases of literature. Among its tasks is to support especially new, experimental and innovative artistic expression, and in this capacity it gives support to collective bodies, projects and, to a limited extent, also to individual artists. The Council was founded in 1965, and it works as an arm's length body to the Ministry of Cultural and Church Affairs. It has thirteen members, appointed for a period of four years. Nine of the members are appointed by the Government, two of them according to proposals made by the Norwegian Association of Local Authorities, and four are appointed by the Parliament. The Council has subcommittees for various forms of art. The members of the subcommittees are nominated by the Council according to their artistic and cultural qualifications.

Besides the support allocated to individual artists by the Utvalget and the Council for Cultural Affairs there are, as in the other Nordic countries, support schemes which stand between support based on cultural policy and compensation based on copyright. The following sections describe first the schemes of direct support for artists allocated by the Utvalget; second, the support granted to individual artists by the Council for Cultural Affairs; and third, the copyright-related support schemes.

Measures of direct support

The two major schemes of direct support for artists in Norway are guaranteed income for artists (*garantiintekter for kunstnere*) and state grants (*statens stipend*) for various purposes. Among the grants, the most extensive scheme is the system of working grants (*arbeidsstipend*) for periods of one to five years. In addition to these, there are working grants for younger/newly established artists (*arbeidsstipend for yngre/nyetablerte kunstnere*), establishing grants (*etableringsstipend*), travel or study grants (*reise- eller studiestipend*), substitute grants (*vikarstipend*), grants for materials (*materialstipend*), grants for folk artists and grants for elderly eminent artists (*stipend for eldre fortjente kunstnere*).

The objective of these support schemes is, according to the regulations stipulated by the Ministry of Cultural and Church Affairs (FOR 1998-09-16.), "to ensure that individual artists, by directly receiving funding from the government, will be able to contribute to a diverse and creative wealth of art in our society". In the distribution of the grants and guaranteed income, "emphasis is placed solely on artistic activity and quality", and the expert grant committees of the Utvalget "shall nominate applicants on the basis of a discretionary evaluation of artistic quality and activity".

The most important of the grant schemes is the scheme of *working grants*. These grants are meant to offer the receiver an opportunity to concentrate on artistic work and development. They can also be granted for the retraining of dancers. Working grants are awarded for periods of one to five years. The receivers cannot have permanent employment exceeding 50 % of working time. The annual sum of the grant in 2000 was NOK 145 000, and the number of recipients was 180. The receivers must give annual reports of their artistic activity. They have a right to a leave of absence due to matrimony, and the grant period is augmented respectively. The grant is counted as earned income subject to taxation, and the government pays the employer's payment to the national scheme of social insurance.

There are also *working grants for younger or newly established* artists under 35 years. The grant period for these is from one to three years. These grants are meant to provide artists at an early phase of their career an opportunity for artistic development, and to improve their possibilities of making a living as artists. In 2000, the number of recipients was 162. The financial value of the grants, as well as the conditions concerning employment, leave of absence and reporting requirement, are the same as for other working grants.

Establishing grants are for artists under 40 years who are in the process of getting established professionally. These grants are meant to cover investment costs connected to this process. The support scheme also has objectives related to regional policy, since "artists wishing to establish themselves outside large urban areas can be prioritized" (FOR 1998-09-16). As these grants are meant for the coverage of specific expenses, they are not counted as taxable income. There are also establishing grants specially directed to *writers of fiction and translators*. In addition, there are *travel and study grants*, and *grants for materials and equipment*, which are not counted as taxable income for the recipient.

A special type of support is the scheme entitled *substitute grants*. The purpose of these is to offer those artists, who have a permanent full-time job, an opportunity to take a leave of absence in order to concentrate on full-time artistic work. The grant covers the employer's expenses for employing a substitute worker for the time of the artists' leave of absence.

Besides the grant schemes mentioned above, the other main element in the Norwegian support system is the scheme of *guaranteed income (GI)*. GI can be granted to professional artists who “through several years activity have made a qualitatively valuable artistic contribution”. Its purpose, according to the regulations of the Ministry, is to “provide artists with financial stability and the possibility of having artistic work as their primary form of occupation” (FOR 1998-09-16). In practice, GI means that the recipients are guaranteed a certain level of income. The level of annual compensation varies according to the level of the recipients’ other income. GI is paid in full if the recipient has no other personal income after taxes.

The recipients hold the right to GI until pension age, on the condition that they can be considered active as artists. The artistic activity is evaluated at regular intervals (after the first five years, and then every third year). The recipients are required to give an annual report of their artistic activity and economic situation. The maximum annual sum in 2000 was NOK 146 300, which corresponds to the lowest grade in the government’s pay scale. Like working grants, GI is counted as taxable income, and the government pays the employer’s payment to the national scheme of social insurance. The number of artists in the scheme is 529, and its annual coverage has been estimated as 7–8 % of all organized and active professional artists in Norway (Elstad & Røsvik Pedersen 1996: 165–167).

In addition to these support schemes, which are distributed on application, there are *grants to elderly eminent artists*. These are granted without application, “in appreciation of long-lasting valuable contribution” (FOR 1998-09-16). In 1996 the scheme covered 281 artists each receiving an annual sum of NOK 20 000. These grants are given for life, and they are counted as taxable income.³⁴

Distribution of direct support for artists

This section deals with direct state support distributed to artists in the form of grants and guaranteed income. The relative share of various support schemes from the total financial volume of direct support is presented in Table 21. In financial terms, guaranteed income is the most extensive scheme of direct support. Its share of the total support is about one half. Working grants for periods of one to five years cover altogether over one third of the total sum, and other grants represent less than one tenth of the total. In the Norwegian system of artists’ support, the emphasis is on providing long-term financial security.

34 Besides the support schemes mentioned above, the Ministry of Cultural and Church Affairs administers some private funds, which distribute support such as travel and study grants to artists on application (Anton Christian Houens og Conrad Mohrs legatstipend). These are not included in the figures which present state support for artists.

This holds true even though the expansion of the scheme of guaranteed income has been discontinued.

Table 21. Direct support for artists by type of support in 2000 (NOK in thousands at current values)

Type of support	NOK in thousands	%
Guaranteed income	72 056	53
Working grants (1–5 years)	26 100	19
Working grants for young (1–3 years)	23 490	17
Other grants*	9 275	7
Grants to elderly artists	5 620	4
Total	136 541	100

* Travel, material, substitute and establishing grants.

Source: Kulturstatistikk 2000.

Table 22. Direct support for artists by forms of art in 1999 (NOK in thousands at current values)*

Art form	NOK in thousands	%
Visual art	55 121	42
Crafts	22 574	17
Literature	20 328	15
Music	11 852	9
Theater	5 230	4
Dance	5 995	5
Cinema	2 341	2
Photography	2 826	2
Others**	6 224	5
Total	132 491	100

* Support to active artists, excluding grants for elderly artists.

** Critics, architects, interior designers, Sami artists, folk artists and the group entitled "diverse others".

Source: Utvalget for statens stipend og garantiinntekter for kunstnere, Årsmeldingene 1995–1999; Statistikk for statens kunstnerstipend 2002.

The distribution of the financial value of artists' support according to different forms of art is presented in Table 22. On the whole, visual arts are the field with the largest share of support. In terms of the number of grants allocated, the share of visual arts, literature and music is at the same level (see Table 24), but in terms of the amount of money allocated, visual artists receive the largest share (42 %), crafts artists follow with 17 %, and artists in the field of literature receive

15 % of the total sum. The share of other forms of art, taken together, is about one quarter of the total.

Table 23 gives a more detailed presentation of the distribution of the financial value of artists' support. It shows the support according to the main types of support schemes and according to the detailed division of various groups of artists applied in the distribution. Visual artists are the group receiving the largest share of long-term support. Over half of the support distributed as guaranteed incomes goes to visual artist, and crafts artists receive about 20 %. Visual artists also receive the largest share of working grants (29 %), followed by artists in the field of literature (20 %) and crafts (14 %). Of all the other grants, literature receives the largest share (21 %), followed by visual art (17 %) and music (15 %). Taken together, visual art, crafts, literature and music receive over 80 % of the total financial value of the support.

The number of applications received and grants awarded in one year is presented according to forms of art in Table 24, which also shows the rate of accepted applications in each area of art. The largest share of grants (39 %) came from visual artists, who also had the lowest rate of accepted applications. In 1999, only 8 % of the applicants representing visual arts received a grant, while over one fourth of applicants in the fields of crafts, literature, theater and dance received one. The rate of accepted applications was highest among the group defined in the table as "others", which includes groups with a smaller share of support, such as architecture, critics and folk artist. In this group, almost every third of the applicants received some grant. As a whole, 18 % of the applicants received a grant in 1999.

Table 23. Direct support for artists according to types of support and groups of artists in 1999 (NOK in thousands at current values)

Artist group	Working grants*		Other grants**		Guaranteed income		Total	
	NOK in thousands	%	NOK in thousands	%	NOK in thousands	%	NOK in thousands	%
Visual artists	13 818	28.7	2 113	17.3	39 190	54.4	55 121	41.6
Crafts artists	6 768	14.0	1 658	13.6	14 148	19.6	22 574	17.0
Writers of fiction	6 768	14.0	1 301	10.7	5 852	8.1	13 921	10.5
Writers for young	1 128	2.3	651	5.3	1 099	1.5	2 878	2.2
Dramatists	846	1.8	411	3.4	314	0.4	1 571	1.2
Translators	564	1.2	329	2.7	162	0.2	1 055	0.8
Writers of non-fiction	423	0.9	42	0.3	438	0.6	903	0.7
Musicians and singers	2 961	6.1	1 317	10.8	3 043	4.2	7 321	5.5
Composers	1 128	2.3	287	2.3	1 440	2.0	2 855	2.2
Popular composers	1 128	2.3	394	3.2	154	0.2	1 676	1.3
Actors	1 833	3.8	598	4.9	1 041	1.4	3 472	2.6
Directors	705	1.5	200	1.6	180	0.2	1 085	0.8
Stage designers	282	0.6	146	1.2	167	0.2	595	0.4
Theater workers	–	–	79	0.6	–	–	79	0.1
Dancers	3 102	6.4	551	4.5	2 342	3.3	5 995	4.5
Critics	–	–	84	0.7	–	–	84	0.1
Journalists	–	–	68	0.6	–	–	68	0.1
Photographers	1 128	2.3	466	3.8	1 233	1.7	2 827	2.1
Film artists	1 692	3.5	315	2.6	334	0.5	2 341	1.8
Architects	–	–	104	0.9	416	0.6	520	0.4
Interior architects	–	–	213	1.7	339	0.5	552	0.4
Sami artists	705	1.5	285	2.3	–	–	990	0.7
Folk artists	846	1.8	191	1.6	–	–	1 037	0.8
Diverse others	2 397	5.0	410	3.4	167	0.2	2 974	2.2
Total	48 222	100.0	12 211	100.0	72 059	100.0	132 491	100.0

* For periods of one to five years.

** Travel, material, substitute and establishing grants, excluding grants to elderly artists.

Source: Utvalget for statens stipend og garantiinntekter for kunstnere, Årsmelding 1999; Statistikk for statens kunstnerstipend 2002.

Table 24. Number of applications and grants and rate of acceptance by forms of art in 1999

Art form	Applications		Grants		Grants % of applications
	Number	%	Number	%	
Visual art	1 468	39	124	18	8
Crafts	340	9	89	13	26
Literature	468	12	124	18	26
Music	581	15	116	17	20
Theater	306	8	85	12	28
Dance	169	4	48	7	28
Photography	141	4	20	3	14
Cinema	90	2	19	3	21
Others**	197	5	64	9	32
Total	3 760	100	689	100	18

* Support granted in the current year.

** Critics, architects, interior designers, Sami artists, folk artists, diverse others.
Source: Utvalget for statens stipend og garantiinntekter for kunstnere, Årsmelding 1999.

Support for artists from the Norwegian Council for Cultural Affairs

In addition to the support distributed in the form of grants and guaranteed income, some support to individual artists is also channeled through the Norwegian Council for Cultural Affairs (*Norsk kulturråd*). It is difficult to estimate the precise volume of this support. As a rule, these support schemes are meant for working groups, associations, institutions or other collective bodies, but in some cases they are applicable to individual artists, too. The forms of support which are available also to individual artists vary according to art forms, as each area of art has its own specific support schemes. The following description does not try to cover each and every type of support, but rather to give some examples of the types of support that may come into question.

Table 25. The distribution of the appropriation of the Cultural Fund according to the areas supported in 1999 and 2001 (NOK in millions at current values)

Support area	1999		2001	
	NOK in millions	%	NOK in millions	%
Literature	67.5	38	71.3	32
Periodicals	2.4	1	2.5	1
Visual arts and crafts	9.3	5	12.5	6
Music	11	6	50.3	22
Drama/free theater groups	30.9	17	34.7	15
Preservation of cultural heritage	12.8	7	13.5	6
Buildings for cultural purposes	7.5	4	8.0	4
Architecture	2.5	1	..	
Room for art -program	..		3.6	2
Child and youth culture	7.7	4	8.1	4
Culture and health -program	5.0	3	..	
Art and the multicultural society/Mosaic -program	5.0	3	5.2	2
Culture, media and new technology -program	3.0	2	..	
Other purposes	14.9	7	15.6	7
Total	179.5	100	225.3	100

Source: Norsk Kulturråd, Årsmelding 1999; 2001.

One of the tasks of the Norwegian Council for Cultural Affairs is to administer the state financed Norwegian Cultural Fund. From the Cultural Fund, the Council grants support to artistic and cultural projects. In allocating its resources, the Council pays special attention to “supporting innovative art, encouraging new forms of artistic expression, and simulating new mediation methods” (Norsk Kulturråd/Norsk Kulturfond 2000.). Table 25 presents the distribution of the Cultural Fund’s appropriation according to different areas. Literature is the area receiving the largest share, about one third, of the total support. This is mainly due to an extensive scheme of book purchases. Music and drama are the areas with next largest shares of the support. Taken together, these three areas received 69 % of all support distributed in 2001.

The central place occupied by literature in the support schemes of the Council for Cultural Affairs goes back to the time when the whole system was established. The Cultural Fund was founded in 1965 as an answer to the need of promoting national literature. The main task of the Fund was to finance a support scheme for purchasing new titles of fiction in Norwegian (*innkjøpsordning for ny norsk skjønnlitteratur*). Pres-

ently, the Council for Cultural Affairs buys 1000 copies of each new title of fiction included in the scheme (1550 copies for children's books). In addition, a limited number of titles of non-fiction for children and young readers and translations of fiction are bought. The copies are then distributed to public libraries and school libraries. Annually about 200 new titles are included in the scheme. In 1999 the total amount of money used for the schemes of book purchases was NOK 61.1 million (in 2002 NOK 65.8). Thus, most of the support for literature goes to finance the book purchases (see Table 25).

Applications for the book purchases program are made by publishers, but individual authors have, besides the indirect benefit of increased sales, also direct benefit from this support scheme. The direct benefit consists of a higher royalty for the titles bought. From the normal 15 % the authors' royalty is raised to 20 % (22.5 % for children's books), and the support scheme finances that part of the royalty which exceeds 15 %.

In addition, support is allocated to new Norwegian comics of quality (*produksjonsstøtte til teikneserier*). As with the scheme of book purchases, it is the publishers who apply. The support can be granted to comics published both as albums and as strips. Support granted to albums is divided half and half between the publisher and the authors. In addition, support is allocated to publishers and authors of picture books for children (*produksjonsstøtte til biletbøker for barn og unge*). Taken together, these two schemes of support amounted in 1999 to about NOK 2 million (in 2002 NOK 2 million).

In the fields of visual arts, photography and crafts, the most important support scheme open to individual artists is support for debuting exhibitions (*debutantstøtte*). Debutants can receive support to cover the costs of their first exhibition. The total sum allocated amounted to NOK 2.3 million in 1999 (NOK 0.8 million in 2002). Individual artists can also get support for exhibitions and specific projects of creation and mediation of art. In addition, the Council for Cultural Affairs allocates money for purchases of contemporary art (*inkjøpsordninga for samtidskunst og kunsthåndverk*) with a sum amounting to NOK 2.2 million in 2002.

In the area of music, support is granted, for example, to commissioned works and ensembles, as well as to experimental and short-term projects. Support for commissions acts as an indirect support to composers as well, and project support can be granted to individual applicants. The Council also finances a support scheme for purchasing phonograms.

In the field of theater, most of the support allocated goes to free theater groups (*støtte til fri scenekunst*). This support can be granted to short-term projects as well as to projects extending over several years. Individual artists can also apply for this support, if they have a project which fits into the support scheme. In addition, choreographers and dramatists have their own support scheme (*støtte til ny norsk koreografi*

og støtte til ny norsk dramatikk). This support is meant to enable the recipients a working period of up to three months with a new project. The support can be granted both to a theater and to individual artists. In 1999 the Council used altogether NOK 2 million to support choreographers and dramatists through this support scheme.

Individual artists can also occasionally obtain project support in the area of child and youth culture. Moreover, the Council for Cultural Affairs grants support to projects cutting across the traditional art forms or multi-disciplinary projects. As in other areas of art, priority is given to short-term and experimental projects.

Besides allocating the appropriation allotted to the Cultural Fund, The Council for Cultural Affairs also administers a support scheme called apprentice support (*aspirantordninga*). This support is included in the cultural budget of the state, and its aim is to support young artists in their establishing phase. The applicants of the support are art institutions, and it can be used to cover the expenses of employing a young artist as an apprentice for a period up to three years. The support scheme covers all forms of art, but concerns only artists who have graduated or had their artistic debut within the last three years. In 2001 there were altogether 18 apprentices employed through this support scheme.

Copyright-related support

As in the other Nordic countries, also in Norway there are some forms of artists' support which stand between measures of cultural policy on one hand, and compensation based on copyright legislation on the other. The Government's Report on artist policy from the year 1997 (St. meld. 47, 1997) calls these intermediate forms of support "compensation based on cultural policy objectives". The category includes such support schemes as public lending right remuneration and compensations for the public display of works of visual arts. These are considered as compensation for such use of artists' work which is free from the point of view of copyright legislation.³⁵ Although these compensations can be based on the actual use of works of art, they are allocated collectively and their objective from the point of view of cultural policy is to provide artists with resources for artistic activity.

Public lending right (PLR) remuneration (*Biblioteksvederlag*) for writers of fiction has been allocated in Norway since 1947. The scheme is partly based on the right of copyright holders to compensation from

35 The category of compensation based on copyright legislation includes exhibition compensation for visual artists (*utstillingsvederlaget*), which in Norway is paid for works owned by the artists and exhibited in galleries owned or supported by the state. It is distributed as individual remuneration based on copyright legislation, and financed from the state's cultural budget.

the free use of their works in public libraries. However, it is as much based on the cultural policy objectives of promoting artistic creation and the use of Norwegian language in literary texts. At the beginning of the system, the amount of compensation was calculated on the basis of the sum libraries used for book purchases, and the regulations concerning the scheme were included in the Act on Libraries. The earlier model of calculating the compensation was in the 1970s replaced by contracts negotiated between the government and the artists' organizations, according to the principle of *Forhandlingsrett* introduced in 1977. This procedure emphasized the nature of the remuneration as a measure of cultural policy rather than a copyright-based compensation.

From 1987 onwards, the scheme of PLR remuneration has been regulated by a separate Act (Lov om biblioteksvederlag, 1987:23). The annual sum allocated is based on statistics on library loans and on periodical agreements on the level of compensation, negotiated between the state and the organizations of copyright holders. The new law of 1987 extended the coverage of the scheme from writers of fiction to all artists whose works can be loaned from public libraries, such as writers of non-fiction, creators of notes and phonograms, illustrators and graphic artists, journalists, photographers and translators. Even after this reform, most of the remuneration (in 1995 about 82 % of the total sum) is distributed to writers of fiction and non-fiction (St. meld. 47, 1997).

The Norwegian PLR remuneration is not paid directly to individual artists, but to organizations representing the copyright holders. These organizations allocate the money both to the collective benefit of their members, and to individual artists. The money allocated to individual artists is distributed both as grants and as individual compensations. The appropriation for the remuneration is included in the state's cultural budget. In 1999 the total sum of the remuneration amounted to NOK 50.5 million. An individual artist can annually receive a maximum amount corresponding to five times the lowest grade of social security payment (in 1998 max NOK 227 000). The financial value of PLR remuneration can be compared to the amount of money allocated as direct support to all fields of art in the form of grants and guaranteed income, which in 1999 amounted to NOK 136.5 million.

Another collective form of compensation dating back to the 1940s is the so called three percentages payment, allocated by the Fund for Visual Artists (*Bildende Kunstneres Hjelpesfond*). This scheme is based on a separate Act (Lov om avgift på offentlig omsetning av billedkunst, 1948:1). From 1948 onwards, a payment of 3 % of all public resale of works of visual art has been collected to this Fund. Most of the money has been used for supporting elderly visual artists and their dependants, but the Fund also supports young talented artists as well as other purposes of promoting visual arts. In the late 1990s, the Government

expressed a wish to increase the share of active artists in the allocation of the Fund's resources (St. meld. 47, 1997). In recent years, the share distributed to active artists has somewhat increased, being about one third at the end of the 1990s (Table 26). The Performing Artists' Fund (*Fond for Utøvende Kunstnere*) is a fairly similar arrangement, established in 1956. The money allocated by the Performing Artists' Fund is paid as compensation for public performances of works of performing arts and distributed to artists and their dependants.

Table 26. Distribution of support from the Visual Artists' Fund according to categories of support in 1991, 1995 and 1998

Supported category	1991	1995	1998
Elderly artists and dependants	69 %	78 %	65 %
Grants to active artists	26 %	19 %	32 %
Other purposes	5 %	3 %	3 %
	100 %	100 %	100 %
Total (NOK in millions at current values)	6.5	7.5	10.5

Source: St. meld. 47, 1997:23; Berg Simonsen 1999:78.

Compensation for the public display of visual arts (*visningsvederlag*) is also a scheme of collective compensation. It is based on a separate Act issued in 1993, and paid from the state's cultural budget to compensate for public display of visual arts, crafts and photographic art. The arrangement is parallel to the Norwegian system of PRL compensation. The amount of money allocated is negotiated between artists' organizations and the state. The organizations representing the artists receive the money and distribute it as grants to individual artists and to the collective benefit of artists in these fields. The sum used for this purpose was in 1999 NOK 18.2 million.

Total volume of support

In financial terms, guaranteed income (GI) is the most extensive scheme of direct support for artists in Norway. During the first half of the 1990s, it covered over 60 % of the money distributed as direct support to artists. The development in the amount and relative share of various types of support is presented in Table 27. The most notable change was caused by two simultaneous reforms in 1998: the introduction of working grants to young artist, and the limitation of the scheme of guaranteed incomes to the prevailing level. This resulted in decreasing the share of guaranteed incomes from two thirds to a little over half of the total volume of support.

Table 27. Direct support for artists by type of support in 1993, 1999 and 2000 (NOK in thousands at current values)

Type of support	1993		1999		2000	
	NOK in thousands	%	NOK in thousands	%	NOK in thousands	%
Guaranteed income (GI)	57 726	66	72 211	52	72 056	53
Working grants (1–5 years)	14 852	17	25 380	18	26 100	19
Working grants for young (1–3 years)	..		22 842	17	23 490	17
Other grants*	9 019	10	12 391	9	9 275	7
Grants to elderly artists	5 460	6	5 620	4	5 620	4
Total	87 057	100	138 444	100	136 541	100

* Travel, material, substitute and establishing grants.

Source: Kulturstatistikk 2000.

The number of applicants for artists' support has increased over the years. According to Elstad and Røsvik Pedersen (1996:189), their number grew from 1980 to 1994 by 38 %. During the latter half of the 1990s, the number of applicants has continued to grow. In 1994 the total number of applications for artists' grants and guaranteed income was 3 139, and in 1999 they numbered 3 760. The development in the volume of applications for the two most important schemes of support, namely working grants and guaranteed income, is presented in Tables 28 and 29.

Table 28 presents the number of applications for working grants, the number of working grants awarded each year and the rate of accepted applications according to various forms of art in the 1990s. There are no dramatic changes in the relative share of different forms of art. The most notable change in this respect is the slight decrease in the share of visual arts and crafts, both in the number of grants and in the number of applications. The development has been accompanied by a slight increase in the share of working grants awarded to the smaller areas such as theater, photography, cinema and the areas under the heading "others". Visual artists and crafts artists together still represent over half of the applications for working grants. Of all applications for working grants received, only 2–3 % have been accepted each year.

Table 28. Distribution of working grants* by forms of art: number of applications and grants and rate of acceptance in 1991, 1995 and 1999

Art form	1991			1995			1999		
	Appli- cations %	Grants %	Grants % of applic.	Appli- cations %	Grants %	Grants % of applic.	Appli- cations %	Grants %	Grants % of applic.
Visual art	50	27	2	49	22	1	45	18	1
Crafts	11	11	3	10	9	2	10	6	2
Literature	11	27	7	13	27	5	14	28	6
Music	12	14	3	11	13	3	12	14	4
Theater	5	4	2	6	4	2	5	10	6
Dance	2	5	7	2	4	6	3	4	5
Photo- graphy	3	2	2	4	4	3	4	4	3
Cinema	2	5	7	2	7	8	2	7	10
Others**	4	5	17	4	9	30	5	10	35
	100	100	3	100	100	2	100	100	3
Total number	2 044	56		1 970	45		2 294	72	

* Grants awarded in the current year, not including the scheme of working grants for young artists.

** Critics, architects, interior architects, Sami artists, folk artists and the group entitled "diverse others".

Source: Utvalget for statens stipend og garantiinntekter for kunstnere, Årsmel-
gingene 1991; 1995; 1999; Statistikk for statens kunstnerstipend 2002.

The number of guaranteed incomes was limited to the prevailing level in 1998. Their distribution according to forms of art is presented in Table 29. As the Table shows, the relative shares of different forms of art have remained about the same during the 1990s. About one half of all GI recipients are visual artist. Crafts artists represent about one fifth and artists from the field of literature a little over one tenth of GI recipients. The quotas for various forms of art have remained about the same since the establishment of the support scheme in 1977 (St. meld. 47, 1997).

Compared to the development in the total volume of state expenditure on culture, the growth rate of direct support to artists has been higher than the average rate of growth. The Cultural Statistics of Norway (2000:31) gives an index for the growth in the volume of state expenditure on culture, with the year 1982 marked as 100. In 2000, the index for the total volume of the state budget for culture was 219, and the corresponding index for artists' support was 374. Artists' grants are the item with the highest rate of growth in the state budget for culture in 2000. For the year 2001, the Ministry of Cultural and Church

Affairs named improvement in the conditions of artists as one of its priority areas (Kulturdepartementet 2000, Pressemelding nr 103/00).

Table 29. Distribution of guaranteed incomes by forms of art in 1991, 1995 and 1999

Art form	GI 1991		GI 1995		GI 1999	
	Number	%	Number	%	Number	%
Visual art	257	53	263	52	275	52
Crafts	89	18	94	19	98	19
Literature	62	13	64	13	65	12
Music	31	6	34	7	38	7
Theater	11	2	11	2	14	3
Dance	18	4	19	4	21	4
Photography	9	2	9	2	9	2
Others*	6	1	9	2	9	2
Total	483	100	503	100	529	100

* Cinema, architects, interior architects, the group entitled "diverse others".

Source: Statistikk for statens kunstnerstipend 2002.

Table 30. The share of state support for artists from the total volume of state expenditure on culture (NOK in millions at current values)

	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Total cultural budget	1 831.6	1 824.5	2 029.5	2 434	2 535.4	2 816	3 983.8	3 027.5	3 248.4	3 517.7	3 571.2
Artists' support**	87.2	87.5	92.2	100.0	100.1	103.3	104.8	110.8	146.2	233.4	237.7
Artists' support % of total*	4.76 %	4.80 %	4.54 %	4.11 %	3.95 %	3.67 %	2.63 %	3.66 %	4.50 %	6.64 %	6.66 %

** Artists' grants, guaranteed income, PLR remuneration, exhibition- and public display remunerations. The figures present budget appropriations and can differ from figures based on the actual expenditure of the bodies distributing the support.

Source: Kulturstatistikk 2000.

Table 30 presents the development in the share of direct support for artists of the total state budget for culture in the 1990s. From 1991 onwards, the relative share of artists' support decreased for several years. It was at its lowest in 1996, when it was little more than half of its share in 1991. The relative share is, of course, affected by other factors in the cultural budget. For example, the share of construction expenses for cultural facilities and buildings was exceptionally high

in the period 1994–1996. After this, the share of artists' support from the total cultural expenditure has been growing, especially from 1998 onwards, and in 2000 it was well above the level of 1990. On the whole, the share of artists' support has in the 1990s varied from about three to six percentages, and on the average it has been about 4.5 %.

Artists' situation in Norway

The economic and social situation of artists, and the effects of public policy on artists, have been the subject matter of several studies in Norway. These studies have covered, e.g., such aspects of artistic work as the situation of young artists (Aslaksen 1997) and freelancers (Björkås 1998), the geographical centralization of the artist population (Mangset 1998) and the social structures within the field of visual arts (Solhjell 1995). Among these studies is also a series of three extensive government-funded surveys on the economic situation of artists, the latest carried out by Elstad and Røsvik Pedersen (1996).³⁶

The study by Elstad and Røsvik Pedersen was commissioned by the Ministry of Cultural Affairs and the Norwegian Council for Cultural Affairs. The data was collected with a questionnaire, and the aim was to cover the active and organized artists in Norway. Altogether 20 organizations of professional artists were represented in the study population. In addition, a more limited survey was carried out of applicants and recipients of state grants and guaranteed income. The results of Elstad and Røsvik Pedersen are described at some length below, since it is the latest study in Norway which covers the economic situation of professional artists in all fields of art.

The number of memberships in the 20 artists' organizations covered by the survey was altogether 9500. After excluding artists over 70 years, students, passive artists, artists living abroad and multiple memberships Elstad and Røsvik Pedersen (1996:20–32) estimated, that in 1994 there were about 6800 active organized professional artists in Norway.³⁷ The largest groups of artists included in the Norwegian survey were musicians (estimated number 1590) and visual artists (estimated number 1580). From 1980 to 1994, the number of artists had increased by 30–40 %.

36 The earlier surveys were NOU 1981:28; Søybye & Nergaard 1989.

37 This number does not include architects, industrial designers and light designers, which often are included in the estimates given for the number of artists. Especially architects are such a large group (in Finland, e.g., over two thousand) that their inclusion or exclusion notably affects the estimates given for the number of artists.

As several other studies on the economic situation of artists, the study by Elstad and Røsvik Pedersen (1996) also found out that artists' income came from various sources. On the average, about one half of the income of Norwegian artists came from artistic work, and 13 % from government grants and other direct support. The rest came from arts-related work such as teaching, and from non-artistic work. Elstad and Røsvik Pedersen were also able to show that income from non-artistic work and income from arts-related work had a different status for the artists. While non-artistic work was mainly done for financial reasons, arts-related work, i.e., work demanding art expertise, was often considered as much from the point of view of obtaining artistic prestige as of gaining income as such.

One important change in the labor-market situation of Norwegian artists has been a notable increase in the number of freelancers among performing artists (Bjørkås 1998). This development was noted already in the early 1990s, when the committee report evaluating support for artists stated the need to give priority to freelance artists in the distribution of grants and guaranteed income (NOU 1993:14). According to Elstad and Røsvik Pedersen (1996), only 18 % of all artists included in the survey were permanently employed. The highest share of permanently employed was among actors (43 %) and musicians (34 %), while among dancers the share of permanently employed was only 16 %.

As in several other countries, also in Norway the income distribution of artists presented a pattern of wide income discrepancies both between and within different groups of artists, and skewed income distribution with many artists earning very little and few artists having a high income level. According to the results of Elstad and Røsvik Pedersen (1996:105–107), this holds true especially concerning income from artistic work. The distribution of total income, non-artistic and arts-related income included, was more even. It seems that artists with low income from art work compensate this with income from arts-related and non-arts work.

Table 31 presents the average total income of various groups of artists in Norway according to Elstad and Røsvik Pedersen (1996). Total income includes income from art work, arts-related work and non-arts work, as well as grants and other forms of artists' support. As in studies carried out in other countries, also in the Norwegian survey visual artists proved to have a low level of income. The groups with the lowest level of total income were visual artists and crafts artists. Both of these groups had an average annual total income of about NOK 100 000. Counting from the lowest income, the next two groups of artists were dancers and photographers, both of them groups which have proved to have low level of income in the other Nordic countries, too.

Almost every other artist included in the survey by Elstad and Røsvik Pedersen (1996) had a low level of total income, i.e., annual in-

come below NOK 150 000.³⁸ Of these artists, about one third had an annual income below NOK 50 000 (i.e. below the minimum level of national pension), and about one fourth received social benefits or social aid of some sort. Most of the artists belonging to the low-income group were freelancers, whereas artists with permanent employment had a higher average income level.

Table 31 also presents the average share of grants from total income and the share of grant recipients from all artists. About one fifth of Norwegian artists had received direct government support in 1993. The share of grant recipients was highest among creative artists: composers, writers, visual artists and crafts artists. The effect of government support for the wide income discrepancies among artists was to even out somewhat the differences. The reason for this was mainly that the support concentrated on such areas of art where the average income from artistic work was low.

Direct state support for artists in the form of guaranteed income and grants covered 13 % of all income of active artists (Table 31). The share of grants from artists' income was the same 13 % twenty years ago, in 1974. In 1993 there were altogether five groups of artists for whom direct support covered one fifth or more of all income: visual artists, choreographers, writers, crafts artists and composers. In the limited group of full-time artists, the respective groups were writers (grants 42 % of total income), visual artists (38 %), crafts artists (33 %) and composers (28 %). The importance of grants increased with age. Artists over 50 received on the average more than NOK 30 000 in grants, while artists under 36 received less than NOK 5 000. According to Elstad and Røsvik Pedersen (1996: 65, 211), the main reason for this was the considerable effect of guaranteed income, which is mostly distributed to artists over 50 years of age.

The Norwegian series of artist surveys also showed that the relative income level of artists, compared with other occupational groups, had decreased in the 15-year period from 1979 to 1993. During this period, the share of income from art work had decreased from 60 % to 50 % of total income. The share of arts-related income had increased, but not enough to compensate fully the decrease in art income. The relative position of various groups of artists in the income hierarchy among artists had remained almost the same from 1979 to 1993, but the variation of average income between different groups of artists had somewhat diminished.

Elstad and Røsvik Pedersen analyzed the relative decrease in the level artists' income, compared to other occupations, against the background of the increase in the number of artists during the same

38 The average annual income for an industrial worker was about NOK 190 000 in 1993, and the average annual income of a typical low-income employee, female shop-assistant, was NOK 155 000.

15-year period. They concluded that the aggregated incomes from art work had increased at about the same rate as incomes in other occupations. This, however, had not been enough to cover for the increase in the number of artists. In other words, the demand for art had not increased at the same rate as the number of artists. (NOU 1981:28; Elstad & Røsvik Pedersen 1996: 150–164.)

Table 31. Total income, share of grants from total income, and grant recipients % of all artists according to various groups of artists in 1993

Groups of artists	Total income		Grants % of total income	Grant recipients % of all artists
	NOK in thousands*			
	Mean	Median		
Visual artists	108.1	103.6	29	43
Crafts artists	104.3	98.9	23	36
Writers	230.0	177.3	26	50
Dramatists	204.8	173.4	9	21
Translators	269.0	281.9	6	27
Musicians	215.9	215.9	1	5
Singers	191.8	159.5	6	15
Composers	237.5	213.8	15	52
Actors	236.8	230.6	4	14
Directors	238.4	222.0	7	22
Stage designers	211.3	208.9	5	16
Dancers	147.6	147.5	6	9
Photographers	147.9	139.0	13	27
Cinema artists	186.0	186.5	9	23
Interior designers	193.7	179.4	2	4
Total (weighted)	179.9	163.0	13	21

* At current values.

Source: Elstad & Pedersen 1996: 64, 91, 104, 154.

Elstad and Røsvik Pedersen (1996: 202–205) came to the conclusion that the low-income problem seems to be persistent among artists. This is very seldom the case in relation to occupations with a high level of education, and within the growing urban branches of work. According to them, one of the reasons might be that there are very few mechanisms among artistic occupations, which would have a leveling effect on incomes. For one thing, the recruitment to art professions is very extensive, both because of the expansion of professional training and because of the strong appeal of a career as an artist. It seems that the demand for art has not grown at the same rate as the number of newcomers to the art occupations. In contrast to several other occupations, however, low incomes do not restrict recruitment to art occupa-

tions or make artists change to other occupations. One explanation is that the field offers several non-financial benefits. In addition, artistic occupations are often flexible in a way that makes it possible to compensate for low income with other, art-related or non-art income. Moreover, in art professions low income is not considered a sign of failure, but rather a norm, or even a sign of artistic success (see, e.g., Solhjell 1995).

The position of Norwegian artists concerning social security and pensions was mapped out and evaluated by Eldergard (1999) using the results of Elstad and Røsvik Pedersen (1996) as a starting point. Eldergard found out that the situation of artists was not exceptionally bad in relation to the schemes of social security and pensions, especially because the income leveling effects of these schemes favored artists with low income. The main problem for artists was not in the systems of social security, but in the low level of income as such. Also, the conditions of employment often created problems, especially concerning freelancers. In addition, there were some groups of artists, like dancers, who had special problems concerning social security and pensions.

According to Eldergard (1999), the solutions to the problems connected to artists' social security were not to be found in the schemes of social security and pensions. Since the problems were caused by the conditions of employment and low level of earnings from art work, the solutions had to be sought here, too. The report (Eldergard 1999) suggested three types of measures. First, measures to increase the demand for art, for example by increasing public purchases of art. Second, the development of direct support to artists such as grants, as well as copyright-related remuneration. Third, measures to limit the number of artists, in order to adjust it to the demand and level of compensation from work available. In this connection, he particularly mentions visual arts and crafts as areas where the number of practitioners and the existing demand for works of art is most seriously unbalanced.

Sweden

Historical development of the Swedish system of support

Support for artists prior to the current system

In Sweden, as in the other Nordic countries, the practice of granting state support to individual artists dates back to times well before the modern welfare state. The royal court and the aristocracy were the first commissioners and supporters of individual artists from the 17th century onwards. A royal orchestra was established in 1630, and the Royal Academy of Music in 1771. King Gustav III was an enthusiastic supporter of the arts, especially theater. During his reign (1772–1792), a royal theater was established, the royal library was developed, and collections of art, later to become the national museum of fine arts, were initiated. To begin with, the repertoire and personnel of the royal ensembles of performing arts were of foreign origin. The royal orchestra consisted of foreign musicians, and the royal theater started as an opera house with no Swedish-language performances (Nilsson 1984).

The end of absolute monarchy at the beginning of the 19th century placed the tasks associated with supporting the arts first and foremost under the auspices of the state authorities, rather than the court. During the 19th century, the role of urban bourgeoisie started to grow in the cultural life. National elements were strengthened in the arts, and Swedish artists played a prominent role in the national romanticism of the period. (Nilsson 1984.)

As in the other Nordic countries, the practice of granting state support to artists continued through the 19th and early 20th century in various forms, but often on ad hoc bases. A scheme of state financed public lending right remuneration for writers was established in 1954, as compensation to writers for the free use of their books in public libraries. It is not until the 1960s, however, that it is possible to talk about a consistent public policy toward supporting the arts and artists. (Swedish State Cultural policy 1990; Frenander 2001.)

During the 1960s, the scope of the Nordic welfare states expanded to include culture and the arts within its sphere. At the beginning of the decade, there was an intensive debate on the need for public cultural policy in Sweden. The artists organized a joint pressure group in 1959 with the establishment of KLYS, the Swedish Joint Committee for

Artistic and Literary Professionals. KLYS introduced an action plan with the basic premise that artists should be able to earn a living from their artistic work. Artists' demands regarding cultural policy included three main points, which were later formulated in similar terms in the declaration of the Norwegian artists' organizations in the 1970s. The demands of the Swedish artists were: first, increased working opportunities for artists; second, proper compensation for the use of artistic work; and third, public support in the form of grants as a supplement to these. The Minister responsible for cultural affairs opened the political debate in 1959 by declaring that culture cannot be left to the market forces. Consequently, it should be the task of the state to provide artists with better working conditions, not in order "to direct or command, but to help and support". (Nilsson 1984: 471,183; Frenander 2001: 97–98.)

Following this debate, the government's first comprehensive arts policy program was issued by Parliament in 1961. Among its main features was an enlargement of the scope and volume of state support to artists. (Swedish State Cultural Policy 1990.) The establishment of the decision-making structure to distribute artist grants followed in 1963. The system of artists' grants included annual working grants for periods up to five years, travel grants and aid to elderly artists. A new type of support called artists' reward (*konstnärbelöning*) was introduced in 1964. It was granted to artists in all forms of art, both as a tribute to prominent artists and as financial aid. The level of each reward was related to the level of the recipient's other income, and they were distributed according to both artistic merit and financial need. In 1964 there were 24 artists' rewards, and in 1972 they numbered 120.

To begin with, state support for artists was distributed by four different bodies. The Swedish Authors' Fund distributed support to artists in the field of literature, as well as public lending right remunerations. The Academy of Music together with the organization of composers granted support to composers, the Academy of Fine Arts together with the organization of visual artists granted support to visual artists, and a separate council for artists' grants distributed support to other groups of artists.

The current system of support – reforms of the 1970s and 1980s

The 1970s were characterized by new ideas in Nordic cultural policy, heralded by an extensive Swedish government report entitled "New Cultural Policy" (SOU 1972:66). The report was published in 1972, and it was followed by a series of government proposals. The main objectives of the cultural policy formulated in this report were increased participation in and broader access to culture, especially by widening the definition of culture and by promoting cultural activities at the local level. The new orientation also emphasized the instru-

mental value of culture as a means for achieving objectives formulated in other policy areas such as social policy or education. The new orientation was characterized by the ethos of social engineering and a vivid optimism prevailing at the time.

The objectives for the new cultural policy, which were to last for twenty years, were formulated by the government in terms of promoting the freedom of expression, people's own creative activity, decentralization, artistic and cultural innovation and international exchange, safeguarding cultural heritage and counteracting commercialism (Prop 1974:28). The policy measures adopted to implement the new cultural policy concerned first and foremost local and regional levels, particularly regarding measures to promote amateur activities and wider participation in culture. The structure of state financing was reformed by gathering the budget appropriations for supporting culture and the arts under a separate heading under the administration of the Ministry of Education.³⁹

The situation of artists was discussed in a committee report entitled "Artists in the society", published in 1975 (SOU 1975:14). The report considered the possibility of developing general types of support such as artists' salaries or guaranteed income. These solutions were, however, ruled out on the basis that it was not possible to establish measures designed to safeguard the earnings of one limited group of citizens. Instead, the solution was seen in increasing the market for artistic work. The proposals of the report included several measures to increase the demand for art, especially at the local level and for new areas of art. In the spirit of the new cultural policy, the report also wanted to give artists an important role in promoting cultural activities at the grass roots level. In addition, the report suggested improvements to compensations based on copyright and to regulations of social security and taxation, especially concerning self-employed artists.

Direct support for artists in the form of grants was, according to the report (SOU 1975:14), needed first and foremost as an additional support for covering temporary economic difficulties or for promoting artistic experiment. The report also stated that the extent and volume of artists' support should be based on the objectives of cultural policy rather than on any definition of the number of artists. With its emphasis on artists' ability to earn a living from their art, the argumentation of the 1975 report was in line with the aforementioned action plan of the artists' organizations.

New regulations concerning the distribution of state support to artists as well as the types of grants were introduced in 1976.⁴⁰ In the new regulations, the objective of providing long-term financial security for artists was given more emphasis than before. The older system

39 The Ministry of Culture was established 1991.

40 SFS 1976:504; SFS 1976:528.

of artists' rewards was changed into a scheme entitled income guarantees for artists, and the number and types of other grants increased considerably. The support schemes came to include several types of working stipends and project grants as well as income guarantees. The criteria for awarding support were twofold: both artistic quality and the financial situation of recipients were to be taken into account. The basic forms of support have remained the same until today, and a more detailed account of the support schemes is given in the chapter on the current measures of support.

The decision-making and distribution of artists' support was concentrated to two bodies: the Swedish Authors' Fund continued to grant support to artists in the field of literature, and a new government body, the Arts Grants Committee, was established to grant support to other groups of artists. The organizations of professional artists were given a decisive role in these decision-making bodies. The structure established in 1976 for distributing direct support to artists has remained basically unaltered, and is described in the chapter on the current decision-making bodies.

During the 1980s, state support for artists kept on growing in volume. In the twenty-year period from 1975 to 1995 the sum used for artists' support almost doubled at real values (SOU 1995:85, 449–450). A new type of support was introduced in 1982, when visual artists were granted collective compensation for the public display of their works in public ownership. The Visual Arts Fund, acting under the auspices of the Arts Grants Committee, was established to distribute this support.

Evaluation in the early 1990s

In the first half of the 1990s, the policy measures for supporting artists were evaluated in all the Nordic countries. In Sweden, the support system was assessed in 1990, together with the cultural policy as a whole, by the cultural policy review of the Council of Europe (Swedish State Cultural Policy, 1990). A committee report dealing with the conditions artistic creativity, and especially the situation of self-employed and freelance artists, came out in the same year (SOU 1990:39). This committee report emphasized three elements in the development of support for artistic creativity. The first one was the joint action of cultural policy, labor policy and regional policy towards increased employment in the arts. The second was the importance of the quality criterion. Referring to the Council of Europe review of the Swedish cultural policy, the report stated that the criterion of artistic quality should have a more prominent role in the allocation of support. The third important element emphasized in the report was the promotion of international activity.

The report on artists' conditions (SOU 1990:39) proposed, among other things, increased support for independent groups of performing

artists, for young artists and for artistic projects, increase in the compensation for public display of visual art, and increase in the number of guaranteed incomes for freelance and self-employed artists. Other proposals of the report included copyright-based systems of compensation for exhibitions and resale of visual art, and increased university-level training in the arts.

The report also suggested a new type of artists' support in the form of a publicly financed foundation for supplementing artists' social security payments. The idea was to cover, up to a certain level, the social security payments of self-employed artists. This proposal was not carried out; one of the pronounced reasons for its rejection being that it was considered unfair to the employed artists. Most of the committee's other proposals were carried out. Long-term support for artists was increased, besides increasing the number of guaranteed incomes, also by the introduction of ten-year grants in 1991.

Judging from the committee report described above (SOU 1990:39), "art" was still defined mostly in terms of traditional high culture, at least in the policy area of supporting professional artists. According to the report, "cultural policy aims to prevent serious culture from being devoured by popular culture". It was also expected that popular culture should contribute to the financing of the serious, artistic, cultural activities. (SOU 1990: 39, 12, 25–26). This orientation ensued also from the general cultural policy objective of "counteracting the negative effects of commercialism".

The 1990 report on artists' working conditions also made proposals concerning the administrative structure of distributing direct support for artists. It proposed that the two bodies responsible for distributing the support, the Swedish Authors' Fund and the Arts Grants Committee, should be combined into one body, as the report found no grounds for this dual structure. The report also suggested that the board of the new combined decision-making body should include a larger representation of wider interests. These structural changes were, however, not carried out.

In 1995, the Swedish cultural policy as a whole was evaluated in a committee report dealing with the general guidelines of cultural policy (SOU 1995:84). The report was an extensive assessment of the previous twenty years of cultural policy, and it was followed by a reformulation of the general cultural policy objectives. The new formulation listed the objectives of cultural policy in terms of safeguarding the freedom of expression; promoting people's participation in culture and their own creative activity; promoting cultural diversity, artistic innovation and quality, and thus counteracting the negative effects of commercialism; preserving cultural heritage; and promoting education and cultural exchange internationally and within the country (Prop. 1996/97:3).

The conditions for artistic work were among the priority areas of the governments' proposition on the direction of cultural policy

(Prop. 1996/97:3). The proposition of 1996 confirmed the earlier objective that artists should first and foremost earn a living from their artistic work, and the two basic premises for supporting artists should be compensation for artistic work on one hand, and direct support on the other. The proposition also confirmed the right of artists' organizations to act as negotiation partners in the formulation and development of public policy toward artists. One of the concrete measures introduced was to increase the number of ten-year grants, while the number of guaranteed incomes was to remain at the prevailing level.

The proposal of covering the social security payments of self-employed artists, made by the 1990 report on the conditions of artists (SOU 1990:39), was reconsidered by the 1995 report on cultural policy (SOU 1995:84) but rejected again. The arguments against the idea followed several lines. First, the proposal was considered unfair to employed artists, who paid their social security payments in full. Second, the support might also cover unintended receivers, both because its coverage would be defined through copyright incomes, and because it was not related to the level of income. The third line of criticism concerned the high level of administrative expenses. It was also stated that tax-exempt support such as this would be against the prevailing principles of legislation on taxation. The 1995 report on cultural policy (SOU 1995:84) considered also another model, which would have covered both self-employed and employed artists and be related to the income level of recipients, but even this model left some problems unsolved, such as high administrative costs and how to define the scope of receivers. Consequently, the report did not recommend its enactment, and the idea of state support to artists' social security payments was not carried out.

Both of the two aforementioned reports (SOU 1990:39; SOU 1995:84) reinforced the crucial role assigned to the policy of supporting individual artists in safeguarding the prerequisites for artistic work, and emphasized the criterion of artistic quality in allocating support to artists. After these reports, the evaluation of public policy toward artists was continued with a comprehensive series of committee reports on the situation of artists and related policy measures, all published in 1997.

New initiatives of the late 1990s

In 1996, the Swedish government appointed a rapporteur to study the financial situation of self-employed artists, and to propose a general form of support for these artists. The report was published next year under the name "General support for artists" (SOU 1997:184), with an accompanying report on the labor market and economic situation of self-employed artists (SOU 1997:190). A third committee report published in the same year (SOU 1997:183) examined the labor market situation of employed artists and those freelance artists who were not

working as self-employed, and suggested improvements to their situation.

The task of the report on a general artists' support (SOU 1997:184) was to formulate a type of support which would be directed to all self-employed artists according to some objective criteria. In this respect, the support would differ from the selective forms of support already applied according to quality criteria. The government set the following criteria for the planned general support: it should have a clear cultural policy purpose; it should be distributed according to objective criteria; it should diminish the number of those artists who are dependent on non-artistic income; it should be directed to professionally active artists, defined according to quality criteria; and it should be related to the recipient's income.

However, the report (SOU 1997:184) took a clear stand against the idea. The report presented a model for such support, but did not recommend its enactment. Referring to the general policy objective of increasing the artists' possibilities to earn a living from artistic work, the report recommended instead several types of other support forms under the heading of "a package to increase demand for artistic work". The report also mapped out problems caused by the specific nature of artistic work in relation to taxation, social security and unemployment (SOU 1997:184, 35–44), and proposed a separate study to suggest measures of improving the situation of self-employed artists in relation to social security.

Besides the policy objective of supporting artists' ability to earn a living from artistic work, there were other reasons as well for rejecting the model based on general support. One of them was that the budgetary framework would restrict the support available per receiver to a very modest level (an estimated monthly payment of SEK 800 per receiver). The report (SOU 1997:184) considered it improbable that an additional income of this size should notably decrease the necessity to earn income from non-arts work. Still another reason for rejecting the model was that the artists themselves were not favorable to this kind of support, which would make them, as a group, dependent on state aid.

As one reason for the financial difficulties of artists, the report (SOU 1997:184) mentioned an unbalance between the increasing number of artists and the decreasing demand for their work, caused both by the reductions in public expenditure on culture and by the decrease in the cultural spending of the private sector. The package suggested by the report to increase the demand for art included increased support to the distribution of works of art, and also such measures which would act toward a geographically more equal supply of art. The main objective was to increase the possibilities of artists to earn a living from their artistic work. The suggested improvements in the compensation received by the artists included, for example, increased compensation for public display of

visual arts⁴¹, increased support for commissioned compositions, for photographic and illustrated books and phonograms, and for independent groups of performing artists.

The committee of 1997 on the employment and labor market of artists (SOU 1997:183) was assigned to investigate the effects of prevailing labor market policy on professional artists, and to make suggestions for improvements in this area. The report confirmed a structural unbalance in the artists' labor market, created and reinforced by measures of labor policy. The problem stemmed from a wide difference between the definitions of professional artists applied by labor administration on one hand and cultural policy on the other. According to the report, the labor administration applied a much more extensive definition, thus creating and sustaining a large oversupply of would-be artists. There were about 19 000 persons signed as seeking employment as artists, a figure which can be contrasted to the report's estimation of a total of 25 000 professional artists in Sweden. With the financial support distributed for "activating measures for unemployed", these persons competed for employment with professional artists and diminished their possibilities of earning a living from their art.

The 1997 report on artists' labor market (SOU 1997:183) pointed out that the volume of the measures of labor policy made the problem of unbalance a serious one: the resources used for labor market measures toward artists amounted to altogether SEK 1 300 million, while the whole cultural budget was about 4 000 million. Thus, the labor market for artists was strongly affected by the measures of labor policy, which were not guided by the objectives of cultural policy or by considerations based on artistic quality.

The solution offered by the report was to introduce into the labor administration a narrower definition of artists, based on cultural policy considerations and expertise. The money saved, estimated to be well over SEK 800 million in the long run, should partly be transferred from labor policy to cultural policy. The report suggested, among other things, a transfer of 50 million from the budget of the Ministry of Labor to the budget of the Ministry of Culture, partly to support the "package to increase demand for artistic work" proposed by the committee on general support for artists (SOU 1997:184). Among other suggestions was to establish a fund for employing freelance actors, and increased support especially for visual artists.⁴²

41 Compensation for the resale of works of art (*droit de suite*) had been introduced already in 1996.

42 Visual artists turned out to be the artist group with the lowest level of income. The findings of the 1997 reports on the economic situation of artists are examined in the chapter on artists' situation.

The Government's Proposition (Prop 1997/98:87) following the reports of 1997 was in line with the suggestions made. Besides some increases in direct support for artists, it proposed such measures as support to exhibitions of visual arts, increased support for independent groups of performing artists and for regional arts institutions. It also established a new type of state funded employment scheme for freelancers working in the field of theater (*TeaterAlliansen*).⁴³ The general cultural policy objectives referred to in this connection were formulated in the previous Government's Proposition (Prop. 1996/97:3) as to "create such conditions that professional artists can earn their living from compensation from their artistic work".

From 1997 onwards, the growth in the volume of long-term support for artists was discontinued, and the number of persons receiving these forms of support has since then remained at the same level.⁴⁴ In 2001, the Government appointed a rapporteur to study the questions of social security in relation to artistic work.⁴⁵

The Swedish reforms proposed and carried out in the late 1990s concerned similar topics as in other Nordic countries. Concern for social security and employment of artists, and especially for the situation of freelancers was one of them, as well as the importance of promoting demand for art. The growth in the support schemes offering long-term financial security, established in the 1970s, was discontinued. Regarding cultural policy at large, support to cultural industry and what was called 'content production' was a common theme in the Nordic countries, too. The Swedish initiatives to promote joint action of cultural policy with trade and industry policy were first and foremost oriented toward local and regional levels.⁴⁶ It is still too early to evaluate the possible effects of this orientation on the policy toward artists.

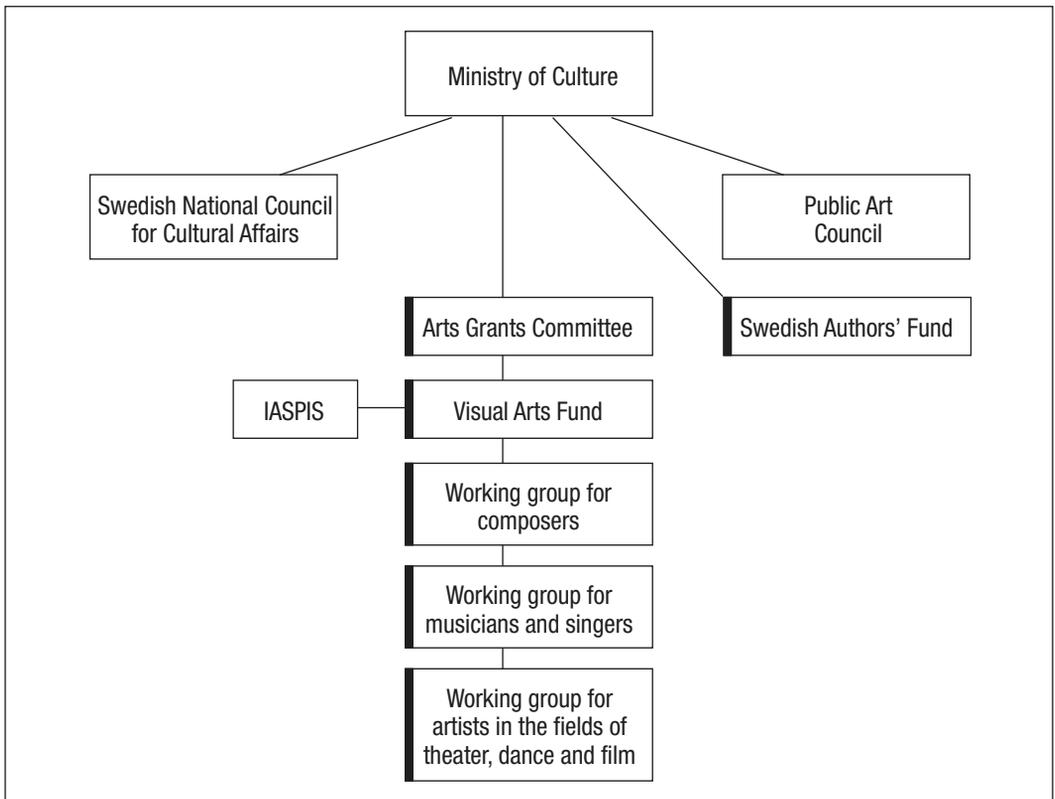
43 The artists who are accepted to the scheme are employed by the state funded *TeaterAlliansen*, and are on leave of absence during their employment contracts with theaters.

44 The number of guaranteed incomes has been 157 and the number of long-term grants for ten years 102.

45 To be published at the beginning of 2003.

46 See the report of the PARK-committee (SOU 2000:85).

Figure 4. Decision-making bodies allocating direct state support to artists in Sweden in 2002 (marked with a bold line)



The Arts Grants Committee is lead by a Board, which deals with questions of a more general nature. The Board of the Arts Grants Committee has eleven members at the most. The members are appointed by the Government, five of them upon recommendations made by the organizations of professional artists. The Visual Arts Fund acting under the Arts Grants Committee has 13 members at the most. These are appointed by the Government, seven of them upon recommendations made by the organizations of professional artists.⁴⁹

According to the regulations (SFS 1997:1153), it is under the jurisdiction of the Arts Grants Committee to decide what other decision-making bodies there are under the Committee, and to appoint their members. Thus, the members of the three working groups of the Arts Grants Committee (i.e. for composers, for musicians and singers, and for artists in the fields of theater, dance and film) are nominated by the Board of the Arts Grants Committee. It is also up to the Arts Grants

49 The nomination of members upon recommendations of the artists' organizations is not confined to persons proposed in the recommendations of the organizations.

Committee to decide upon the volume of support allocated to each of the working groups to distribute.

The Swedish Authors' Fund is led by a Board of 13 members and a chairperson. The chairperson and three of the members are nominated by the Government, eight by the writers' organizations, one by the illustrators' organization and one by the photographers' organization. Thus, the majority of the Board's members represent artists. The Authors' Fund has a separate subcommittee for distributing support to playwrights, and the majority of this committee's members are nominated by the Board of the Authors' Fund in accordance with proposals of the playwrights' organization.

The Authors' Fund was originally established to administer the funds distributed as public lending right remuneration, and later it was assigned the task of distributing direct state support to artists in the field of literature. Presently, the Authors' Fund distributes public lending right remuneration to all groups of artists covered by the remuneration scheme, and allocates the schemes of direct state support to artists in the field of literature.

Measures of direct support

The Arts Grants Committee and the Swedish Authors' Fund distribute various types of state support for artists, such as guaranteed income, long-term grants, working grants, project grants, travel grants, support for retired artists and support for international exchange. These are distributed to artists in the field of literature by the Swedish Authors' Fund, and to artists in the fields of visual arts, design, music, theater and film by the Arts Grants Committee. The statutory regulations concerning state support for artists date from 1976.⁵⁰ Support is granted to artists on application, but it is also possible to grant support without application. Guaranteed income is always granted without application.

The criteria for allocating the support are threefold: the artistic quality of the applicant's work, the range of the artistic practice, and the need for financial support. Since the 1970s, the importance of the criterion of financial need has diminished in the decision-making. According to the regulations, it is also important that the support covers artists from different regions of the country as well as artists representing different artistic genres, styles and techniques.

Guaranteed income (*statlig inkomstgaranti*) can be granted to artists whose artistic activity is of high quality and great importance for Swedish cultural life. Until 2001, they were granted by the Government according to proposals made by the Arts Grants Committee and the Swedish Authors' Fund. Since 2001 they have been granted by the

50 SFS 1976:528; SFS 1976:504.

Authors' Fund to artists in the field of literature, and by the Arts Grants Committee to other artists. The annual sum paid for each recipient is dependent on the amount of the recipient's other income, and it is counted as taxable income. The aim is to guarantee a certain minimum level of income for the receivers (SEK 185 000 in 2001), so that they can devote themselves to their artistic work. Guaranteed income is granted for a lifetime without application. The number of receivers is restricted to 157.

Long-term grants for artists (*långtidsstipendier*) were established in 1991, and they are granted for a period of ten years. They are distributed according to the criterion of artistic quality to artists who have produced works of high quality for a considerable period of time. The grant is paid as a fixed annual sum, which is counted as taxable income. The annual sum is index-linked, and amounted in 2001 to about SEK 110 000. In 1999 the number of long-term stipends was 102.

Other forms of direct support for artists consist of various types of grants mainly for shorter periods and projects. They include working grants, pension support, support for international activity, project grants and travel grants. It is up to the bodies allocating artists' support (Swedish Authors' Fund and Arts Grants Committee with their subcommittees) to decide upon the distribution of support according to the various types of grant schemes.

Working grants (*arbetstipendier*) are meant to provide the financial security needed for concentrating on artistic activity for a certain period of time. They are granted for periods of one, two or five years. In addition, there are target oriented working grants (*målinriktade arbetstipendier*), which are granted for accomplishing a specified artistic objective.

Project grants (*projektbidrag*) are given to experimental and development projects, and they are intended to cover the costs involved, including remuneration for the artists' work. In addition, there are specific grants for producing short films, grants for composers working with commissions, assistant grants for visual artists, and grants for travel and international exchange. Visual artists and choreographers are also awarded annually one or two grants entitled major grants (*stora stipendier*). These are awarded without application, and ranged in 2001 from SEK 100 000 to 250 000.

Besides the grants for active artists, the Arts Grants Committee and the Swedish Authors' Fund also distribute pension grants (*pensionsbidrag*). They are granted to retired artists on the basis of the quality and range of earlier artistic activity and the need for financial aid. The annual sum amounts to SEK 20 000, and only a few new pension grants are awarded annually. Support can also be granted to dependants of deceased artists.

Support granted for longer periods than two years is counted as taxable income. Taxable working grants, as well as project grants on

certain conditions, give the right to pension. The state pays the employer's social security payments for the grants with pension right.

Distribution of direct support for artists

The distribution of direct state support for artists according to various forms of art is presented in Table 32⁵¹. In Sweden, music is the area receiving the largest share, about one third of direct state support for active artist. The visual arts, including crafts, design and photography, follow with 28 %, and literature receives about 15 % of this support. It must be remembered, however, that the figures in Table 32 do not include the grants distributed from the schemes of public lending right remuneration and public display remuneration. These remuneration schemes are presented in the next chapter, and their financial value is compared to the value of direct support in the chapter on the total volume of state support for artists.

Table 32. *Direct state support for artists in 1999 by forms of art* (SEK in thousands at current values)*

Art form	SEK in thousands	%
Visual arts**	20 117	28
Literature	10 798	15
Music	25 226	35
Theater, dance, cinema	15 117	21
Others	1 286	2
Total	72 544	100

* Excluding PLR remuneration and public display remuneration. Distribution of guaranteed incomes (total SEK 16.9 million) estimated according to their number.

** Includes crafts, design and photography.

Source: Arts Grants Committee, Swedish Authors' Fund.

Long-term support, in the form of ten-year grants and guaranteed income, is presented according to forms of art in Tables 33 and 34. As the tables show, altogether 77 % of guaranteed incomes, and 87 % of the money allocated as ten-year grants, is distributed to the fields of

51 In order to make the figures comparable with the corresponding figures from the other Nordic countries, the table includes support for active artists (grants and guaranteed income), excluding pension support. For the same reason, the figures present the actual expenditure on direct support for artists and can deviate from figures based on budgetary appropriations for the same purpose.

visual arts, crafts and design, literature and music. The original core areas of these support schemes have remained the same since their establishment.

Table 33. Number of guaranteed incomes by forms of art in 2000

Art form	Number	%
Visual art	28	18
Crafts and design	14	9
Literature	34	22
Music	44	28
Theater	11	7
Dance	8	5
Cinema	2	1
Photography	5	3
Others	11	7
Total	157	100

Source: Arts Grants Committee

Table 34. Long-term (ten-year) grants by forms of art in 1999 (SEK in thousands at current values)

Art form	SEK in thousands	%
Literature	2 184	20
Visual arts and design	4 477	40
Theater and film	1 420	13
Music	3 058	27
Total	11 138	100

Source: Arts Grants Committee, Swedish Authors Fund

Copyright-related support

The Swedish Government's report on general artists' support divided state support for artists into two categories: compensations and grants (SOU 1997:184, 25–33). The concept of compensation referred to support granted on the bases of restrictions in copyright or because there is no copyright legislation but compensation from public use is motivated from the point of view of cultural policy. As in other Nordic countries, also in Sweden the most important schemes in the category of copyright-related compensations are public lending right compensations and compensations for public display of visual art. In addition, there are PLR compensations for the public use of books for the blind, and collective forms of PLR compensations for artists in the

field of music. Those copyright-related compensations, which are paid directly to individuals, are counted as taxable income.

In Sweden, the scheme of public lending right compensation (*bibliotekersättning*) was established in 1954 (SFS 1962:652). From the outset, the remuneration has been distributed by the Swedish Authors' Fund, which is led by a board where the majority of members represent the relevant copyright holders. Presently, the amount of PLR remuneration is calculated on the bases of a sum per loan from public libraries⁵², and financed by an annual appropriation from the state's budget. Earlier, the rate of compensation was determined by the state, but since 1985 it has been decided in negotiations between the Government and the representatives of copyright holders, i.e. the organizations of writers, translators, illustrators and photographers. The pronounced priority of the scheme has been to provide long-term financial security to literary creators.

Most of the money reserved for PLR compensations is paid as so-called author's coin (*författarpennning*) directly to writers and translators. Visual artists, illustrators, photographers and composers can also receive compensation in the form of author's coin, provided that their work is a vital part of the literary work in question. Each amount paid is calculated according to the number of copies and loans of books in public libraries, on the bases of a rate agreed in negotiations between the state and the organizations representing the groups of artists in question. The actual rate is based on statistics over random samples of loans. In case of death, the compensation is paid to the heirs for a period of 70 years.

In addition to authors' coin, the Authors' Fund grants support entitled guaranteed author's coin (*garanterad författarpennning*), which means that the recipients are guaranteed a certain level of annual PLR compensation. In 2001, there were 215 artists who received this form of support, each guaranteed to an annual level of SEK 147 000. Guaranteed author's coin is granted to writers, translators, illustrators and photographers according to criteria based on the quality and quantity of their work, and it is granted up to the age of 70.

The remaining part of the PLR remuneration is granted by the Authors' Fund as discretionary support in the form of working and travel grants (*arbets- och resestipendier*), as well as pensions (*pensioner*). These forms of discretionary support are granted to artists whose work is available in public libraries, on the basis of both literary merit and financial need.

The budget appropriation for PLR compensations was SEK 112 million in 2000. The distribution of the remuneration according to the schemes of compensations and grants is presented in Table 35. As the table shows, 42 % of the total sum allocated to individual artists is dis-

52 SEK 0.96 in 1997 and SEK 1.07 in 2001.

tributed as compensation based on loans from public libraries in the form of authors' coins, and 27 % in the form of guaranteed author's coins. The remaining 31 % is distributed as discretionary support in the form of working grants for periods from one to ten years, travel grants and pensions. In addition, the appropriation for PLR remuneration covers additional items such as short-term support to specific projects and administrative costs.

Table 35. The distribution of public lending right compensations and grants in 2000 (SEK in millions at current values)

Type of support	SEK in millions	% of SEK	Number of receivers
Author's coin	37.7	41.8	4 622
Guaranteed author's coin	24.2	26.9	218
Pension	4.8	5.3	131
10-year working grants	0.4	0.4	5
5-year working grants	5.2	5.8	77
2-year working grants	3.8	4.2	48
1-year working grants	12.3	13.7	261
Travel grants	1.7	1.9	80
Total*	90.1	100.0	5 442

* Excluding short-term support to specific projects and administrative costs.
Source: Sveriges författarfond, Verksamhetsberättelse 2000.

Writers and translators also receive compensation for the use of their works in books and journals for the blind (*talböcker och -tidningar*), which in 2000 amounted to the total of SEK 4.1 million. Artists in the field of music receive compensations for the private copying and library loans of phonograms (*fonogramersättning*), in 2000 altogether SEK 5 million.

Compensations for the public display of visual art (*visningsersättning*) were established in 1982 (SFS 1982:600). They are distributed by the Visual Arts Fund (*Sveriges bildkonstnärersfond*) acting under the Arts Grants Committee. The Fund receives a budget appropriation for the purpose, and distributes it as grants to visual artists. The concept of visual arts is defined broadly, to include crafts and design, photography, illustration and architecture. The types of grants distributed include, e.g., working grants for periods up to two years, project grants and support to international exchange. The criteria for distributing support are the same as for the other grants distributed by the Arts Grants committee, i.e., quality and range of artistic work and financial need. In 2000, the appropriation for public display compensation was SEK 50 million.

Another form of public display compensation is the scheme of individual display compensation (*individuell visningsersättning*). The current system of individual public display compensation was established in 1996 (SFS 1996:1605). It is financed from the state budget and distributed by the copyright organization for visual arts, entitled BUS (*Bildkonstens Upphovsrätt i Sverige*). This compensation is connected to the actual use of the works of art. It is paid to artists who have works in public ownership, on the basis of the number of works and the volume of potential audience. In 2000, the minimum annual amount an individual artist could receive was SEK 500 and maximum SEK 25 000, and the total sum distributed for this purpose amounted to SEK 11.8 million.

Total volume of support

The volume of various types of state support for artists is presented in Table 36, which also shows the development in the 1990s. The table shows the budgetary appropriations for supporting individual artists, including both support granted as compensations based on copyright-related arguments (*ersättning*), and direct support in the form of various types of artists' grants (*bidrag*) and guaranteed incomes.

In 2000, the total amount of state support to artists was about SEK 250 million. The largest single item, according to the type of support, was public lending right compensation, which amounted to about SEK 112 million. Other large items were public display remunerations for visual artists (about SEK 62 million including individual compensations), income guarantees (about SEK 17 million), and long-term grants (about SEK 13 million).

As Table 36 shows, the relative shares of various types of compensations and grants have remained about the same during the 1990s. About one quarter of the total sum goes to direct support in the form of grants and guaranteed incomes, and the remaining three quarters consists of various compensations such as public lending right and public display remunerations. If public lending right compensations are included, literature is the area which gets the largest share of support. PLR compensations alone represent about one half of the total sum, and public display compensations for visual artists about one quarter. The Swedish system of supporting artists relies heavily on support based on copyright-related arguments, which is quite in line with the reclaimed policy objective that artists should be able to earn the major part of their living as payments and compensations from their artistic work.

The distribution of state support to artists in terms of the number of grants awarded to various fields of art is presented in Table 37. The annual volume of the total support amounted in 2000 to about 2 000 grants or other forms of support received by artists, not counting the individual public display compensations. In addition to this, there

were 4622 receivers of authors' coins. The share of literature from the total number of grants, excluding authors' coins, was 39 % in 2000.

Table 36. Budget appropriations for compensations and grants for artists in 1991, 1994 and 2000 (SEK in millions at current values)

Budget appropriation for	1991		1994		2000	
	SEK in millions	%	SEK in millions	%	SEK in millions	%
PLR compensations	78.4	44	87.8	44	112.2	45
Compensation for voice-books					4.1	2
Compensation for phonograms	3.2	2	3.4	2	5.0	2
Public display remuneration	54.6	31	56.8	29	50.0	20
Individual public display remuneration*	..		..		11.8	5
Guaranteed income	13.4	7	15.8	8	16.9	7
Long-term (10-year) grants	1.7	1	5.3	3	12.6	5
Artists' support/literature**	2.0	1	2.1	1	5.2	2
Artists' support/dramatists	2.0	1	2.3	1	2.0	1
Artists' support/visual arts	5.0	3	5.2	3	8.5	3
Artists' support/music	6.9	4	7.2	4	2.6	1
Artists' support/music, theater, cinema	11.9	7	12.3	6	19.2	8
Total***	179.0	100	198.2	100	250.1	100

* Established in its current form in 1996.

** Includes Nordic authors' grants (SEK 0.2 million in 2000).

***The budget category entitled "compensation and support for artists" (*Ersättning och bidrag till konstnärer*), excluding administrative costs.

Source: SOU 1995:85; Sveriges Författarfond; Kulturens Pengar 2000

Table 37. The number of grants and other forms of support awarded in 1997 and 2000 by forms of art

Art form	1997		2000	
	Number	%	Number	%
Literature/grants and guaranteed incomes	58	3	56	3
Literature/PLR-remuneration/discretionary grants	464	27	501	25
Literature/PLR-remuneration/guaranteed author's coin*	240	14	220	11
Visual art and design**	547	31	422	21
Music	303	17	514	26
Theater and film	129	7	282	14
Total***	1 741	100	1 995	100

* Author's coin excluded (in 2000 number of recipients 4622, total sum SEK 37.7 million)

**Includes grants from the appropriation for compensation for public display of visual art, excluding individual public display compensation (SEK 11.8 million in 2000).

*** Pension grants excluded.

Source: Konstnärnämnden, Årsredovisning 1997 and 2000; Sveriges författarfond.

Compared to other outlays in the Swedish state budget for culture, the volume of direct support for artists is small. As Table 38 shows, its share of the total state budget for culture has under the prevailing system of support varied from about three to about four percent.

Table 38. Share of state support for artists of the total state budget for culture in 1974–2000 (SEK in millions at current values)

Outlays in state budget	1974	1980	1986	1992	1994	1996	1998	2000
For culture, total	722	2 212	3 164	5 027	5 735	6 526	7 334	7 565
For artists' support	26,0	66,0	96,6	198,3	224,0	289,1	252,5	252,2
Artists' support % of cultural budget	3.60 %	2.98 %	3.05 %	3.94 %	3.91 %	4.43 %	3.44 %	3.33 %

Source: SOU 1995:85; Prop. 1996/97:1, 1997/98:1, 1998/99:1, 1999/2000:1; Kulturstatistik 2000.

Artists' situation in Sweden

The situation of Swedish artists has been studied several times since the 1960s. Most of the studies have been initiated by public authorities, often in cooperation with artists' organizations. The first of them concerned the situation of artists in 1968 (Kulturarbetarnas inkomster 1971), and it was launched by the newly established National Council for Cultural Affairs. The study found out that the average income level of artists was about 24 % higher than for all gainfully employed persons, but about 33 % lower than the average income of persons with the matriculation examination. The 1968 survey also showed that income differences between various groups of artists were notable. The groups with the lowest level of income were visual artists and crafts artists. Together with writers, these also were the groups with the widest variation in the level of income.

At the end of the 1960s, the effect of public support on the financial situation of artists was still rather moderate. According to the 1968 survey, the total sum of state grants for artists was about SEK 6.8 million. In most groups of artists, only a few percent had received state support. The exceptions were writers and composers, of whom about one fourth had received state support. Writers and composers also received larger average amounts of direct state support than other groups of artists. In the case of writers, most of the support received was in the form of public lending right compensations.

The next comprehensive study on the situation of Swedish artists was published ten years later (Fria kulturarbetare 1981). It was launched by the Arts Grants Committee established in 1976, jointly with the Swedish Authors' Fund. The survey concerned the situation of artists in 1977, and it covered artists defined as "free artists", i.e. artists working as independent creative artists, self-employed and freelancers, thus excluding artists who worked as employees. Because a new system of state support for artists had been established, and the volume of support had increased substantially since the previous survey of 1968, it was assumed that the income level of artists would have risen since then.

The results of the 1977 survey did not allow for exact comparisons with the previous 1968 survey, due to differences in the study population and in the income data. The study showed, however, that visual artists and crafts artists still were the groups with the lowest level of income among artists. To these two was added a third group with low income, namely dancers, who had not been studied as a separate group in the previous study of 1968. The real value of the total of state grants distributed in 1977 was more than double the sum used for this purpose in 1968. Over one quarter (27 %) of the artists covered by the survey had received state support in 1977. Composers had received support most often (about every other composer), and next came writ-

ers of whom about 40 % had received support, and visual artist of whom one third was among support recipients. The increase in the volume of support had notably extended its coverage among free artists. Still, compared to the income level of all gainfully employed persons, the difference had grown to the disadvantage of artists since the last survey ten years ago.

In the late 1980s, the committee examining the conditions for artistic activity launched a study which used the income data of the 1985 Census (SOU 1990:39). This data was gathered by using a considerably wider definition of artists than in the previous studies. The report showed that the number of artists had significantly grown since 1970, both according to Census and according to membership in the central organization of professional artists (KLYS). The number of applicants to art universities had increased by 41 % during the 1980s. Public expenditure for the arts had also grown fast during the 1980s, but according to the report the increase in the number of artist had been faster and had considerably weakened the effects of public support.

The results of the 1990 report (SOU 1990:39) confirmed the previous findings of wide variation in the income level between and within different groups of artists, as well as the relatively low average level of income compared to the labor force in general. Artists' average level of income exceeded the incomes of the total labor force in such groups of artists where the majority worked as employees, mostly in orchestras or theaters. As before, visual artists and crafts artists, together with freelance dancers, were the groups with the lowest average level of income. It must be noted, however, that tax-exempt income from grants was not included in the income data, and this source of income is more important to creative artists and freelancers⁵³. Among the specific problems pointed out in the report (SOU 1990:39) were the weakness of copyright legislation concerning visual artists, and the rising level of unemployment in the fields of music and theater.

The next study on the financial situation of Swedish artists was carried out in the mid-1990s, when the 1997 report on general artists' support (SOU 1997:184) was accompanied by a study on the economic situation of artists (SOU 1997:190). For this purpose, three different surveys were made by Statistics Sweden. One concerned those artists who had applied for state grants during 1995–96 (writers) or 1991–1995 (other artists), using data obtained from the 1995 taxation register. The study population covered a total of 13 460 artists. The other study was based on a questionnaire, which was sent to a sample of 3 000 artists. The third study was based on the taxation register, and compared self-employed artists to other self-employed professionals.

53 The data on artists' income concerned taxable income. Consequently, only grants under taxation were included in the data. In Sweden, only artists' grants for periods exceeding two years are counted as taxable income.

At the time when the 1997 report was written, the latest census figures were from 1990. According to the 1990 Census, there were about 36 000 artists, and the number of artists had increased from 1975 to 1990 by 33 %. The increase in the membership of artists' organizations showed an increase rate of 36 % during the same period. According to the membership figures, the number of artists was 19 000 in 1990, and about 21 000 in 1995. On the bases of these figures, it was estimated that the actual number of all active artists would be around 25 000 (SOU 1997:183, 51–58).

According to the 1997 study (SOU 1997:190), the average level of total taxable income was lower for the artists (SEK 142 000) than for the population at large (SEK 172 000). The average net income per household for artists was SEK 173 000, which was about the same as for the population at large, but the income distribution among artists was skewed toward the lower end. Again, the group with the lowest level of taxable income was visual artists, with an average total taxable income of SEK 98 500. The groups with the highest average levels of income were musicians, singers and theater artists, all of them groups where a large share of artists worked as employees.

Table 39 presents the level of total taxable income according to various groups of artists in 1995. The table gives the average and median values of declared annual income subject to taxation. It should be noted that these figures include only taxable grants, i.e., grants awarded for periods exceeding two years.⁵⁴ The average share of income from artistic work was in 1995 about one fifth of the artists' total taxable income. Among self-employed artists, the lowest average level of artistic income was found among visual artists (an annual income of SEK 11 000), and the highest among illustrators and graphic designers (SEK 56 000). Concerning the level of education, it was found out that about every other of the artists had completed post-secondary education of three years or longer, compared to 10 % of the whole labor force in Sweden. (SOU 1997:190.)

The findings of the Swedish studies on artists' situation are in many respects similar to the findings of other studies on artists' circumstances in the Nordic countries. The artists proved to be, also in Sweden, a very heterogeneous group in relation to the level of income. Income discrepancies between different groups of artists were large. Compared to the income of the whole population with the same level of education, the artists' average level of income was lower. The level of education was high among artists. The income distribution of artists was skewed toward the lower end, and there were many artists, especially among the self-employed, whose income level was very low. As in the other Nordic countries, visual artists, crafts artists and

54 According to the survey, about 83 % of artists had received tax-exempt grants during the year under study.

freelance dancers were the groups with the lowest average level of income. The average share of income from non-artistic work was remarkable for all artists, and for the self-employed artists higher than income from artistic work.

Table 39. Artists' total annual income subject to taxation in 1995, mean and median (SEK at current values)

Groups of artists	Mean income	Median income
Musicians	199 800	204 700
Singers	195 600	199 300
Theater artists	193 600	183 200
Dramatists	174 400	161 600
Writers and translators	174 000	159 700
Composers	164 900	155 900
Film artists	155 700	143 900
Dancers	154 200	156 900
Jazz / folk / rock musicians	153 700	158 200
Illustrators	139 400	132 000
Photographers	129 000	123 200
Designers	102 100	92 100
Visual artists	98 500	91 600
All	141 900	133 900

Source: SOU 1997:190, 12.

The Nordic model

*Historical development of the Nordic model*⁵⁵

Early history

As well as being connected with the concept of the welfare state, the idea that the state has a responsibility toward its artists rests on a longer Nordic tradition as well. In all the Nordic countries, the practice of granting state support to individual artists dates back to well before the modern welfare state. In Denmark and Sweden, it was adopted early by the royal courts, and in Finland and Norway, state support for artists developed in close association with the process of constructing the national identity.

As early as the 18th century, Danish artists could receive support from the monarchy in the form of travel grants, prizes, honorary grants and even scholarships of one to three years' duration. The support covered all groups of artists, including writers, visual artists and composers as well as performing artists such as actors, musicians and dancers. This practice was for a time institutionalized in a specific fund, *Fonden ad usus publicos*, which granted support to artists, scientists and craftsmen from 1765 to 1842. In Sweden, too, the court and the aristocracy were the first supporters and commissioners of individual artists from the 17th century onwards. The end of absolute monarchy in the 19th century placed the tasks of supporting the arts and artists first and foremost under the auspices of the state authorities, rather than the court.⁵⁶

In Finland and Norway, the practice of supporting individual artists was started in the period of autonomy. In both countries, the first state grants to artists were awarded in the first half of the 19th century, and state support for individual artists became a regular practice during the latter half of the century. Among the first recipients in Finland was the national poet J. L. Runeberg, who in 1834 was granted a state pension as a stipend for artistic work. Apart from Runeberg, Finnish artists who received such support during the 19th century were mainly visual artists. In Norway, Parliament issued the first grants in 1836

55 An earlier version of the chapter is included in Heikkinen 2003, published in Duelund (ed.) 2003.

56 See, e.g., Guldberg 1995; Duelund 1995; Nilsson 1984; Swedish State Cultural Policy 1990.

in the form of travel grants to painters and sculptors. The core groups receiving support in Norway were writers, composers and visual artists, but other artists were eligible as well. In both countries, the support was at first given on an ad hoc basis, each grant decided individually by Parliament in Norway and the Senate in Finland, often after heavy dispute. By the 1860s, support for artists had become a regular practice. In 1863, Norway established a support scheme entitled poet's salaries, with Bjørnstjerne Bjørnson as the first recipient.⁵⁷ In Finland, the Senate reserved a specific annual appropriation for promoting the arts from 1864 onwards. From this appropriation the Senate disbursed state awards, travel grants and discretionary stipends to artists.⁵⁸

The practice of granting direct state support to artists continued in various forms in all these countries. The current schemes of artists' grants were established in the 1960s. Separate schemes of compensations for writers and translators, based largely on public lending right, had been introduced even earlier.⁵⁹

Establishment of the current systems

During the 1960s, the welfare state expanded in the Nordic countries to include culture and the arts within its purview. The earlier administrative structures of distributing state support to artists were replaced with new administrative bodies, and budget appropriations for the purpose were consolidated by regulative norms and legislation concerning the types of grants and their distribution.

In Norway, a new scheme of artist grants was introduced in 1962. The Act on Danish Arts Foundation established in 1964 the major support schemes in Denmark, along with the Danish Arts Foundation as the decision-making body allocating the support. In Sweden, the government's first comprehensive arts policy program was issued by Parliament in 1961. Among its main objectives was to expand the scope and volume of state support for artists, and the decision-making structure to distribute artists' grants was set up in 1963. In Finland, the Promotion of the arts Act in 1967 established the Arts Council of Finland as the body allocating state support to artists, and the Artist grants Act regulating the support schemes followed in 1969.

By the end of the 1960s, comparable systems of direct state support for individual artists had been established in all these countries. The common characteristics of these systems at the time of their estab-

57 This practice was continued in Norway in the form of artists' salaries until 1962, when it was replaced by a new support scheme.

58 See, e.g., Andreassen 1997; Mangset 1995; NOU 1973:2; Tuomikoski-Leskelä 1977.

59 In 1946 in Denmark, 1947 in Norway, 1954 in Sweden and 1961 in Finland.

ishment can be summarized as follows. Support was allocated by bodies of experts representing artistic fields and acting at arm's length from the ministry responsible for cultural policy. A key role was assigned to organizations of professional artists in the nomination and membership of these expert bodies, and most of the support was allocated according to qualitative criteria applied through the peer-group evaluation of these bodies. The concept of 'the arts' was defined as traditional high culture, and the main emphasis was on supporting the artistic process by assisting professional artists, "with no strings attached". Creative artists, such as writers, visual artists and composers, were the main groups receiving support. The main features of the systems of support created in the 1960s have remained basically unaltered to this day. Nevertheless, some priorities have been reconsidered and some reforms introduced over the years.

Reforms of the 1970s

Regarding Nordic cultural policy at large, the 1970s were characterized by new ideas, heralded by an extensive report of the Swedish government entitled "New Cultural Policy" (SOU 1972:66). The main objectives of a cultural policy, as formulated in the report, were increased participation in and broader access to culture, especially by widening the concept of culture and by promoting cultural activities at the local level. This new orientation also emphasized the instrumental value of culture as a vehicle for achieving objectives formulated in other policy areas such as social policy or education. The new orientation was characterized by the ethos of social engineering and vivid optimism prevailing at the time.

The new ideas presented in the Swedish report were similarly articulated in the other Nordic countries.⁶⁰ The policy measures adopted to implement the objectives of the "new cultural policy" were felt most strongly at the local and regional level, particularly regarding the promotion of amateur activities, decentralization and wider participation in culture. Support for professional artists remained relatively unaffected by the new orientation. However, some revision took place in this area of policy as well during the 1970s.

In Denmark, a government ad hoc committee was set up to evaluate the system of artists' support (Betænkning om Statens Kunstfond 1976). The committee's proposals were followed in 1978 by an amendment of the Act on Danish Arts Foundation. The amendment abolished artists' honorary grants and introduced income-related regulation to lifelong grants for artists.

60 See, e.g., St.meld. 52, 1974; Kom. miet. 1974:2; Kulturpolitisk redogørelse 1977.

The Finnish government presented a report to Parliament on arts policy in 1978 (Hallituksen taidepoliittinen selonteko, 1978), followed in 1982 by the introduction of long-term (15-year) grants for artists. The Finnish 15-year grants were not income-regulated, but receivers could not hold permanent full-time jobs during the grant period.

The Norwegian Parliament received a report from the government in 1976 entitled "Artists and society" (St.meld. 41, 1976). According to the recommendations of this report, a scheme of guaranteed income for artists was introduced in 1977 to offer long-term financial security for the most prominent artists. The level of each guaranteed income was calculated on the bases of the recipient's other income.

In Sweden, a previous scheme of artists' rewards was transformed into a scheme of income guarantees for artists in 1976. The decision-making bodies for artists' support were reorganized into the present dual structure of the Swedish Authors' Fund and the Arts Grants Committee. The criteria for allocating direct state support to artists were defined as twofold: both artistic quality and the financial situation of recipients were to be taken into account.

Regarding state support for artists, the most notable change of the 1970s was to introduce financial considerations and income-related regulation to the process of allocating state support for artists. The objective of providing long-term financial security for the recipients of artists' support was given more emphasis than before. During the 1980s, artists' support kept on growing in volume, but no new major reforms to the systems of support were introduced.

Evaluation in the early 1990s

In the first half of the 1990s, the policy measures for supporting artists were evaluated in all these countries. The evaluations included government's reports to parliament on cultural policy, reports of ad hoc committees, national cultural policy reviews of the Council of Europe as well as commissioned evaluative research reports.

In Denmark, the results of an extensive government funded project evaluating cultural policy were published in a series of eighteen reports (summarized in Duelund 1995). The reports presented recommendations also concerning state support for artists. One point made was that there was a tension in the allocation of artists' support between the criterion of artistic quality on one hand, and financial considerations on the other. The suggested solution was to establish a separate fund to provide artists with social security insurance. It was assumed that the fund would make it possible to discontinue lifelong grants to artists and their dependants and, simultaneously, the quality criteria would be emphasized in the allocation of grants for artistic creation. In addition, an increase of direct support, especially for visual artists, was proposed (Duelund 1995). A similar proposal to establish a fund for social insurance of artists had been made by a com-

mittee report dating from 1989 (Kunstnernes sociale vilkår 1989), but the idea was never implemented.

In Finland, a committee report on cultural policy was issued in 1992 (Kom.miet. 1992:36), followed by the government's report to Parliament on cultural policy (Hallituksen kulttuuripoliittinen selonteko 1993). These reports were followed by a review of national cultural policy by the Council of Europe in 1994 (Cultural Policy in Finland 1995). Regarding state support for artists, it was proposed that measures other than direct support should also be developed. Among other measures the reports mentioned indirect support to increase the demand for art, and solutions to problems of social security and taxation faced by professional artists. At the level of policy measures, the most notable reform regarding direct support for artists was the abolition of 15-year grants in 1995. This form of support had been criticized in the review of the Council of Europe, which had recommended increased support for multidisciplinary projects and reconsideration of 15-year grants in favor of a more flexible scheme embracing a larger number of artists. Accordingly, the system of 15-year grants was transformed into a scheme of five-year grants designed for top-quality and multidisciplinary artistic work.

Norway's evaluation of the support system centered especially on the situation of self-employed and freelance artists and the scheme of guaranteed income for artists. The subsequent report (NOU 1993:14) recommended greater flexibility of the support system as a whole, and reforms to the scheme of guaranteed income. However, no profound reforms were made at the time. The evaluation was followed by an extensive survey on the situation of artists, which included a further evaluation of the effects of guaranteed income (Elstad & Røsvik Pedersen 1996). The scheme of guaranteed incomes had, according to the evaluation, fulfilled its original purpose of promoting artistic work, and the scheme was maintained. The further enlargement of the scheme of guaranteed incomes was, however, discontinued.

In Sweden, the support system was assessed by a review of national cultural policy by the Council of Europe (Swedish State Cultural Policy 1990), and in two committee reports. The first of the committee reports dealt with the conditions of artistic activity, focusing on the situation of self-employed and freelance artists (SOU 1990:39). Referring to the national review by the Council of Europe, the report advocated joint action in the areas of cultural policy, labor policy and regional policy for increased employment of artists. The second committee report was an extensive assessment of the previous twenty years of cultural policy in Sweden (SOU 1995:84), which reinforced the central role assigned to the policy of direct support in safeguarding the prerequisites for artistic work. All three reports emphasized the criterion of artistic quality in the allocation of the support.

The early 1990s produced several reviews and reports evaluating state support for professional artists in the Nordic countries, but rela-

tively few reforms at the level of policy measures. The trend of the enacted reforms was toward a moderate reversion concerning the measures which came into force during the 1970s. The support schemes moved slightly away from their emphasis on long-term economic security and financial considerations in the decision-making, and more towards emphasizing the criterion of artistic quality in the allocation of support. In this sense, the orientation became closer to priorities laid down at the outset of the support systems in the 1960s.

New initiatives at the turn of the millennium

Among the major arts policy initiatives of the late 1990s in Denmark was a committee report on visual arts (*Betænkning om billedkunst*, 1998). The report made several recommendations for improving circumstances for visual artists, and was followed by the establishment of the Visual Arts Council in 2001.

In 2000, the Danish Ministry of Culture and the Ministry of Trade and Industry published a report “to draft a new joint agenda for cultural policy and trade and industrial policy”. The report, entitled “Denmark’s Creative Potential” (*Danmarks kreative potentiale 2000*), introduced a new orientation for the policy of promoting artistic creativity. Nevertheless, the report considered the traditional system of supporting professional artists important, and proposed no changes to it. New measures to support cooperation between artistic innovation and industrial development were introduced as an additional consideration. Practical measures suggested in the report included an investment fund for cinema and media production, education in cultural entrepreneurship, support measures for exporting arts and culture, and promotion of joint networks, research and contracts between culture and industry. The report also proposed a joint working group of several ministries to investigate the best ways to promote Danish and European ‘content-production’, a suggestion comparable to the Finnish policy initiatives concerning cultural industry.

The Minister of Culture launched in 2002 a plan for an extensive reorganization of the Danish arts administration. The new administrative model combines the separate councils for music, literature, theater and visual arts, which grant support to collective bodies of production and distribution of art, to a single Arts Council in 2003. In the plan, the new Arts Council and the Danish Arts Foundation granting support to individual artists are proposed to act under a joint representative council.

In Finland, the evaluation and development of policy for promoting artistic creativity proceeded along three lines in the late 1990s: investigation of problems related to the social security and taxation of professional artists; reform of legislation on artists’ support and its administration; and introduction of new measures to promote cultural industries. In 2001, the Finnish government set up an ad hoc commit-

tee to prepare a proposal for a new government program on arts policy (Taide on mahdollisuuksia, 2002).

The problems of professional and particularly self-employed Finnish artists with respect to taxation, social security, pensions and employment were studied in two reports (Taisto I, 1995; Taisto II, 2000), prepared by ad hoc committees representing cultural, social and fiscal administration. Both reports recommended several amendments to the existing legislation and administrative practices to improve the situation of artists regarding social security and taxation.

The Finnish legislation on state support for artists was amended in 1999. The reforms essentially amounted to increasing the flexibility of support schemes regarding quotas according to forms of art as well as the length of grant periods. The enacted reforms also concentrated the administration of state support for individual artists under the Arts Council of Finland.

A joint committee of the Finnish ministries of Education, Labor, and Trade and Industry was appointed to prepare an agenda for supporting cultural industries. The starting point was much the same as that of the corresponding Danish committee. The Finnish committee's report (Kulttuuriteollisuuden kehittäminen Suomessa 1999) proposed several joint policy measures directed towards supporting cultural industry, such as the project "SiSu" (Finnish abbreviation for "content Finland"), with financial resources targeted especially at higher education and research in the IT sector and the digital archiving of cultural heritage.

The Norwegian government gave a report to Parliament on policy towards artists in 1997 (St.meld. 47, 1997). The report emphasized continuity concerning the basic premises of state support for artists. Among new priorities proposed by the report were increased support for young artists, for freelance performing artists, and for new areas of art. In addition to supporting the artistic process through grants for individual artists, the report advocated more support for artistic production in the form of project-based assistance. In accordance with this orientation, no further increase in the number of guaranteed incomes was suggested. The report also stressed the importance of promoting art with such measures as public purchases and support for exhibitions and performances.

The Norwegian government's report (St.meld. 47, 1997) did not mark a break with the previous basic objectives or measures of public policy toward artists. It made, however, some readjustments to its priorities. The intrinsic value of the arts was stressed more than in previous government documents. More emphasis was placed on the objectives of cultural and arts policy, and less on the objectives associated with welfare policy and the instrumental value of the arts in promoting these objectives. The report also called for increased flexibility of the support system in relation to quotas accorded to different forms of art and groups of artists. The proposals of the report were followed by

an increase in support for young artists, freelancers, independent performing groups and artistic projects. Administratively, the bodies dealing with the allocation of direct support for individual artists were moved under one roof, the Norwegian Council for Cultural Affairs.

As in Finland and Denmark, also in Norway the Ministry of Culture and the Ministry of Trade and Industry issued a joint report on cooperation between culture and industry (*Samspill mellom kulturliv og næringsliv*, 2001). The Norwegian, as well as the Swedish⁶¹, initiatives to promote joint action of cultural policy with trade and industry policy were first and foremost oriented toward local and regional levels. In 2001, the Norwegian government began to prepare a new government's report to Parliament on arts policy, which will be published in 2003.

In Sweden, a series of committee reports on the situation of artists and related policy measures was published in 1997. The reports included a study on the effects of labor market policy on artistic work, entitled *Employment for artists* (SOU 1997:183), and a survey on the labor market and economic situation of artists (SOU 1997:190). These were accompanied by a report on public measures for supporting artistic work (SOU 1997:184), which was to make recommendations concerning the establishment of a general scheme of support designed to cover all self-employed artists. However, the report took a clear stand against the idea. Its authors did not wish to proceed along the lines of establishing a system of general support. What was offered instead, was called "a package to increase demand for artistic work". The government's proposal (Prop 1997/98:87) following the reports of 1997 was in line with this suggestion. Besides some increases in direct support for artists, it proposed such measures as support for exhibitions and increased support for independent groups of performing artists and for regional arts institutions.

In all these countries, the reforms proposed in the late 1990s dealt with similar topics. Concern for social security and employment of artists, and especially for the situation of young artists, freelancers and new areas of art was among them. Other topics included the need for more flexible schemes of support, the importance of promoting demand for art, and administrative concentration. No extensive reforms took place, but new initiatives and government reports were launched particularly at the turn of the millennium. Regarding cultural policy in general, support to cultural industry and what was called 'content production' was a common theme, too, but it is still too early to evaluate the possible effects of this orientation on the policy of supporting artists.

61 See, e.g., SOU 2000:85.

In the final analysis, the basic features of Nordic public policy toward artists have remained intact for the last 40 years. They can be summarized as follows: support for the artistic process through support for individual artists; artistic quality as the main criterion for allocating support; emphasis on the autonomy of artistic work; administration by expert bodies operating at arm's length from the relevant ministries; and the central role assigned to organizations of professional artists in the nomination and membership of these bodies. The changes enacted over the years have mainly concerned the priorities of different criteria for allocating support to artists and the relative roles of various types of measures, as well as the coverage and categorization of support in terms of various fields of art.

The current model – four variations

Decision-making and coverage

In all of the countries discussed, direct state support for artists is allocated by expert bodies nominated for periods of three to four years and acting at arm's length from the ministries responsible for cultural affairs. Most of the members of these bodies are professional artists representing the artistic fields covered by the support schemes. The expertise and representative nature of these bodies rests to a large extent on the role assigned to the organizations of professional artists. However, there is some variation in the degree of influence these organizations have.

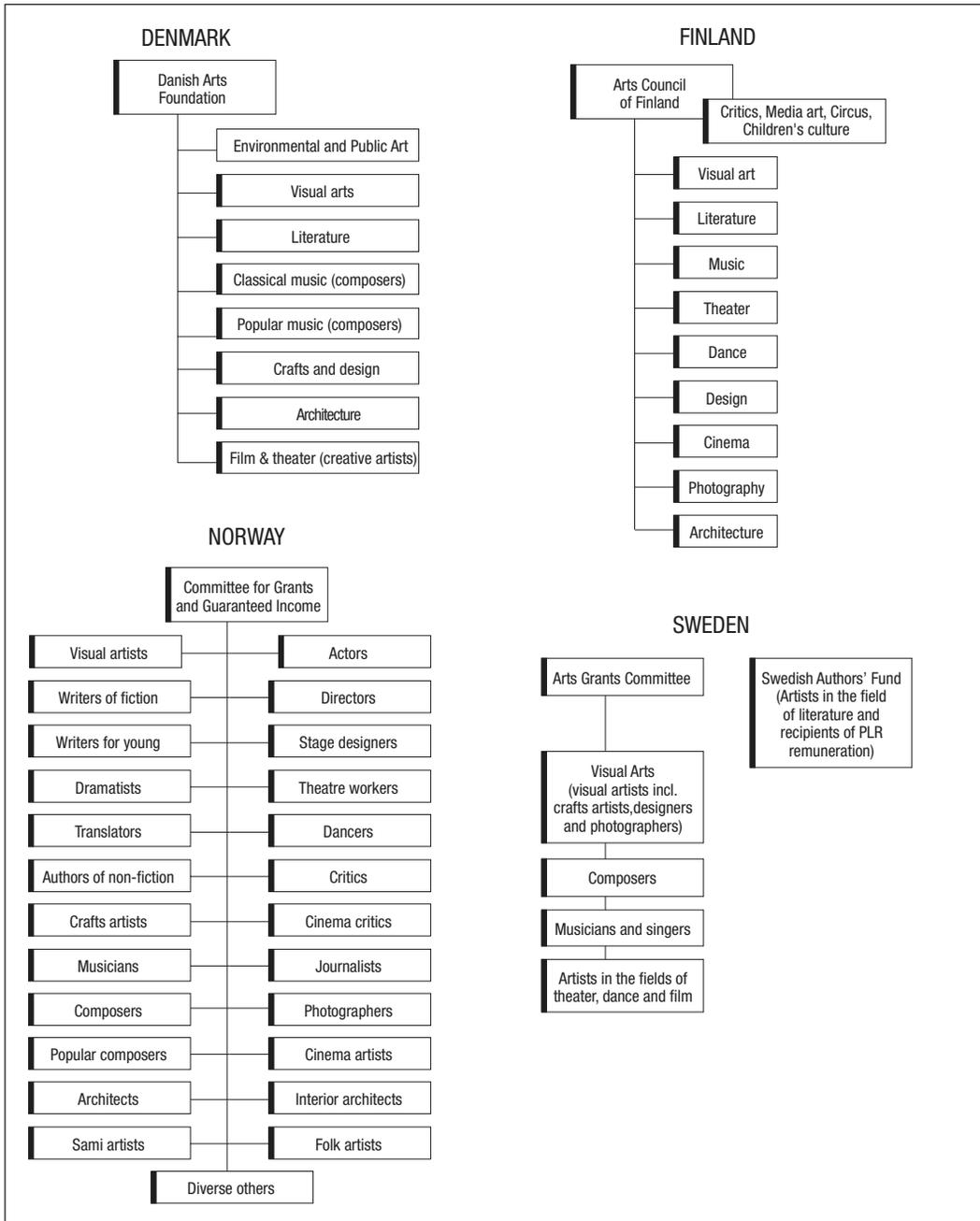
The Norwegian and Swedish decision-making bodies are based more exclusively on the representation of artists' organizations, whereas the Danish and Finnish bodies are based on a more mixed representation of different interests and organizations of the artistic fields.⁶² Nevertheless, in all these countries the organizations of professional artists play a major role in the nomination of members to the bodies allocating direct support for artists. The artists' organizations also act as negotiation partners and expert advisers to the state in matters concerning state support for professional artists. In Norway, the right of artists' organizations to participate in decision-making on these matters has been confirmed by Parliament's resolution in 1978.

The structure and scope of coverage of the bodies responsible for the allocation of direct support to artists is presented in Figure 5. The Figure shows the coverage and administrative demarcation in terms

62 In Norway and Sweden, this broader expertise is represented in the Norwegian Council for Cultural Affairs and the Swedish National Council for Cultural Affairs.

of various fields of art and groups of artist. The subdivisions of the administrative bodies reflect the position of different fields of art and different groups of artists, and also the status and coverage of different organizations representing professional artists in each country.

Figure 5. Structure of the bodies allocating direct state support for artists in Denmark, Finland, Norway and Sweden in 2002 – administrative demarcation according to fields of art



In terms of the breadth of coverage across various groups of artists, the Danish system is more restrictive than the others. In Denmark, direct support for individual artists is limited to artistic occupations which have been defined as “creative” (*skabende*) in contrast to “performing”. In the other countries, no group of artists is excluded from support schemes on the basis of this distinction. In Finland, Norway and Sweden the support covers performing artists as well. However, also in these countries creative artists, such as writers, visual artists and composers, have historically been the first groups of artists to receive state support. Presently, these artist groups still receive the major share of direct state support for artists, and especially of long-term support for artistic work.

In Norway, the structure is the most detailed, having altogether twenty-five expert committees, each responsible for a specific group of artists. Most of the Norwegian committees represent a specific organization of professional artists as well. Accordingly, the subcommittees are named after groups of artists (e.g. popular composers) instead of specific fields of art (e.g. music). The role of organizations has worked towards making the administrative structures more detailed and rigid in terms of the artistic categories applied, although there have been plans to make these delineations less detailed.

The Swedish system, with its dual structure of the Swedish Authors’ Fund and the Arts Grants Committee, has emphasized the specific position of literature and writers. The Swedish division along two main lines – literature and other arts – is originally based on the administration of public lending right remunerations, which has from the outset been the task of the Authors’ Fund. The Authors’ Fund takes care of the allocation of direct support to artists in the field of literature, and also distributes public lending right remuneration to all groups of artists entitled to it, in cooperation with the organizations representing these groups. The Arts Grants Committee covers the other artistic fields, with the Visual Arts Fund allocating support for visual artists, and three separate subcommittees acting for other groups – one for composers, one for musicians and singers, and one for artists in the fields of theater, dance and film.

The basic structure of the bodies presented in Figure 5 has remained unaltered since their establishment about forty years ago. The major structural changes have been related to the gradual expansion of coverage, due to constantly changing definitions of what is meant by ‘the arts’. Since the 1960s, several new fields of art have been included, and existing ones have been redefined. These reforms have been accompanied by the linking of new subcommittees to the existing administrative structures. Likewise, each new inclusion has been accompanied by the establishment of organizations to act as pressure groups and negotiating partners vis-à-vis the state on behalf of the relevant art fields.

In Denmark, the concept of 'creative artist' has been extended several times. At the outset, it included writers, visual artists and composers, each group represented by its respective expert committee. In 1969, crafts and design were included as a new area with an expert committee of its own, and ten years later, in 1978, architecture was similarly included with its own expert committee. In 1993, the scope of support broadened with the establishment of a new expert committee to represent creative artists in the fields of theater, cinema and dance, such as directors, set-designers and choreographers. The most recent change has been the division of the expert committee for music into separate committees for composers of classical music and popular music⁶³. The most recent discussions along these lines have concerned the role of creative elements in the artistic work of musicians, particularly in jazz, as well as in the work of actors and dancers.

In Finland, the original administrative structure established in 1968 included expert councils for literature, visual arts, music, theater, crafts and design, architecture and what was called "camera arts". In 1977, camera arts was divided into cinema and photography, each with an expert council of its own. Dance was separated from theater into its own expert committee in 1983. In the 1990s, expansion has continued by including new fields of art in the existing areas – comics into design, for example⁶⁴ – and establishing new ad hoc subdivisions, such as those representing circus or media art.

In Norway and Sweden, the administrative structures have not experienced as many changes as in Denmark and Finland regarding the extension of coverage with new subcommittees. The role of professional artists' organizations in relation to these decision-making bodies is more direct and decisive in Norway and Sweden, and changes in the definition of 'the arts' are perhaps more likely to occur within and through these organizations than at the level of administrative structures.

Besides the structural changes caused by the gradual expansion of coverage, recent administrative reforms have worked toward concentrating state support for artists and art expertise under one administrative roof. In 2000, the Finnish boards allocating public lending right remuneration and public display remuneration were connected administratively to the Arts Council of Finland, as well as the board for public purchases of art. In Norway, the Committee for Grants and Guaranteed Income, together with Fond for Lyd og Bilde administering blank tape levy, were placed administratively together with the Council for Cultural Affairs. A plan introduced by the Danish Minis-

63 *Rytmske musik*, including jazz and folk music.

64 The background to this decision was that comics was linked with graphic design and illustration, which already were included within the scope of the council for design.

ter for Culture combines in 2003 the separate councils for music, literature, theater and visual arts allocating support to collective bodies of production and distribution of art into a single Arts Council. The new Arts Council will have a joint representative council with the Danish Arts Foundation, the body distributing state support to individual artists.

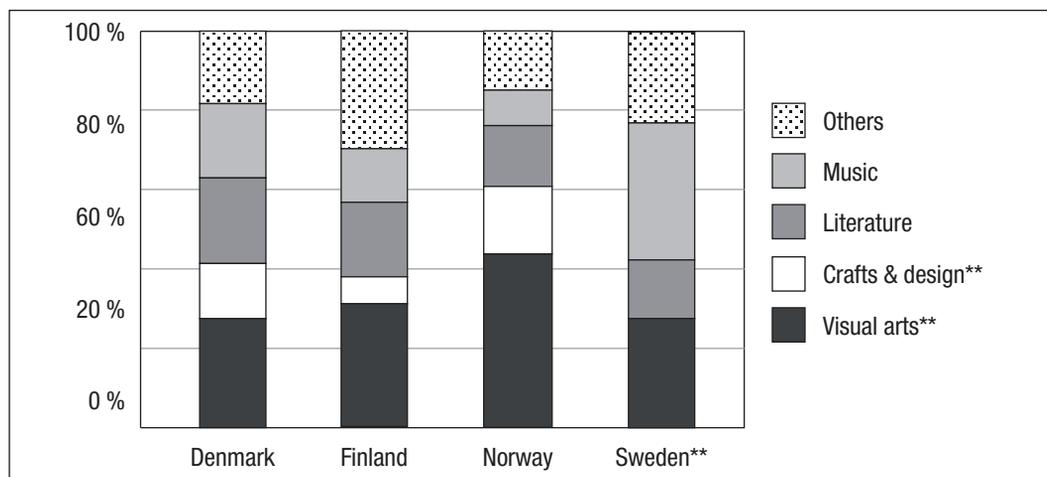
Distribution and volume

Historically, the Nordic artists' support has been first and foremost targeted at creative artists such as writers, visual artists and composers. When the current systems of support were set up in the 1960s, these were the groups of artists receiving the major part of the support. The schemes of long-term support introduced in the 1970s were also first and foremost intended for these groups. Since the establishment of the current support systems, however, the coverage of the support has been extended several times, as was presented in the previous chapter. The present distribution of direct state support for artists is displayed according to various forms of art in Figure 6.

Figure 6 shows the division of support in each country in terms of its financial value in one year. The figure presents state expenditure on direct support distributed as various types of grants and guaranteed incomes. Copyright-related forms of support such as public lending right remuneration and public display remuneration are excluded and will be presented in Figure 7. The categories for various forms of art have been combined into larger units to make them more comparable. The shares of each form of art are presented as relative shares in percent in order to facilitate comparisons between the countries. The Danish categories are the most problematic in terms of comparison since they only include groups which have been defined as "creative artists", such as composers in the category of music.

The same areas of art which were core areas at the outset of the support systems have remained at the center of the support schemes, in spite of the gradual expansion of coverage. Literature, visual arts, crafts and music together cover 70 % or more of the sum distributed as direct support for artists in all these countries. The share of support received by other forms of art is largest in Finland (30 %) and smallest in Norway (15 %).

Figure 6. Distribution of direct state support for artists by forms of art as percent of financial value in Denmark, Finland, Norway and Sweden in 1999*



* Direct support to active artists, excluding honoraries, pensions and public lending right and public display remunerations. The figures present the actual expenditure on direct support for artists and can deviate from figures based on budget appropriations for the same purpose. The distribution of income-linked life-long grants in Denmark (total DKK 21.7 million) and state income guarantees in Sweden (total SEK 16.9 million) is estimated according to their number.

** Visual arts and crafts & design combined for Sweden.

Source: Annual reports and statistics of the bodies distributing the support.

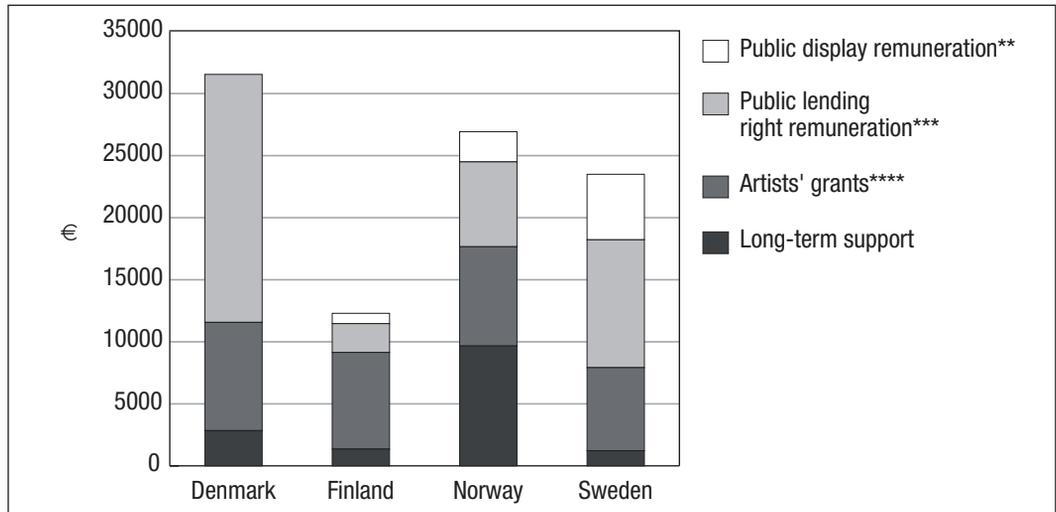
The central position of creative artists in the schemes of state support granted to individual artists comes even clearer when copyright-related forms of support are included. Copyright-related schemes of support, such as public lending right remuneration and public display remuneration, have been adopted in all these countries. They have been established with the dual purpose of compensating for the public use of works remaining outside the scope of copyright legislation, and as cultural policy measures for promoting artistic activity. Public lending right (PLR) remuneration is the oldest and most extensive of such schemes. There is wide variation, however, in the actual allocation of PLR remuneration. The Danish system, where all remuneration is allocated as individual compensations based on the volume of the recipient's works available in public libraries, is closest to copyright. The opposite pole is the Finnish system where the entire remuneration is distributed as discretionary grants or aid on the basis of applications.

The shares of various types of state support for artists are compared in Figure 7. The figure shows the financial volume of PLR remuneration, public display remuneration for visual artists, and direct support awarded to all fields of art as grants in each country. Direct support is divided into long-term support for ten years or longer and other forms of support. The schemes of long-term support include the Norwegian and Swedish schemes of guaranteed incomes for artists,

the Danish lifelong grants, long-term (15-year) grants in Finland and ten-year grants in Sweden. In Norway and Sweden, the increase in the schemes of long-term support has been discontinued in the 1990s, and in Finland the whole scheme of long-term support was discontinued, and no new long-term grants have been awarded in Finland since 1995.

In terms of volume, the Danish scheme of PLR remuneration is the most extensive. If PLR remuneration and grants distributed to writers are taken into account, literature is the art field receiving the largest amount of state support for artists in all these countries. Compared to PLR remuneration, the schemes of remuneration for public display of the visual arts are of more recent origin, and their financial volume is much smaller. Both in Denmark and in Sweden the financial volume of all copyright-related compensations exceeds the total sum distributed as grants. In Denmark, the compensations consist almost entirely of individual compensations calculated on the bases of works in libraries, whereas in Sweden they include both individual compensations based on the actual use of works and discretionary support allocated on application.

Figure 7. Volume of direct support for artists, public lending right remuneration and public display remuneration in Denmark, Finland, Norway and Sweden* (€ in thousands, 1999 at current values)



* The figures present actual expenditure on direct support for artists and can thus deviate from figures based on budget appropriations for the same purpose.

**For artists in the field of visual arts. Not applicable in Denmark.

*** For creators of works available at public libraries.

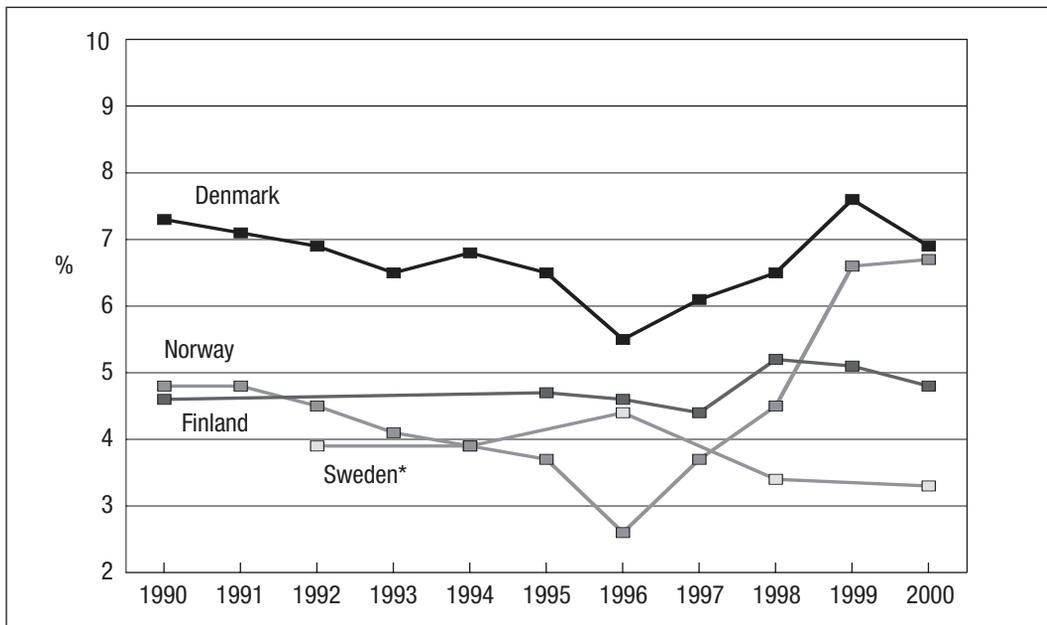
**** Direct support for active artists, excluding honorary awards, pensions and long-term support.

Source: Annual reports and statistics of the bodies distributing support.

The four countries differ somewhat also regarding the division of direct support for all artists into schemes of long-term support and other forms of direct support. The share of long-term support is largest in Norway, due to the extensive scheme of guaranteed income for artists, whereas Finland has the highest share of short-term support.

In terms of its share of the national state budgets for culture, the relative volume of state support for artists is very small, as presented in Figure 8. In the 1990s, its share has varied from about three to seven percent of the total of cultural budgets in the Nordic countries. The numbers presented in Figure 8 do not allow for exact comparisons, for the respective budget categories are defined somewhat differently in each country. The average share of artists' support can, however, be estimated to somewhere between four and five percent. In relation to state support for culture as a whole, support for artists represents a very modest expense in all the Nordic countries.

Figure 8. State support for artists as percent of the total state budget for culture in Denmark, Finland, Norway and Sweden in the 1990s



Sources: As in tables 6, 16, 30 and 38.

The situation of artists

Since the establishment of the current Nordic systems of artists' support in the 1960s, there have been some changes in the emphasis given to different criteria for granting support. The legislation or administrative regulations in all these countries define artistic quality as the decisive criterion for granting support. However, the legitimating arguments for supporting artists have, to a varying degree, rested on artists' financial situation as well. Accordingly, social and financial considerations have also been involved in the allocation of support. Many of the reforms of the 1970s emerged from these considerations, and led to increased emphases on income-linked long-term support and on financial considerations in the distribution of support. Later reforms, especially in the early 1990s, have in part revoked these aspects in favor of the original emphasis on artistic quality.

In all these countries, the objectives for the policy of granting support to individual artists are formulated in terms of promoting the arts. Major policy documents have explicitly stated that the objective cannot and should not be to attempt to offer financial security to all artists, whatever their number.⁶⁵ In the words of a Danish report, artists should not receive support because they are poor, but because the society needs their work (*Betænkning om Billedkunst* 1998). However, improving the social and economic situation of artists, besides as individuals, also as a group, has been understood as a way toward reaching the objective of promoting the arts. Several committees have examined problems connected to artists' social security and taxation, and government funded research projects investigating the economic and social situation of artists have been launched in all these countries.

Over the years, several researchers have studied the economic, social and labor market situation of artists in the Nordic countries. In the 1990s, especially, numerous research reports on the conditions of professional artists were published.⁶⁶ The findings of these studies do not allow for exact comparisons, due to notable differences in study populations and data. Some general remarks are, however, possible. The findings have been very similar in many respects, and have shown, among other things, that the majority of artists are dependent on other sources of income besides their artistic work. In all these countries, income differences between and within various forms of art and groups of artists are wide. The distribution of artists' income is skewed toward the lower end, with many artists having a very low level of income. In financial terms, the situation seems to be the most difficult

65 See, e.g., *St. meld. 47, 1997*; *SOU 1997:184*.

66 See, for example, *Aslaksen 1997*; *Bille Hansen et al. 1998*; *Bjørnsen et al. 1997*; *Björkås 1998*; *Elstad & Pedersen 1996*; *Fritzell & Lundberg 1998*; *Heikkinen & Karhunen 1996*; *Mangset 1995; 1998*; *Solhjell 1995*.

among visual artists, photographic artists, crafts artists and freelance dancers.

Although the research results do not allow for comparisons at the level of absolute volumes of income, it is possible to compare the relative status of various groups in the income hierarchy among artists. Figures 9a–9d present the relative level of income for various groups of artists according to the latest research in each country. Although the artist populations as well as the income categories have been defined differently in each research, the same groups of artists always appear at the lower end: visual artists, crafts artists, photographers and dancers.⁶⁷ In all these figures, visual artists are one of the two lowest income groups. Visual artists are also the artist group with the highest number of applications for direct state support and the lowest rate of accepted applications (Tables 2, 11, 24). The situation of visual artists has, accordingly, been on the agenda in several committee reports in these countries. Various measures to improve the field's situation have also been carried out, such as setting up systems of public display compensations for visual artists. The situation of freelance artists has also been mentioned as being in need of improvement in various reports, and, for example, in Norway and Sweden support for independent groups of performing artists has been increased as one of the priority areas of policy toward artists.

Figure 9. See the opposite page.

*Figure 9a. The relative level of artists' income according to fields of art in Denmark in 1993**

* Includes only creative artists, performing artists excluded.

Source: Bjørnsen et al 1997:13.

Figure 9 b. The relative level of artists' income according to fields of art in Finland in 2000

Source: Arts Council of Finland: Data from Artist survey 2000.

Figure 9c. The relative level of artists' income according to fields of art in Norway in 1993

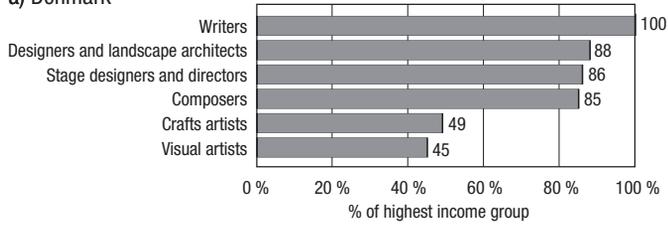
Source: Elstad & Pedersen 1996: 64, 91, 104, 154.

Figure 9d. The relative level of artists' income according to fields of art in Sweden in 1995

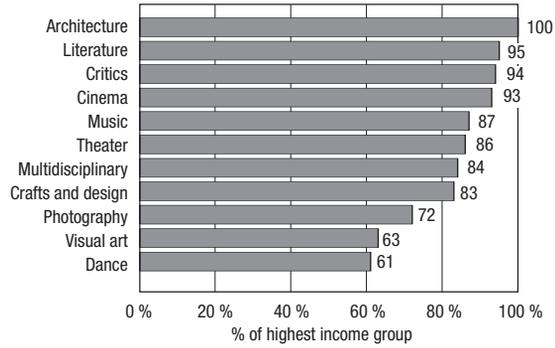
Source: SOU 1997:190, 12.

67 The Danish research covered only creative artists, so dancers were excluded from the study population together with other performing artists.

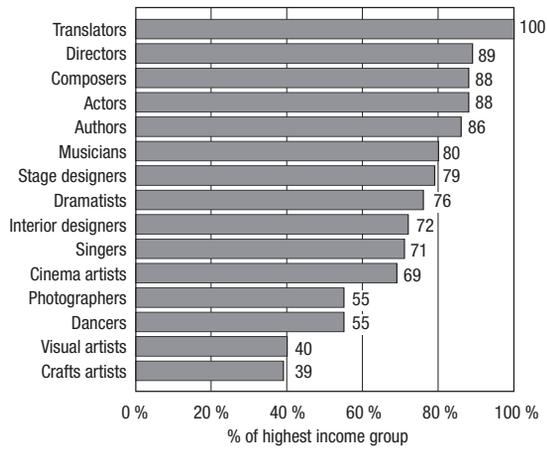
a) Denmark



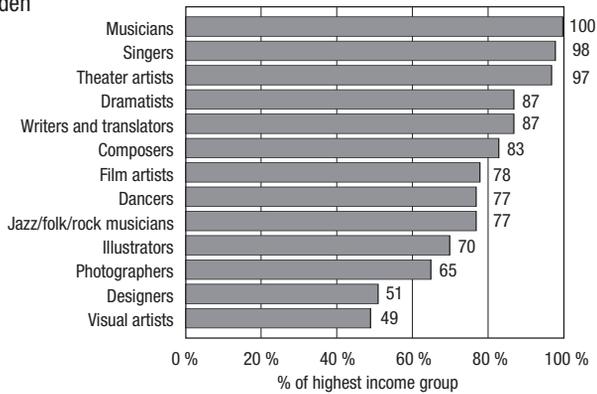
b) Finland



c) Norway



d) Sweden



Although, as was shown in Figure 8, the share of state support for artists is small compared to the cultural budgets as a whole, it is of great importance to its recipients. Several of the Nordic studies on artists' situation have confirmed that state support is among the most important sources of income and financial security for professional artists. In some fields of art, the average amount of state support received by artists is equal to or higher than their average income from artistic work. For Norwegian visual artists, crafts artists and writers the average share of support was over one quarter of the total income of all artists in these groups (Table 31). In Finland, grant income was on the average over one third of the total income of all grant recipients (Table 20). For many Nordic artists, this support offers the only chance to carry out full-time artistic work.

Conclusion

Public support for culture and the arts has been legitimated by various types of arguments, based both on the intrinsic value of the arts and on their instrumental value to society.⁶⁸ In the Nordic countries, with their commitment to the welfare state, legitimating arguments resting on the instrumental value of the arts for obtaining other societal objectives (social, economic or educational, for example) have been fairly pronounced regarding public cultural policy in general. In the case of the policy of supporting individual artists, however, the main emphasis has been on arguments based on the intrinsic value of the arts.

The legitimacy of public support for artists has not been widely questioned in the Nordic countries. The systems of state support for artists were evaluated in the 1990s in all the four countries discussed, and the bottom line was that they have successfully fulfilled their basic purpose of promoting the arts. On the whole, state support for artists has remained outside the scope of recent reorientation concerning the welfare state – partly, perhaps, because of the relatively minuscule scale of public resources used for this purpose. Bearing in mind the importance of state support for the creative work of individual artists, there is reason to say that great things have been done with little money. In the long run, of course, the future of public financing for culture in its entirety will be linked to the future of the welfare state in the Nordic countries.⁶⁹

Several features may be considered characteristic of public policy towards artists in all the four Nordic countries discussed. In all of them, the policy measures for supporting artistic creativity rest on the common basis of accepting and adopting a policy of granting direct financial support to individual artists. Regarding the objectives, legitimating arguments and allocation of this direct support, it is possible to find common features which have remained relatively unaltered since the establishment of the current support schemes. One of these is the formulation of policy objectives in terms of “promoting the arts”, with priority given to promoting artistic quality. Another is found in the structure of the bodies implementing the policy, which is based on expert bodies working at arm’s length from the ministries responsible for cultural policy. A further common feature is the major

68 For different types of legitimating arguments see, e.g., Cummings & Katz 1987, 9–10, 351–352; O’Hagan 1998, 21–65.

69 About the recent development and future scenarios of the Nordic welfare states, see Kosonen 1998.

role assigned to artists' organizations in the nomination and membership of these bodies.

The variations between countries, as well as changes over time, are most clearly evident in the coverage and types of support and in the priorities given to different criteria for its allocation. The Danish system, for example, covers only groups of artists defined as creative, excluding performing artists. In terms of the status of various fields of art, literature occupies the most prominent place in all four countries, owing to the extensive schemes of public lending right remunerations. Regarding financial situation, visual artists are in all the countries among the groups of artists with the greatest financial problems.

Concerning various types of support, the share of income-regulated long-term support is largest in Norway, while the Swedish and Danish systems give high priority to schemes of copyright-related compensations. In Finland, the priority is on discretionary support in the form of various types of grants. In all the countries, the primary criteria for awarding grants to active artists is artistic quality, but the Finnish system seems the least inclined to take financial considerations into account.

The question of the coverage of support relates especially to the position of new fields and definitions of art and new ways of producing art, which are constantly emerging from the development of artistic fields and the advancement of cultural diversity. This is not merely a question of policy preferences. The reactions of policy makers are also affected by the structure of the support system. The structural characteristics of the bodies allocating support for artists can direct the development of its coverage in two opposite directions. The key role assigned to artists' organizations in the operation of these bodies may strengthen the status quo in terms of the definition of "the arts" and the delineations between different fields of art. This can diminish opportunities for including new areas within the support schemes. However, the organizations can also act as a dynamic link between the administrative structures and the constant changes within the artistic fields, and thus increase the opportunities for acting upon these changes. The history of these bodies offers examples of both lines of development.

When viewing the development of cultural policies in the Nordic countries, the policy of support for artists sometimes gives the impression of a citadel protected from the changing trends of wider cultural policy. One of the factors contributing to this image is the high priority given to the intrinsic value of the arts as such among the legitimating arguments of this policy area. Another factor is the close relationship between the artistic fields and arts administration in the formulation and implementation of the policy. The protected nature of the system has often been one of its strengths, allowing it to develop according to the needs of the constantly changing fields of art. This feature has also significantly increased the possibilities of taking into

account the specific nature of artistic work, and has helped to prevent the policy of promoting the arts from being diminished to a mere vehicle for attaining other objectives. It can, however, also become an obstacle, cementing the status quo within the citadel against the changes in the world outside. In the future development of the Nordic model of promoting artistic creativity, a decisive issue will be how best to enhance its capacity to change without diminishing its ability to act as a safeguard for the autonomy of the arts.

Recent policy documents on developing the systems of artists' support have to an increasing extent also referred to measures outside the scope of support for individual artists. Such measures have been advocated as increased support for the mechanisms of producing and distributing art, for independent groups of performing artists, for public purchases of works of art and for promoting cultural industries. Other areas of crucial importance from the point of view of artistic creation are copyright legislation and institutes of artistic training. All these are areas remaining outside the scope of this work. Perhaps this book, for its part, can also serve as a reminder of the importance of further research on these areas, as well as on the topic discussed. They are all links in the same chain, starting with support for future artists in the form of art education and artistic training. None of the links in this chain can be overlooked, and finding the right balance between them will be decisive for the effects of public policy on the conditions for artistic creation.

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Symbols

..	not applicable
–	no value
0	rounded value equals 0

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