

# Do entrepreneurial artists receive innovation funding?

– A case study on the extent to which cultural and artists' companies applied for and were awarded innovation funding under the Innovative Startups call during the period 2017–2021



**Konstnärsnämnden**  
The Swedish Arts Grants Committee

Do entrepreneurial artists receive innovation funding?

Do entrepreneurial artists receive innovation funding?

Report 2023:1. Investigation and Analysis Unit

© Konstnärsnämnden 2023

ISBN 978-91-984995-0-6

KN 2022/3933

Swedish Arts Grants Committee

Maria skolgata 53, 118 52 Stockholm

Tel: 08- 50 65 50 00

[Contact via email](mailto:kontakt@konstnarsnamnden.se)

<http://www.konstnarsnamnden.se>

Summary .....	<b>1</b>
Purpose .....	1
Implementation .....	1
Intra-agency collaboration .....	1
Low applicant pool .....	2
Assessment of the applications .....	2
Complementary studies .....	2
Introduction .....	<b>3</b>
Problem statement .....	3
Entrepreneurial artists .....	4
Selection and methodology .....	<b>5</b>
The Innovative Startups call .....	5
To what extent do artists' companies apply for and receive innovation funding? .....	<b>6</b>
Number of applications from cultural companies and artists' companies, and percentage of awarded funding .....	6
Reflection of the Arts Grants Committee .....	6
Award rate for applications from cultural companies and artists' companies .....	7
Reflection of the Arts Grants Committee .....	7
Awarded project funding for cultural companies and artists' companies .....	7
Reflection of the Arts Grants Committee .....	8
Final analysis and assessment .....	<b>8</b>
Relevance of the study .....	8
Results and continued work .....	8
Intra-agency collaboration .....	8
Low applicant pool .....	8
Application assessment and quality .....	9
Complementary investigations studies .....	9
Appendices .....	<b>10</b>
Appendix 1. Statistics in brief, 2017–2021 period .....	10
Disbursed project funding for cultural companies (SEK = Swedish kronor) .....	10
Disbursed project funding for artists' companies (SEK = Swedish kronor) .....	10
Appendix 2. SNI codes included in the selection for the definition of cultural companies and artists' companies in the case study* .....	11
Appendix 3. Distribution of awarded projects linked to SNI codes for cultural and artists' companies .....	14

Do entrepreneurial artists receive innovation funding?

# Summary

The Swedish Arts Grants Committee is tasked with developing and supporting initiatives that improve the working conditions of artists in the cultural and creative sectors (CCS). This includes building knowledge and providing information about running a company as an artist. In accordance with our government mandate, we also review measures to make the conditions for running a business more favourable for artists.<sup>1</sup>

## Purpose

To better understand the extent to which entrepreneurial artists apply for and are awarded government industrial policy instruments, we conducted a case study of Vinnova's Innovative Startups call during the period 2017–2021.

## Implementation

In this case study, we analysed project applications submitted to Vinnova's Innovative Startups call from 2017 to 2021. We looked at the number of CCS companies that applied for and were awarded funding, along with the amount awarded relative to the amount sought. The call is Vinnova's largest in terms of number of applicants.

To monitor trends for entrepreneurial artists in the cultural and creative sectors, the Swedish Arts Grants Committee uses standard codes that categorise occupations ('SSYK codes') and industries ('SNI codes') in Sweden. Vinnova classifies each applicant project using the company registration number of the applicant company, also known as the project coordinator. Therefore, with the help of Statistics Sweden (SCB) and their register for business classification of companies, we chose to convert these company registration numbers into SNI codes in order to identify which applicant companies belonged to the cultural and creative sectors.

To get an idea of how much innovation funding was sought and allocated to all CCS companies, we created a primary group that we called 'cultural companies'. Within this group, we identified a subgroup that we called 'artists' companies' in this case study.

## Results

### Intra-agency collaboration

During the development of the case study, a dialogue was established between the two government agencies, the Swedish Arts Grants Committee and Vinnova.

- In addition to discussions about the case study, we identified further questions and commonalities where experts from the different agencies could work together to enhance their missions. This includes the need to exchange experiences when assessing artistic projects and knowledge of artists' companies.

---

<sup>1</sup> Appropriation directions to the Swedish Arts Grants Committee for the 2023 fiscal year

### **Low applicant pool**

An important factor contributing to the low number of applications may be the rules for state aid and how they are applied. According to Vinnova's interpretation of the rules, innovation funds cannot be awarded to sole traders. This prevents many entrepreneurial artists from applying for innovation funding from Vinnova because most of them are sole traders.

- There is a need for the Swedish Arts Grants Committee to engage in a dialogue with industrial policy stakeholders regarding the interpretation and application of the rules on state aid. From a cultural policy perspective, artists are at a disadvantage if sole traders cannot benefit from government funding for businesses.

Another explanation for the low number of applications may be due to the way the call's information and the application procedure are formulated. Is Vinnova reaching all sectors or is special information, or other communication channels, needed to reach artists' companies?

- Here too, the Swedish Arts Grants Committee may need to engage in dialogue with Vinnova about improving their dissemination of information about innovation funding to entrepreneurial artists. A corresponding dialogue is also needed with the artists' trade organisations regarding the information they provide to artists about applying for this funding.

### **Assessment of the applications**

Given that the award rate was lower for artists' companies compared with applications from other cultural companies, the question arose as to whether special expertise was needed to assess projects from artists' companies. We believe that an understanding of the artistic process and the ability to assess artistic quality are relevant when assessing projects that apply for government funding for businesses.

- As a government agency, the Swedish Arts Grants Committee has a deep understanding of the artistic process and experience in evaluating artistic projects. We can therefore provide Vinnova with expert assistance concerning questions about applications from artists' companies.

### **Complementary studies**

This case study is limited to Vinnova's Innovative Startups funding call. Vinnova also has other calls, and there are also other public organisations that administrate government funding for companies' development.

- To get a broader picture about how government industrial policy funding is allocated to entrepreneurial artists, more studies are needed that look at other calls and other providers of such funds.

# Introduction

Government innovation funding for enterprises should be able to support all types of innovative companies. There is a widespread perception in the cultural sector that companies run by artists (artists' companies) are excluded for various reasons. To clarify this perception, the Swedish Arts Grants Committee aims to use a case study to investigate the extent to which entrepreneurial artists apply for and are awarded innovation funding from Vinnova.

**The Swedish Arts Grants Committee** is the government agency tasked with developing and participating in initiatives that support the working conditions of artists in the cultural and creative sectors (CCS).<sup>2</sup> This includes monitoring and communicating about entrepreneurship for artists and reviewing how to make the conditions for running a business more favourable for artists. As part of these efforts, the agency produces statistical data to improve the understanding of artists' economic and social conditions.

**Vinnova** is tasked by the government to strengthen Sweden's innovation capacity in order to address societal challenges and promote sustainable growth. Each year, the agency allocates approximately 3 billion Swedish kronor in funding to companies and organisations, empowering them to explore and test new concepts with profit potential. Vinnova also supports early-stage research and innovation projects, encouraging collaboration among stakeholders across sectors to facilitate shared learning and knowledge exchange.

## Problem statement

In the cultural sector, there is a widespread perception that entrepreneurial artists receive little government innovation funding for companies. Further exploring this question requires statistics and other data that verify or contradict this perception. There is also a need to identify any obstacles for entrepreneurial artists to meet the application criteria.

The overarching questions that formed the basis of this case study were:

- To what extent did entrepreneurial artists apply for innovation funding through Vinnova's Innovative Startups call during 2017–2021?
- To what extent were entrepreneurial artists awarded innovation funding through Vinnova's Innovative Startups call during 2017–2021?
- Can we identify any structural obstacles that prevent entrepreneurial artists from meeting the application criteria?

---

<sup>2</sup> Appropriation directions to the Swedish Arts Grants Committee for the 2023 fiscal year

## Entrepreneurial artists

The products and services developed, distributed and sold within the cultural and creative sectors often heavily rely on the services and works of artists. One distinguishing feature of artists as a group is their strong tendency towards having their own company.

Our 2016 income survey found that 60 percent of artists reported business income.<sup>3</sup> The most common type of business by far was the sole tradership, with 10 percent of artists running their businesses through a limited company. At the same time, only 12 percent of entrepreneurial artists had income from business activity only.<sup>4</sup>

Most of the entrepreneurial artists were thus hybrid entrepreneurs – people with both business income and income from employment. This was also proven by the methodological study *Yrkesverksamma konstnärer i SCB:s register (Professional artists in Statistics Sweden's registers)*, which the Swedish Arts Grants Committee produced last year in collaboration with the Swedish Agency for Cultural Policy Analysis.<sup>5</sup> Although the population of the methodological study differed somewhat from our previous populations, it clearly emerged that the proportion of hybrid entrepreneurs was high.<sup>6</sup>

Part of this case study period coincided with the Covid pandemic. In our assessment, this has not significantly affected the study's results.

---

<sup>3</sup> Swedish Arts Grants Committee, *Konstnärers demografi, inkomster och sociala villkor* (2016), p. 58

<sup>4</sup> *Ibid*, p. 46

<sup>5</sup> Swedish Arts Grants Committee and Swedish Agency for Cultural Policy Analysis, *Yrkesverksamma konstnärer i SCB:s register – en metodstudie utifrån yrkes- och näringskoder* (2022)

<sup>6</sup> *Ibid*, p. 18



## Selection and methodology

The cultural and creative sectors consist of companies that have culture and creative processes as their business mission. In order to compare different cultural and creative sectors with each other, the national definition of cultural and creative sectors that was developed in connection with the government mandate to create the Kreameter is often used.<sup>7</sup> Sectors that are considered to belong to the cultural and creative sectors have been defined using codes from the Swedish Standard Classification of Occupations (SSYK codes)<sup>8</sup> and the Swedish Standard Industrial Classification (SNI codes).<sup>9</sup> The Swedish Arts Grants Committee also uses these codes to monitor trends related to entrepreneurial artists within these sectors.

Vinnova classifies each applicant project with the company registration number of the project coordinator (the applicant company). Therefore, with the help of Statistics Sweden (SCB) and their register for business classification of companies, we chose to convert these company registration numbers into SNI codes in order to identify which applicant companies belonged to the sector.

For this study, to get an idea of how much innovation funding was allocated to all cultural companies and, more specifically, to entrepreneurial artists, we created a primary group that we called 'cultural companies' and a subgroup we called 'artists' companies'.

- **Cultural companies** are used to define the company registration numbers we could trace to an SNI code that is included in the definition of cultural and creative sectors. Note that this group also includes artists' companies. However, we have excluded the codes for wholesale trade (SNI 46) and retail trade (SNI 47) because we believe that these sectors represent sales of products and services produced by industry and are downstream links in the creative value chain.
- **Artists' companies** are used to define the company registration numbers we could trace to SNI code 90. We believe that this subgroup consists of entrepreneurial artists in our case study.

The case study, however, does not show whether innovation funds were allocated to entrepreneurial artists at a later stage or whether the artists were hired within the scope of other projects.

### The Innovative Startups call

The Innovative Startups call supports innovative startups whose missions aim to create measurable positive effects on one of the global challenges in society. The call is Vinnova's largest in terms of number of applicants.<sup>10</sup>

---

<sup>7</sup> Swedish Agency for Economic and Regional Growth 2018, *Kreametern – metodrapport, Metod och källor till svensk statistik för kulturella och kreativa näringarna*.

<sup>8</sup> SSYK is used to classify individuals' occupations or professional duties.

<sup>9</sup> SNI is used to classify companies and workplaces based on the type of business activity.

<sup>10</sup> <https://www.vinnova.se/e/innovativa-startups/>

## To what extent do artists' companies apply for and receive innovation funding?

### Number of applications from cultural companies and artists' companies, and percentage of awarded funding

As shown in Table 1, the total number of applications under the Innovative Startups call was 5,156 during the period 2017–2021. Of these, 330 came from cultural companies, corresponding to 6.4 percent of all applications. Artists' companies submitted 25 applications, representing 0.5 percent of the total number of applications.

Table 1. Applications from cultural companies and artists' companies, 2017–2021

Company group	Number	Percentage
Cultural companies	330	6.4
Artists' companies	25	0.5
<b>All companies</b>	<b>5,156</b>	<b>100</b>

As shown in Table 2, funding from the call was awarded to 1,042 projects during the period 2017–2021. Of these, 61 were cultural companies, corresponding to 5.9 percent of the total number of projects awarded. Only 3 of the awards came from artists' companies during the period, representing 0.3 percent of all awarded projects.

Table 2. Project applications awarded funding from cultural companies and artists' companies, 2017–2021

Company group	Number	Percentage
Cultural companies	61	5.9
Artists' companies	3	0.3
<b>All companies</b>	<b>1,042</b>	<b>100</b>

A closer look at the sectoral affiliation of the cultural companies that applied for funding reveals that a majority of them had activities in 'Industrial and fashion design' (SNI 74.101). This corresponded to almost half of the awarded projects from cultural companies, or 29 from the total of 61.

### Reflection of the Arts Grants Committee

Since Vinnova does not allocate innovation funds to sole traders, it is relevant to ask how many artists run their operations as a limited company. From the report *Konstnärers demografi, inkomster och sociala villkor* (Artists' demographics, income and social

conditions), we know that about 10 percent of artists ran active businesses through limited companies, corresponding to about 2,600 companies.<sup>11</sup>

## Award rate for applications from cultural companies and artists' companies

Table 3 shows the award rates for cultural companies and artists' companies compared to all applications. There was a marginal difference in the award rate among all companies, at 20 percent (1,042 projects approved out of 5,156 applicants), and cultural companies, at 18 percent (61 projects approved out of 330 applicants). The award rate for artists' companies, on the other hand, was clearly lower at 12 percent (3 projects awarded out of 25 applicants).

Table 3. Award rate for applications from cultural companies and artists' companies, 2017–2021

Company group	Number of applications	Number awarded	Award rate
Cultural companies	330	61	18%
Artists' companies	25	3	12%
All companies	5,156	1,042	20%

### Reflection of the Arts Grants Committee

Since the award rate for artists' companies (12 percent) was significantly lower in relation to all companies (20 percent), this raises the questions of the quality of the applications as well as their content and relevance. It also raises the question of whether special expertise is needed to assess project applications from artists' companies. Other types of studies are needed to determine whether the applications and project ideas of entrepreneurial artists correspond to the criteria and purpose of the call.

## Awarded project funding for cultural companies and artists' companies

As shown in Table 4, project applications from cultural companies received 26,080,402 Swedish kronor and artists' companies 870,000 Swedish kronor. Cultural companies were awarded 24 percent of the amount sought (26,080,402 Swedish kronor out of 109,857,902 Swedish kronor). Artists' companies, on the other hand, were awarded only 10 percent of the amount sought (870,000 Swedish kronor out of 8,700,000 Swedish kronor). In total, 428,518,019 Swedish kronor in project funding was awarded from the Innovative Startups call during the period studied.

Table 4. Total amounts sought and awarded for cultural companies and artists' companies, 2017–2021

Company group	Amount sought (SEK)	Amount awarded (SEK)	Percentage
Cultural companies	109,857,902	26,080,402	24
Artists' companies	8,700,000	870,000	10

<sup>11</sup> Swedish Arts Grants Committee (2016), p. 58

## **Reflection of the Arts Grants Committee**

Unfortunately, due to confidentiality reasons, we were not given access to all the data for calculating the percentages of amounts awarded for all applications in the call. As a result, we were unable to make comparisons between cultural companies and all companies. However, the percentage difference between the amounts awarded to cultural companies (24 percent) and artists' companies (10 percent) was so large that it raises follow-up questions that may require further studies.

# **Final analysis and assessment**

## **Relevance of the study**

Within the framework of the Swedish Arts Grants Committee's mandate to improve artists' working conditions in the cultural and creative sectors, it is relevant for us to study the extent to which government funding and interventions measures for companies reach entrepreneurial artists.

The main purpose of this case study is to better understand the extent to which entrepreneurial artists applied for and were awarded government funding for companies in the form of innovation funding through Vinnova's call Innovative Startups during the period 2017–2021. We summarise our assessments below.

## **Results and continued work**

### **Intra-agency collaboration**

The Swedish Arts Grants Committee mainly fulfils its mandate to improve artists' working conditions in the cultural and creative sectors through collaboration and dialogue with other government agencies and stakeholders. During the preparation of this report, we initiated a dialogue with Vinnova.

- In addition to discussions about the case study, we identified further questions and commonalities where experts from the different agencies could work together to enhance their missions. This includes the need to exchange experiences when assessing artistic projects and knowledge of artists' companies.

### **Low applicant pool**

Since the case study indicates that few artists' companies applied for project funding from Vinnova's Innovative Startups call, several follow-up questions arise.

An important factor contributing to the low number of applications may be the rules for state aid and how they are applied. According to Vinnova's interpretation of the rules, innovation funds cannot be awarded to sole traders. This prevents many entrepreneurial artists from applying for innovation funding from Vinnova because most of them are sole traders.

- There is a need for the Swedish Arts Grants Committee to engage in a dialogue with industrial policy stakeholders regarding the interpretation and application of the rules on state aid. From a cultural policy perspective, artists are at a

disadvantage if sole traders cannot benefit from government funding for the development of companies.

Another key consideration in this context is information about the call and the application process. Is Vinnova reaching all sectors or is special information, or other communication channels, needed to reach artists' companies? A corresponding question should also be posed about the extent to which sector organisations representing artists communicate about Vinnova's various funding opportunities.

- Here too, the Swedish Arts Grants Committee may need to engage in dialogue with Vinnova about improving their dissemination of information about innovation funding to entrepreneurial artists. A corresponding dialogue is also needed with the artists' sector organisations regarding the information they provide to artists about applying for this funding.

### **Application assessment and quality**

Given that the award rate was lower for artists' companies compared with applications from other cultural companies, the question arose as to whether special expertise was needed to assess projects from artists' companies. We believe that an understanding of the artistic process and the ability to assess artistic quality are relevant when assessing projects that apply for government funding for companies.

- As a government agency, the Swedish Arts Grants Committee has a deep understanding of the artistic process and experience in evaluating artistic projects. We can therefore provide Vinnova with expert assistance concerning questions about applications from artists' companies.

Another issue related to the award rate for artists' companies is the quality of the applications and their relevance based on Vinnova's criteria. Are artists' companies able to effectively describe their projects according to Vinnova's criteria?

- Tailored information for artists' companies about Vinnova's calls may need to be developed, and possibly supplemented with advisory or similar support measures. This is something that Vinnova, the Swedish Arts Grants Committee, and organisations working to improve artists' working conditions could develop together.

### **Complementary investigations studies**

This case study is limited to Vinnova's Innovative Startups call. Vinnova also has other calls, and there are also other public organisations that administrate government funding for companies.

- To get a broader picture about how government funding for companies is allocated to entrepreneurial artists, more studies are needed that look at other calls and other providers of such funds.
- It is also worthwhile investigating the extent to which government-funded support measures for companies, such as Almi, Nyföretagarcentrum, Science Parks, incubators and innovation offices, meet the needs and conditions of entrepreneurial artists.

## Appendices

### Appendix 1. Statistics in brief, 2017–2021 period

- 5,156 project applications in total
- 1,042 awarded projects in total
- 20% average award rate
- 428,818,019 Swedish kronor in project funding disbursed in total

#### Disbursed project funding for cultural companies (SEK = Swedish kronor)

- 330 project applications, 6.4% of all applications (330 of 5,156)
- 61 awarded projects, 5.9% of all awarded projects (61 of 1,042)
- 18% award rate for cultural companies (55 of 305)
- 109,857,902 SEK in total funding sought by cultural companies
  - Award rate for cultural companies was 24% of the total amount sought in all project applications
- Average award rate per application year for cultural companies
  - 2017: 6,489,150 SEK, 25.6% (20 of 78 applications)
  - 2018: 6,885,988 SEK, 30% (10 of 33 applications)
  - 2019: 4,697,964 SEK, 15.7% (11 of 70 applications)
  - 2020: 5,007,300 SEK, 16.4% (9 of 55 applications)
  - 2021: 3,000,000 SEK, 11.6% (8 of 69 applications)
- 26,080,402 SEK in project funding was awarded to cultural companies in total (6% of total project funds disbursed)

#### Disbursed project funding for artists' companies (SEK = Swedish kronor)

- 25 project applications, 0.5% of all applications (25 of 5,156)
- 3 awarded projects, 0.3% of all awarded projects (3 of 1,042)
- 12% award rate for artists' companies (3 of 25)
- 8,700,000 SEK in total funding sought by artists' companies
  - Award rate for artists' companies was 10% of the total amount sought in all project applications
- Average award rate per application year for artists' companies
  - 2017: 600,000 SEK, 40% (2 of 5 applications)
  - 2018: 0 SEK, 0% (0 of 4 applications)
  - 2019: 0 SEK, 0% (0 of 3 applications)
  - 2020: 270,000 SEK, 33% (1 of 3 applications)
  - 2021: 0 SEK, 0% (0 of 10 applications)
- 870,000 SEK in project funding was awarded to artists' companies in total (0.2% of total project funds disbursed)

**Appendix 2. SNI codes included in the selection for the definition of cultural companies and artists' companies in the case study\***

SNI code	Activity	Group	Class
13.100	Preparation and spinning of textile fibres		
13.200	Weaving of textiles	Fashion	Fashion
13.300	Blekning, färgning och annan textilberedning	Fashion	Fashion
13.910	Manufacturing of knitted and crocheted fabrics		
13.921	Manufacture of curtains, bed linen and other linen goods		
13.922	Manufacture of tarpaulins, tents, sails etc.		
13.930	Manufacture of carpets and rugs		
13.940	Manufacture of cordage, rope, twine and netting		
13.950	Manufacture of non-wovens and articles made from non-wovens, except apparel		
13.960	Manufacture of other technical and industrial textiles		
13.990	Manufacture of other textiles n.e.c.		
14.110	Manufacture of leather clothes	Fashion	Fashion
14.120	Manufacture of workwear	Fashion	Fashion
14.130	Manufacture of other outerwear	Fashion	Fashion
14.140	Manufacture of underwear	Fashion	Fashion
14.190	Manufacture of other wearing apparel and accessories	Fashion	Fashion
14.200	Manufacture of articles of fur	Fashion	Fashion
14.310	Manufacture of knitted and crocheted hosiery	Fashion	Fashion
14.390	Manufacture of other knitted and crocheted apparel	Fashion	Fashion
15.110	Tanning and dressing of leather; dressing and dyeing of fur	Fashion	Fashion
15.120	Manufacture of luggage, handbags and the like, saddlery and harness	Fashion	Fashion
15.200	Manufacture of footwear	Fashion	Fashion
18.110	Printing of newspapers	Books and Press	Press

Do entrepreneurial artists receive innovation funding?

<b>18.121</b>	Printing of periodicals	Books and Press	Press
<b>18.122</b>	Book printing and other printing	Books and Press	Uncategorised
<b>18.130</b>	Prepress and premedia services	Books and Press	Uncategorised
<b>18.140</b>	Binding and related services	Books and Press	Books
<b>18.200</b>	Reproduction of recorded media	Audiovisual and Multimedia	Audiovisual Storage Media
<b>32.120</b>	Manufacture of jewellery and related articles		
<b>32.130</b>	Manufacture of imitation jewellery and related articles		
<b>32.200</b>	Manufacture of musical instruments	Performing Arts	Music
<b>58.110</b>	Book publishing	Books and Press	Books
<b>58.120</b>	Publishing of directories and mailing lists	Books and Press	Press
<b>58.131</b>	Publishing of daily newspapers	Books and Press	Press
<b>58.132</b>	Publishing of advertising newspapers	Books and Press	Press
<b>58.140</b>	Publishing of journals and periodicals	Books and Press	Press
<b>58.190</b>	Other publishing activities	Books and Press	Press
<b>58.210</b>	Publishing of computer games	Audiovisual and Multimedia	Computer Games
<b>59.110</b>	Motion picture, video and television programme production activities	Audiovisual and Multimedia	Film and TV
<b>59.120</b>	Motion picture, video and television programme post-production activities	Audiovisual and Multimedia	Film and TV
<b>59.130</b>	Motion picture, video and television programme distribution activities	Audiovisual and Multimedia	Film and TV
<b>59.140</b>	Motion picture projection activities	Audiovisual and Multimedia	Film and TV
<b>59.200</b>	Sound recording and music publishing activities	Performing Arts	Music
<b>60.100</b>	Radio broadcasting	Audiovisual and Multimedia	Radio
<b>60.200</b>	Television programming and broadcasting activities	Audiovisual and Multimedia	Film and TV
<b>63.910</b>	News agency activities	Books and Press	Press
<b>71.110</b>	Architectural activities	Architecture	Architecture
<b>73.111</b>	Advertising agency activities	Advertising	Advertising
<b>73.112</b>	Delivery of advertising material	Advertising	Advertising
<b>73.119</b>	Other advertising activities	Advertising	Advertising
<b>73.120</b>	Media representation	Advertising	Advertising
<b>74.101</b>	Industrial and fashion design	Visual Arts	Design



<b>74.102</b>	Graphic design	Visual Arts	Design
<b>74.103</b>	Activities of interior decorators	Visual Arts	Design
<b>74.201</b>	Portrait photography	Visual Arts	Photography
<b>74.202</b>	Advertising photography	Visual Arts	Photography
<b>74.203</b>	Press and other photography	Visual Arts	Photography
<b>74.204</b>	Photographic laboratory activities	Visual Arts	Photography
<b>74.300</b>	Translation and interpretation activities	Books and Press	Books
<b>77.220</b>	Renting of video tapes and disks	Audiovisual and Multimedia	Film and TV
<b>85.521</b>	Activities of municipal culture schools	Performing Arts	Cultural Education
<b>85.522</b>	Other cultural education	Performing Arts	Cultural Education
<b>90.010 **</b>	Performing arts	Performing Arts	Performing Arts
<b>90.020</b>	Support activities to performing arts	Performing Arts	Performing Arts
<b>90.030</b>	Artistic creation	Artistic Creation	Artistic Creation
<b>90.040</b>	Operation of arts facilities	Performing Arts	Performing Arts
<b>91.011</b>	Library activities	Books and Press	Libraries
<b>91.012</b>	Archives activities	Cultural Heritage	Archives
<b>91.020</b>	Museums activities	Cultural Heritage	Museums
<b>91.030</b>	Operation of historical sites and buildings and similar visitor attractions	Cultural Heritage	Historical Places and Archaeological Sites

\* *The codes for wholesale trade (SNI 46) and retail trade (SNI 47) have been excluded from this case study because we believe that these sectors represent sales of products and services produced by industry and are downstream links in the creative value chain.*

\*\* *Artists' companies are used to define the company registration numbers we could trace to SNI code 90. We believe that this subgroup consists of entrepreneurial artists in our case study.*

Do entrepreneurial artists receive innovation funding?

### Appendix 3. Distribution of awarded projects linked to SNI codes for cultural and artists' companies

SNI code	Number	SNI code	Number
13.100	0	58.190	0
13.200	0	58.210	13
13.300	1	59.110	0
13.910	0	59.120	0
13.921	0	59.130	1
13.922	0	59.140	0
13.930	0	59.200	0
13.940	0	60.100	0
13.950	0	60.200	0
13.960	4	63.910	1
13.990	0	71.110	0
14.110	0	73.111	0
14.120	0	73.112	0
14.130	1	73.119	1
14.140	0	73.120	3
14.190	0	74.101	29
14.200	0	74.102	1
14.310	0	74.103	0
14.390	0	74.201	0
15.110	0	74.202	0
15.120	0	74.203	0
15.200	0	74.204	0
18.110	0	74.300	2
18.121	0	77.220	0
18.122	0	85.521	0
18.130	0	85.522	0
18.140	0	90.010	2
18.200	0	90.020	0
32.120	0	90.030	1
32.130	0	90.040	0
32.200	1	91.011	0
58.110	0	91.012	0
58.120	0	91.020	0
58.131	0	91.030	0
58.132	0	<b>Total</b>	<b>61</b>
58.140	0		





**Konstnärsnämnden**  
The Swedish Arts Grants Committee

The Swedish Arts Grants Committee is a central government agency tasked with promoting artistic development and renewal. Our mission encompasses working artists all over Sweden and all artistic disciplines. We award stipends and grants, promote international cultural exchanges, and compile statistics and disseminate knowledge about the economic and social conditions of artists. We undertake sectorial and intersectoral collaborations with public authorities and other organisations at regional, national and international levels.