



Country profile

Switzerland

Last profile update: September 2018, chapter 4.2.3 and 6 (except 6.3),
by Mr. Weckerle

This profile was prepared and updated by **Mr. Christoph WECKERLE and Huber THELER (Zurich University of the Arts)**. It is based on official and non-official sources addressing current cultural policy issues. The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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1. HISTORICAL PERSPECTIVE: CULTURAL POLICIES AND INSTRUMENTS.....	3
2. GENERAL OBJECTIVES AND PRINCIPLES OF CULTURAL POLICY	5
2.1 Main features of the current cultural policy model	5
2.2 National definition of culture	5
2.3 Cultural policy objectives.....	5
3. COMPETENCE, DECISION-MAKING, AND ADMINISTRATION	8
3.1 Organisational structure.....	8
3.2 Overall description of the system	8
3.3 Interministerial or intergovernmental cooperation	10
3.4 International cultural cooperation	10
4. CURRENT ISSUES IN CULTURAL POLICY DEVELOPMENT AND DEBATE	12
4.1 Main cultural policy issues and priorities.....	13
4.2 Specific policy issues and recent debates	14
4.3 Other relevant issues and debates	22
5. MAIN LEGAL PROVISIONS IN THE CULTURAL FIELD	23
5.1 General legislation.....	23
5.2 Legislation on culture.....	28
5.3 Sector specific legislation	28
6. FINANCING OF CULTURE.....	33
6.1 Short overview	33
6.2 Public cultural expenditure	33
6.3 Trends and indicators for private cultural financing	35
7. PUBLIC INSTITUTIONS IN CULTURAL INFRASTRUCTURE.....	36
7.1 Cultural infrastructure: tendencies & strategies	36
7.2 Basic data about selected public institutions in the cultural sector	36
7.3 Status and partnerships of public cultural institutions	36
8. PROMOTING CREATIVITY AND PARTICIPATION	39
8.1 Support to artists and other creative workers	39
8.2 Cultural consumption and participation	40
8.3 Arts and cultural education.....	42
8.4 Amateur arts, cultural associations and civil initiatives	43
9. SOURCES AND LINKS	44
9.1 Key documents on cultural policy	44
9.2 Key organisations and portals	44

1. Historical perspective: cultural policies and instruments

Federal involvement in the development of Swiss cultural policy gained a new, more modern momentum following the transformation of Pro Helvetia (otherwise known as the Arts Council of Switzerland) from a governmental consortium into an independent public foundation in 1949. Until this time, support for culture was derived mainly from the cantons and cities. Federal support for cultural activities was minimal, with the exception of resources provided to build the Swiss Federal Archives (1848), the National Museum (1890), and the Swiss National Library (1894). The constitutional basis for these cultural activities of the Swiss Confederation was the unwritten cultural competency of the Federal Constitution, which arose as a result of the overall context of the Constitution. The Swiss Confederation began promoting culture with the establishment of the Federal Office for the Conservation of Historic Monuments in 1886 and with the *Federal Decree on the Promotion and Elevation of Swiss Art* of 1887. Today, federal involvement in cultural life has increased. However, the cantons and cities continue to provide the majority of resources to support cultural activities.

From the 1950s, there were signs that the quality of life in Switzerland was improving. General rates of participation in cultural life increased parallel to rising levels of education, widespread use of the mass media and a reduction in the amount of hours devoted to working life. At the same time, traditional structures, including the family, were breaking up and the sprawl of urbanisation was expanding. The arts tried to address these societal developments on various levels, which led to a broader mandate and definition of culture.

Until the end of the 1960s and early 1970s, culture was mainly considered a private matter in Switzerland. There was almost no public discussion on it. Exceptions are the federal promotion of the film industry, which was already incorporated in the Federal Constitution in 1958 (*Article 27ter of 1958, now Article 71*), in 1962 the enactment of Article 24sexies (now *Article 78*), which encourages the Confederation to protect the environment and the cultural heritage of Switzerland, and in 1959 *Article 22bis* (now *Article 61*) as the first statutory basis for the cultural heritage protection. In the late 1960s, discussion on cultural policy intensified and resulted in the establishment of a legal basis (*Pro Helvetia Act* of 1965) and the definition of a public mission for Pro Helvetia; the creation of a temporary Federal Commission of Experts for Swiss Cultural Matters (the Clottu Commission, 1969); the Conference of Swiss Cities on Cultural Matters (CSCC 1970) and the establishment of the Federal Office of Culture (FOC) in 1975.

While the concept of culture was being broadened, based on the UNESCO concept, culture as an important dimension in many policy sectors was being discussed. National cohesion (identity) and diversity as well as the growing gaps between urban and rural areas became central issues in this context.

In 1980, the "Federal Cultural Initiative" reinvigorated the debate on cultural policy in Switzerland. According to the initiative, one percent of federal expenditure should be spent on culture. Both the "Cultural Percentage Initiative" and the moderate counterproposal of the Federal Council of 1986 were rejected by a narrow margin by the Swiss electorate. The Confederation introduced a further cultural initiative in 1991, through which the Federal Council sought to emphasise especially the identity-establishing function of culture both within and beyond Switzerland, on a local, regional, and national level. The initiative of 1991 highlighted culture and its promotion as an element conducive to unifying Switzerland, a country formed of four language groups and of several cultural communities. In 1994, this initiative was also rejected by a narrow margin.

During the 1980s, there was a growing interest on the part of the cantons and cities to increase their support for cultural and socio-cultural activities. This interest manifested itself in action and in the realisation that a more comprehensive structure for cultural policy at the local level was required. Toward the end of the 1980s, the need to evaluate cultural policies appeared on

political agendas. One example in this respect was the establishment of the Conference of Cantonal Directors of Culture (CCDC).

Public budgets were cut in the early 1990s. Responsibilities between the different levels of government with regard to culture needed to be more clearly defined in areas such as the support granted to institutions of national interest, equality between different language regions of the country, and foreign policy. These developments were also influenced by the failed ballot of 1992 on Switzerland's accession to the European Economic Area (EEA), which put the country's political cohesion to a serious test, as the French-speaking part of the country voted in favour of accession, but were outvoted by the German-speaking majority, who voted against. The *Languages Act* (2007) can be considered one of the consequences of this period. There was also renewed interest in pursuing scientific debates about culture and cultural policy as well as continuing public discussions on the establishment of a constitutional basis for cultural competencies. The promotion of culture in Switzerland was not placed on a firm constitutional basis until the revision of the Federal Constitution in 1999. Essentially, responsibility for culture continued to reside with the cantons (*Article 69 para. 1 Constitution*). The new Constitution confirmed the previous responsibilities of the Confederation for film (*Article 71*), for national heritage protection and conservation (*Article 78*), for language and understanding between linguistic communities (*Article 70*), and for foreign affairs (*Article 54*). Pursuant to the constitutional revision, the federal government now has legal base for the promotion of cultural endeavours of national interest and for lending support to the arts, especially in the areas of film and education (*Article 69 para. 2*).

On the legal basis of the revised constitution, Swiss Parliament passed the *Federal Act on the Promotion of Culture (Culture Promotion Act)* at the end of 2009. This Act renders concrete and implements *Article 69 of the Federal Constitution*. On this basis, strategic aims have been defined for the first time for the most important actors of the Confederation for the period from 2012 to 2015.

Today, culture is an important element in different policy areas - from the debate on national cohesion (including the discussion of a language and minority policy) to the discussion on whether cultural industries have to be considered as part of a forward-looking cultural policy.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

The two main elements of the Swiss (cultural) policy model are: federalism and subsidiarity.

For Swiss cultural policy, *federalism* means that measures are decided upon and implemented at a local and regional level, which are considered to be closer to the artists' and the publics' voices and their needs. *Subsidiarity* presupposes that the lowest, smallest or least centralised authority takes responsibility if possible. The respective higher levels, for instance, the cities, cantons, or the federal government, lend subsidiary support, which is primarily financial. This means that public resources for culture are provided first by the cities, and then subsidiarity by the cantons and the federal government. Furthermore, private sponsorship is almost conditional or a requirement in order to receive public grants. The private sector acts as a kind of guarantor, in that public funds will only be provided if matched by private funding.. Switzerland's cultural tapestry is a patchwork of twenty-six cantonal approaches rather than a single, national design.

Because of the flexibility of the Swiss model, there are some inherent difficulties such as the duplication or overlap of efforts. Concentrating cultural policy measures on a common goal is rather difficult and the elaboration of mid and long-term perspectives is quite a complex task (see chapter 3.3). Particularly on the national level, discussions can take years and at times result in expensive compromises.

For this reason, the new *Culture Promotion Act* places great emphasis on precisely delimiting federal powers in comparison with those of the cantons, communes, and cities, which are primarily responsible for the promotion of culture. Under the new Act, the financial steering of the federal government's promotion of culture is effected by means of a four-year payment framework (Dispatch on Culture), and reads as a declaration of the cultural policy guidelines of the federal government.

On 25 October 2011, the federal government, cantons, cities, and communes signed a Convention for a National Dialogue on Culture. The Convention marks a first step toward the implementation of the Dispatch on Cultural, and is aimed at establishing closer cooperation between the various levels of the state in the future. It remains to be seen whether the enactment of the new *Culture Promotion Act (which came into effect on 1 January 2012)* and the associated strategic four-year periods will reduce the friction occurring to date.

2.2 National definition of culture

The principles of federalism and double subsidiarity combined with the fact that Switzerland has four official languages and a high number of inhabitants from various cultural backgrounds (foreign nationals make up for more than 20% of the Swiss population), make it very difficult to provide a national definition of culture (see chapter 4.2.4).

Switzerland has neither a homogenous national culture nor a clear national identity. The common culture is far more a question of permanent efforts to keep the cultural diversity of our country alive under a common functional roof. The main aspects of these efforts are measures for promoting comprehension and solidarity between the different linguistic regions and cultures of Switzerland.

Switzerland's notion of culture is aligned with that of United Nations Educational, Scientific and Cultural Organisation (UNESCO): "In its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs." UNESCO's definition is complex and reaches beyond a narrow understanding of culture restricted to art.

Culture is thus seen as a central factor of political and social life, an effective instrument for safeguarding social integration and social cohesion. Active cultural policy is therefore not limited to promoting the production of art and to preserving the cultural heritage. Cultural policy instead aims to involve as many population groups in cultural life as possible. Two key concepts of cultural policy are access to culture and cultural education. However, culture is not a separate area of politics if human action is understood as cultural. In political practice, if culture is regarded as a starting point for public services, a broad sociological concept of culture must be distinguished from a narrow practical concept. The first concept both orients and underpins cultural policy, whereas the second encompasses the classical and modern branches of the arts, including popular and lay art as well as tangible and intangible cultural heritage.

2.3 Cultural policy objectives

Failing a single, unified national definition of culture, it is difficult to point to cultural policy objectives reflecting the attitudes of the major players in Swiss cultural policy (mainly the cities and cantons) at the same time.

Nevertheless, in the discussion on the new Federal Act on the Promotion of Culture, which was passed at the end of 2009 and enacted in January 2012, several papers outlining cultural policy objectives were developed. Thus, for instance, Article 3 of the new Act mentions the following objectives: "The promotion of culture by the federal government shall have the following aims: a) to strengthen the cohesion and cultural diversity of Switzerland; b) to promote a richly diverse and qualitatively outstanding range of cultural activities and offerings; c) to establish favourable conditions for cultural workers and cultural institutions; d) to provide the population of Switzerland with access to culture and to facilitate such access; e) to make Swiss cultural work known abroad." Accordingly, Article 8 establishes the following priorities: "The Confederation shall in the first instance support projects that a) provide the population with access to culture, or that facilitate access; and b) make a particular contribution to the safeguarding or development of cultural or linguistic diversity."

The Swiss Federal Council's Dispatch on Culture for 2016–2019 identifies the most important aims of the country's efforts to promote culture:

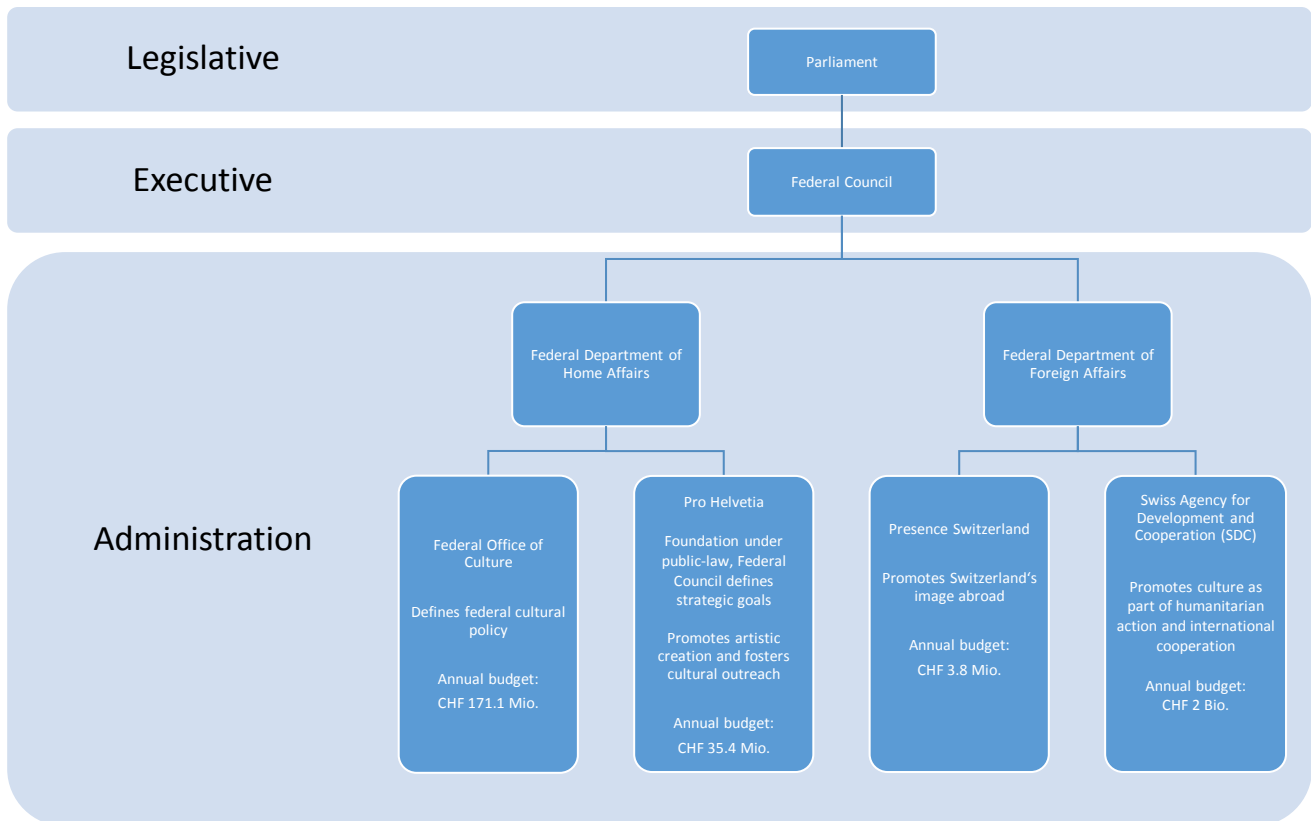
- to preserve Switzerland's tangible and intangible cultural assets, that is, archaeological sites, monuments, historic townscapes, and moveable cultural assets; to gather, record, preserve, and disseminate (print, audio, video, and web) information about Switzerland; to safeguard and breathe life into Switzerland's cultural heritage; to prevent the theft, pillaging, and illegal import and export of cultural assets; to lend specialised support to the professional documentation, archiving, and collection of cultural assets;
- to promote a rich and varied cultural life of a high quality: to foster the free development of professional artistic and cultural production in all sectors; to create favourable conditions for cultural institutions and organisations; to nurture artistic talent; to promote exchange between public, civil-society, and private cultural initiatives;
- to enhance the cultural participation of all population groups: to strengthen cultural and music education and intercultural skills; to enable equal access to culture for all population groups; to promote the cultural activities of laypersons and lay organisations; to foster art education and cultural education;
- to strengthen the social cohesion of a diverse population: to raise greater awareness among the Swiss population for the country's various cultures; to stimulate exchange between cultural and linguistic communities; to safeguard multilingualism as a hallmark of Switzerland; to protect the linguistic and cultural rights of minorities; to ensure linguistic freedom, and to preserve and promote minority languages; to nurture individual and institutional multilingualism in Switzerland's national languages;

- to ensure cultural exchange with countries abroad: to cultivate lively and balanced cultural exchange with other countries; to make known Switzerland's cultural production and cultural heritage abroad; to spread Switzerland's cultural production through international markets; to preserve Switzerland's interests, national communication, and image abroad; and
- to contribute to Switzerland's attractiveness as a location for business and education; to tap and utilise the creative, innovative, and economic potentials of culture; to improve and develop the conditions for the cultural industries; to convey the rich and varied cultural life of Switzerland to tourists and visitors (e.g., the diversity of museums and collections).

Similar formulations of these aims can be found in the various cantonal acts on culture. Importantly, these aims are not ranked in hierarchical order, but are assigned equal status. Both national cultural policy and the cultural policy of the Swiss Confederation must orient themselves towards these aims. Depending on changes in cultural policy and its conditions, individual aims can be strengthened or emphasised.

3. Competence, decision-making, and administration

3.1 Organisational structure



The graph illustrates the important players on the federal level. The various structures for cultural support provided on the municipal and cantonal levels are quite heterogeneous and cannot be reduced to one basic model. They range from operationally separate cultural administrations with specialised staff for the different sectors of the arts and culture in most of the larger cantons and cities (e.g., Zurich, Bern, Geneva, Lausanne, Basel) to (ad hoc) committees in smaller cities responsible for culture, education, and sport at the same time.

Communes and cities play a key role. One important committee in this respect is the "Conference of Swiss Cities on Cultural Matters" (CSCC). Within the CSCC, the cultural policy delegates of the member cities meet to determine strategies for Swiss cultural policy, pass resolutions, or issue statements. Cultural policy and the promotion of culture in Switzerland should be undertaken jointly by the Swiss Confederation, the cantons, and the communes. The CSCC therefore cooperates with the Swiss Federal Office of Culture (FOC), the Pro Helvetia Foundation, and the Conference of Cantonal Directors of Culture (CCDC).

3.2 Overall description of the system

The current constitutional basis confines **federal involvement** in cultural policy to a small number of sectors, such as film (funding of film production and distribution, festivals, professional training), nature and heritage conservation, languages, and educational and cultural activities of national interest including foreign affairs. There are 26 **cantons** and more than 2 352 **cities / communes** in Switzerland. These are the major players in cultural promotion, and they set their own priorities and act mostly independently from one another. The five major cities (Zurich, Geneva, Basel, Bern and Lausanne) play a particularly important

role and determine the public debate and discourse on culture. Altogether, they provide over 80% of cultural funding at city-level.

The great heterogeneity among the cantons, cities, and communes only allows for an outline of the wide range of activities undertaken with more or less emphasis subject to the financial situation, the number of inhabitants, cultural traditions, and several other factors:

- definition of cultural policy programmes;
- support for institutions, organisations, programmes, and individuals;
- operation of their own programmes and institutions; and
- awarding of prizes and honours.

The main federal players, however, can be described in a more direct way:

The Swiss Federal Office of Culture (FOC) acts under the responsibility of the Federal Department of Home Affairs (FDHA). The FOC is the expert authority of the Swiss Confederation for cultural policy, cultural promotion, and the preservation of culture. It supports the development and implementation of cultural policy on the federal level, and prepares decisions to be taken by Parliament. It also plays an important role in areas of general interest like language policy, minorities, etc. Its promotion activities comprise three areas: cultural heritage (national heritage protection and conservation, transfer of cultural assets, museums and collections), cultural work (film, honours and awards, supporting cultural organisations), and the grassroots promotion of culture (language and communication policy, music education, reading promotion, transient populations, and Swiss schools abroad).

The Pro Helvetia Foundation, otherwise known as the Arts Council of Switzerland, is 100% funded by the federal government. It acts independently in a wide range of cultural sectors, including the visual arts, music, literature and the humanities, theatre, dance, culture, and society. *Article 32* of the new *Culture Promotion Act* describes Pro Helvetia's tasks as follows: "The [Pro Helvetia] Foundation shall promote the diversity of artistic and creative work, make known Swiss art and culture, foster popular culture, and nurture cultural exchange." Pro Helvetia supports projects in four different ways: applications for support (which amount to approx. 70% of the financial resources at its disposal), within its own programmes (approx. 10%), via its network of cultural centres and liaison offices abroad (Cairo, Cape Town, New Delhi, and Shanghai). Further, it maintains a cultural centre in Paris (CCS), and is the principal financial backer of the Istituto Svizzero di Roma (ISR) and the Swiss Institute in New York (SINY) in partnership with the State Secretariat for Education, Research and Innovation (SERI); approx. 17%). Also, it provides information and promotion materials (approx. 3%).

For the last few years, Pro Helvetia has been undergoing structural reform. The recently enacted *Culture Promotion Act* (2009) determines that, with immediate effect, the Federal Council (i.e., the Federal Government) – and no longer the board of the Pro Helvetia Foundation – should define the strategic aims to be pursued by the Foundation. The possible effects of this change will become evident in the next few years.

Within the **Federal Department of Foreign Affairs (FDFA)**, Presence Switzerland (PRS) promotes the image of Switzerland abroad. PRS is also responsible for implementing the FDFA's cultural foreign policy and for realising cultural projects in cooperation with Swiss delegations abroad. PRS also works on a project-basis, in partnership with the Federal Office of Culture and the Pro Helvetia Foundation.

Within the FDFA, the Swiss Agency for Development and Cooperation (SDC) supports the promotion of the arts and culture of developing countries, both in Switzerland (mainly film and music) and in the respective countries.

Private players like sponsors, foundations etc., play a major role in the Swiss cultural sector as compared to other European countries (see chapter 3.1 and chapter 7.3). It is estimated that

private foundations disburse between CHF 1-2 billion per annum; between CHF 300-500 million of this sum is used for cultural purposes. Due to the tradition of private involvement in cultural promotion (see chapter 1), as well as the system of subsidiarity, whereby the allocation of public funds is in practice considered contingent upon the inclusion of private involvement, it is fair to assume that a very substantial share of contributions are made by private enterprise. However, no current figures are available.

3.3 Interministerial or intergovernmental cooperation

The Conference of Cantonal Directors of Culture (CCDC) and the Conference of Swiss Cities on Cultural Matters (CSCC) were established more as discussion forums than horizontal coordination bodies. Both meet biannually and invite representatives of the Swiss Federal Office of Culture and the Pro Helvetia Foundation to attend as observers. There is little cooperation between the two conferences. By contrast, the new *Culture Promotion Act* envisages a clear division of tasks and closer cooperation among all levels of state. On 25 October 2011, the federal government, cantons, cities, and communes signed a *Convention for a National Dialogue on Culture*. This can be considered a first important step toward the implementation of the Dispatch on Culture.

The main federal players also operate independently of one other. An informal "QUARTETT" committee has been set up to coordinate the promotion of Swiss culture abroad. Members of the committee include the Directorate of Political Affairs of FDFA, Presence Switzerland (PRS), the Swiss Agency for Development and Cooperation (SDC) (all three belong to the FDHA), the Federal Office of Culture (, and Pro Helvetia (both belong to the FDHA).

Pursuant to the *Culture Promotion Act* (2009), the federal government has to develop quadrennial strategies. The first one, currently implemented in the 2012–2015 period, stipulates the key points of cultural promotion policy to be routinely placed under the jurisdiction of federal institutions. Interfaces with other important actors on the cantonal and city levels, as well as with private sponsors, also play an important role.

3.4 International cultural cooperation

3.4.1 Overview of main structures and trends

International cultural cooperation on all levels is crucial for Switzerland. The Federal Office of Culture, the Federal Department of Foreign Affairs, Pro Helvetia, the cantons and cities play an important role in international cooperation in various regards.

The work of Pro Helvetia is responsible for promoting cooperation projects between artist. The Federal Office of Culture is in charge of implementing institutional cooperation with regard to bilateral film coproduction, transfer of cultural goods, as well as for various Cultural Conventions of the UNESCO and the Council of Europe. It cooperates with the FDFA for most of these topics.

3.4.2 Public actors and cultural diplomacy

Pro Helvetia works directly with foreign partners using a system of liaison offices and cultural centres. The liaison offices develop regional contacts and nurture long term partnerships in the event sector. They act as a go-between for cultural projects from Switzerland and local events organisers, initiate co-productions with cultural practitioners from the host region and organise residencies for artists. The cultural centres include premises in which events can be held. They are located in international hubs of cultural life, where a representative window to Swiss culture can have a significant impact. The Centre Culturel Suisse in Paris is managed and funded by Pro

Helvetia. As regards the other centres, the Swiss Arts Council participates in their cultural programme on the basis of a performance agreement.

The Swiss Agency for Development and Cooperation stipulates its key countries (developing countries). Within Switzerland's enlargement contribution, the aforementioned countries have been joined by various other countries, which acceded to the European Union on 1 May 2004: Poland, Czech Republic, Hungary, Slovakia, Estonia, Latvia, Lithuania, Malta, and Cyprus. In 2010, the list was extended to include Romania and Bulgaria.

The Federal Department of Foreign Affairs supports cultural activities via its network of embassies abroad, e.g., through the contacts and infrastructure of these embassies, or through its transport facilities. The cantons and cities also play an important role in facilitating partnerships on all different levels. A cursory glance at the artists-in-residence opportunities in Switzerland and abroad offered by the Swiss Confederation, cantons, and cities impressively demonstrates this (<http://www.artists-in-residence.ch>).

3.4.3 European / international actors and programmes

Depending on the issue, the Federal Department of Foreign Affairs and / or the Federal Office of Culture represents Switzerland in international organisations like UNESCO or the Council of Europe.

As a non-member state of the EU, Switzerland has limited access to European programmes. Swiss participation on the Creative Europe programme is pending. The cantons are principally responsible for cross-border cooperation within the framework of the *Interreg*-programmes of the EU or the *Euregios*.

3.4.4 Direct professional cooperation

Projects are prepared on Pro Helvetia's activities with its liaison offices in order to facilitate a direct exchange between professional cultural producers in Switzerland and the corresponding key countries (see chapter 3.4.2). It is also often Swiss institutions that invite guests from particular countries, initiate joint projects, or award a contract. Professional cooperation occurs both by way of public cultural promotion and through private activities. Increasingly popular are the temporary guest residencies in studios provided by cantons, cities, or cultural associations to foreign cultural producers, enabling an exchange between the local professional scene and countries abroad

3.4.5 Cross-border intercultural dialogue and cooperation

Switzerland's cultural diversity, large foreign population, and its location in the heart of Europe have led to a steady increase in national and transnational intercultural exchange programmes. Switzerland is a typical immigration and emigration country, aware that it owes its current standard of living not least to the economic and cultural exchange provided by its immigrants and emigrants. The Federal Office for Migration, the Department of Foreign Affairs, and the Federal Office of Culture, all maintain constant relations with key international organisations, such as the Council of Europe. The scientific studies, evaluations, and practice-oriented pilot projects of the Swiss Academy for Development (SAD), for instance, contribute to the constructive shaping of collective life in pluralistic societies within and beyond their national borders. Collaborators include the InterCenter at the Moscow School of Social and Economic Sciences and the Rosa-Luxemburg Foundation. As is also often the case in Swiss foreign cultural and educational policy, aims vary among those involved in intercultural dialogues. Transnational exchange programmes or language stays are also accordingly funded by the participants themselves. Student exchange programmes, like Education First or the AFS intercultural exchanges, are popular among young people; neither programme received public funding.

The EU Promotion Programme "Youth in Action" is also part of Switzerland's portfolio. Up until 2013, the EU has granted a total of 886 million EUR for the promotion of youth groups, youth charities, and youth facilities in 33 countries. Through these various means, the EU intends to strengthen civic spirit, solidarity, and democratic commitment among young people, and to enhance their mobility and cooperation in Europe.

Switzerland is also actively involved in the EU Programme for Lifelong Learning. The European Commission has merged its various initiatives in the areas of general and occupational training (Comenius, Leonardo da Vinci, and Grundtvig) into a single programme, the so-called Programme for Lifelong Learning. Switzerland has been an associated member of this Programme since 1 January 2011.

3.4.6 Other relevant issues

At city level, as well as at communal and cantonal levels, and in private foundations, contacts are maintained with foreign partners independent of any federal support. Cities and cantons often maintain their own artists' studios abroad. The canton of Freiburg, for example, has studios in Berlin, Paris, Barcelona, and New York. Cantons and cities enter into co-operations with foreign cities, regions, or foundations, and undertake joint projects facilitated by foreign organisers. These co-operations receive no support from governmental institutions at the federal level. This kind of direct contact enables spontaneous collaborations to form, and keeps bureaucratic red tape to a minimum. Grants and stipends allow cultural producers to spend time abroad. Some few studios, on the other hand, are provided by the federal government, especially by the Federal Office of Culture (two studios each in London and New York) and by Pro Helvetia (which maintains studios in Paris, New Delhi, Cape Town, Warsaw, Cairo, Shanghai, San Francisco, New York, Rome, Milano, Venice). Intercultural networks and cooperation develop from these dynamics.

The role of the Swiss diaspora tends to be peripheral. The waves of emigration to neighbouring countries (e.g., Valsler settlements) and to South America become less important when viewed in this regard, since the loss of language and culture gradually weakens ties to Switzerland. Swiss associations abroad lean more toward cultural preservation and play a rather negligible role in the cultural exchange with foreign countries. The reverse is evident within Switzerland, where foreign diasporas play an important role (e.g., Muslim or Jewish inhabitants or individuals from Armenia or Sri Lanka, just to mention a few. See chapter 4.2.4). However, closer ties exist in the education sector. Thus, the Swiss Confederation currently supports 17 Swiss schools abroad with an annual sum of CHF 20 million. The new Federal Act on the Promotion of Swiss Education Abroad aims to raise the profile of Swiss schools abroad as promoters of Swiss culture and education.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

National cohesion – cultivating and fostering peaceable collective life and mutual understanding among the diverse cultural communities, both Swiss and foreign – is an ongoing cultural priority for Switzerland. The new *Culture Promotion Act* (2009 and enacted in 2012) and the accompanying Dispatch on Culture are both an expression of this self-image. Therein, the Federal Council defines the core objectives of federal cultural policy as the fostering of cultural diversity and the improvement of access to culture. The Federal Council endeavours to promote exchange and to establish good conditions for cultural life in Switzerland. Further, it seeks to strengthen cooperation with the cantons, cities, and communes by means of a national dialogue on culture, aimed at enhancing information exchange, strengthening cooperation, and promoting mutual understanding and trust. The Dispatch on Culture also defines two current issues that should be given particular attention in the respective period of time: living traditions and digital culture.

Also significant in this respect is the development of a language policy. The main tasks of the corresponding *Languages Act* (2010) are to develop guidelines on the use of the official languages in the federal administration, to support student exchanges, to establish a scientific institution for the study of multilingualism, to support multilingual cantons, and to promote the Romansh and Italian languages in Switzerland (for further information, see chapter 4.2.5).

The new *Museums and Collections Act* came into force on 1 January 2010. Article 2 stipulates that the Swiss Confederation shall pursue the following objectives:

- to preserve important moveable cultural assets;
- to strengthen the population's awareness of the country's diverse cultures;
- to develop a clearer profile of the federal museums and collections;
- to improve cooperation among Swiss museums;
- to lend professional support to other museums and collections in Switzerland; and
- for the federal museums and collections to contribute to making Switzerland an attractive location for science, business, and tourism.

Prior to the Act becoming effective, the Musée-Suisse-Group was replaced by the Swiss National Museum. The Swiss National Museum now consists of the National Museum Zurich, the Castle of Prangins and the Forum of Swiss History Schwyz. Seven further smaller museums such as the Sammlung Oskar Reinhart in Winterthur, as well as the Centre Dürrenmatt in Neuchâtel are under the direct control of the Federal Office of Culture. This arrangement provides Switzerland with a national museum policy for the first time. It stipulates the commitment of all member museums to common goals. The 2012-2015 Dispatch on Culture identifies focal areas for the Swiss National Museum, the renewal of how it displays its permanent collection and the development of a centre of competence for Museum Studies, including the rendering of services to third parties. Among others, the museums shall preserve the "Intangible Cultural Heritage", in formal accordance with the corresponding UNESCO Convention and the new notion of the museum defined by the International Council of Museums (ICOM).

Other issues of national importance in the last few years (most are still current) have included the discussion of new support schemes (taking into increased account relations between public support and market structures, cultural industries); support for new media; broader debates on cultural funding (*law on foundations and lotteries*); the elaboration of an integral concept (promotion, training, social security) for the dance sector; and measures against illiteracy.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

The new *Culture Promotion Act*, which came into force on 1 January 2012, provides federal cultural policy with a more coherent shape. The Dispatch on Culture defines strategic aims for all federal-level cultural institutions for a period of four years (see chapter 4.1).

A new development within this context is that the Federal Office of Culture is devising federal awards for all creative areas, thereby expanding the provisions valid to date for music, literature, dance, arts, design and theatre. It supports music education and is developing a subsidy policy for cultural events with a national outreach and that especially addresses the general public.

Pro Helvetia is newly committed to talent advancement in all areas of culture and to strengthening its support of the arts and culture. It is also responsible for representing Switzerland at art and architecture biennales.

Promotion concepts are enacted in the form of ordinances and directives. Such concepts comprise promotion aims, promotion instruments, and the decision-making criteria for promotion endeavours (*Article 17 CuPA*).

The *Culture Promotion Act* also envisages closer cooperation between the federal government, cantons, cities, and communes, as well as cooperation with private individuals and organisations with regard to cultural exchange, the dissemination and communication of culture, access to culture, and the preservation of Switzerland's cultural heritage.

4.2.2 Heritage issues and policies

Many different parties are involved in heritage development in Switzerland. Cantonal offices cooperate with federal ones on almost all issues. The *Culture Promotion Act* governs cooperation between the federal government and the cantons. The federal government can acquire, collect, inventorise, and grant access to cultural assets (*Article 7 CuPA*). The cantons are responsible for cultural assets of cantonal importance, and are supported in their efforts by the federal government. *Article 8* of the *Culture Promotion Act* lists the facilities and networks serving the federal government in its endeavour to preserve Switzerland's cultural heritage.

Built Heritage

Rich and varied landscapes, historic towns, villages, districts, individual buildings and archaeological sites are of outstanding importance for Switzerland's identity and quality of life. Monuments are an essential part of history. Preserving the country's monuments, townscapes, and archaeological sites has great economic significance, not least for maintaining the unbroken success of Switzerland as an attractive tourist destination.

The Federal Office of Culture (FOC) ensures that the concerns of archaeologists, monuments' conservation, and townscape protection are taken into appropriate account on a federal level. The FOC lays the necessary foundations, assesses building plans and projects, and grants financial assistance. The FOC faces three key challenges during the next few years: changes in energy and land use policies; the shortage of financial resources to ensure sustainable conservation policies; lacking social awareness of the concerns of archaeology and monuments conservation.

Audiovisual Heritage

The systematic collection of photographs, sound documents, films, and videos began only a few decades ago. The preservation of Switzerland's audiovisual heritage must rely on a fairly recent knowledge of collecting and conserving such cultural assets. The technological developments coinciding with digitisation over the past 15 years pose new challenges, because long-term

digital archiving, as well as providing access to and disseminating such data, differs fundamentally from the preservation of analog items.

The Swiss Confederation supports the preservation of the country's audiovisual heritage. It funds three institutions responsible for collecting, preserving, restoring, and disseminating Switzerland's audiovisual heritage in different areas:

- Fondation Cinémathèque Suisse (Lausanne);
- Stiftung Fonoteca Nazionale Svizzera (Lugano); and
- Schweizerische Stiftung für Photographie (Winterthur).

Besides these three archiving institutions, which have their own collections, the Confederation funds a fourth organisation—Memoriav, a national networking association—that develops and disseminates specialist knowledge for the preservation and development of the country's audiovisual heritage and that supports individual projects conducted by third parties with the help of federal funding.

Documentary Heritage

The Swiss National Library has a certain number of coordination and promotion programmes at its disposal to carry out this work, partly or entirely funded by the federal government. These include:

- *Helvetica*: Under the name "Helvetica", the Swiss National Library collects publications related to Switzerland, works printed in Switzerland as well as works printed abroad if they are related to Switzerland and its population, regardless of the importance of these works;
- *Literary Archives*: The remit of the Swiss Literary Archives, besides the collection and preservation of the estate of Swiss authors, is to open up, research, and convey to a wider audience the works of such authors. Inventories are made accessible online via the archival databases of the National Library (see <http://www.nb.admin.ch/helveticarchives>). The Swiss Literary Archives celebrated their twentieth anniversary in 2011;
- *Graphics Collection*: The Graphics Collection contains iconographic documents pertaining to geography, social mores and customs, and Swiss cultural and political themes, especially as depicted in printed graphics from the seventeenth to twentieth centuries. The collections of printed graphics and photography both emphasise vistas of Switzerland and portraits of famous Swiss personalities;
- Coordination of microforms of Swiss newspapers (Koordination der Mikroformen von schweizerischen Zeitungen), which is responsible for microfilming important sections of Swiss newspapers and for digitising federal libraries and their collections;
- The Federal Archive for Monument Preservation (FAMP), which undertakes the documentation of restored objects, including approximately two million photographs and negatives as well as plans and reports on the history of architecture, historical monuments, and landscape protection. FAMP acts as the "Swiss picture archive" and is open to the public.

A further institution involved in heritage development in Switzerland is the National Information Centre for Cultural Property Conservation, which was founded in 1988 as an association concerned with the maintenance of cultural goods. It is responsible for the collection, exchange and distribution of information on the maintenance of cultural goods in accordance with a set of established rules.

4.2.3 Cultural / creative industries: policies and programmes

The basic information below reveals the significance of the Swiss creative industries in 2015 compared to the country's overall economy.

In 2015, roughly 284,000 persons were employed in Switzerland's creative industries in around 75,000 businesses. This represented 11 % of Swiss businesses and 6 % of all employees. The creative industries generated an estimated Gross Value Added (GVA) of CHF 23 billion and an

estimated turnover of CHF 60 billion. This corresponded to almost 4 % of Switzerland's GVA and 2 % of Switzerland's total turnover.

In recent years, growth in the creative industries has been more positive than in the overall economy. This dynamic development is expected to continue. Between 2013 and 2015, the average number of employees in all submarkets increased by 2.4 %, the number of businesses by 6.4 % and GVA by 5.4 %. Thus, the creative industries, a complex of different economic activities, grew significantly more than the overall economy, where growth is roughly one fifth lower for businesses (+ 1.9 %) and about half lower for the number of employees and for GVA (+ 3.2 % and + 2.5 % respectively).

Table 1: Key figures of the Creative Industries in Switzerland 2015

	Switzerland
Number of businesses	75 071
% of overall economy	11.1%
Employed people (full- and part-time)	283 660
% of overall economy	5.6%
Employed people (full-time equivalents)	202 442
% of overall economy	5.1%
Total turnover* in CHF million	59 886
% of overall economy	2.0%
Added value** in CHF million	23 271
% of overall economy	3.7%

Source: FSO, STATENT, NA; FTA, VAT; own calculations Statistical Office Canton of Zurich and Zurich University of the Arts.

Figures for the submarkets of the creative industries reveal a stable situation over the past few years. Employment is highest in the architecture market, the software and games industry, the music industry and the press market. These four submarkets account for more than half of all creative industries professionals. The number of creative industries businesses, employees and GVA has outperformed the overall economy in recent years. Total turnover, on the other hand, declined as sharply as in the overall economy.

Figures for 2015 confirm that the Swiss creative industries are dominated by small businesses. 94 % are micro-businesses employing up to 10 persons (FTEs). Three quarters comprise merely one or two persons. Such businesses are known as smallest, i.e., micro-businesses.

Table 2: The creative industries by submarkets in 2015

	Businesses	Employees (Full and part time)	Employees (Full time equivalents)	Gross Value Added in Mio. CHF*	Turnover in Mio. CHF**
Music industry	10682	31849	16493	1056	1698
Book market	4965	13468	8802	726	1710
Art market	6091	13850	7065	358	1694
Film industry	2976	10302	6283	711	2381
Broadcasting market	171	9990	7706	966	4002
Performing arts market	3089	15962	8445	418	699
Design industry	10897	25468	17921	1335	4557

Architecture market	15701	56128	45684	5998	11145
Advertising market	3251	19308	13401	1039	5964
Software and games industry	8739	48503	41477	7223	15192
Crafts market	1194	4387	3750	538	1915
Press market	5996	26640	18598	2170	6679
Audio-visual technology market	1319	7806	6816	734	2249

Source: FSO, STATENT, NA; FTA, VAT; own calculations Statistical Office Canton of Zurich and Zurich University of the Arts.

* Estimates based on National Accounts NA ** Estimates based on national Value Added Tax VAT Source: FSO, STATENT, NA; FTA, VAT; own calculations Statistical Office Canton of Zurich and Zurich University of the Arts

The Dispatch on Culture issued by the federal government assigns to the cultural and creative industries a pioneering role on the country's path toward becoming a knowledge-based economy and society. One of the federal government's core objectives is to establish favourable conditions for the further growth of the cultural and creative industries.

4.2.4 Cultural diversity and inclusion policies

Switzerland has four official languages and consists of four distinct cultural regions. At just under 25%, the country's corporative and non-corporative foreign population is high by European standards. The principle of cultural diversity is of great importance in Switzerland in view of the coexistence of diverse languages and cultures in what is a relatively confined geographical area. Fostering cultural diversity is integral to the self-image and core remit of all the country's cultural institutions.

Article 1 of the new *Culture Promotion Act*, which came into force on 1 January 2012, stresses the need to foster cultural diversity: it emphasises both exchange between cultural and linguistic communities in Switzerland as well as cultural exchange abroad. The definition of aims in *Article 3* of the same Act highlights the strengthening of cohesion and of cultural diversity in Switzerland, as well as providing its population with access to culture, and facilitating such access. Accordingly, *Article 8* prioritises especially those projects which enable or facilitate access to culture, and that contribute to the safeguarding or development of cultural or linguistic diversity.

In 2008, Switzerland ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 20 October 2005, and the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of 17 October 2003. Both conventions are reactions to the tendency toward the standardisation and impoverishment of cultures as a result of the influence of globalisation. They commit the signatory states to foster cultural diversity and safeguard the intangible cultural heritage even more strongly than before, and call upon them to engage in enhanced international cooperation, specifically by supporting the UNESCO funds.

The **Federal Office of Culture** plays an important part in integrating cultural minorities into Swiss society. For this reason, it has played an instrumental role in developing a new *Languages Act (2010)*, which has been enacted to give precedence to the fact that Switzerland is a multilingual and multi-ethnic society. The Section for Culture and Society of the Federal Office of Culture is among other activities dedicated to promoting and safeguarding cultural diversity by supporting cultural organisations of national importance.

Pro Helvetia's statutory mission is to support those activities which promote mutual understanding among the different cultural communities. Its Literature and Society Section supports not only literary creation but also cultural projects with social and political contents, and projects that further understanding between different regional, linguistic, and ethnic communities in Switzerland, such as the translation of Swiss literature from one into another national language of Switzerland. In the areas of cultural mediation, every day and folk culture, and intercultural dialogue, Pro Helvetia provides financial support to pilot projects by application, but also initiates projects in close cooperation with other cultural institutions.

By pursuing the transversal theme of "Living Traditions", the 4 main federal actors are seeking to contribute to the appreciation of cultural traditions in Switzerland, and thus to cultural diversity. The envisaged measures include committing lay organisations supported by the federal government to the aims of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, making visible living traditions through the efforts of the Federal Office of Culture, promoting encounters between contemporary and traditional culture, fostering regional cultural initiatives through the efforts of Pro Helvetia, hosting an exhibition on "Dialects" at the National Library, and cooperation between the Swiss National Museum and young craftspeople to help convey traditional craftsmanship to a wider audience.

Both active and passive access to art and culture are an important element of social integration and a prerequisite for social participation. Switzerland has a highly developed cultural infrastructure.

Cultural diversity, access to culture, cultural exchange, and the promotion of culture in general are increasingly understood as joint, partnership-based tasks of the federal government, cantons, communes, and private bodies. The federal government focuses on close partnership given that the cantons and communes meet the lion's share of public funding for culture, and given that the federal government only has partial and subsidiary constitutional powers. This explains why the federal government has initiated the National Dialogue on Culture (see chapter 2.1).

In most of the larger cities, special departments and public-private initiatives attend to cultural minorities in a variety of ways. They consider the most diverse forms of integration instrumental to sustainable, urban social policy. Socio-cultural services in the various city districts play a key role in this respect.

4.2.5 Language issues and policies

Language policy is an important issue in the Swiss political debate surrounding social / national cohesion. Switzerland has four national and three official languages: German (spoken by 63.7% of the population in 2000), French (20.4%), Italian (6.5%), Romansh (0.5%). 9% are other languages than the official ones. See chapter 4.2.4, chapter 5.1.1 and chapter 5.1.9 for more information. An interesting source of information on Swiss language policy is the fifth report (2012) of the Federal Council for the attention of the Secretary General of the Council of Europe on the application of the European Charter for Regional or Minority Languages.

The new *Languages Act (2010)* calls for the implementation of the following key tasks:

- to form guidelines on the use of the official languages in the federal administration;
- to support student exchanges;
- to establish a scientific institution for the study of multilingualism;
- to support multilingual cantons; and
- to promote the Romansh and Italian languages in Switzerland.

The Federal Office of Culture is responsible for adopting measures designed to promote multilingualism in society, specifically those areas concerning the promotion of mutual understanding and exchange between the various language communities, lending support to

multilingual cantons, and safeguarding and fostering the Italian and Romansh languages and cultures.

Specific measures include a federal government programme to support the preservation and promotion of the Romansh and Italian languages and cultures in the Cantons of Graubünden and Ticino.

Pro Helvetia and other organisations (e.g. the CH Series of the CH Foundation for Federal Cooperation) support the translation of literary and other works from one national language into another (see chapter 8.1.4). At the international level, Pro Helvetia is actively engaged in the European program "Traduki", which focuses on translations from, to and within South Eastern Europe. Pro Helvetia has launched a project entitled "Moving Words", which ran from 2009 to 2012 and focuses on translation and related projects.

Furthermore, there are also various private initiatives, like "TransHelvetia", which organise cooperation and exchanges between theatre companies in the German and French-speaking parts of Switzerland. TransHelvetia is financed by a private foundation.

4.2.6 Media pluralism and content diversity

The mandate of the Swiss Broadcasting Corporation (SRG SSR) is to produce and broadcast in Switzerland as a multilingual and multicultural country radio and television programmes in the country's four languages: German, French, Italian, and Romansh. For this reason, radio and television studios are located in the different language regions (see chapter 5.3.2) and extra funds are made available to enable the French and Italian-language regions to produce as many programmes in their respective languages as in the German-speaking region of Switzerland. The dual-channel sound system also enables the bulk of broadcasted programming to be viewed in English. In the larger areas, especially in the German-speaking urban agglomerations, English is actually regarded as an important foreign language.

The new *Radio and Television Act* came into force in 2007. Its provisions for implementation are to ensure continued strong public service through the Swiss Broadcasting Corporation (SRG SSR). At the same time, various rules and regulations for private programme providers are to be eased. Support for local-regional private providers is also to be expanded using service charge funds.

Thus, the Swiss broadcasting landscape is opening up to private broadcasters while public broadcasting (SRG SSR) continues to maintain a strong position, primarily for political and cultural reasons.

The diversity of the *Swiss press* reflects Switzerland's federalist and multilingual structures. However, trends toward a concentration of the press have affected Switzerland in the past few years (according to the Federal Statistical Office, in 2010, 193 newspapers were published at least once a week (not including free newspapers etc.); in 2000 there were 232; and in 1985 there were 288). The concentration of the press has been quantitatively mitigated by the rise of free newspapers. Their number jumped from 3 in 2000 to 9 in 2006. For the first time, more people in Switzerland accessed information via the Internet rather than in newspapers from 2008. Whether public funds should be allocated to promoting press diversity or whether this would distort the mechanisms of the press market is hence on the political agenda.

4.2.7 Intercultural dialogue: actors, strategies, programmes

Switzerland considers itself to be a multilingual and multicultural country, making for a strong link between intercultural dialogue and social cohesion.

Discussing national cohesion, including the co-existence and mutual understanding of the different cultural communities – both Swiss and foreign -, is a matter of permanent cultural priority in Switzerland. Accordingly, cultural projects are particularly useful in opening up

dialogue, organising productive meetings, and strengthening mutual respect. Along this line, culture is called upon to reinforce national cohesion - expressed in the form of well-defined exchange projects. Pro Helvetia, as well as other organisations, (e.g., the ch Foundation), support the translation of literary and non-literary works from one national language into another. In addition, private initiatives like "TransHelvetia" organise cooperation projects and exchanges between theatre companies within the German and French-speaking parts of Switzerland.

Here, reference can be made to the language policy of the federal government, which is partly implemented by the Federal Office of Culture and Pro Helvetia (see chapter 4.2.5).

The funding criteria set out by Pro Helvetia can be seen as a practical example of many other institutions. Pro Helvetia promotes pilot projects in Switzerland and abroad, especially projects deepening the debate on art and society in the force field between global, national, and local cultures. Priority is given to projects closely related to the focal theme of the unity of literature and society. Efforts also include the funding of related events, networks, publications, and exhibitions.

4.2.8 Social cohesion and cultural policies

The vitality of a multilingual, four-language country and the great cultural diversity it gives rise to make social cohesion a key issue in Switzerland. At the federal level, the *Languages Act* has been enacted to make a considerable contribution to attaining social cohesion (see chapter 4.2.5). Intermediary organisations, such as the working consortium "Parlez-vous Suisse?", also create awareness by promoting cultural policy in schools, the media, among political authorities, and within business and industry. Social cohesion is considered to be an irreplaceable instigator as well as the backbone of cultural diversity. It is therefore also an essential element of any economic and societal coexistence. This basic stance is reflected in both the federal constitution and the relevant laws, such as the new *Culture Promotion Act* and the *Languages Act*. Repeatedly referred to in this context is the key role of the media. In the larger centres, public bodies maintain their own departments of socio-culture.

On the level of the cantons and cities, numerous public and private initiatives address integration issues within cultural and socio-cultural approaches.

4.2.9 Employment policies for the cultural sector

The studies undertaken by Zurich University of the Arts conclude that the cultural industries must be taken into consideration in developing a future-oriented cultural policy. Nevertheless, strategies to stimulate employment in the cultural sector are as yet only at an early stage in Switzerland. The present discussion on cultural policy stipulates for the first time different levels of dependencies between public support for culture and cultural industries. However, in the majority of cantons, there is evidence that the cultural and creative industries barely form part of economic policy or of endeavours to promote trade and industry, or indeed not at all. Observable are initial steps being made toward stabilising market structures (e.g., in the book market, for small CD-labels – in both cases with the circumspect support of Pro Helvetia) in order to provide artists with indirect support. The Canton of Zurich, as the most important location canton for the cultural and creative industries, and the Canton of Basel have actually elaborated strategies to integrate aspects of the cultural industries into the general economic strategy.

On the municipal level, however, various interesting initiatives can be observed. Thus, for instance, "Go – Ziel" is a private initiative in the City of Zurich that operates analogously to development cooperation models, by awarding microcredits to cultural and creative industries business ideas, and thereby achieves a sustainable impact.

4.2.10 Gender equality and cultural policies

A *Law for Equality between Women and Men* came into force in 1996. One important driver for ensuring equal opportunities for both sexes is the Federal Office for Gender Equality (FOGE), affiliated to the Federal Department of Home Affairs. Current key issues have no cultural policy focus. They include equal pay, how to balance family and professional life, domestic violence, and implementing the recommendations of the UN Committee on the Elimination of Discrimination against Women.

4.2.11 New technologies and digitalisation in the arts and culture

Within its four-year plan (Dispatch on Culture for the years 2012-2015), the federal government is pursuing the transversal theme "Digital Culture".

The measures envisaged in this respect include the utilisation of new information technologies by the Federal Office of Culture for the recording and representation of Switzerland's cultural heritage and for the promotion of reading, the fostering of digital cultural work, including computer games of artistic value, by Pro Helvetia and the Film Section of the Federal Office of Culture, and the digitisation of image archives by the Swiss National Museum.

Already prior to the four-year plan, considerable endeavours existed for making Switzerland an information society.

In 1998, Switzerland's federal government presented its national information society strategy. One important driver in this respect was "sitemapping.ch", a public project of the Federal Office of Culture including the production, dissemination, archiving, and conservation of digital media art.

One example of a public-private partnership is "Plug.in" (<http://www.iplugin.org>) which is a space for contemporary art that applies electronic media. It is funded by the city and canton of Basel and by an important foundation. Media technology has become an important component of everyday life. Plug.in deals with the social and artistic questions resulting from the blending of life and media technology. In 2006, it initiated the Shift Electronic Arts Festival (which it has co-organised since 2007).

4.3 Other relevant issues and debates

Article 106 of the Federal Constitution distinguishes between two sectors in the gambling market, i.e. the casino sector, and lotteries, betting and skill games. The lotteries and betting sector in Switzerland is subject to the *Swiss Federal Lotteries and Commercial Betting Act*; it is primarily enforced by Swiss cantonal authorities, Comlot in particular. Casinos located in Switzerland, on the other hand, are subject to the *Swiss Federal Games of Chance and Casinos Act* (the "Casino Act"), which is enforced by the Federal Casino Board ESBK. For some time now, a comprehensive revision of Swiss gambling legislation has been planned to implement the new Federal Constitution Article 106. It is highly likely that the entire sector will eventually be regulated by a single *Swiss Federal Gambling Act*.

A national centre of competency for photography has already been established (Swiss Foundation of Photography and Centre for Photography in Winterthur), and this will be funded by public money and by a private foundation.

Private and public institutions are working on an integrated promotion concept for dance. Among others, this will comprise basic training and further training, the recognition of diplomas, documentation, and social security. "Tanz", a project headed by the Swiss Federal Office of Culture, was completed in 2006. The first results of its efforts can be seen in the development of the "Réseau Danse" Centre of Excellence, the introduction of postgraduate courses in dance culture and dance education as well as a Master's degree course in dance theory.

Within the new federal *Culture Promotion Act* (2009), Switzerland needs to develop statistics on public culture. The Federal Statistical Office has begun to establish guidelines that have relevance for strategic cultural policy planning. A group of experts is currently devising a corresponding concept.

Film promotion, under the control of the Federal Office of Culture, represents a considerable share of the federal government's promotion of culture.

Due to the structural problems of the Swiss film industry, new film promotion and funding concepts are being sought. For instance, the interest group of independent Swiss film producers points out that currently a total of 90% of the funding available for new film projects is allocated by committees and comparable decision-making bodies based on application dossiers and pledges, and that merely around 10% is allocated based on cultural and commercial success (selective and success-dependent film promotion).

The Swiss Film Archive (Cinémathèque Suisse), based in Lausanne, will be considerably expanded to do proper justice to its public remit as the "National Film Archive". Expansion also raises questions concerning funding and the appropriate legal form that the archive should take in future.

Further education in Switzerland is distinctly heterogeneous and hardly regulated by law. There is a lack of comprehensive regulation, which would otherwise allow for purposefully developing and promoting the further education sector as part of the national education system. The Federal Council has been tasked with devising a new *Federal Act on Further Education*.

In Switzerland, the significance of the country's intangible cultural heritage for social cohesion, for the country's cultural self-image, and for its image and appearance abroad, as well as that of its various regions, is firmly acknowledged. By ratifying the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of 16 July 2008, Switzerland has formally accepted and become part of the according international legal framework.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

Article 69, along with other articles of the Federal Constitution, draws a picture of the federal government's role in the promotion of culture. For instance, *Article 2 paragraph 2* makes the Swiss Confederation responsible for, among other things, promoting the "cultural diversity of the country". *Article 4* formally stipulates the four national languages. *Article 18* safeguards the freedom of language. *Article 21* guarantees the freedom of art. *Article 35* necessitates the pursuance of fundamental rights. And not to be overlooked is the ban on discrimination in view of cultural diversity (*Article 8 paragraph 2*) and the cultural aspects of political participation (*Articles 34 and 39*). Under the social goals set forth in *Article 41 paragraph 1, letter g* therein is of particular mention, since it asserts that the federal government and the cantons commit themselves to ensuring "that children and young people are supported in their development to become independent and socially responsible persons as well as in their social, cultural and political integration". Jurisdiction with regard to culture is regulated by *Article 66* and *Article 67* (education, extracurricular work involving young people, adult education), *Article 70* (languages), *Article 71* (film), *Article 78* (nature and cultural heritage) and *Article 93 paragraph 2* (programming directive for the electronic media). These culturally-relevant legal statutes and directives call upon the Swiss Confederation to take into account cultural contents not only in the development of federal cultural promotion, but also in the regulation of other policy areas (cultural compatibility).

The individual wording of the articles of the Constitution are as follows:

Article 2 Aims [...]

(2) It (The Swiss Confederation) shall promote the common welfare, sustainable development, inner cohesion, and cultural diversity of the country. [...]

Article 4 National languages

The national languages are German, French, Italian, and Romansh.

Article 8 Equality before the law [...]

(2) No person may be discriminated against, in particular on grounds of origin, race, gender, age, language, social position, way of life, religious, ideological, or political convictions, or because of a physical, mental or psychological disability. [...]

Article 18 Freedom to use any language

The freedom to use any language is guaranteed.

Article 21 Freedom of artistic expression

Freedom of artistic expression is guaranteed.

Article 66 Education grants

(1) The Confederation may contribute to cantonal expenditure on grants provided to students at universities and higher education institutions. It may encourage the inter-cantonal harmonisation of education grants and lay down principles for the payment of education grants.

(2) It may also supplement cantonal measures while preserving cantonal autonomy in education matters by taking its own measures to promote education.

Article 67 Education of young people and adults

(1) In fulfilling their duties, the Confederation and Cantons shall take account of the special need of children and young people to receive encouragement and protection.

(2) The Confederation may supplement cantonal measures by supporting extra-curricular work with children and young people.

Article 69 Culture

(1) Cultural matters are a cantonal responsibility.

(2) The Confederation may support cultural activities of national interest, as well as art and music, in particular in the field of education.

Article 70 Languages

(1) The official languages of the Confederation are German, French, and Italian. Romansh is also an official language of the Confederation when communicating with persons who speak Romansh.

(2) The Cantons shall decide on their official languages. In order to preserve harmony between linguistic communities, they shall respect the traditional territorial distribution of languages, and take account of indigenous language minorities.

(3) The Confederation and the Cantons shall encourage understanding and exchange between the linguistic communities.

(4) The Confederation shall support the plurilingual Cantons in the fulfilment of their special duties.

(5) The Confederation shall support the measures taken by the Cantons of Graubünden and Ticino to preserve and to promote the Romansh and Italian languages.

Article 71 Cinema

(1) The Confederation may encourage Swiss film production and film culture.

(2) It may issue regulations to promote the diversity and quality of cinematographic works that are offered.

Article 78 Protection of nature and cultural heritage

(1) The protection of nature and cultural heritage is the responsibility of the Cantons.

(2) In the fulfilment of its duties, the Confederation shall take account of concerns for the protection of natural and cultural heritage. It shall protect the countryside and places of architectural, historical, natural or cultural interest; it shall preserve such places intact if required to do so in the public interest.

(3) It may support efforts made for the protection of natural and cultural heritage and acquire or preserve properties of national importance by contract or through compulsory purchase.

(4) It shall legislate on the protection of animal and plant life and on the preservation of their natural habitats and their diversity. It shall protect endangered species from extinction.

(5) Moors and wetlands of special beauty and national importance shall be preserved. No buildings may be built on them and no changes may be made to the land, except for the construction of facilities that serve the protection of the moors or wetlands or their continued use for agricultural purposes.

Article 93 Radio and television

(1) The Confederation is responsible for legislation on radio and television as well as on other forms of public broadcasting of features and information.

(2) Radio and television shall contribute to education and cultural development, to the free shaping of opinion and to entertainment. They shall take account of the particularities of the country and the needs of the Cantons. They shall present events accurately and allow a diversity of opinions to be expressed appropriately.

(3) The independence of radio and television as well as their autonomy in deciding on programming is guaranteed.

(4) Account must be taken of the role and duties of other media, in particular the press.

(5) Complaints about programmes may be submitted to an independent complaints authority.

5.1.2 Division of powers

"Cultural matters are a cantonal responsibility"; the first paragraph of *Article 69* of the Swiss Federal Constitution gives the cantons the right to make their own laws. Between the cantons and cities, there is a wide range of legal approaches to culture, reaching from formal articles on culture in the cantonal constitutions (often with a corresponding act) – to the issuing of (non-binding) guidelines. The *Culture Promotion Act* of the Canton of Aargau may serve as an example. It stipulates that 1% of tax revenues must be spent on cultural goals. It is interesting, furthermore, that inter-cantonal cultural expenditure agreements exist between cantons serving as cultural centres and neighbouring cantons. Under these agreements, cantons operating cultural facilities of supra-regional importance (opera houses, museums with a national outreach, such as the Swiss Museum of Transport in Lucerne) receive compensation. Such agreements are subject to direct negotiations between the respective cantons on the basis of the principles of national revenue sharing and financial compensation. Payments to be made by the Canton of Aargau, for instance, are calculated from the percentage of its visitors to the Schauspielhaus Zürich (Zurich Playhouse), the Zurich Opera House and Tonhalle, the Lucerne Theatre, the Lucerne Symphony Orchestra, and the Culture and Convention Centre Lucerne.

Only a few areas of culture come under the direct responsibility of the federal government in Switzerland (see chapter 5.1.1 and chapter 5.2). The new *Culture Promotion Act* (2009) enforces the position of the federal government and sets forth the competencies and responsibilities of the different actors on the federal, cantonal, and local levels.

5.1.3 Allocation of public funds

The allocation of public funds in Switzerland is effected on three levels: the federal government, the cantons, the communes, and the private sector. Allocation is subject to the principle of subsidiarity. On the federal level, pursuant to the Dispatch on Culture, the culture budget is determined by Parliament for a period of four years. In the cantons and communes, financial resources for the promotion of culture come from the annually approved public budget – in some cases also for multi-year periods. Other financial resources are derived from foundations and the sponsoring efforts of private enterprise.

Public administrations in Switzerland are, as a rule, run according to the principles of New Public Management, according to which individual areas are allocated global budgets. These budgets must be used in accordance with performance mandates and service agreements – which run for periods lasting from one to four years depending on the regional authority.

Actual budgets are passed, in each case, by Parliament. Laws and decrees regulate the areas of responsibility, but not how they are financed. Another case is bequests which are to be federally administered. Bequests often have to be made available for certain purposes (e.g. social, cultural).

5.1.4 Social security frameworks

There is no comprehensive social security framework for artists in Switzerland. This was discussed within the context of the new *Culture Promotion Act* (2009), and proved to be one of the most controversial issues since Parliament partly took the view that this aspect should be rather part of a revised *Social Security Act*. The *Culture Promotion Act* stipulates (*Article 9*) that the Confederation and the Pro Helvetia Foundation transfer a percentage of the financial assistance granted to creative artists to the individual's pension fund or another form of financial provision. The Federal Council determines the percentage (see *Article 9 CuPA*), which is currently 12%.

This issue also takes major priority for umbrella associations, and some initial steps in this area have already been taken. To date, three voluntary *Vorsorgeeinrichtungen* (pension funds) in the area of film, the performing and dramatic arts, and music have existed; they are all private foundations, some are solidarity funds, while others are run by collecting societies. With the financial support of the Federal Office of Culture, "Suisseculture Sociale" (a social capital scheme for artists in need, which acts on the basis of subsidiarity) and "Suisseculture Contact" (an advice centre for artists), have been established.

5.1.5 Tax laws

The Swiss fiscal system subscribes firmly to the principle of federalism. No uniform legislation for direct taxation is applicable to the entire national territory. In terms of the Swiss concept of the state, fiscal sovereignty resides entirely with the cantons, based on twenty-six different legislations. The cantons are also responsible for the assessment of taxes. The federal government levies indirect taxes and direct federal tax. The most important source of revenue for the federal government is value added tax.

Special provisions are provided in *Article 92 of the Federal Act on Direct Federal Taxation* (DFTA; income tax), including "tax-at-source" for artists living in a foreign country. Otherwise, artists are subject to the same tax regulations as everyone else (for self-employed persons, see *Article 27ff. and 125, 2 DFTA*; for the gainfully employed, see *Article 26, 125, 1 and 127, 1 DFTA*).

Although private support for culture is quite high in Switzerland compared to other European countries (see chapter 3.2), there are demands to introduce additional incentives to attract even more private investment in order to relieve public budgets. New legislation is needed to achieve this goal, in areas such as *the law on foundations* (see chapter 4.3), *tax law*, and *law on lotteries*. Also, the attitude of the public administration toward private investors will have to change if an environment conducive to private investment is to be created.

Donations or contributions in the form of sponsorship are tax deductible. Cantonal administrations are being encouraged to pursue a more liberal tax policy toward foundations and private sponsors. Tax deductions vary considerably among the cantons. On the federal level, the deduction amounts to 10% of net profits. The cantons are able to stipulate their own percentage levels and conditions for tax exemptions, thereby making it possible for deductions to amount to 100%, such as in the Canton of Basel.

The *Lotteries Act* is crucial for cultural funding, as lottery funds constitute a major share of public cultural support. Conclusive assessment and a subsequent ruling are unlikely to be reached any time soon.

At present, two large lottery companies (SwissLos and Loterie Romande) hold exclusive rights to run lottery games, as granted by cantonal authorities. This situation has come under increasing criticism by the promoters of a free market policy (see chapter 4.3).

5.1.6 Labour laws

Labour relations, including employment contracts, are regulated by the *Swiss Code of Obligations* (CO, in particular *Article 319 ff.*), and are monitored by professional artists associations (see also chapter 5.1.4).

5.1.7 Copyright provisions

Switzerland is a member of the *Berne Convention for the Protection of Literary and Artistic Works* (1886), and of the *Universal Copyright Convention* (1956). Switzerland has yet to ratify the *Geneva Convention* and the *Rome International Convention*.

The *Copyright Act* protects the rights of the creators of works of literature and art, the rights of practising artists, the rights of the creators of sound and audio-visual media and of the broadcasting companies, and places collecting societies under federal supervision.

The *Copyright Act* was revised by Parliament in 2007. Swiss legislation ensures a high level of protection compared to the rest of Europe. Introducing remuneration for the mass exploitation or release of protected works tends to improve the position of creative artists. Additional fees benefiting the creators of works are levied on the transferring of sound media onto empty cassettes, on the recording of programmes, on the photocopying of works at libraries, schools, and private enterprises, as well as on the rental of copies made of the original work. Furthermore, the term of protection is extended from 50 years to 70 years after the creator's death.

The copyright working group (AGUR12) appointed by the Federal Council in August 2012 published its final report in December 2013. In the working group, artists and representatives of producers, the economy, users and consumers have collated and intensively discussed, for well over a year, the numerous criticisms levelled at copyright in the digital age. As a result, AGUR12 has proposed a package of measures in five main areas: improving information for consumers, expanding and thus increasing the attractiveness of legal offers, simplifying the fight against piracy, increasing the efficiency and transparency of the collective rights management organisations, as well as adapting the limitations and exceptions to copyright to recent developments. These recommendations are addressed partly to rights owners and the collective rights management organisations, and partly to the legislature and the federal administration. Downloading from the internet should remain permissible; unauthorised uploading, however, will remain illegal.

On 6 June 2014, the Federal Council dealt with the AGUR12 recommendations and mandated the FDP to prepare a draft bill for public consultation by the end of 2015.

Collecting societies in Switzerland include SUIISA (music), Pro Litteris (literature and the fine arts), Suissimage (audiovisual works), Société suisse des auteurs (word, music, choreographic, audiovisual and multimedia works), and Suisseperform (rights of performing artists, phonogram producers, audiovisual producers and broadcasters).

5.1.8 Data protection laws

A decree based on the *Federal Act on Data Protection* touches on culturally and politically relevant issues in the area of internet piracy. Issues for discussion are being raised by the collecting societies and ifpi Schweiz (Swiss National Committee of the International Federation of Producers of Phonograms and Videograms).

The *Federal Act on the International Transfer of Cultural Property* and the related duty to exercise diligence can be regarded, if even, as a contribution made by the Swiss Confederation to preserving the cultural heritage of humankind, and to preventing the theft, looting, and illegal import and export of cultural goods. The Act on the transfer of cultural property reflects the implementation of the corresponding 1970 UNESCO Convention. Since the enactment of this

Act in June 2005, the Federal Office of Culture has maintained a unit specialised in the international trading and transfer of cultural goods.

5.1.9 Language laws

Switzerland is a multilingual country. It has four national languages – German, French, Italian and Romansh; other languages make up a share of 9%. The latter figure reflects the percentage of foreign nationals (22%) living in Switzerland. The *Languages Act* (2010) is an important tool for achieving the key objectives of Swiss cultural policy, including the fostering of cultural diversity, the improvement of access to culture, and cultural exchange both within Switzerland and with countries abroad (see Dispatch on Culture and chapter 4.2.5)

The Swiss Broadcasting Corporation (SRG SSR) – under the *Radio and Television Act* (2006) – produces seven television programmes in all national languages. The federal government pays particular attention to the integration of the Romansh culture into these programmes. Additional funds are forwarded to the SRG for French and Italian-language broadcasts. The strong emergence of the dual channel sound system is also enabling more and more broadcasting in English.

The film industry has a similar language commitment to uphold. For instance, companies can only exploit the theatrical release of a film if they own the rights for the entire national territory in the original version and for the versions in all national languages.

5.1.10 Other areas of general legislation

Information is currently not available.

5.2 Legislation on culture

Note: A range of laws, decrees, and regulations exist at the cantonal and municipal levels which cannot be shown here.

At the end of 2009, Federal Parliament adopted the *Culture Promotion Act*. The Act conveys the federal government's cooperative mode of conduct – particularly with regard to the cantons, cities, and communes – and links the system of federal cultural promotion with the corresponding systems in the cantons, cities, and communes. The new Act establishes a legal basis for the cultural activities of the Confederation for the first time (see also

The following concrete aims are associated therewith:

- the responsibilities of the Confederation toward the cantons, communes, and cities, which are primarily responsible for the promotion of culture, are subject to precise delimitation;
- the division of tasks between the federal authorities responsible for the promotion of culture (FOC, PH, FDFA) are subject to clear regulation;
- the cultural policy guidelines of the Confederation are determined; and
- four-year payment frameworks are adopted to steer the Confederation's funding of culture (Dispatch on Culture), for the first time presumably for the 2012-2015 period. The Dispatch on Culture for 2016-2019 will be discussed in the national parliament in 2014.

5.3 Sector specific legislation

5.3.1 Visual and applied arts

The new statutory basis for the visual and applied arts is the *Culture Promotion Act*, which came into effect on 1 January 2012.

5.3.2 Performing arts and music

The new *Culture Promotion Act (2009, enacted on 1 January 2102)* is the legal basis for the performing arts and music.

The performing arts and music sectors, however, are to be promoted primarily on the cantonal and city levels.

5.3.3 Cultural heritage

According to *Article 78* of the Swiss Federal Constitution, cultural heritage and properties are regulated by the *Nature and Cultural Heritage Act and Ordinance*, whose aims are to:

- preserve and protect the landscape and scenery, including historical sites and natural and cultural monuments; and
- support the research and training of specialists.

In order to achieve these objectives, the federal government may protect its own buildings and direct concessions, authorisations and contributions (see chapter 4.2.5) for the preservation of non-publicly owned sites.

There are two federal advisory commissions on cultural heritage, namely, the Federal Commission for Nature and Heritage Conservation and the Federal Commission for Historical Monuments and Site Conservation. The Federal Office for the Environment, Forestry and Landscape and the Federal Office of Culture only play a consultative role. Cantonal offices also collaborate with these commissions.

Other federal legislation in this domain includes the *Priority List for Nature and Heritage Conservation of 1966*, the *Federal Act on Museums and Collections of the Swiss Confederation of 2009*, and the *Federal Act on the International Transfer of Cultural Property of 2003*.

Switzerland is a member of many conventions, including the European Convention on the Protection of the Archaeological Heritage, the Convention on the Protection of Historical Buildings in Europe, and the Convention Concerning the Protection of the World Cultural and Natural Heritage.

5.3.4 Literature and libraries

The *book trade* in Switzerland was based on a fixed price policy (net book agreement). An agreement between publishers, distributors, and bookstores guaranteed consumers pay retail prices as determined by publishers. Great controversy has arisen in recent years in response to the Competition Commission's decision to ban fixed prices on books, a decision subsequently upheld by the Federal Supreme Court. The Competition Commission came to the conclusion that there is no causal link between fixed prices on books and the variety of titles, broad range of selection, and the high density of booksellers. The Federal Council is convinced that cultural policy goals can be obtained by means of government-supported books and publishers. Currently, there are no fixed prices for books in Switzerland.

The relevant laws in the field of literature and libraries are:

- The *Federal Act on National Languages and Understanding between the Linguistic Communities* of 5 October 2007 (Sprachengesetz, SpG/LangA)
- The *Federal Act on the Swiss National Library* of 18 December 1992 (Nationalbibliotheksgesetz, NBibG/NLibA)
- The *Culture Promotion Act* of 11 December 2008 (Kulturförderungsgesetz, KFG/CuPA)

5.3.5 Architecture and spatial planning

<p><i>Federal Act of 1 July 1966 on Nature and Cultural Heritage (NHG)</i></p>	<p><i>This Act specifies the areas of responsibility (preserving, protecting and promoting the conservation and maintenance of native scenery and localities of interest, historical sites as well as natural and cultural monuments; supporting cantons and relevant organisations; promote teaching and research)</i></p>
<p><i>Decree of 16 January 1991 on Nature and Heritage Conservation (NHV)</i></p>	<p><i>Corresponding decree</i></p>

5.3.6 Film, video and photography

The *Film Act* and *Film Ordinance* have been in force since 2002. The *Film Decree* was elaborated by the Federal Office of Culture (FOC) together with the Federal Film Commission and the Swiss film industry. The current *Film Promotion Ordinance* has been in force since the beginning of 2006. The Dispatch on Culture, as the concrete implementation of the new *Culture Promotion Act*, determines the scope and nature of film promotion for the period 2012-2015. Film promotion includes financial support for projects, as well as the funding of production, marketing, and distribution endeavours. The term film culture refers to various measures such as support granted to film festivals, the publishing of film journals, or programmes aimed specifically at children and young people. In the form of financial contributions to cinemas, distribution, and dissemination, the federal government aims to promote the diversity and quality of the films on offer in Switzerland. Further, another focal area is co-production and international cooperation by means of an active co-production policy.

In 1997, "succès cinéma", a reward system for film production, was provisionally introduced to provide additional funds to those producers (their team, production company, distributors, and the cinema) whose films attracted the greatest number of viewers. This support scheme will definitely continue. For 2007, a minimum admission requirement for profit-based film promotion was additionally introduced (CHF 10 000 for feature films and CHF 5 000 for documentary films).

A major role is played by the Federal Film Commission, whose function is to give expert advice regarding federal regulations.

As already mentioned, the federal government can support "domestic" as well as foreign-Swiss productions and film culture through financial contributions, quality awards, and prizes (see also chapter 8.1.4). It also supports film festivals and provides resources for education and further training in this sector.

The relevant laws in the area of film, video, and photography are:

- *Federal Act on Film Production and Film Culture* (FiA) of 14 December 2001
- *Film Ordinance* of 3 July 2002 (FiO)
- *Ordinance on Film Promotion* (FiFV) of the of 20 December 2002
- *Ordinance on the Swiss Film Award of the* of 30 September 2004
- *Ordinance on the Promotion and Enhancement of the Applied Arts* of 18 September 1933

5.3.7 Mass media

Switzerland is a multilingual country. The mandate of the Swiss Broadcasting Corporation (SRG SSR) is to produce and broadcast radio and television programmes in the country's four languages: German, French, Italian, and Romansh. For this reason, the radio and television studios are located in the different language regions and additional funds are made available to enable the French and Italian language regions to produce as many programmes in their respective languages as in the German-speaking region of Switzerland.

In accordance with the *Radio and Television Act*, the Swiss broadcasting landscape is opening up to private broadcasters while public broadcasting continues to maintain a strong position, primarily for political and cultural reasons. In 2008, the Federal Office of Communications granted 41 broadcasting concessions for local radio stations and 13 broadcasting concessions for regional television stations. These concessions contain service remits that should also guarantee public service on a regional basis. The new Act came into force in 2007 (see also chapter 4.2.6).

The institutionalisation and organisation of *radio and television* is based on *Article 93* of the Federal Constitution, the *Federal Act and Ordinance on Radio and Television* (RTVA / RTVO), and on many (non-binding) guidelines issued by the Federal Office of Communications (BAKOM). *Article 93* specifies that information, education, and entertainment are the main functions of the Swiss Broadcasting Corporation. It guarantees the independence and autonomy of radio and television as well as gives consideration to Switzerland's cultural communities (see chapter 4.2.9). Radio and television should take account of original Swiss audio-visual and film productions and co-productions with other European countries, in line with European regulations (e.g. European Convention on Transfrontier Television). SRG SSR has a legal right to obtain a license and to collect license fees.

Switzerland is a member of the European Broadcasting Union, which is based in Geneva.

The diversity of the Swiss press reflects the federalist and multilingual structures of Switzerland. However, trends toward a concentration of the press have affected Switzerland in the past few years (according to the Federal Statistical Office; in 2006 there were 84 daily newspapers, in 2000 there were 93; and in 1985 there were 111). For this reason, whether public funds should be allocated to promoting press diversity or whether this would distort the mechanism of the press market has been on the political agenda. Although direct support for press diversity has been rejected in Parliament, indirect support (e.g. reduced shipping costs) is to be expanded.

The relevant laws in the area of mass media are:

- *Federal Act on Radio and Television* (RTVA) of June 21, 1991
- *Radio and Television Ordinance* of October 6, 1997 (RTVO)

5.3.8 Other areas of culture specific legislation

<p><i>Federal Act of 24 March 2000 on the Cultivation of Switzerland's Image Abroad</i></p>	<p><i>The federal government shall promote the dissemination of a general awareness of Switzerland, the creation of sympathy for Switzerland and the presentation of Switzerland's diversity and appeal. For this purpose, it shall maintain an organisation based at the foreign ministry.</i></p>
<p><i>Federal Law on the Promotion of Extracurricular Work Among Young People (KJFG) of 30 September 2011</i></p>	<p><i>This Act regulates the promotion of extra-curricular activities (of national interest) undertaken by children and youths by the federal government. The completely revised Act was passed by Parliament in September 2011.</i></p>
<p><i>Federal Law on the Promotion of Education for Young Swiss Citizens Abroad of 1 January 2012</i></p>	<p><i>The completely overhauled Law was passed by Parliament in September 2011</i></p>
<p><i>Ordinance on the Promotion of Extracurricular Youth Activities, Youth Development Ordinance (YDO) of 1 January 2012</i></p>	<p><i>Corresponding Ordinance</i></p>

6. Financing culture

6.1 Short overview

In 2015, annual public spending on culture in Switzerland amounted to CHF 2.88 billion. The communes carry the main burden of public cultural expenditure at 51.3% of the sum total; cantonal expenditure on culture amounted to 41.6%, while federal expenditure was 10.5%. The new *Culture Promotion Act* provides for a four-year budgeting scheme. For the period 2016-2020, the Swiss parliament has approved the sum of CHF 1 124.6 million. In terms of GDP, public expenditure for culture in Switzerland totals 0.44%.

The three administrative levels set varying priorities in supporting the various sectors within the arts and culture. For instance, only the communes and cantons are active in the area of "theatre and concerts", and chiefly active with regard to supporting "libraries" and "museums" while the conservation of historical buildings and monuments is primarily a cantonal affair. The federal government is exceedingly present with regard to mass media and film, and it also supports the Pro Helvetia Foundation.

According to the income and consumption census (EVE), the average disposable income of private households per month in Switzerland was CHF 6 500.00 in 2017. According to the National Consumer Price Index, approximately 9% of this sum is spent on entertainment, recreation, and culture. According to surveys by the International Labour Organisation (ILO) and the Federal Statistical Office, Switzerland is middle-ranking country in Europe in this respect.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Public culture expenditure per capita increased from CHF 347 in 2014 to CHF 348 in 2015. For 2015 it corresponded to 0.44% of the GDP.

The share of cultural expenditure of the total public expenditure in 2015 was 1.4%.

6.2.2 Public cultural expenditure broken down by level of government

Table 4: Public cultural expenditure: by level of government, in million CHF, 2014-2015

Level of government	Total expenditure in 2014	% of total in 2014	Total expenditure in 2015	% of total in 2015
State (federal)	299.9	10.6	302.6	10.5
Regional (cantonal)	1 135.4	40	1 197.9	41.6
Local (communal)	1 403.3	49.4	1 382.1	47.9
Total	2 838.5	100.0	2 882.6	100.0

Source: *Federal Office for Statistics*

6.2.3 Sector breakdown

Cultural statistics in Switzerland do not fit into the Eurostat grid. The categories are as follows: concerts and theatre performances, libraries, conservation of historic monuments and national heritage protection, museums and fine arts, film and cinema, mass media, culture not otherwise specified, research and development in the areas of culture and media. According to the statistics, cities concentrate their expenditures mainly in the areas of theatre, concerts (including opera), and museums. Major expenditures of the cantons are directed toward the conservation of nature and landscapes.

Table 5: State cultural expenditure: cultural sectors and expenditure categories, by level of government, in million CHF, 2015

Cultural sectors and expenditure categories by level of government	Total
Confederation, Cantons, Communes	2'882.60
Concerts and Theatre Performances	757.3
Libraries	369.1
Conservation of Historic Monuments and National Heritage Protection	266.8
Museums and Fine Arts	601.4
Film and Cinema	73.5
Mass Media	141.8
Culture, not otherwise specified	671.3
Research and Development in the areas of Culture and Media**	1.5
Confederation*	302.6
Concerts and Theatre Performances	11.3
Libraries	30.5
Conservation of Historic Monuments and National Heritage Protection	27
Museums and Fine Arts	59.5
Film and Cinema	45.5
Mass Media	67.4
Culture, not otherwise specified	59.9
Research and Development in the areas of Culture and Media**	1.5
Cantons** / ***	1'197.90
Concerts and Theatre Performances	341.5
Libraries	142.1
Conservation of Historic Monuments and National Heritage Protection	206.6
Museums and Fine Arts	280.8
Film and Cinema	15.3
Mass Media	2.7
Culture, not otherwise specified	209.1
Research and Development in the areas of Culture and Media**	-
Communes***	1'382.10
Concerts and Theatre Performances	404.5
Libraries	196.5
Conservation of Historic Monuments and National Heritage Protection	33.2
Museums and Fine Arts	261.1
Film and Cinema	12.8
Mass Media	71.7
Culture, not otherwise specified	402.3
Research and Development in the areas of Culture and Media**	-

Source: Federal Office of Statistics; Federal Finance Administration

* Without transfers from Cantons and Communes

** Lottery contributions are included in cantonal expenditures.

*** Without transfers from Confederation, Cantons and Communes

6.3 Trends and indicators for private cultural financing

In Switzerland, private players such as sponsors, foundations etc., play a major role in the cultural sector as compared to other European countries (see chapter 3.1 and chapter 7.3). A census based on data gathered in 2001 indicates that the annual cultural expenditure of private enterprises (sponsors or patrons) amounts to approximately CHF 320 million. Unfortunately, comprehensive studies on the overall level of private cultural financing are lacking. However, it must be assumed that considerable sums are involved. It is estimated that private foundations disburse between CHF 1-2 billion per annum; between CHF 300-500 million of this sum is used for cultural purposes.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

Since its beginning, Switzerland has had a very strong tradition of federalism and subsidiarity. The recent discussion in Europe on civil society, the third sector, and the corresponding transfer of public responsibilities onto private institutions has therefore not affected the country's cultural landscape in any strong way. Decentralisation, the re-allocation of public responsibilities, and public-private-partnerships are thus well embodied. Of current significance is the project to reorganise the whole system of burden sharing between the federal level and the cantons with the aim of reducing the complexity of these mechanisms. For these reasons, the federal administration and the cantons are developing new approaches – a development which may affect the arts and culture in Switzerland.

Re-allocation of public responsibilities can be observed within the public sector. For example, following a local referendum, the responsibility for the Zurich Opera House was transferred from the City to the Canton of Zurich. Voluntary agreements were made with neighbouring cantons to provide resources for the upkeep of the Opera House. The transfer of financial support can occur in the form of a percentage of the fiscal income of the previous year or as a lump sum. Such inter-cantonal cultural expenditure agreements exist between cantons serving as cultural centres (opera houses, museums with a national outreach, such as the Swiss Museum of Transport in Lucerne) and neighbouring cantons. Under these agreements, cantons operating cultural facilities of supra-regional importance receive compensation. Such agreements are subject to direct negotiations between the respective cantons on the basis of the principles of national revenue sharing and financial compensation. Payments to be made by the Canton of Aargau, for instance, are calculated from the percentage of its visitors to the Schauspielhaus Zürich (Zurich Playhouse), the Zurich Opera House and Tonhalle, the Lucerne Theatre, the Lucerne Symphony Orchestra, and the Culture and Convention Centre Lucerne. Large parts of the Swiss cultural landscape are marked by cooperation between public and private players. Re-allocation can mainly be observed between the public context and the intermediary sector. The most recent examples are the establishing of a National Centre of Competency for Photography by a private patron and the Federal Office of Culture.

7.2 Basic data about selected public institutions in the cultural sector

Information is currently not available.

7.3 Status and partnerships of public cultural institutions

There are only a few national cultural institutions in Switzerland. These include the Swiss National Library, the Swiss Literary Archive, the Cinémathèque Suisse (see chapter 4.2.2), and the Swiss National Sound Archives, founded in 1987. The Swiss Literary Archive and the National Sound Archives thus accomplish – in close cooperation with the Swiss National Library – one of the tasks set out in the *National Library Act*. These archives have the task of collecting, cataloguing, and making available to the public contents that are connected in one way or another with Switzerland's history and culture.

The Swiss National Museum has its main building in Zurich and has two additional locations in the different language regions of Switzerland. It has been transformed into an autonomous foundation. The *Federal Act on Museums and Collections* came into force on 1 January 2010.

Switzerland has one of the highest concentrations of *museums* in the world. Since 1950, the number of museums in Switzerland has tripled. In 2013, over 13 million visitors to 1 107 museums were recorded.

Since the beginning of the 1990s, a new tendency can be observed in the private collections of contemporary art. Collectors prefer to establish their own museums or collections – often designed and built by internationally renowned architects. Another example of a private initiative is the anonymous group of patrons called "Ladies First", which gave CHF 20 million to the building of a new theatre in the City of Basel.

The Swiss National Film Archive is a foundation financed by the federal state, the Canton of Vaud and the City of Lausanne (see chapter 4.3).

In Switzerland, there are about 6 000 libraries. Most of the 30 larger libraries (with more than 40 000 000 media units) are university libraries and, at the same time, cantonal and city libraries.

According to the Federal Statistical Office, 272 commercial cinemas with 533 screens provided a seating capacity of 101 000 in 2013. About one third of the cinemas and the seats were concentrated in the five largest centres of Switzerland: Zurich, Bern, Basel, Geneva, and Lausanne. According to the film statistics of the Federal Office of Culture, Swiss films hold a market share of 6.2% and thus fall short of the targets defined by the Federal Office of Culture. It must also be noted (unfortunately) that one characteristic feature of theatrical releases in Switzerland – namely, an original version with subtitles – is in decline. About the same regional distribution can be observed in the 25 larger theatres that have their own ensembles and which attracted audiences of 1.49 million during the 2012/2013 season according to the Schweizerischen Bühnenverband (Swiss Theatre Association). The Schauspielhaus Zürich, for example, is one of the leading theatre houses in the German-speaking part of Europe, and the same can be said about the Théâtre Vidy Lausanne in the French-speaking part of Europe.

Interesting discussions are taking place on burden sharing among large cultural institutions. For more information, see chapter 7.1.

The role played by city marketing and cultural tourism strategies is becoming more important for cultural institutions. Interesting examples are the Cultural and Congress Centre set up in Lucerne and several (summer) festivals. Further building work planned over the next five years in Lucerne will add a centre for theatre and musical productions.

Cooperation between the public and private sector plays a significant role and is mostly organised around the modern concept of "matching grants". There are currently more than 10 000 foundations with a public interest, of which around 1 500 have a cultural aim. Since 2001, a new platform called "Swiss Foundations" has been representing grant-awarding foundations in Switzerland. Its aims are to establish quality standards for foundations and to promote the role of foundations in different kinds of partnerships.

Several federal players work together with private partners on various projects (see chapter 7.1). An important private partner cooperating in – or even initiating – public projects is Migros – one of Switzerland's main wholesalers. According to its corporate by-laws, Migros spends around 0.5% of its retail turnover and 1% of its wholesale turnover (around CHF 120 million in 2013) on cultural and social activities (<http://www.kulturprozent.ch>). For example, Migros has created an online cultural support database (<http://www.kulturbuero.ch>).

Public-private partnerships can be observed on all levels. One example is "Swiss Films" Association to promote Swiss cinema abroad, originally initiated by Pro Helvetia, the Swiss Film Centre, and the Swiss Short Film Agency. With the new division of tasks pursuant to the *Culture Promotion Act* the Federal Office of Culture is responsible for financing "Swiss Films".

In the past few years, there has been a shift from "patronage" toward "sponsorship", the latter being complemented by other forms of cooperation. There is a trend among some large companies to develop their corporate identity by organising their own concerts or theatre tours. Furthermore, in contrast to classical sponsorship, investors are now commissioning or

developing projects together with cultural institutions or artists. A shift away from traditional or classical culture toward event-oriented culture can also be observed.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

Switzerland has a wide range of different support schemes for artists. At all levels – federal, cantonal, communal – similar approaches can be observed:

- grants or contributions for the training of artists;
- prizes via competitions (see chapter 8.1.3);
- support granted to artists' studios abroad and in Switzerland;
- official Swiss contributions to international and national exhibitions (Pro Helvetia); and
- acquisition of works of art for the National Art Collection (only by the Federal Office of Culture).

8.1.2 Special artist's funds

Established with funding from the Federal Office of Culture, "Suisseculture Sociale" is a social capital fund for artists in need; it operates according to the principle of subsidiarity. More specifically, large umbrella organisations like Suisa or Pro Litteris provide such funds to their members. Typical of Switzerland are the numerous small private funds for artists.

All of this, nevertheless, cannot hide the fact that a comprehensive social security framework for artists is nonexistent in Switzerland. The new *Culture Promotion Act*, enacted at the end of 2009, stipulates (*Article 9*) that the Confederation and the Pro Helvetia Foundation must transfer a percentage of the financial assistance granted to creative artists to the individual artist's pension fund or another form of financial provision. The Federal Council determines the percentage (see chapter 5.1.4).

8.1.3 Grants, awards, scholarships

The Confederation awards various prizes and honours to acknowledge the achievement of Swiss artists and thus to draw attention to their significance on a national and international level. Federal awards and prizes are a means of promoting the arts and culture. Based on a competitive process and portfolio submissions, prizes are awarded for productions and works that are particularly innovative or original, that pursue unusual approaches, and that demonstrate professional execution. Awards and honours, however, are conferred based on prior nomination (no portfolio submissions) and are meant to acknowledge a long-standing and important artistic career. Prizes are awarded in all sectors of the arts: art (art, architecture, and education), design, literature, dance, theatre, and music. Grand Prix awards and honours for an outstanding artistic career or life's work are conferred in each discipline.

The Confederation aims to further enhance the significance of these prizes in the period 2016–2019. In association with Pro Helvetia and Swiss representations abroad, several promotional measures benefiting laureates will be adopted to strengthen the importance of Swiss prizes nationally and internationally.

Larger cantons and cities also award prizes and special awards, for instance, in recognition of particular services to bringing the arts and culture to a wider audience. Cultural awards are also conferred in the form of annual scholarships and work grants for outstanding achievements in literature, electronic music, theatre, dance, jazz / rock / pop, and comics.

Smaller cantons and cities do not have such a multitude of schemes. They support artists in a more project-based way, for example, with state-lottery funding. Some cities jointly own artists' studios abroad.

Private cultural foundations and associations commission annual works in different sectors of the arts and culture, and provide studios abroad for artists (these studios are owned by the foundations or associations).

8.1.4 Support for professional artists associations or unions

The Federal Office of Culture supports nationwide organisations for professional artists and amateurs. Financial assistance is intended to promote creative work in Switzerland, to improve working conditions, to preserve cultural diversity, and to intensify cultural exchange between the country's different language regions.

Currently 15 organisations are benefiting from such support. Funding amounts to approximately CHF 3 million.

A certain number of associations, including the author's rights collecting societies, have joined together under the banner of "Suisseculture". The main tasks of cultural (umbrella) organisations are:

- lobbying (in the context of public decision-making procedures);
- material and immaterial support of artists (many associations have their own support funds and studios);
- to provide legal and financial advice;
- social help in difficult situations; and
- organisation of cultural events.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

The latest study on cultural activities in Switzerland provides a valuable insight into the cultural behaviour of the Swiss population. The most important findings are summarised below (Source: 2010 Statistical Yearbook, Federal Statistical Office):

Visiting historical monuments and going to concerts or the cinema were among the most frequent cultural activities in 2008. Around two thirds of the population take part in these activities. Young people attend of cultural events more frequently than older citizens – this predominance is more evident in the case of the cinema and festivals. More highly educated citizens are more culturally active. Income also plays a significant role in most activities. Cultural activities are more frequent in urban areas than in rural ones. Cultural activities are in the first instance pursued out of active interest (68%) and secondly for the sake of entertainment (60%). As regards amateur cultural activities (that is, activities undertaken on a regular basis and with an artistic ambition), photography, the visual arts, and playing a musical instrument are mentioned most frequently. Photography attracts young men in particular, while women are more involved in the visual arts.

Music

The favourite styles of music among the Swiss population are pop and rock, followed by classical music. With regard to concerts, classical music events attract the most visitors by a narrow margin. Persons aged below 30 in particular attend music events. Concerts are generally popular (two thirds of the population attend concerts). Almost 60% would like to attend concerts more frequently. Factors preventing them from doing so include time and money. Family reasons are often mentioned by women. 41% of the population consciously listen to music every day in the privacy of their homes, still predominantly on the radio (or on television). The younger the listeners, the more frequently they use newer media, like the Internet or MP3 players. Four out of five 15 to 19 year-olds use an MP3 player. Almost every second person has

attended music lessons for at least a year at some time in their life. Today, however, only every fifth person plays an instrument. Persons under the age of 30 play an instrument more frequently (28%) than those aged 60 or over (13%). The most favourite instruments include the piano and guitar, with women playing the piano more frequently, and men the guitar. Most people play music on their own; only 37% of those playing music do so in the company of others.

Cinema

63% of the Swiss population go to the cinema at least once a year. Age, education, and income are keys in this respect: persons aged 15 to 24 go the cinema most. Among persons with a higher education, 24% went to the cinema more than six times in 2008 (compared to 6% of those who had completed level one secondary school education). A similar situation applies when the analysis is based on household incomes: 57% of the population with a low income did not go the cinema in 2008, compared to only 25% with a higher income. Persons living in urban areas go to the cinema much more regularly than those living in the country. 40% of the population would like to go to the cinema more often. Factors preventing them from doing so include time, start times of screenings, costs, and the family or social environment. The latter is referred to more often by women than men (24% and 17% respectively). For more highly educated persons, time is a key factor. Cost reasons, however, are mentioned, especially by young people.

Video films, DVDs, or films watched via Video on Demand (VoD) were viewed by almost 60% of the population in 2008. The cinema audience and the audience watching videos, DVDs or films via VoD are overlapping increasingly: the majority of persons who do not go the cinema do not watch videos either. Those going to the cinema also watch video films most frequently. Persons living in rural regions not only go the cinema more rarely but also watch far fewer videos, DVDs or films via VoD.

8.2.2 Policies and programmes

Switzerland has a very rich and diversified cultural life. In the rural regions, local cultural associations play an important role, and participation in cultural life is linked to living traditions (see chapter 8.4). In the cities, an important number of cultural events in a broader sense (street parades, ethnic festivals, etc.) have taken over this function. Nevertheless, there are also many initiatives to promote participation in cultural life in a narrower sense, for example, the "Museum Night", which offers free admission to all museums for the duration of one night. It is organised at different times of the year in various cities in Switzerland. A Swiss-wide programme is the "museum passport", which offers admission to 250 museums all over Switzerland. Switzerland enthusiastically takes part in international programmes such as the "European Heritage Days".

Most of these activities – whether private or public – are planned and realised at city or cantonal levels. But there are also federal government programmes to support participation in cultural life. Two examples include:

- the projects funded by the Culture and Society Section. It supports cultural projects dedicated to topical social issues and that contribute to furthering mutual understanding between regional, language, ethnic, or other communities (see chapter 4.2.4). The Section supports projects that reflect and transmit cultural practices and social development; and
- Bibliomedia Schweiz. This is the "Library of Libraries", which, as a public foundation, is committed to library development and reading promotion. As key information hubs, the three Bibliocentres of Bibliomedia provide a broad range of up-to-date books for children, young people and adults in all national languages as well as in several foreign languages. The three centres are located in each of the major language areas, namely, in the cities of Solothurn, Lausanne, and Biasca. 50% of the funds for Bibliomedia come from the federal

government, via the Federal Office of Culture, while the other 50% are provided by the cantons.

Pro Helvetia regularly launches theme-based programmes and programmes highlighting other countries for four-year runs. The theme-based programmes focus on important questions pertaining to Switzerland's cultural identity and reflect Pro Helvetia's awareness of its policy task to nurture mutual appreciation domestically. The programmes highlighting other countries contribute to facilitating the artistic-cultural exchange between Switzerland and other countries or regions of the world. They are chiefly initiated at the request of governmental partners or partner institutions abroad. The country programmes serve Pro Helvetia as a vehicle for implementing projects that cultivate and maintain cultural interaction with countries abroad.

Another significant source of activity in Pro Helvetia comes from the SDC-designated countries, where educational and training facilities for such cultural activities as theatre, dance, music, or photography are initiated and financed, or indeed permanent exhibitions, concerts or exchange events. 60% of Pro Helvetia's financial resources flow out of the country; see chapter 3.2).

8.3 Arts and cultural education

8.3.1 Institutional overview

The cantons are the main bodies responsible for schools and education in general. The responsibilities of the federal government in the field of education include the activities of the Federal Institutes of Technology in Zürich und Lausanne, the distribution of grants to cantonal universities, scientific research programmes, and Swiss schools abroad. Only recently has the revised Federal Constitution begun to allow the state to promote art and music, especially in the education sector. Within the implementation and interpretation of this legal framework, it remains to be seen which measures will be developed by the Confederation.

8.3.2 Arts in schools (curricula etc.)

Various endeavours of cantonal offices of culture exist to better anchor art in society, as well as a range of new training courses and programmes. Offerings include certificate courses designed to train culture officers, or programmes dedicated to the subject of the teaching artist and designed to enable practising artists to independently undertake, evaluate, and critically reflect on cultural education projects at schools on the basis of stringent criteria.

8.3.3 Intercultural education

Courses and programmes developing intercultural skills are enjoying ever-increasing popularity. Regio Basiliensis, for instance, is a transnational organisation, which offers intercultural educational training to teachers. Schools are also increasing their provision in this area, often in combination with language courses. This striking development has reached as far as Asia and, more specifically, China. This has to do with the fact that Switzerland is increasingly interested in these regions of the world, not least for economic reasons.

8.3.4 Higher arts education and professional training

Swiss Bachelor and Master programmes in Arts Education have been accredited by external agencies in 2010. Conceivably, some programmes will modify their profiles due to evaluation results.

On the long-term agenda of the Federal Office of Culture are the promotion of professional arts education, the formal recognition of artistic professions, and the re-training of artists who are no longer able to practise their art or trade. The first concrete measures are being taken in the dance sector.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Information is currently not available.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and popular culture

Approximately one million people are culturally active in Switzerland. The majority of the members of cultural associations are active in music and theatre. Approximately half a million musicians are active in 2 000 music associations, 1 850 choirs, 200 orchestras, 8 opera companies, and 380 music schools across the country. 900 amateur theatre groups with a total active membership of around 35 000 in French-speaking Switzerland alone stage 1 000 performances a year. The Swiss Traditional Costumes Association boasts over 20 000 members.

While cultural (umbrella) organisations are mainly supported by the Swiss Federal Office of Culture, an enormous number of amateur arts associations and cultural houses are financed on a private basis or supported by the cities and communes, often by monies generated by state lottery funds. In Switzerland, the significance of the country's intangible cultural heritage for social cohesion, for the country's cultural self-image, and for its image and appearance abroad, as well as that of its various regions, is firmly acknowledged. By ratifying the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage of 16 July 2008, Switzerland has formally accepted and become part of the international legal framework for the promotion of cultural diversity (see chapter 4.3). For the period 2012-2015, the principal focus is on amateur arts and popular culture.

8.4.2 Cultural houses and community cultural clubs

Amateur arts associations play an important role within federalist Switzerland. More than 10% of the population serve as volunteers in cultural associations. (For statistics, see chapter 8.2.1). This is certainly due in large part to Switzerland's observation of the federal principle. This is reflected in the diversity of cultural centres and activities, which are primarily given financial backing at the communal level. There are also public-private partnerships, such as the Dada House in Zurich. Significant for being the birthplace of the Dada movement, the building was rescued from near-death due to a planned building usage change, and has now been turned into the Cabaret Voltaire, a cultural centre, which, among others, is extending aspects of the avant-garde into the 21st century. On the administrative side, related institutions may be located in the corresponding cultural, youth, or social domains.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

Information is currently not available.

9. Sources and Links

9.1 Key documents on cultural policy

Confoederatio Helvetica: *Swiss Law Database*.

<http://www.admin.ch/ch/d/sr/44.html>

Swiss legislation in English

<http://www.admin.ch/ch/e/rs/rs.html>

Federal Office of Culture: *Annual reports*.

<http://www.admin.ch/bak>

Federal Statistical Office: *Yearbook*.

<http://www.statistik.admin.ch/service-stat/jahrbuch-online/index.htm>

Pro Helvetia: *Annual reports*.

<http://www.pro-helvetia.ch>

9.2 Key organisations and portals

Cultural policy-making bodies

Cantons

<http://www.admin.ch/ch/d/schweiz/kantone/index.html>

Conference of the Ministers of Education

<http://www.edk.ch>

Federal Department of Foreign Affairs

<http://www.eda.admin.ch>

Federal Office of Culture

<http://www.admin.ch/bak>

Swiss Agency for Development and Cooperation

<http://www.deza.ch>

Swiss Arts Council (Pro Helvetia Foundation)

<http://www.pro-helvetia.ch>

Professional associations

Pro Litteris, Swiss Copyright Society

<http://www.prolitteris.ch/default1.asp>

Schweizerischer Bühnenverband (Swiss Theatre Association)

<http://www.theaterschweiz.ch>

Suisseculture

<http://www.suisseculture.ch>

Société suisse des auteurs

<http://www.ssa.ch>

Suisseperform Suisa

<http://www.suisa.ch> Convention for the Safeguarding of the Intangible Cultural Heritage
Convention for the Safeguarding of the Intangible Cultural Heritage

Swiss Music Council

<http://www.miz.ch>

Swiss Author's Association (SSV)

<http://www.ch-s.ch/>

Visarte (Association of Professional Visual Artists)

<http://www.visarte.ch>

<http://www.suissimage.ch>

Grant-giving bodies

Swissfoundation

<http://www.swissfoundations.ch>

Pro Helvetia

<http://www.pro-helvetia.ch>

Migros Kulturprozent

<http://www.migros-kulturprozent.ch>

Cultural research and statistics

Federal Statistical Office

<http://www.statistik.admin.ch>

Zurich University of the Arts

<http://www.creativeeconomy.ch>

Private and public cultural promotion database

<http://www.kulturfoerderung.ch>

Culture / arts portals

Federal Foundations Index

<http://www.edi.admin.ch/esv/stiftungsverzeichnis/index.html>

Online Platform Swiss Foundations

<http://www.stiftungschweiz.ch>

Residential stays, artist's studios in Switzerland and abroad

<http://www.artists-in-residence.ch>