

Country Profile

Liechtenstein

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1. Cultural policy system

1.1. Objectives, main features and background

Cultural policy objectives

Liechtenstein's cultural policy is aimed at the general population, artists, cultural institutions and projects. This is about more than just promoting culture. Cultural policy represents a public discussion, framework conditions and the interests of artists.

Major cultural policy responsibilities are vested in the state. Since the beginning of the 21st century, the country has strived to become an internationally renowned centre of art and culture. For the purpose of sustainably supporting cultural creativity and cultural values while raising public awareness, Liechtenstein has adapted its funding instruments.

For example, the *Culture Promotion Act (CuPA)*, which has been in force since 2008, regulates

Culture Promotion Act (CuPA) of 20 September 2007: www.gesetze.li/konso/2007290000 the promotion of cultural creativity by individuals and private organisations in literature, music, performing and visual arts, film and video, folk culture and regional studies. The objective of the law is to promote diversity, independence, freedom, innovation and quality in the development of vibrant art and culture. It summarises what was previously regulated in several laws.

The cultural mission statement ([LIECHTENSTEIN cultural mission](#)) of 2011 outlines the main objectives of Liechtenstein's cultural policy up to 2021. Cultural policy guidelines reflect the small country's intention to be open, visible and independent. In terms of both cultural positioning and economic development, Liechtenstein has set a number of sustainable priorities: to strengthen Liechtenstein culture at home and abroad, to promote cultural awareness, to support cultural practitioners and promote the creative industries, to foster neighbourly relations as well as international cooperation.

With the *Cultural Assets Protection Act (CAPA)* of 2016, supplemented by the Cultural Assets Protection Ordinance in April 2021, the Principality of Liechtenstein expanded the scope of its active cultural policy. Cultural heritage is not only of great importance in affirming the identity of society. The modern law on the protection of cultural assets also complies with the various international conventions that Liechtenstein has adhered to for years. This law enshrines the protection of cultural assets in national law for the first time in the history of the Principality of Liechtenstein.

By agreeing to the Davos Declaration 2018 ([Davos Declaration 2018](#)) Liechtenstein also commits to making a high level of building culture a political and strategic priority. That Declaration is a reminder that "building" is culture and creates space for culture. In the European Year of Cultural Heritage, the European Commission called for raising awareness of the social and economic importance of cultural heritage.

Cultural policy in Liechtenstein always focuses on preserving the special characteristics of the small state and the participation of as many people as possible. Accordingly, the state bears responsibility for public institutions:

for the Music School and School of Fine Arts, for the country's library as the national library, for the art museum as the national gallery and the country's museum as the national museum, for the University of Liechtenstein as well as the Adult Education Foundation. One element of the cultural-political obligation is to document the country's sovereignty.

Cultural policy as social policy also deals with social challenges such as migration or digitalisation. Thus, there is consensus that one objective of cultural policy – especially at the municipal level – must be to integrate the culture of migrants and to take into account the cultural needs of people with a migrant background.

The Liechtenstein government's Digital Agenda of 2019 (see 2.1) explicitly aims to broaden cultural funding to include digital content and to provide greater support for digital artistic creation. In addition, the creative industries are to be given a higher priority with regard to the further diversification of the business location. Cultural content from libraries, museums and archives is to be digitised in order to create the widest possible online access to culture.

At the same time, Liechtenstein participates in the "Digital Europe" and "Creative Europe" programmes of the European Union from 2021 to 2027. The principles for the participation of the EEA/EFTA states (Norway, Iceland, Liechtenstein) in EU programmes are set out in [Part VI, Art. 78 et seqq. EEA Agreement](#) (cooperation outside the four freedoms). In 2015 and 2020, Liechtenstein looked back on 20 and 25 years of membership in the European Economic Area (EEA), respectively. The government presented an overall assessment in each case and acknowledged the EEA as a "model of success" for Liechtenstein ([BuA No. 18/2015](#), [BuA No. 34/2020](#)).

Main characteristics

With 39,055 inhabitants (2020), Liechtenstein is the fourth smallest state in Europe. One third of the people come from other countries, mostly Switzerland, Austria, Germany and Italy. Cultural policy in Liechtenstein refers to both national identity and cultural diversity as an expression of being open to the world.

Geographically, the country is situated between the Austrian province of Vorarlberg and the Swiss cantons of St. Gallen and Graubünden. The state guarantees a liberal environment, promotes the cultural climate as well as the private promotion of art and culture.

In Liechtenstein, culture as a state responsibility comprises three levels:

1. Culture refers to all the intellectual and artistic achievements of the community in terms of civilisation.
2. Culture includes science, research, education, art, history, religion, natural landscape, form of government, politics – in short, everything that enables people to understand themselves and their living space.
3. Culture reflects the modern lifestyles of society.

Culture is also seen as a means of integration and European dialogue. When it comes to cultural creativity, a small state is dependent on its exchanges with the rest of the world. As such, cultural foreign policy is highly valued both regionally and internationally. [This is explicitly spelled out in the 2012 report "Priorities of Liechtenstein Foreign Policy"](#).

An essential element of Liechtenstein's cultural policy is the principle of subsidiarity, which stimulates and promotes private initiative. The state intervenes where more financial and human resources are needed to make culture possible, especially in order to realise exhibitions or buildings. A large number of stakeholders and

different forms of cooperation underpin the national model. There is an increasingly important role for the private sector in Liechtenstein's cultural landscape. Traditionally, this applies to cultural clubs, associations and institutions.

The eleven municipalities of the country contribute to the promotion of culture in line with the principle of subsidiarity. Funding for culture by the state and the municipalities is clearly separated. The municipalities of Liechtenstein organise their cultural life independently – under the *Municipalities Act* of 20 March 1996 (Law Gazette LGBl. 1996 No. 76), which includes the promotion of cultural life in the municipality's own sphere of activity (Art. 12). The municipalities mainly support cultural associations and further develop the protection of sites of local character and monuments (see 1.2.4).

Cultural policy decisions in Liechtenstein are marked by transparency, competition and efficiency. According to Art. 78 para. 4 of the Constitution, the government has overall supervision of public enterprises. The 2010 *Corporate Governance Act* (law concerning the control and supervision of public companies (ÖUSG)) puts Liechtenstein in the top league. Under the control of Parliament, the government manages and supervises state-owned enterprises in a responsible and qualified manner.

Background

The connection between the Princely House of Liechtenstein and the country plays a special role. In 2012, the celebrations marking “300 years of the Upper Country” in Liechtenstein commemorated the beginnings of the Principality and the treaty on the sale of the County of Vaduz to Prince Johann Adam Andreas of Liechtenstein in 1712. The country of Liechtenstein then celebrated its 300th anniversary in 2019. In 1719, the Principality of Liechtenstein was founded and elevated to the status of Imperial Principality. Prince Johann Adam Andreas is not only considered the founder of the state; he also added a centrepiece to the Princely Collections: the world-renowned works of the Decius Mus cycle by Peter Paul Rubens.

The Princely Collections are among the most important private art collections in the world, placing special emphasis on the Baroque era, with paintings by Peter Paul Rubens, Anthonis van Dyck and Rembrandt, as well as sculptures by Giambologna, Adriaen de Vries and Massimiliano Soldani Benzi. For a long time, anyone who spoke of culture in the small state of Liechtenstein thought of these treasures of European art spanning five centuries.

Christian customs determined what the people in the Catholic country, which was still a poor agricultural country at the turn of the 20th century, believed to be culture in their everyday lives. In other words, culture was based on religion.

Great talents sought and found success abroad. The educator, historian and politician Peter Kaiser (1793–1864) was elected to the German National Assembly in the Paulskirche in Frankfurt in 1848 as a deputy of Liechtenstein. Just before, in 1847, he had written the book “History of the Principality of Liechtenstein”, which was of seminal importance for Liechtenstein. He is considered to be the founder of Liechtenstein historiography and the “discoverer” of a Liechtenstein nation-state identity rooted in its people.

Josef Gabriel Rheinberger (1839–1901), a composer, organist and music teacher born in Vaduz, is even often thought of as a German composer. At the age of twelve, he went to Munich and became one of the successful composers of his time. He achieved international acclaim as a composition teacher at the Munich Music School

and the Academy of the Art of Music.

1900–1945:

The Liechtenstein National Museum (see 1.3.1 and 1.3.3) is the oldest cultural institution in the country. It was established around 1900 by Prince Johann II and supervised by the Historical Society for the Principality of Liechtenstein (see 1.2.5). The aim was to collect cultural objects of historical significance to the country. Important reforms in Liechtenstein took place during the reign of Johann II, including in the school system and municipal administration. He signed the first constitution in 1862 and the constitution based on democratic parliamentary principles in 1921. Johann II supported the arts and sciences and initiated the modernisation of the agricultural state.

The 1862 constitution made it possible for people in Liechtenstein's municipalities to form associations. The first theatre association was founded in 1862. By 1921, there were ten brass music societies, and almost all the villages in the country had choral societies. The Historical Society was the first institution (1901) to deal with Liechtenstein's past and present in an intellectual and scientific manner. It had a decisive influence on cultural development in the 20th century, being a driving force for the protection of cultural assets and the preservation of historical monuments.

A portrait of Prince Johann II can be seen on the first Liechtenstein stamps, issued on 1 February 1912. It was designed by the Art Nouveau artist Koloman Moser, a co-founder of the Vienna Secession in 1897. The high artistic quality of Liechtenstein stamps continues to attract the interest of philatelists worldwide. In 2021, Liechtenstein's postal service continued to focus on innovation and received the "Runner-Up Prize" of the Innovation Award 2021 from PostEurop for the Blockchain-based Stamp 4.0. This crypto stamp is forgery-proof and interactive (see 2.4).

The painter, graphic artist, textile designer, book designer and typographer Ferdinand Nigg (1865–1949) is considered Liechtenstein's most important contributor to modernism. In 1912, he became the first professor of paramentics at the School of Applied Arts ("Kunstgewerbeschule") in Cologne, while producing an enormous body of artistic work. The "master of the cross-stitch" returned to Vaduz in 1931.

Following the annexation of Austria by the German Reich, Prince Franz Josef II left Vienna in 1938 and chose Vaduz as his residence. During the Second World War in 1944/45, the collections of the Prince of Liechtenstein, which were subject to an export ban, were also brought to Vaduz Castle under the most difficult conditions and thus rescued from looting and destruction.

1945–1960:

A real cultural landscape only began to develop when the economy in Liechtenstein caught up with modernisation at a rapid pace after the Second World War. While the roots of the Princely Collections are to be found in the Baroque ideal of art-loving princely patronage, representatives of the private sector in Liechtenstein also promoted art and culture alongside the Catholic Church.

In 1948, the parish priest of Schaan, Canon Johannes Tschuor (1896–1990), founded a school for "adult education". It remained a key pillar of culture in Liechtenstein for two decades and was a forerunner of the Liechtenstein Adult Education Foundation, which was founded in 1999 (see 1.2.2 and 1.3.3).

The painter, graphic artist and philosopher Eugen Zotow (1881–1953) created portraits and landscapes of Liechtenstein and Switzerland as well as still lifes for the few wealthy Liechtenstein citizens, for immigrants from Germany and for Prince Franz Josef II. He designed several stamp series for the government. The Ukrainian-born artist lived in exile in Vaduz from 1938 to 1953. In 1951, he produced “etchings from the eleven municipalities” as well as drawings and graphics of Vaduz Castle.

Liechtenstein scholars and committed students founded the non-profit association Liechtenstein Academic Society (LAG) in 1951. By studying cultural, governmental, social, philosophical and religious issues, LAG aims to influence and enrich cultural life in Liechtenstein. LAG has published two high-level scientific series under its own publishing house (VLAG) since 1972, in addition to individual publications. A total of 60 volumes were published in the series “Liechtenstein – Politische Schriften” (LPS) up to 2019, predominantly with essays on political science, the humanities and law. The series “Kleine Schriften” contained a total of 55 booklets by 2019.

1960–1980:

State cultural policy began in the 1960s and 1970s – late and gradually in response to private initiatives. The Liechtenstein National Library and the National Archives were founded in 1961 (see 1.3.1, 1.3.3 and 3.2). In 1963, a private group initiated the establishment of the Liechtenstein Music School, and since 1971, the International Master Classes have evolved into a high-profile international seminar and event platform in Liechtenstein (see 1.3.3). The Liechtenstein State Art Collection was founded in 1968, which laid the foundation for the Liechtenstein Art Museum (see 1.3.1 and 1.3.3). In 1970, the “Theater am Kirchplatz” (TAK) (see 1.3.1) opened its doors, which today serves the function of a state theatre. In 1978, the PEN Club Liechtenstein was founded as an autonomous PEN centre of PEN International, one of the best-known international authors’ associations.

Liechtenstein joined the European Cultural Convention (1954) in 1979. The new cultural policies of the 1980s and 1990s reflected the priorities set by the Council of Europe on issues of cultural identity, heritage, cultural diversity and participation in cultural life.

1980–2000:

In 1986, the Historical Society and the Academic Society founded the Liechtenstein Institute in Bendern. The Institute explores through scientific research topics relevant to Liechtenstein, where the promotion of research is considered a state responsibility. Even though the state delegates this responsibility to a private initiative, the Liechtenstein Institute, the Institute receives state funding and is also commissioned by the state. The Liechtenstein Institute conducts research in law, politics, economics, social sciences and history. Its findings are intended to contribute to the understanding of the Liechtenstein State at home and abroad, to promote a cosmopolitan and realistic Liechtenstein self-image, as well as to facilitate the shaping of opinions on important issues.

In the 1990s, the arts and culture sector continued to gain momentum. The Symphony Orchestra is born, the Musical Company, the International Guitar Days, the Liechtenstein School of Fine Arts, and a growing number of professional artists contribute to music, literature, theatre, dance and visual arts. Liechtenstein presents books at the book fairs in Frankfurt am Main and Leipzig and has participated in the European Heritage Days since 1993.

In 1995, Liechtenstein joined the European Economic Area (EEA). This has shaped Liechtenstein’s political system

and bolstered its sovereignty. The EEA Agreement allows the EEA/EFTA states (Liechtenstein, Iceland, Norway) to participate in framework programmes, special programmes, projects or other actions of the European Union (EU).

Since the beginning of the 21st century, Liechtenstein has increasingly showcased its diversity internationally. It participates in Expo 2000 in Hanover and the Literature Express Europe 2000 project, as well as in the Long Night of Museums organised by the Austrian broadcaster ORF in Austria, South Tyrol and Liechtenstein (see 6.1). Each year, the Liechtenstein Cultural Foundation awards two scholarships to professional young artists. They then spend a year in another country to further their education at music and art schools, universities or in studios. Since September 2006, Liechtenstein has also had a residential studio in Berlin for artists from Liechtenstein, which serves as a centre for art, culture and encounters for all artistic disciplines.

The Liechtenstein Art Museum, based on the Liechtenstein State Art Collection of 1969, has been a central institution in the country since 2000 (see 1.3.1 and 1.3.3). The museum deliberately seeks out themes that deal with the contemporary attitude to life in Europe. Although the National Gallery is a place of international art, as a regional museum it also relates to the cultural essence of the Rhine Valley region.

2000–2021:

In 2006, the Liechtenstein Art Museum embarked on a new, innovative path of museum cooperation across national borders and contributes to a cooperation that is unique to date in the German-speaking cultural sector. The MMK Museum für Moderne Kunst Frankfurt am Main, the Kunstmuseum St. Gallen and the Liechtenstein Art Museum have jointly purchased the Rolf Ricke Collection – 152 works of US classics – for EUR 4.5 million. Liechtenstein's Parliament approved CHF 1.15 million (EUR 731,600) to co-acquire the collection.

The connection between private and state is also playing an increasingly important role in Liechtenstein's culture. Private donors donated the art museum to the country in 2000. In May 2015, the Liechtenstein Art Museum deepened its cooperation with the Hilti Art Foundation, which presents its internationally important art collection in its own new building under the roof of the Art Museum.

It was in 2013 that Liechtenstein discovered its potential for the cultural and creative industries and has been developing networks ever since. Then, in September 2014, the Institute of Architecture and Planning at the University of Liechtenstein presented the first Creative Industries Report for Liechtenstein. The report is considered an important step in highlighting the country's great creative potential. In the Digital Agenda of 2019, the Liechtenstein government commits to expanding cultural diversity to include the dimension of digitalisation.

The exchange about and of art and culture across borders as well as the open cultural policy are also part of Liechtenstein's foreign policy. For Liechtenstein, culture is a means of integration and dialogue. In 2015, Liechtenstein celebrated its 25th anniversary of joining the UN. Today, Liechtenstein is one of the leading voices when it comes to the rule of law and international criminal justice (see 2.1).

In 2019, Liechtenstein celebrated "300 years of the Principality". A series of events focusing on history, foreign policy, cultural activities, education and the economy was organised at Liechtenstein's museums and embassies.

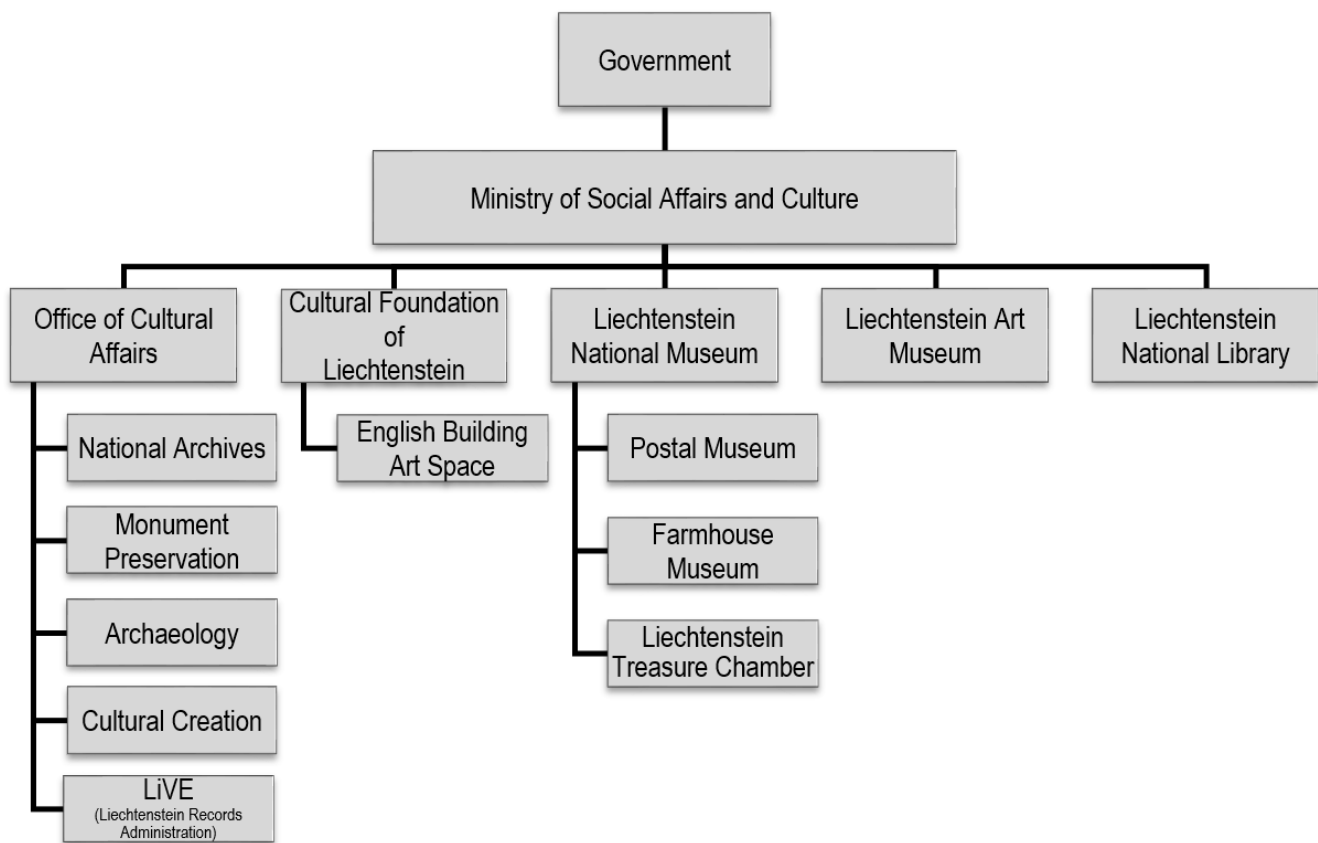
Protecting its cultural heritage is an important issue for Liechtenstein. The first “Blue Shield” of the organisation Blue Shield International, which is affiliated with UNESCO, was affixed to the government building in Vaduz (1903–1905) in September 2021 to serve as a signal.

Since August 2021, the Office of Cultural Affairs has been running a residential studio for creators of culture and art from other countries. The Liechtenstein artists’ studio is located in the listed “Turmhaus” in Balzers.

1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM

The Government of the Principality of Liechtenstein is the supreme executive body of the country. It consists of the head of government and four government councillors and answers to both the Landtag (Parliament) as the highest legislative body and the Prince Regnant as head of state. The Government is appointed for a period of four years by the Prince on the proposal of the Landtag and has its seat in the Liechtenstein capital Vaduz.



1.2.2. NATIONAL AUTHORITIES

The country’s cultural policy tasks focus on the following: Representation of the country as a whole, creation of a regulatory framework for the development of art and culture, promotion of cultural institutions and projects of national significance, preservation and protection of cultural heritage, foreign cultural policy, promotion of historical awareness.

The five members of the Liechtenstein Government are responsible for 15 ministries:

The Department of Education, which is part of the Ministry of Foreign Affairs, Education and Sport, is responsible for the Liechtenstein education system from early education to adult education.

The Ministry of Foreign Affairs is responsible for cultural events at the embassies in Bern, Vienna, Berlin, Strasbourg, Brussels, Washington and New York, as well as for its involvement in the UN.

The Ministry of Social Affairs and Culture (the Department of Culture has been part of this Ministry since 2021, previously it was part of the Ministry of Foreign Affairs) is responsible for the social, societal and cultural policies of the Principality of Liechtenstein.

Cultural policy in Liechtenstein bridges the past, the present and the future. This includes preserving the special characteristics of the small state. Thus, the state also bears responsibility for public institutions: for the Music School and School of Fine Arts, for the National Library, the Art Museum and the National Museum. According to Art. 78 para. 4 of the Constitution, the government has overall supervision of public enterprises. The Government relies on the 2010 Corporate Governance Act to control and supervise state-owned enterprises. The coordination office for control and supervision is the Finance Unit, which is part of the Ministry of General Government Affairs and Finance.

In 2008, Liechtenstein transferred state cultural promotion to the independent and autonomous Liechtenstein Cultural Foundation (see 1.3.3). It ensures artistic freedom and is committed to pluralism, diversity, quality, creativity, innovation, identity and internationalisation. The country has a strong tradition of folk culture. Thanks to the funding, the cultural scene has become much more diverse and richer.

Until 2011, the Cultural Affairs Unit coordinated the state tasks of Liechtenstein's cultural life. It was integrated into the newly founded Office of Cultural Affairs (AKU) in 2012, which advises the Ministry of Culture, implements projects and works as an interface for the country's regional and international engagement in the cultural commissions of the Council of Europe, EEA/EFTA and the International Lake Constance Conference (ILCC). Since 2017, the AKU has also been tasked with implementing comprehensive protection measures for Liechtenstein's cultural heritage as well as its architectural heritage. The cultural departments of archaeology, monument preservation, national archives and cultural creation are integrated into the Office of Cultural Affairs, as well as the LIVE specialist unit, which is responsible for the digital records management of the national administration.

The Agency for International Educational Affairs (AIBA), as the national agency for Liechtenstein, oversees the education, youth and sports programmes of the EU Commission (see 1.3.3 and 1.4.2).

Since 1999, the Liechtenstein Adult Education Foundation has had the task of planning, promoting and coordinating adult education in the country, supporting the organisers financially, ensuring the quality of the courses, coordinating adult education with continuing vocational education and training, and closing any gaps in Liechtenstein's adult education. One topic is the promotion of literacy so that all people can participate in the political, economic and cultural life of Liechtenstein. Another one is access to lifelong learning for people with disabilities.

The Office of Communications, which is part of the Ministry of Infrastructure, Economy and Sport, is the office of the Media Commission, which makes decisions regarding media subsidies. It also advises the Government on

media-specific issues. Its responsibilities are regulated in the *Media Promotion Act* of 19 October 2005, (LGBl. 2005 No. 250) and in the *Media Promotion Act* of 21 September 2006 (LGBl. 2006 No. 223) (see 4.2.5).

According to the *Liechtenstein Radio Act of 23 October 2003* (LGBl. 2003 No. 229), the Media Commission is also responsible for the legal oversight of broadcasting. The Media Commission is elected by Parliament and is under the legal supervision of the Government.

1.2.3. REGIONAL AUTHORITIES

In Liechtenstein, region implies exchange and cooperation with neighbouring countries. Liechtenstein is closely linked to Austria and Switzerland. It is part of the Rhine Valley life and economic region as well as the Lake Constance Euregio. Euregio (from “European” and “region”) is a cross-border association of local and regional areas of the EU in economic, cultural and social terms. In 2018, more than 4.1 million people lived in the Lake Constance Euregio (founded in 1997). This European region encompasses German districts in Baden-Württemberg and Bavaria, six Swiss cantons (including Zurich), the Austrian province of Vorarlberg and the Principality of Liechtenstein.

Cross-border cooperation exists, for example, via the information platform of the Rhine Valley Border Community, which was founded in 1985. Its goal is to promote the economic, political and cultural developments of the region. This includes areas along the Rhine in the Swiss cantons of St. Gallen and Graubünden, the Austrian province of Vorarlberg and the eleven Liechtenstein municipalities.

Liechtenstein has been a member of the International Lake Constance Conference (ILCC), founded in 1972, since 1998 (see 1.4.1). In January 2022, in the 50th year of its existence, the heads of government of the ILCC reaffirmed the common goals of the Lake Constance region in the “2022 Summit Declaration”: Lake Constance and the Rhine are to connect urban and rural people. The members focus, for example, on climate-neutral transport for the future, on educational cooperation and on initiatives and commitment from the younger generation.

Through the ILCC, Liechtenstein is involved in a number of cultural institutions: such as the Lake Constance History Association and Lake Constance Bibliography, the Association of Lake Constance Archivists. The Office of Cultural Affairs represents Liechtenstein on the “Culture” commission. The University of Liechtenstein participates in the ILCC “Education, Science and Research” commission and is part of the International Lake Constance University (IBH), the largest inter-university network in Europe.

Since 1991, the ILCC has been awarding sponsorship prizes in alternating cultural fields. Seven cultural creators from the Lake Constance region with outstanding potential in their respective cultural fields are recognised each time. In 2020, the Liechtenstein art association “Schichtwechsel” received one of the sponsorship awards for its commitment to linking art and society and consequently opening up new perspectives. At the same time, the ILCC Culture commission takes up relevant topics in an art forum: 2022 is about promoting culture in the midst of digital transformation. In addition, the ILCC artist meeting 2022 is aimed at professional musicians of all genres who have a refugee background and have lived in the Lake Constance region for no longer than ten years. The aim is to facilitate an interdisciplinary and creative exchange.

Apart from regional cooperation, there is also bilateral cooperation between Liechtenstein and its neighbours. There are regular meetings between the Liechtenstein Ministry of Culture and representatives of the cantons of

St. Gallen and Graubünden as well as Vorarlberg. Liechtenstein has been working with the Swiss Pro Helvetia foundation for its participation in the Venice Biennale since 2015. The University of Liechtenstein is the direct cooperation partner (see 1.3.3).

1.2.4. LOCAL AUTHORITIES

In accordance with the Municipalities Act of 1996, the eleven Liechtenstein municipalities each shape their own cultural profile. The decision-making body is the local council elected by the population, advised by a cultural commission appointed from time to time. Key tasks of the cultural commissions are the promotion of cultural life, the protection of historical monuments, the support of cultural associations or the purchase of works of art. These commissions are responsible for customs as well as cultural assets and organise cultural events. Five municipalities maintain their own museums, and two municipalities (Vaduz and Balzers) have their own operetta theatres.

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

Amateur art, volunteer work and private initiatives play a central role in Liechtenstein's cultural landscape. There are various cultural associations across Liechtenstein: galleries, choral societies, photo clubs, folklore and music societies. For example, the ten brass bands have been cornerstones of cultural and social life for around 150 years and today comprise 450 musicians. Since 1985, the Liechtenstein Brass Band Association has been a member of the International Confederation of Music Societies (CISM), which has set itself the goal of promoting amateur musicians. Liechtenstein also has 25 choral associations, with over 1,000 singers. These associations are joined together in the "Fürstlich Liechtensteinischer Sängerbund" (Liechtenstein Choir Association). This largest cultural association in the country is a member of the European AGECE. Both wind music and choirs are supported by the Liechtenstein Cultural Foundation.

The Historical Society for the Principality of Liechtenstein has set itself the goal of promoting historical and regional studies as well as historical awareness. Its yearbook series, which has been published by the Society's own publishing house since the beginning, is the most important publication on regional studies. The Society initiates and supports research in this field. In addition to the Liechtenstein Cultural Foundation, other foundations as well as EEA and Norway grants from the funding programme of the EEA states Iceland, Liechtenstein and Norway contribute to the financing of projects.

The Liechtenstein Art Society, founded in 1975, is a cooperation partner of the National Museum and the Art Museum as well as the English Building Art Space and the Liechtenstein School of Fine Arts. It enables its approximately 600 members to engage with art on various levels. The Art Society is financed by membership fees and grants from the Liechtenstein Cultural Foundation.

Artists in Liechtenstein, with few exceptions, work on a semi-professional level. There are three professional associations that influence cultural events in the country. Since 2016, the Association of Visual Arts Visarte Liechtenstein (known as BBKL 2006 to 2016) has promoted and ensured the regional and international networking of its members. Visarte Liechtenstein is a member of Visarte Switzerland and the IAA (International Association of Art). It supports artists in legal, financial and social matters. The association is financed by membership fees, donations and subsidies from the Liechtenstein Cultural Foundation. In Switzerland, Visarte is the largest professional association in the cultural sector with around 2,500 active members.

In August 2013, Liechtenstein writers joined together to form “Word – the Authors’ Interest Group in Liechtenstein”. Since 2015, this interest group of authors has awarded an annual honorary prize to individuals, organisations or projects from Liechtenstein and abroad who have made outstanding contributions to the literature of Liechtenstein. It is funded by membership fees and donations.

The non-profit association “IG Kunst & Kultur in Liechtenstein” has existed since September 2020. This interest group represents the interests of all cultural and artistic creators (performing arts, visual arts, film and media, literature, music). “IG Kultur” lobbies for better economic conditions, social security and acceptance of art and culture as fundamental values of society. It sees itself as an initiator, as a discussion partner and as a critical authority vis-à-vis the institutions and the government. “IG Kultur” received start-up funding from the Liechtenstein Cultural Foundation. It is funded by membership fees as well as public and private donations.

1.2.6. TRANSVERSAL CO-OPERATION

In a small state, cultural policy is closely linked to other political areas, such as foreign policy, financial policy, tourism, communication policy, education policy, migration policy, the economy and environmental policy. Cultural policy is about more than managing and promoting culture; it always affects society as a whole. The country, ministries, authorities and municipalities work together at different levels.

Ministries

The Department of Education, which is part of the Ministry of Foreign Affairs, Education and Sport, is responsible for the Liechtenstein education system. This also includes the University of Liechtenstein, the Agency for International Educational Affairs (AIBA) and the Liechtenstein Music School, the Liechtenstein School of Fine Arts as well as the Adult Education Foundation. The Ministry of Education as well as the School Board constantly cooperate with various bodies, commissions and working groups such as the municipalities, the business associations and the Office for Vocational Education and Training.

The Ministry of Foreign Affairs is also responsible for cultural events at the embassies in Bern, Vienna, Berlin, Strasbourg, Brussels, Washington and New York, as well as for its involvement in the UN.

The Ministry of Social Affairs and Culture is responsible for the social, societal and cultural policy of the Principality of Liechtenstein. It is also responsible for independent foundations under public law, such as the Liechtenstein National Museum, the National Library and the Art Museum. The Department of Culture is also responsible for cultural issues in cooperation with the Council of Europe, the EEA, the EU and the region.

Authorities and municipalities

Cooperation in the field of art and culture has traditionally been close between the Ministry of Culture, the Office of Cultural Affairs and the Liechtenstein Cultural Foundation as well as the University of Liechtenstein and the Liechtenstein embassies. The same applies to the cooperation between the state and the municipalities. For example, the National Archives, which are part of the Office of Cultural Affairs, are in regular contact with the municipal archives. Similarly, the areas of monuments and archaeology regularly exchange information with the eleven municipalities in the country.

Cooperation at all levels in the preparation and implementation of Liechtenstein's 300th anniversary in 2019 is impressive. After the celebrations of 300 years of the Lower Country (1999) and Upper Country (2012) as well as 200 years of sovereignty (2006), the 2019 jubilee points to the real culmination around the birth of the Principality. The central idea was: "Thinking about tomorrow today with yesterday's experience". This was the responsibility of the Ministry of Foreign Affairs, Justice and Culture. Cooperation was specifically coordinated through the Office of Cultural Affairs and the municipalities. The project was managed by the Liechtenstein Marketing Competence Centre, which reports to the Department of Economic Affairs.

Discussions on the implementation of the anniversary were broad-based. The idea was to make the population identify more closely with the country and to promote a sense of the basic values of the state ([300.li](#)). The state and the municipalities jointly financed the anniversary: the municipalities organised a nationwide jubilee trail, while the state handled events, exhibitions, the scientific review of Liechtenstein's history, an internet platform, as well as media coverage through media partnerships. In addition, there was support from cooperation partners such as companies, associations, institutions, government offices, foundations and private individuals. The diplomatic representations of Liechtenstein also played an important role (see 1.4.1).

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

It is impossible to quantify the share of the private sector in the total volume of cultural funding. A clue is provided by the study "[Developments in cultural funding in Eastern Switzerland and the Principality of Liechtenstein since 2008](#)", published in 2020 by Interface Politikstudien Forschung Beratung, Lucerne. According to the study, the share of public funding for cultural institutions is between 40 and 47 per cent and for projects between 33 and 40 per cent.

With major works of European art spanning five centuries, the collections of the Prince of Liechtenstein are among the most important private collections in the world. There is a kind of bridge between Austria and Liechtenstein with the Liechtenstein Museum in Vienna, which since 2012 has been open to the public as the Palais Liechtenstein only for events and guided tours of the Princely Collections. Prince Hans Adam II had the Garden Palace renovated and presented it to the art world in March 2004 as a modern museum and baroque synthesis of the arts.

Companies in the export and financial sectors, private stakeholders, foundations and sponsors also play a significant role in Liechtenstein's cultural sector. They frequently support projects in the municipalities, promote artists or make their own art collections accessible to the public.

For example, the Hilti family has been accumulating an extraordinary collection of classical modern art up to the present since the 1970s. But that is not all: since May 2015, the Hilti Art Foundation has displayed its internationally important art collection in a separate exhibition building in the centre of Vaduz – an extension and complement to the Liechtenstein Art Museum.

Various styles of painting from the post-war period to the present day form the focus of the VP Bank Art Foundation's collection, which was established in the 1970s. It promotes artists at home and abroad through acquisitions. VP Bank has also taken an active role in supporting young musicians since February 2022, supporting the Ensemble Esperanza and the International Music Academy in Liechtenstein. The Ensemble Esperanza is an ensemble of young soloists, founded in 2015 by the International Music Academy in

Liechtenstein, which promotes highly talented musicians between the ages of 10 and 28.

One of the main players in the cultural scene in Liechtenstein is the Theater am Kirchplatz (TAK) in Schaan (see 3.3). Since 1972, this theatre has been organised under private law as a cooperative. The TAK is a theatre for the region from Liechtenstein to Vorarlberg and Eastern Switzerland, which brings international theatre and concerts to the country, but also stages its own productions and co-productions. It receives state funding, as well as private support and money from the municipality of Schaan and Vaduz.

The Liechtenstein National Museum in Vaduz (founded around 1900) is the social memory of society, a place of identity, a park with attractions and a cultural laboratory. On display at the museum is the life of the people of Liechtenstein, shown as a journey through time that begins in the here and now. As memory is never chronological, six guiding concepts and guiding objects point to the focal points of life. This is where archaeology and folklore, history and art, popular piety and industrial history meet. Thanks to multimedia technology, the modern museum has been transformed into a database.

Branches of the National Museum are [Farmhouse Museum](#) House No. 12 in the municipality of Schellenberg, the Postal Museum and the Treasure Chamber in Vaduz. The Liechtenstein Treasure Chamber (opened in 2015) is unique in the Alpine region. The Liechtenstein Postal Museum (opened in 1930) illustrates the development of the postal system since the 15th century.

The history of the Liechtenstein National Library (1961), which is fairly recent for a national library, begins shortly after the Second World War, in a time of economic upswing and increased self-awareness (see 1.3.3). When it was renovated in 1998, the library was given a modern infrastructure. In 2021, the inventory of Liechtenstein publications comprised around 150,000 items. The National Library will have larger premises from autumn 2026, which means that all media will be under one roof.

The Liechtenstein National Archives have been a department of the Liechtenstein government since 1961 and have been part of the Office of Cultural Affairs since 2012. Opened in 2009, the new National Archives building in Vaduz is the first public administration building in the Principality of Liechtenstein to meet the "Minergie-P" standard. It is the central archive for all state agencies of the Principality of Liechtenstein, and also holds archival material from private sources, while also developing its own documentation and collections.

The knowledge that culture affects people and society at the deepest level shapes the position and profile of the Liechtenstein National Gallery. The Liechtenstein Art Museum – opened in 2000 – contains works from the collections of the Prince of Liechtenstein, among others, as well as works from the State Art Collection, which, with works of art from the 19th and 20th centuries, is chronologically linked to the collections of the Princes of Liechtenstein. The Liechtenstein State Art Collection Foundation became part of the Liechtenstein Art Museum Foundation in 2000. The complete collection of works by the thirteen Arte Povera artists is also considered a unique contribution of the Art Museum.

With 2,750 students, the Liechtenstein Music School is the largest educational institution in Liechtenstein. It is open to all age groups, actively participates in the cultural life of the region and promotes musical diversity. Musicians are trained at the Music School until they qualify for university studies.

The Liechtenstein School of Fine Arts was founded in 1993 as a school-based educational institution for children, young people and adults (see 1.3.3, 2.8 and 3.4). Since 2002, it has been an independent foundation under

public law. With an open and independent understanding of art and design, the School of Fine Arts sees itself as a contemporary centre of education.

Liechtenstein also invites artists from neighbouring countries to exhibitions at the English Building Art Space. This building has been used for exhibitions of contemporary art since 2002. The Liechtenstein Cultural Foundation has been the sponsor of the Art Space since 2008.

The Institute of Architecture and Planning at the University of Liechtenstein represents the country at the architecture exhibition “La Biennale” in Venice and, as such, has been part of national and regional cultural policy since 2014 (see 1.3.3).

Since 2019, the Literature House (founded in 2009) has had its own premises in Schaan. The association intends to make literary treasures accessible to the public. It publishes texts and organises workshops for authors.

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Cultural institutions, by sector and area

Domain	Cultural institutions (subdomains)	Public sector		Private sector	
		Number (year)	Trend, last 5 years (in %)	Number (year)	Trend, last 5 years (in %)
Cultural heritage	Cultural heritage sites (recognised)	186 (2019)	nda #	nda #	nda #
	Archaeological sites	5 (2022)	nda #	nda #	nda #
Museums	Museum facilities	11 (2022)	nda #	6 (2022)	nda #
Archives	Archive institutions	14 (2022)	nda #	nda #	nda #
Visual arts	Public galleries	4 (2022)	nda #	9 (2022)	nda #
Performing arts	Theatres	1 (2022)	nda #	4 (2022)	nda #
	Orchestras	2 (2022)	nda #	nda #	nda #
	Theatre companies	1 (2022)	nda #	4 (2022)	nda #
	Dance and ballet companies			8 (2022)	nda #
	Symphonic orchestras	2 (2022)	nda #	nda #	nda #
Libraries	Libraries	13 (2022)	nda #	nda #	nda #
Audiovisual	Cinemas	2 (2022)	nda #	nda #	nda #
	Radio and television	1 (2022)			
Interdisciplinary	Socio-cultural centres	21 (2022)	nda #		
Other	Music School	1 (2022)	nda #		
	School of Fine Arts	1 (2022)			

Source(s):

nda # = no data available

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

The Liechtenstein Cultural Foundation took over responsibility for state cultural promotion in 2008. From 2009 to 2015, it had to adopt austerity measures with a gradual reduction of the state contribution by 31.8 per cent – from CHF 1.8 million to CHF 1.2 million. As a result of the cuts, funding for projects and the development of artists is increasing – a positive trend for the Foundation. In 2020, the state contribution was just under CHF 1.6 million.

The fact that about one third of the funding goes to music each year reflects the tradition of community music

activities in clubs and associations (see 1.2.5). Broad-based promotion is intended to affirm Liechtenstein's appreciation of the intensive cultural commitment of the population. The state shows its support for artistic development in an international context by means of funding for excellence.

The Foundation also launches its own projects, which are intended to give artists a platform. One focus of the Foundation is the art collection documenting contemporary artistic creation. In 2011, it comprised 360 objects of visual art; in 2020, it was around 700.

The [COVID-19 pandemic](#) has posed substantial challenges for cultural creators, cultural enterprises and cultural associations in Liechtenstein since March 2020. In order to support Liechtenstein's culture in a reorientation towards virtual formats and to compensate for a lack of income, Parliament approved an additional CHF 500,000 for the Liechtenstein Cultural Foundation at the end of 2020, another CHF 500,000 in May 2021 and a further CHF 250,000 in February 2022. To date, Liechtenstein has supported cultural creators to the tune of CHF 1.25 million in order to enable them to emerge from the pandemic safely.

The Liechtenstein Art Museum bridges the gap between contemporary art and the world of the Old Masters. For the 300th anniversary of Liechtenstein, masterpieces from the 15th to 19th centuries from the important collections of the Prince of Liechtenstein entered into a dialogue for the first time with works of art from the 20th and 21st centuries from the collection of the Art Museum. The conversational and thematic juxtapositions across the centuries and generations distinguish the profile of the Art Museum. The museum's collection – at the same time the State Art Collection of the Principality – also earns its profile through three-dimensional works of art: sculptures, installations and objects. Arte Povera and Post-Minimal Art constitute the main elements in terms of content.

In 2014, the country cut the budget for art purchases from CHF 628,223 (2012) to CHF 200,000. By contrast, in 2019 and 2020, Liechtenstein had set aside CHF 300,000 each for this purpose. In view of the limited acquisition funds, the Liechtenstein Art Museum is adding to existing artists' positions in the collection.

The Liechtenstein National Museum (LLM) with its long collection history (since the end of the 19th century) documents the history, art, culture, customs, industry, nature, environment and philately of Liechtenstein, also as it relates to its neighbouring countries and the Princely House. The LLM's activities are based on the cultural area of the Alps, Europe and the globalised world, with the Principality of Liechtenstein at its core. It is a challenging task to maintain a balance between a museum with a national dimension and an internationally recognised national museum. Between 2013 and 2015, the state contribution was cut by around ten per cent. In 2014, this was CHF 2.4 million, but in 2020 it is restored to CHF 3 million.

Music education and making music together are the core tasks of the Liechtenstein Music School. Its comprehensive music education reaches out to a wide variety of groups in Liechtenstein and the region: from toddlers to seniors, from beginners to the most gifted, from classicists to rockers. The programme aims to promote musical development on a broad basis, culminating in excellence. With the "International Master Classes", the Music School in Vaduz gives musicians from all over the world a platform for meeting renowned artists of our time from the fields of classical music and jazz. The Music School, too, had to cut ten per cent of its budget between 2010 and 2015. In 2020, the state contribution was back to around CHF 6.6 million.

The Liechtenstein School of Fine Arts (founded in 1993) has been a foundation under public law since 2002.

Liechtenstein followed the trend across the EU towards the independent establishment of institutions for the education of all inhabitants in the visual arts. The objective of the school is to contribute to the aesthetic and cultural education of the general public in Liechtenstein and the region. At the same time, it is a meeting place for artists and art lovers. The Liechtenstein School of Fine Arts is financed by contributions from the state (50 per cent), municipalities (25 per cent) and sponsors, as well as school fees.

According to the law of 2009 (LGBl. 2009 No. 368), the Liechtenstein National Library sees itself as a public library and offers users free access to media. In its role as national library, it collects all publications from Liechtenstein and about Liechtenstein and safeguards them for future generations. As a scientific library, the National Library supports researchers, students and learners, especially in their work on Liechtenstein topics. Based on the Library Strategy 2025, the National Library aims to increasingly address the needs in a time of technological and social change. One of its objectives is to be a guide in the diversity of information. It had a total inventory of around 330,000 media in 2020.

The Liechtenstein Adult Education Foundation sees itself as a source of inspiration and a central platform for continuing education. Starting in 2015, it became clear that adult education can play an essential role in responding to the refugee situation in Europe. Liechtenstein has been offering continuing education vouchers co-financed by the Erasmus+ programme of the European Union since 2017. This way, the country also supports financially weaker people with language or computer courses in order to promote social and economic development as well as integration and to overcome cultural barriers. The state contributed just under CHF 1.3 million in 2019 and just under CHF 1.6 million in 2020.

As a member of the EEA, Liechtenstein has participated in EU education programmes since 1995. The first phase was completed by the end of 1999, the second phase by 2006. Through its participation in the third generation of EU education programmes, Liechtenstein created the Agency for International Educational Affairs (AIBA), which is affiliated to the national administration, in 2007. The National Agency manages the EU Erasmus+ programme (2014–2020, 2021–2027) and oversees regional and international programmes such as the International World Cup, the EEA Grants Programme, the eTwinning programme as well as the National Qualifications Framework Liechtenstein (NQFL) to ensure international comparability of educational qualifications (see 1.4.2). In 2014, the state contribution amounted to CHF 615,000; in 2020, it was CHF 909,000.

AIBA's key partner in the implementation of the EU programmes is the non-profit association aha – Liechtenstein Youth Information. The country entrusted aha-Liechtenstein with the management of the National Agency for the EU programme Erasmus+ Youth in Action in 2000. For the fifth generation of the EU Erasmus programme, AIBA takes over all programme areas starting in 2021 in order to benefit from administrative synergies.

The University of Liechtenstein meets the challenges of a constantly changing world by providing education and training, research as well as knowledge and technology transfer. It provides decisive momentum for the country and the region in terms of entrepreneurship, finance, business law and business informatics, as well as in the fields of architecture and planning. For example, in 2015, architecture students at the university developed concepts for the future of the Austrian Alpine landscape “Maiensäss Montafon”. Another group of students developed new scenarios for old-age living in the Liechtenstein village of Eschen. Interdisciplinary architecture and economics students designed innovative solutions for the energy-efficient refurbishment of houses in the “Energy City” of Vaduz.

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

Cooperation – national, regional and international – is essential for the small state of Liechtenstein in the heart of Europe. The Ministry of Culture and the Ministry of Education are responsible for cooperation with the Council of Europe, the EEA, the EU and the Lake Constance/Rhine Valley region. The Ministry of Foreign Affairs is responsible for cultural events at the embassies in Bern, Vienna, Berlin, Strasbourg, Brussels, Washington and New York, as well as for its involvement in the UN. In 2008, the Ministry of Foreign Affairs had stepped up its dialogue with UNESCO. However, there is no government policy for Liechtenstein to join UNESCO for the time being.

As a member of the United Nations since 1990, Liechtenstein is particularly committed to human rights (see 2.1).

Liechtenstein has been a member of the Council of Europe since 1978 and is also involved in European cultural projects. The cultural objectives of the Council of Europe – promoting diversity, identity and creativity – are reflected in Liechtenstein's cultural policy. Liechtenstein has signed the European Cultural Convention and the European Conventions for the Protection of Architectural and Archaeological Heritage. In 2007, for the first time, the government defined culture as a mandate of foreign policy in order to take cultural creation out into the world: through embassies, through its involvement in the "Steering Committee for Culture" of the EEA and in the "Steering Committee for Cultural Heritage" of the Council of Europe, by collaborating in the cultural commissions of the International Lake Constance Conference (ILCC), by cooperating with the cantons of Eastern Switzerland and with the Austrian province of Vorarlberg. Liechtenstein is currently represented by the Office of Cultural Affairs in the Steering Committee for Culture, Heritage and Landscape (CDCPP) of the Council of Europe. CDCPP is the committee responsible for activities related to culture, heritage and landscape and for following up on their implementation, monitoring and evaluation. The exchange with the neighbouring countries of the Lake Constance region is particularly lively. In 1998, Liechtenstein joined the International Lake Constance Conference (ILCC), represented by the Office of Cultural Affairs (see 1.2.3). Every two years, the ILCC initiates encounters of artists in rotating domains of the arts. The purpose is to promote artistic dialogue across borders in the Lake Constance region. Partners in southern Germany, Vorarlberg, Graubünden, Tyrol and the Principality of Liechtenstein, for example, took a closer look at the history of the "Swabian children". The cooperative project was supported by the Interreg IV programme of the EU entitled "Alpine Rhine – Lake Constance – High Rhine".

Since 2013, Liechtenstein has made use of the worldwide network of libraries of the Goethe Institute of the Federal Republic of Germany (EU). These now also offer publications from Liechtenstein on the country's history and culture. Both countries have close and multifaceted cultural relations. This includes a long-standing presence at the Frankfurt Book Fair and an intensive exchange with the Berlin district of Treptow/Köpenick. Since 2006, artists from Liechtenstein have been able to live and work in a studio in Berlin. Furthermore, the German Academic Exchange Service (DAAD) enables German students or university teachers to spend time in Liechtenstein. In turn, Liechtensteiners are given the opportunity to study, teach or conduct research in Germany.

Relations with Austria (EU) and the customs treaty partner Switzerland (EFTA) are of central importance for Liechtenstein (EEA/EFTA). In 2015, Austria and Liechtenstein signed a cultural agreement. With the signing of a memorandum of understanding in February 2016 between Austria and Liechtenstein, musical talents from

Liechtenstein can also take part in the renowned youth music competition “prima la musica” at the national level in Austria. The two countries further consolidated their cooperation in 2020. This also includes the expansion of the “Liechtenstein shelf” in 65 Austrian libraries in more than 28 countries – a window for Liechtenstein culture and literature out into the world.

Switzerland and Liechtenstein have had a dense network of treaties for around 100 years. In 2019, an agreement also came into force that complements the existing opportunities for music education in Liechtenstein. The programme “Youth and Music”, or “Y+M” for short (see 5.1), aims to facilitate access to music for children and young people. But it also offers associations – for example, harmony bands, choirs and all those involved in music – additional opportunities and possibilities for further training and certification.

At the same time, representatives from the Ministries of Culture and Education work closely with Swiss partners. For example, the Archaeology Division of the Office of Cultural Affairs is represented in the Conference of Swiss Cantonal Archaeologists (KSKA) and the Archaeology Commission of the Canton of Zurich. It also cooperates with the Ludwig Boltzmann Institute for Archaeological Prospection and Virtual Archaeology Vienna (LBI). The Monument Preservation Division of the Office of Cultural Affairs is a member of the Conference of Swiss Monument Conservators (KSD) and is also involved in the interdisciplinary coordination committee of the Swiss Federal Office for the Environment (FOEN), such as on earthquake issues. The Liechtenstein Cultural Foundation works with the Conference of Cultural Officers of Eastern Switzerland (KBK). In the area of education, the Liechtenstein Ministry of Education and the School Board exchange information in specialist groups of the German-Swiss Conference of Cantonal Directors of Education (D-EDK).

With their “cultural diplomacy”, the diplomatic representatives, in particular, contribute to Liechtenstein’s international prestige. In 2019, for example, exhibitions and lectures were held at Liechtenstein’s embassies in Bern, Berlin, Washington and Vienna to mark the 300th anniversary of the Principality. Art and cultural creation as well as the history of Liechtenstein played a central role in that context.

1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

As a member of the European Economic Area, Liechtenstein, like Iceland and Norway, has had the opportunity to participate in EU programmes such as the European education and youth programmes since 1995 – a success story spanning more than 25 years.

The first two phases of the programmes (1995–1999 and 2000–2006) were called “Socrates” (general education), “Leonardo da Vinci” (vocational training) and Youth in Action (2000–2013). Starting in 2007, the two education programmes were merged, first in the “Lifelong Learning Programme” (2007–2013) and in the fourth generation (2014–2020) in the Erasmus+ programme with the areas “Education”, “Youth” and “Sport”. The statistical analysis of the Erasmus+ programme shows that around 10,000 people have been involved in Liechtenstein projects since 2014.

As regards research and development, Liechtenstein participated in the fourth (1994–1998), fifth (1998–2001), sixth (2002–2006) and seventh Framework Programmes (2007–2013). The Liechtenstein Parliament decided against participation in the eighth Framework Programme “Horizon 2020”. Cost-cutting efforts led to a massive reduction in participation when the EU programmes ended in 2013. Liechtenstein took part in only three EU programmes between 2014 and 2020: Erasmus+, European Statistical Programme and “Rights, Equality and

Citizenship" Programme.

For the European programme period 2021–2027, the Government and Parliament decided to participate in the EU programmes Erasmus, EU Single Market, Digital Europe, Creative Europe and European Solidarity Corps.

In the Erasmus programme, apart from the topics of mobility and cooperation, the promotion and reinforcement of dual-track vocational education and training as well as adult education are interesting, as is international mobility for vocational education and training beyond the EU and the focus on the new target group 50+. Added to this is the concept of a "Green Erasmus". The Europass project is also enhanced, a website of the EU to create CVs and cover letters. Liechtenstein wants to promote this actively.

The Digital Europe programme focuses on building the strategic and digital capacities of the EU and the EEA. For the digitalisation of Liechtenstein, the focus is on "cyber security and trust", "digital capacities" and "interoperability". In addition, the private sector can submit projects in the areas of "high-performance computing" and "artificial intelligence".

The Creative Europe programme supports all artistic domains with its sub-programme "Culture" and the audiovisual sector with its sub-programme "Media". This allows cultural and creative actors from the small state of Liechtenstein to work across borders and distribute their works throughout Europe. Furthermore, it covers transfer of knowledge, promotion of translations of literary works, access to European prizes for literature, architecture, music and cultural heritage, as well as Liechtenstein productions at film festivals and the participation of the film industry in co-productions.

The EU also has various programmes to foster convergence and solidarity between Europe's regions, as well as regional competitiveness. Liechtenstein has the opportunity to participate within the Interreg framework. The INTERREG IV programme "Alpine Rhine – Lake Constance – High Rhine" (ABH) is deemed a successful project (2007–2013). One of nine objectives was to increase the attractiveness of the common natural and cultural heritage.

The International Lake Constance Conference and the Interreg programme work closely together. Since 2010, around 350 projects with over 600 regional project partners have been funded through the ILCC Small Projects Fund with resources from the ILCC and the Interreg programme Alpine Rhine – Lake Constance – High Rhine, including "Destination Museum", for which around 50 museums in Vorarlberg (Austria), Liechtenstein and in the Swiss canton of St. Gallen offer special family programmes.

Liechtenstein partners can participate in cross-border cultural projects and student exchanges through the EEA Financial Mechanism. One example is the exchange between Liechtensteinisches Gymnasium (Liechtenstein Secondary School) and the German-speaking secondary school in Brno/Czech Republic. The EEA Financial Mechanism (EEA Grants) is the solidarity contribution of Norway, Iceland and Liechtenstein. These funds support EU countries in Eastern and Southern Europe. Liechtenstein focuses on Poland, Hungary, the Czech Republic and Slovakia.

The European Cultural Convention has been in force in Liechtenstein since mid-1979. The cultural policy of Liechtenstein is in line with those of the Council of Europe to promote identity, creativity, diversity and access to cultural life.

Liechtenstein is not a member of UNESCO.

1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

Bilateral cultural cooperation promotes exchange in the field of art and culture as well as intercultural dialogue with European and non-European countries. It comes about through the classic instrument of intergovernmental agreements (cultural agreements, memoranda of understanding), but increasingly also through direct cooperation at the bilateral or multilateral level, such as the exchange of expertise in museums, monument protection, libraries or cooperation in the exhibition and theatre sector.

In 2021, for example, the Theater am Kirchplatz (TAK) took part in the Prague German Language Theatre Festival in a joint production with the Deutsches Nationaltheater Weimar and Les Théâtres de la Ville de Luxembourg.

Seven theatre companies from Switzerland and Liechtenstein (TAK) joined forces in the PRIMA network in 2014. The aim is to bring high-quality performing arts from different genres to children aged two years and older.

Under the patronage of H.S.H. Hereditary Prince Alois and H.R.H. Hereditary Princess Sophie of Liechtenstein, the Liechtenstein Festival Week was celebrated in Vienna in January 2009. It was the result of a cooperation between the children's culture network ASSITEJ Liechtenstein, the DSCHUNGEL WIEN theatre company and the Theater am Kirchplatz.

ASSITEJ Liechtenstein, founded in 2005 as a section of the global association ASSITEJ International, promotes theatre for children and young people within Liechtenstein as well as international cooperation. In 2006, the "Festival of Young European Playwrights" was organised in cooperation with the TAK and the association Interplay Europe/Frankfurt am Main.

2. Current cultural affairs

2.1. Key developments

Liechtenstein, an EEA country, has made strong efforts in the first two decades of the 21st century to systematically develop the quality of artistic and cultural creation nationally and internationally (see 1.1). Laws have been passed (see 4), structures and international links have been strengthened (see 1.2.2, 1.2.3 and 1.2.5): for example, for the participation of the entire population in cultural creation, the free exercise of artistic and cultural expression, the promotion of new innovative forms of culture and organisations, the division of tasks between the state and the municipalities, the promotion of performances by groups and associations abroad as well as cultural exchange projects and the protection of cultural assets.

For Liechtenstein, culture has become a means of integration and dialogue, and cultural policy an essential part of foreign policy. The same has been true of its commitment to human rights. As a member of the United Nations (since 1990), Liechtenstein actively promotes human rights in various areas. For example, the small country played a leading role in the revision to strengthen the International Criminal Court (ICC). On 8 May 2012, Liechtenstein became the first state to ratify the amendments to the Rome Statute concerning crimes of aggression.

In the years before, Liechtenstein had signed a number of conventions relevant to human rights: such as the Council of Europe Convention on the Protection of Children against Sexual Exploitation and Sexual Abuse, the Convention on Cybercrime and the Additional Protocol to the Convention on Cybercrime, concerning the criminalisation of acts of a racist and xenophobic nature committed through computer systems. In 2009, Liechtenstein ratified both the 1961 Convention on the Reduction of Statelessness and the 1954 Convention relating to the Status of Stateless Persons. Also in 2009, it ratified the Hague Convention on Protection of Children and Co-operation in Respect of Inter-country Adoption.

Liechtenstein was a member of the UN Commission on the Status of Women (CSW) from 2015 to 2019. The CSW is the main intergovernmental UN body for women's issues and gender equality and consists of 45 members. Liechtenstein is especially interested in advocating for the protection of women in armed conflicts.

On 26 April 2022, the UN General Assembly adopted the "Veto Initiative" introduced by Liechtenstein to counter the use of the veto by permanent members of the Security Council. The decision requires a meeting of the General Assembly each time a veto is used in the 15-member Security Council, at which the states that have used their veto power must explain the reasons for doing so.

Recent discussions and actions in Liechtenstein focus on global issues such as sustainability, digitalisation, education and integration as well as equal opportunities. Analyses, priorities and planned measures are documented in the "[Report on the implementation of the 2030 Agenda for Sustainable Development](#)" dated 2019. Liechtenstein assumes a pioneering role with some projects:

- With the "Liechtenstein Initiative for Finance Against Slavery and Trafficking" (FAST), the financial centre and the government make a significant joint contribution to ending modern slavery and human trafficking. In September 2019, the Commission (consisting of the governments of Liechtenstein, Australia, the

Netherlands, the United Nations University Centre for Policy Research, banks, philanthropic foundations and associations) presented a blueprint for strengthening action against modern slavery and human trafficking at the 74th session of the UN General Assembly.

- Young people are being sensitised to sustainability and empowered to play an active role in shaping it through the projects “Energy and Climate Pioneers Liechtenstein” and “Energy and Climate Workshop” in collaboration with the private sector. On the initiative of the Liechtenstein School Board, a major educational project is being implemented in Liechtenstein by the Swiss foundation “myclimate” in 2019–2024. For the first time, children and young people, from kindergarten to secondary school, in an entire country are being sensitised to the topics of sustainability and climate protection.

Agenda 2030

The Liechtenstein government (2017–2021) chose a systematic approach to implement the UN 2030 Agenda. The country focuses on eight priorities from the UN's 17 Sustainable Development Goals:

- Inclusive, equal and quality education (4 Quality Education)
- Pursuit of an active gender equality policy (5 Gender Equality)
- Availability and sustainable management of water (6 Clean Water and Sanitation)
- Access to affordable, reliable, sustainable and modern energy (7 Affordable and Clean Energy)
- Building resilient infrastructure (9 Industry, Innovation and Infrastructure)
- Reducing inequality within and between states, especially with regard to migration (10 Reduced Inequalities)
- Measures to promote sustainable consumption and production (12 Responsible Consumption and Production)
- Combating climate change by consistently reducing annual greenhouse gas emissions (13 Climate Action).

Education Strategy 2025

In August 2021, the Ministry of the Home Affairs, Education and Environment released the [Education Strategy 2025plus](#). This strategy is geared to global trends and their impact on education. Society and Liechtenstein's economy are extremely knowledge- and innovation-based. Global trends such as digitalisation and climate change have therefore been on the radar for some time. One objective of the education system is to ensure educational success for all and to encourage lifelong learning.

In addition to this, Liechtenstein also wants to control development processes in the education system more clearly in the future and promote entry, transfer and re-entry opportunities by providing a variety of educational pathways. The state wants to strengthen research, teaching and continuing education in the core topics of the University of Liechtenstein: “Digitalisation and Innovation”, “Planning and Sustainability” as well as “Responsibility and Society”.

Digital Agenda

In March 2019, the government issued the “[Liechtenstein Digital Agenda](#)” (see 1.1). One main focus is on education: To develop digital skills and raise awareness of responsibility and risks. Platforms are planned under the heading of Family and Equal Opportunities. Finally, in the field of arts and culture, there are plans to promote the creation of digital art and to make analogue works available in digital form. In this context, cultural

policy is about creating framework conditions to protect and further develop cultural diversity also in the digital age. This includes the preservation and digitisation of cultural heritage as well as making cultural content widely accessible and establishing international networks.

My Liechtenstein 2039

In 2019, the Principality of Liechtenstein celebrated its 300th anniversary (see 1.2.6). The government launched the project “My Liechtenstein 2039” to invite the people of the country to actively contribute ideas and visions for the future of Liechtenstein. People submitted more than 230 ideas, suggestions and topics, such as on equality, family support, working life, intergenerational dialogue, lifelong learning, smart mobility, sustainability, etc.

2.2. Cultural rights and ethics

Liechtenstein joined the UN International Covenant on Economic, Social and Cultural Rights (ICESCR, UN Covenant I) on 10 March 1999. This guarantees – in addition to rights to freedom, civil rights and basic economic rights – the right to education and to participate in cultural life.

For a small state like Liechtenstein, the discussion of values and ways of life is a question of national identity. The promotion of art and culture is part of what contributes to the formation of society and state. It is part of innovation and forward thinking in terms of new technologies, new media and new generations.

People participate in communities based on a variety of factors such as ethnicity, origin, religion, faith, beliefs, language, gender, age, social class, occupation, interests and geographical location. When it comes to mobilising energies for new thinking in an increasingly globalised, complex and digitalised world, cultural rights are indispensable.

The normative framework of cultural rights and ethics is laid down in the Liechtenstein Constitution: Articles 27 to 44 set out the fundamental rights. These include the right to equality between men and women (Article 31, para. 2), freedom of belief and conscience (Article 37, para. 1), freedom of expression in speech, writing and image (Article 40), as well as freedom of association and assembly (Article 41). Article 40 also includes freedom of the press and rejection of censorship. However, the Constitution does not define a national cultural purpose.

Modernising access to culture and social cohesion are key issues going forward with the implementation of the UN Agenda 2030, the Education Strategy 2025plus and the Liechtenstein Digital Agenda (see 2.1).

2.3. Role of artists and cultural professionals

The Documentation of Art in Liechtenstein Foundation (DKL) has set itself the goal of documenting visual artistic creation and has recorded over 250 visual artists. This number is relatively high for a small state. What started small in the 1970s has grown into an enormous diversity. The spectrum ranges from audio, print, photography, installation, architectural art, painting, mixed media, performance, sculpture, text, theatre and video to drawing. Art is visible, audible and omnipresent in public spaces, museums and galleries.

Liechtenstein has reaffirmed the importance of art and culture in international agreements and, through its

regional and national cultural policies, has underlined the essential role that artists and cultural creators play in the country itself and for its foreign policy (see 1.1 and 1.2). The country spends a relatively large amount of money to support as many creative people as possible in as many sectors as possible. To this end, the Liechtenstein Cultural Foundation is in constant dialogue with the country's creators of art and culture. Apart from freedom, independence and diversity (see 1.2.5 and 1.3.3), it promotes the status of art and culture in society as well as the visibility of artistic works on international platforms. It is also committed to ensuring that sufficient financial resources are available.

Through regional and international European programmes, the state contributes to promoting the mobility and international exchange of artists (see 1.4.2).

But economic and social independence in cultural professions has so far been largely overlooked. There is no social insurance for artists in Liechtenstein, a key tool to ensure access to statutory health, long-term care and pension insurance (see 4.1.3). There is also a lack of studies on the situation of artists in Liechtenstein, such as precarious working conditions or unstable income prospects. Issues such as security, labour law, unemployment insurance, social insurance, women in the arts and tax measures are not yet matters of public concern.

2.4. Digital policy and developments

Based on information from the Statistics Office, there were 18,526 [internet connections](#) in Liechtenstein in 2021. According to a 2020 Data Protection Agency [study](#), 95 per cent of people use the internet.

The Digital Agenda (see 1.1 and 2.1) is a strategic guideline to ensure Liechtenstein's further development in view of the changes in education, work and personal life. Access to new technologies for the general public is considered a state and education policy mandate. Liechtenstein's highly developed economy could not exist without the use of modern information and communication technologies. Business, science and politics are connected via the "Digital Liechtenstein" platform for digital innovation.

Worldwide networking and digitalisation in all areas of life are driving the shift towards "open innovation". The business sector has already analysed the concept in detail. With a project of the International Lake Constance University (2014), which also includes the University of Liechtenstein, the concept was taken in a new direction towards open innovation of society under the title "eSociety Bodensee 2020". Its objective is to make citizens, associations, politicians and non-governmental organisations the driving force behind the future of the Lake Constance region. A toolbox for open social innovation is freely available at www.tosit.org.

Digitalisation and culture

Cultural education uses digitalisation to enable people of all ages to participate in culture and society. However, digitalisation does not only describe the technical process, but a cultural change that is shaped by people.

We now live in a world where the analogue can no longer be separated from the digital. The internet as well as its platforms and portals have created a digital space. New forms of teaching and presentation are possible, for example, through interactive screens, augmented reality or QR codes. Almost all the music we listen to is stored on digital audio media, visual art installations involve digital media, museums put their collections online or make exhibitions digitally accessible. Videos, games and films are recognised art genres.

In July 2020, a poster exhibition titled “Culture Channel” took place in Vaduz, where 54 professional artists exhibited their work. The exhibition brought visual arts back into the public eye during the pandemic. It was the Office of Cultural Affairs and the Liechtenstein Cultural Foundation that launched the project. At the same time, a website called kulturkanal.li went online, displaying the works with background information. The plan is to expand the culture channel to showcase Liechtenstein’s cultural scene digitally on one platform.

Like museums everywhere, the Liechtenstein Art Museum put its collection online in 2010 and is also on social media. Since 2017, the digital-liechtenstein.li association has been organising the “Digitaltag” (Digital Day) in Vaduz, the partner city of “digitalswitzerland”, the Swiss Digital Day, together with the Art Museum. A new augmented reality app was unveiled at the Art Museum during Digital Day 2018. The “Artifact” app was developed as a prototype by the Game Technology Center of ETH Zurich with the support of the Princely Collections and the LGT Group (banking group of the Princely House). It serves as the basis for the MAG/NET app, which virtually enhances artworks with text, images, audio, video, 3D models and visual effects.

Philately in Liechtenstein is also breaking new ground with Stamp 4.0. In 2021, it launched the first stamp with blockchain technology. An SQR code has been integrated into the “Weitblick” special-issue stamp, which takes users to a website. There, they can learn more about the history of the stamp, the serial number and the designer. Using the associated app (Android™), the stamp can be checked for authenticity.

2.5. Cultural and social diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

Peaceful coexistence and mutual understanding between different cultural communities is a permanent Liechtenstein policy goal. On an international level, Liechtenstein is engaged at the UN, which reinforces the dialogue between countries, cultures and civilisations. The country is open to foreign labour and sets a high priority on integration. This intercultural dialogue refers to both domestic dialogue (with the migrant population) and international dialogue.

Dialogue in Liechtenstein

The Liechtenstein Art Museum took up the theme of migration in 2003. Works from the 1960s to the present, for example, were on display at the Liechtenstein Art Museum, addressing questions of cultural identity, homeland and exile, migration and otherness.

The dialogue in Liechtenstein has increased in recent years – not only in the European Year of Intercultural Dialogue 2008. Liechtenstein is home to many small minorities from around 100 nations. Cultural diversity has gained more and more importance in recent years. This is reflected in publications, events and projects of research and cultural institutions. In addition, the “Horizon” project was established in 2015 to promote trust-based intercultural dialogue among migrants. Since 2020, the Association for Human Rights (VMR) and the Liechtenstein Refugee Aid Association have been running the project as the “Horizon Meeting Place”.

Integration strategy

The Liechtenstein Institute organised a series of lectures on the topic of integration in 2011, prompted by the

new integration concept "Liechtenstein – Strength through Diversity". This was new territory for Liechtenstein. Integration was now a public matter. 2021, the Liechtenstein government then adopted an [integration strategy](#).

According to the strategy, "integration" is a complex process, with the central element being a "common understanding of integration". The success of integration does not only depend on the willingness, interest and tolerance of the newcomers, but also on the openness of society and its willingness to engage in dialogue. The explicit objective is to create a non-discriminatory society. Six fields of action have been identified:

1. Newcomers are to be welcomed through information, communication and counselling.
2. Communication is through the German language.
3. Opportunities for all and non-discriminatory access to the labour market are to be ensured through education and training.
4. Liechtenstein recognises the value of diversity and uses diversity as a strength, such as when it comes to "coexistence". In society, a wide range of sporting, recreational and cultural activities is sought to strengthen the feeling of solidarity between the local population and newcomers. Continuous intercultural and interreligious dialogue is also one of the objectives.
5. Political participation in social processes is supported.
6. A key element of integration policy is the constitutional amendment of equal treatment for all people in Liechtenstein. Equal treatment discourages xenophobia, racism and discrimination.

International intercultural dialogue

The most important protagonist in the global context is foreign cultural policy (see 1.4). A number of cultural institutions have developed activities related to intercultural dialogue. Over the last ten years, the Ministry of Foreign Affairs has also promoted dialogue with the Czech Republic in particular:

In December 2010, a Liechtenstein-Czech Commission of Historians with equal membership from both countries began its work, investigating the historical relations between the Czech Republic and its predecessor countries (Czechoslovakia, Austria-Hungary, Lands of the Bohemian Crown) and Liechtenstein. The findings of the Commission of Historians on the 700-year shared history of the House of Liechtenstein and the territories of today's Czech Republic, as well as the relationship between the two countries in the 20th century, are now available in eight volumes.

The Principality of Liechtenstein and the Czech Republic – or rather the Princely House and the Lands of the Bohemian Crown – are closely linked historically. This link was broken in the 20th century. Since the expropriation of the House of Liechtenstein in Czechoslovakia under the Benes Decrees in 1946, the Moravian possessions of the Princely House have been the property of the Czechoslovak and later the Czech state. All political and judicial efforts by Prince Hans-Adam II to have the property (17 castles, 1,600 square kilometres of land, industrial enterprises) returned failed due to the resistance of the government in Prague. Only in 2009 did the two countries re-establish diplomatic relations.

In January 2014, the report of the Commission of Historians was published, and the foreign ministers of the two countries decided to promote mutual understanding with the help of lectures, exhibitions, and other media. They also agreed to intensify their political dialogue within the framework of European integration and international organisations such as the UN and the OSCE.

New priorities were set in 2016. Projects and activities were now targeting the general public. In 2018, for example, a Czech History Day was held in Liechtenstein, and Liechtenstein History Days in the Czech Republic in 2019. The two bilateral projects were funded through EEA and Norwegian grants (see 7.2.3).

2.5.2. DIVERSITY EDUCATION

“Intercultural education” is not an official component of general school education in Liechtenstein. But it does play a role in the classroom, such as in religious instruction. Since 2003, Liechtenstein’s secondary schools have offered the subject “Ethics and Religion” as an alternative to denominational religious instruction. Since the school year 2019/20, this also applies to primary schools as part of the subject “Nature, People, Society”. This elective is non-denominational. As a result of the culture and history of the Western world, Christianity assumes a key role. However, other major religions, their histories, their ethics and their cultural impact are also studied. Classes deal with religions and the significance of religious attitudes in personal life, society and culture.

The Liechtenstein Education Strategy 2025plus (see 2.1) takes a further step by focusing on “education for all”. The Ministry of Education sees “educational success for all” and an “inclusive attitude” as its strategic goal. Education for all means “valuing and recognising diversity in education”. Liechtenstein’s public schools are “inclusive schools”, in which learners of all talents, nationalities or genders are taught and supported. The path leads towards “inclusive schools” and thus towards a culture in which diversity is seen as an asset.

The Liechtenstein integration strategy (see 2.1) also explicitly states: “Equal opportunities in education is an important field of action in integration policy”. On the one hand, this is a prerequisite for an economically independent life and, on the other, for social participation and involvement.

In principle, the education system – from early childhood development to childcare, kindergartens, schools, universities and adult education – aims to raise awareness of diversity as well as to foster shared identity and connectedness. Mutual understanding and appreciation of cultural differences as well as tolerance towards each other are meant to help reduce discrimination.

Policy makers are increasingly trying to develop measures for cultural integration. The previous fundamental goal of “promoting and challenging” has been coupled with a change of perspective. Liechtenstein wants to move away from seeing “deficits” towards an orientation towards individual potential and possibilities.

2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

Liechtenstein is considered, together with Switzerland, to be the European country with the most highly developed direct-democratic rights. The media perform their function of articulating contemporary issues in Liechtenstein society; that is, they afford all relevant groups the opportunity to express their views. To a large extent, press texts retain the undistorted discussion and communication styles of the political, economic and cultural actors involved and reflect them more authentically than is the case with the construed “reality” produced by media systems operating in their own personal interests.

Media concentration is high in Liechtenstein: with two well-established newspapers, each oriented to one of the two major political parties, an independent, private monthly magazine, a cultural magazine, a radio station under public law (since 2004) and a private TV station. The *Media Act* of October 2005 (see 4.2.5) emphasises the duty of commitment to free, individual shaping of opinion. No laws exist to prohibit media concentration.

The *Media Promotion Act* of September 2006 establishes that the media must be privately funded. In order to preserve a diversity of opinion, the state supports the media directly not exceeding 30% of labour costs or indirectly, for example, through education and continuing education of media employees. Radio license fees have been eliminated in Liechtenstein, and the public-law radio station is financed extensively by the state. According to the *October 2003 Liechtenstein Radio Act*, information on art, culture and science are to be included in the broadcasting programme. Critics call for a stronger cultural commitment from the radio and daily press.

State subsidies are subject to EU state aid law. Liechtenstein must also notify these to the EFTA Surveillance Authority (ESA). The ESA was informed of the [Media Promotion Act](#) in August 2006 and found it to be compatible with the EEA Agreement by decision 267/06/COL. This qualification was confirmed by the ESA in December 2017 for a further six years.

In 2018, the Liechtenstein government commissioned the Liechtenstein Institute and the Department of Communication and Media Research of the Faculty of Management, Economics and Social Sciences at the University of Fribourg (Switzerland) to review funding for the media. It concludes that the support of private media in Liechtenstein is important for democracy in order to maintain a pluralistic media landscape and ensure the formation of political opinion.

2.5.4. LANGUAGE

German is the official language in Liechtenstein and is taught as the native language for most of the population at all schools. According to a [census survey](#), 94.5 per cent of the population in Liechtenstein spoke German as their main language in 2010, 91.5 per cent in 2015 and 92 per cent in 2020. According to the 2020 statistics, 73 per cent spoke a Liechtenstein dialect, 12 per cent another German dialect and eight per cent High German.

The Alemannic dialect spoken in everyday life has sometimes been a topic of discussion. The dialects in Liechtenstein can be divided into three dialects: Lower Country dialect in the north, Upper Country dialect in the south, and Highest Alemannic Walser German in the southeast of the country. Those who only learn these dialects are not sufficiently prepared, according to official opinion. Those who want to integrate professionally need to have a good command of the written language. Language practice is needed to consolidate High German skills acquired in language courses. This is true of foreign nationals as well as the local population. On the one hand, Liechtenstein schools try to compensate for deficits by providing special instruction in “German as a second language”. On the other hand, initiatives have been taken by the authorities to motivate non-German-speaking residents to learn German.

Liechtenstein, like the European Commission, speaks out against racism and intolerance. At the same time, the government, authorities and Parliament in Liechtenstein are convinced that mastering the German language is an important tool to improve the integration of immigrants from non-German speaking regions. People from around 100 countries have brought a considerable linguistic, ethnic and cultural diversity to the country. When the share of foreign residents reached 39 per cent in 1995, the topic of “integration” also took on a new political dimension.

The government created the position of an Integration Officer in 2008 and adopted a comprehensive integration concept in December 2010, which resulted in the integration strategy 2021 (see 2.5.1). For one, multilingualism is seen as a valuable social asset. For another, language barriers are being broken down at all levels. Learning

the German language is considered central to creating equal opportunities, and this is also enforced. Since 2008, foreign nationals wishing to acquire Liechtenstein nationality must demonstrate that they have mastered the German language and that they have basic knowledge of the legal order, structure of the state, history and culture of the country.

The “Liechtenstein Languages” (LieLa) initiative and the non-profit foundation of the same name were established in 2015. LieLa develops educationally valuable school materials and now instructs trainers not only in Liechtenstein, but also in Germany, Austria and Switzerland in the New Learning method of language teaching. It works for the Liechtenstein School Board and is generously supported by Prince Hans Adam II of Liechtenstein.

In addition, LieLa makes an innovative contribution to refugees, language and integration. So far, the trainers have assisted more than 10,000 migrants in their linguistic integration in German-speaking countries. Liechtenstein is funding a language learning programme for Syrian and Iraqi refugees in Turkey with CHF 1.1 million from 2020 to 2022. LieLa trains staff provided by the RET International NGO to become language teachers. Apart from the 2,136 refugees directly concerned, family members also benefit from the programme. The extensive project was presented at the first Global Refugee Forum in Geneva in December 2019 as one of Liechtenstein’s contributions to the Global Compact on Refugees.

In 1996/97, English was introduced as the first foreign language, starting at the third primary class level. Since 2010, English lessons have started from the first primary class level. The country of Liechtenstein additionally supports the International School Rheintal in the border triangle economic region of Liechtenstein, Eastern Switzerland and Vorarlberg/Western Austria. From kindergarten to the international baccalaureate, German-speaking and non-German-speaking children communicate in the English language. “Formatio”, the only private school in Liechtenstein, also offers a part of the instruction in the English language, while the Liechtenstein Waldorf School teaches English and French starting in grade one.

2.5.5. GENDER

It was not until 1984, later than elsewhere in Europe, that women in the Principality of Liechtenstein were granted the right to vote. Since 1992, gender equality has been anchored in the Liechtenstein Constitution. The Equality Article 31(2) simply states: “There shall be equality of rights between the sexes.” This explicit enshrinement in the Constitution paved the way for amendments to various laws, particularly in the areas of citizenship, old-age and survivors’ insurance and taxes.

In 1995, Parliament approved the UN Convention on the Elimination of All Forms of Discrimination against Women. Liechtenstein ratified the convention in 1996. It continues to provide a sound basis for positive action against prejudice and the stereotypical distribution of roles between men and women to this day.

The legal dimension

As a member of the European Economic Area (EEA) since 1995, Liechtenstein has adopted twelve directives on gender equality. Since then, vigorous measures have been introduced to implement the principle of equality. The *Gender Equality Act* (LGBI. 1999 No. 96) of March 1999 was a milestone on the road to gender equality in the workplace. The 2001 Protection against Violence Act has improved protection against violence in families. In 2002, the government resolved to progressively introduce gender

mainstreaming. In 2006, Liechtenstein adapted the legislation to EU standards for gender equality in the workplace.

Two measures should be emphasised in particular. First, the inheritance law underwent a fundamental revision in 2012 to improve the legal status of the surviving spouse or registered domestic partner. Second, the amendments to the sexual criminal law in 2011 expanded the material legal protection of victims and provided a legal basis for combating violence against women and children as well as domestic violence. The express inclusion of female genital mutilation as a crime also serves to strengthen the protection of victims of violence. In October 2021, the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence, the Istanbul Convention, entered into force in Liechtenstein. Liechtenstein has further improved victim and witness protection in civil proceedings.

Women in business

Women remain significantly under-represented in business. Three-quarters of female Liechtenstein citizens decide against careers as soon as they have children. Although 50 per cent of secondary school students are female and 42 per cent of female graduates attend a university, traditional gender roles remain strong in Liechtenstein society. Women still earn less than men, and this pay inequality further stereotypes role models, as a [gender analysis](#) from 2018 shows.

At the beginning of the 1990s, a network was established between the women's and gender equality / equal opportunity offices in the three and/or four-country region (Baden-Württemberg, German-speaking Switzerland, Austria, Liechtenstein). Since 1999, the women's and gender equality / equal opportunity offices have been using the European Union's Interreg programme to implement cross-border gender equality projects and to incorporate them in a sustainable way.

One example of cross-national cooperation is the Interreg project "Länder-Gender" (2004–2006) for promoting gender mainstreaming in management. In 2016, the gender equality / equal opportunity commissioners of Liechtenstein, the Swiss canton of Graubünden and the Austrian province of Vorarlberg conducted a project study called "Subject: Women Decide". As the study confirmed, in Liechtenstein in 2016, there was not a single woman in 36 listed companies filling a management or board of directors function, nor in a management position in the business organisations. There were also hardly any women represented on the boards of directors and foundation boards. Exceptions were the boards of directors of the Liechtensteinische Landesbank, the Liechtenstein Broadcasting Corporation, Telecom Liechtenstein and Verkehrsbetriebe Liechtenstein. The reasons for the limited [number of women](#) in leadership positions are manifold. As such, role models, work cultures, the reconciliation of family and work, income differences and gender play a role.

Things look different when it comes to social affairs. Out of 27 institutions, 19 in Liechtenstein had a woman in a management position, which corresponds to 70 per cent of all management positions. Twelve institutions had 50 per cent or more women on the board of directors or foundation board.

Another Interreg IVa project implemented by the four-country network was titled "Subject: Role Models" (2012–2014). Its aim was to broaden the range of roles in the context of work and family. There are also awareness-raising projects in schools in Liechtenstein to motivate young people not to be guided by role stereotypes when choosing a profession. A "National Future Day – Changing Sides for Girls and Boys" has been

organised since 2012, which aims to break down role stereotypes and in which an increasing number of Liechtenstein companies participate.

As part of the implementation of the United Nations' Agenda 2030 (see 2.1), Liechtenstein's companies are striving, at varying speeds, to incorporate environmental and social factors into their corporate strategy alongside economic factors. The country has officially set itself the goal of pursuing an active gender equality policy. According to the Statistics Office, the gross monthly wage of working women in the country was still 14 per cent lower than that of men in 2020.

Since 2008, the Statistics Office has been using indicators to provide the basis for long-term policy-making in Liechtenstein. Several indicators relate to [equal opportunities](#) for women and men in politics and in business. In 2019, the government awarded the Family Friendly Business Award for the first time.

Culture and media

Women are strongly represented in culture and the arts, but there are no special support programmes for them. As the study "Subject: Women Decide" shows, nine of a total of 26 institutions in Liechtenstein had a woman in a leadership position in 2016, which corresponds to 35 per cent. Out of 17 institutions, eight have women occupying half of the positions on the board of directors or foundation board. This corresponds to 47 per cent.

In line with social developments, women are also associated with culture, education and social issues in the media, but they are still largely ignored in business and politics. A media analysis of the transnational project "Subject: Women Decide" in 2016 evaluated 122 reports on men and women in leading positions in politics, administration, education, science, culture, social affairs, nursing, health, sports, agriculture and forestry as well as companies. Fifty-four per cent mentioned men, 46 per cent mentioned women, with women dominating the areas of culture, education and social affairs, and men dominating the areas of business and politics.

Women in politics

A variety of measures have been taken in the last two decades to increase the number of women in political office. Three of the five members of the government elected in 2021 – and for the first time in Liechtenstein's history – are female, bringing the proportion of women in the government to 60 per cent. Seven women were elected in the 2021 parliamentary elections, more than doubling the number of female parliamentarians, but still only accounting for about 28 per cent of all parliamentarians. At the municipal council level, the share of women has increased to 41.3 per cent in the 2019–2023 electoral term. In two out of eleven municipalities, a woman heads the municipality. As regards the commissions and advisory boards, women accounted for 25 per cent in 2019.

So far, the Liechtenstein Women's Network, as an umbrella organisation, has taken on many central tasks of gender equality policy in Liechtenstein. For example, the cross-party project "[Diversity in Politics](#)" (2018–2025) is working towards the goal of achieving a greater share of women in politics through three approaches: Improvement of the electoral process and framework conditions, empowerment of women in politics and political education. Efforts are being made to obtain financial and non-material support for the project from the state, municipalities and other civil society stakeholders.

2.5.6. DISABILITY

On 8 September 2020, Liechtenstein signed the UN Convention on the Rights of Persons with Disabilities (UNCRPD) at the United Nations in New York – as one of the last countries in the world. Internationally, the Convention entered into force on 3 May 2008. The UNCRPD has succeeded in establishing a human rights approach: Persons with disabilities have human rights and the state has a duty to guarantee and protect those rights. Disability is seen as an enrichment of human diversity. It is the first text of a legislative nature that not only grants people with disabilities creative potential, but also the right to develop it.

In Liechtenstein, the rights of persons with disabilities are enshrined at various levels, as a 2017 [study](#) by the Liechtenstein Institute shows: First of all, there is the Constitution, which, however, does not seem up-to-date with regard to the rights of persons with disabilities. At the legislative level, there are a number of laws that provide financial support, care and assistance to people with disabilities. Liechtenstein has had a *Disability Equality Act* since 2007 (LGBl. 2006 No. 234). It is partly in line with a modern disability policy that seeks full participation – social inclusion – and equal opportunities.

The study concludes that the ratification of the UNCRPD leads to people with disabilities and disability organisations having an additional legal instrument at their disposal. This would further strengthen the legal position of persons with disabilities, it is believed.

At the same time, several UN, Council of Europe and EU conventions also apply to Liechtenstein – among them the UN Universal Declaration of Human Rights, the UN International Covenant on Economic, Social and Cultural Rights (UN Covenant I), the International Covenant on Civil and Political Rights (UN Covenant II) and the UN Convention on the Rights of the Child.

In terms of institutions, Liechtenstein is well positioned for people with disabilities. On the one hand, the Association of Human Rights (AHR) has been active as a national human rights institution in Liechtenstein since 2017. This is enshrined in the *Human Rights Association Act* (LGBl. 2016 No. 504). On the other hand, with the Liechtenstein Association of Persons with Disabilities and the Office for Equality for Persons with Disabilities, there are two interest groups that cooperate closely and also have the mandate for disability policy. Furthermore, Liechtenstein has educational institutions and employers that work in an integrative way on the basis of the special needs education principle: the “Heilpädagogisches Zentrum” (HPZ) and the “Verein für heilpädagogische Hilfe”, which include school and therapeutic facilities as well as residential homes and workshops for adults. Furthermore, the “Verein für Betreutes Wohnen” (VBW) offers a wide range of assisted-living services for people with mental illnesses as well as for children, adolescents and families.

2.6. Culture and social inclusion

Liechtenstein ratified the Council of Europe Framework Convention for the Protection of National Minorities (1995) on 18 November 1997. Although there are no national minorities in the country as defined by the Convention, Liechtenstein regularly reports on measures to promote equal opportunities, prevent discrimination, racism and intolerance, integrate foreign residents and combat right-wing extremism.

In the [fifth country report](#) published in 2020, Liechtenstein provided information on a migration study and a study on “Islam in Liechtenstein”, among other things. The purpose of the studies was to learn more about Muslim life and the lives of migrants. They served as the basis for the new integration strategy (see 2.5.1), which shows how integration can succeed and defines further improvements in the opportunities and participation of migrants as a central objective.

European micro-states like Liechtenstein are among the most economically successful countries today. This is fuelled by workers who commute to work every day from neighbouring countries. In 2019, commuters filled 55.9 per cent of jobs in Liechtenstein, compared to 34.6 per cent some thirty years ago. Liechtenstein has excellent relations with Switzerland and Austria. Almost every family has had Austrian or Swiss family members integrated for generations – mostly women.

Around 34 per cent of Liechtenstein’s inhabitants are from abroad, the vast majority belong to a Christian religion, only three to four per cent are of the Muslim faith. Racism has been a punishable offence since 2000, after Liechtenstein ratified the UN Convention against Racism and adapted the Penal Code. Since 2004, the integration of non-Liechtensteiners has been a state objective. Slightly more than half of Liechtenstein’s population are women; gender equality has been a central issue for years (see 2.5.5). The share of households receiving social assistance is 3.5 per cent, with poverty seen primarily from a financial perspective. According to estimates, 15 to 18 per cent of the population lives with some degree of disability. About 2 to 5 per cent are likely to indicate a same-sex orientation.

Since 2011, according to the *Same-Sex Partnership Act (SSPA)* (LGBl. 2011 No. 350), registered partnerships of same-sex couples have been equal to marriage in many respects, for example in inheritance law, social security law, law on foreign nationals, tax law, law relating to the use of names and civil law. A majority of the population, 70 per cent, approved of the SSPA. Also, two openly homosexual men and a “cross-dresser” have been elected to Parliament in the past, suggesting a degree of acceptance. According to the association FLAY for [LGBTI](#) people, there is still a need for action to sensitise the population to the issue. Liechtenstein lags behind a number of other European countries. Same-sex couples still cannot get married and adopt children.

The networking group “sichtwechsel” helps people with disabilities in Liechtenstein using an integrative approach. Members of the association include the state pension insurance OASI-IV-FAK, the “Heilpädagogisches Zentrum” and the Association of Persons with Disabilities, the Cultural Association for the Deaf, the aha youth information centre, the Educational Theatre Centre, the Office for Vocational Education and Training, the Association for Assisted Living, the School Board, the Liechtenstein Institute, the Association for Human Rights, as well as the ombudsman service for children and young people. People with and without disabilities have been working on a newspaper since 2012. The “Skino” cinema has been showing trailers in which people with disabilities have their say since 2020.

There is no extreme poverty in Liechtenstein, but there are people who are financially disadvantaged and are supported by the state. Liechtenstein’s welfare system generously steps in when people are in need. Private initiatives in Liechtenstein are also significant, whether for families, the elderly, children or people with disabilities, regardless of their origin. In addition to Caritas, Family Assistance and the Office of Social Services, the private initiative “Stiftung Liachtbleck” has existed since 2005 with the aim of helping people to overcome financial difficulties in a non-bureaucratic way.

However, the economic perspective is only one dimension of poverty. In a country with a high standard of living, poverty means that participation in society is severely limited. According to a study by the Association for Human Rights, poverty refers to the lack of provision in important areas of life such as housing, food, health, education, work and social contacts. At the same time, limited access to informal education such as clubs, leisure facilities or libraries, among other things, limits both the scope for contact and cooperation as well as the scope for learning and experience. The State of Liechtenstein wants to present a poverty report in 2023, but retains a financial perspective and so far does not recognise that many people are affected by poverty.

While integration is an attempt to integrate a minority directly into an existing majority, inclusion is about including all people from the very beginning. Everyone should be able to participate equally as self-determined individuals in and within society. Discrimination is to be reduced. Inclusion is mostly applied to people with disabilities, but also includes other groups: Sexual orientation, gender, age, origin, educational status, social situation or religion should not matter in a heterogeneous society.

In Liechtenstein, initial approaches are being seen in the field of education and culture. The Education Strategy 2025plus (see 2.1 and 2.5.2) identifies a future “inclusive attitude” as a strategic goal under the focus “Education for All”. The Liechtenstein Music School offers an inclusion workshop called “All inclusive”, where people with and without disabilities make music together. Another example was on display from April to August 2022 in an exhibition at the Liechtenstein Art Museum under the title “In the Context of the Collection: Matthias Frick”. The artist Matthias Frick (1964–2017) counted himself among the “Art Brut” (or outsider art) movement. Thrown off track for many years due to schizophrenia, he managed to develop a personal cosmology with his drawings and painterly works on paper. It was at the studio of the “Heilpädagogisches Zentrum” (HPZ) that he was able to take advantage of the opportunities to develop his talent.

2.7. Societal impact of arts

The objectives of Liechtenstein’s cultural policy correspond to themes found in the Council of Europe’s work programme (see 1.4.1): in particular human rights, social cohesion, education, culture, preservation of historical buildings and cross-border cooperation. In a multi-ethnic society, art, culture and cultural education gain importance in promoting integration and highlighting the positive elements of cultural diversity. Cultural equality, cultural diversity and intercultural dialogue are moving into the public consciousness.

The positive impact of cultural work on social cohesion is increasingly being recognised. But what about the problem of equal access to education, art and culture, which has so far been addressed unsatisfactorily? Finding an answer to this question has been a priority for only a few so far. One example is ASSITEJ Liechtenstein (see 1.4.3), which implemented a film project based on the ASSITEJ Manifesto in June 2022, funded by the Liechtenstein Cultural Foundation, among others. In the documentary, children and young people – wandering through various cultural institutions – deal with their rights to art, culture and freedom of expression.

As summarised by a 2017 Council of Europe study, lack of financial resources, social inclusion, skills and education, minority rights and a lack of freedom of expression, as well as geographical and social isolation are potential barriers to broad public access to a diverse cultural life. Promoting access for ethnic minorities and migrant communities and their inclusion in mainstream culture, it is concluded, is expected to assist in their social and cultural integration.

Given that a lack of money often leads to limited participation in social and cultural life, Caritas Liechtenstein launched the Cultural Discount Card, or KulturLegi for short, in 2020, modelled on Caritas Switzerland's KulturLegi. In Switzerland, around 3,100 institutions participate in this programme, including theatres, museums, a literature house, a circus, as well as music and photography festivals. The Liechtenstein Art Museum, the Liechtenstein National Library, the Liechtenstein Theatre plus Young Theatre and the Liechtensteiner Volksblatt are among those affiliated with the programme in Liechtenstein. Furthermore, through the Liechtenstein Adult Education Foundation, the country supports adults who wish to continue their education at the Music School and School of Fine Arts, among others.

The discussion is under way: culture and art – whether music, painting, literature, theatre, film or other art forms – are a form of reflection. They reflect social debates and provide points of interaction for confronting reality. Culture and art have an impact on what happens in society. However, the discussion about inclusion as well as integration is only just beginning (see 2.5.6 and 2.6).

Liechtenstein is a little further along in the debate on self-determination, participation and volunteering. Civic engagement is a supporting element of cultural life in Liechtenstein. Volunteering is an important pillar without which the state would not be able to function. This is true of the social sector as well as of voluntary cultural work. In Liechtenstein, there is widespread agreement on the enormous value of voluntary and honorary work. Only in this way was it possible for a vibrant, diverse and well-developed cultural landscape to emerge.

2.8. Cultural sustainability

In 1994, Liechtenstein joined the United Nations Framework Convention on Climate Change (UNFCCC). The country first set internationally binding targets to reduce greenhouse gas emissions under the 1997 Kyoto Protocol, then in 2015 under the Paris Climate Agreement. Since climate policy has been gathering pace at the international and European levels, Liechtenstein has also been increasingly concerned with the design of strategies and measures to protect the climate. These are set out in the “Energy Strategy 2030” and the “Energy Vision 2050”. So far, culture has not played any role in concepts and explanations of sustainability. Even sustainable standards in cultural institutions have not been discussed so far.

To mark Liechtenstein's 300th anniversary, the government published a report on “Sustainability in Liechtenstein” in 2019 (see 2.1). From the report: “For many years, Liechtenstein has been implementing targeted measures for sustainable economic growth, the careful use of natural resources, the preservation of nature and the landscape, as well as for a peaceful, just and inclusive society, and the guarantee of a well-functioning constitutional state.”

One issue related to the UN 2030 Agenda is to ensure inclusive, equal and quality education, as formulated in the Education Strategy 2025plus (see 2.1 and 2.5.2). The introduction of the subject “Education for Sustainable Development (ESD)” is intended to contribute to raising children's awareness of sustainable development starting in primary school. Seven cross-curricular aspects are addressed: Politics, democracy and human rights; natural environment and resources; gender and equality; health; global development and peace; cultural identities and intercultural understanding; economy and consumption.

In autumn 2020, artists challenged the man-made age with an exhibition at the Liechtenstein Art Museum. Titled “Parliament of Plants”, they gave a voice to the plants to which our own thoughts are deeply connected. In an

online lecture in cooperation with the arts programme (artsprogram“) of Zeppelin University (ZU), the curator of the art museum explained the paradigm shift in viewing the plant world. Zeppelin University in Friedrichshafen on Lake Constance exemplifies interdisciplinarity between business, culture and politics. The artsprogram invites artists, scientists and students to a public dialogue on socially relevant topics.

The Liechtenstein School of Fine Arts sees itself as a centre of excellence for art, design and innovation and focuses on a wide-ranging exploration of sustainability. Its aim is to minimise the underestimated role of visual communication, design and art in society.

2.9. Other main cultural policy issues

Since the licensing practice was changed in 2016 following a legal dispute over the award of a casino licence, the demand for casino operating licences in Liechtenstein has been high. Currently, there are five casinos with roulette tables and slot machines. Three others have submitted applications for a permit, and the infrastructure for gaming operations is being put in place at two sites. Ten casinos for a population of just under 40,000 are causing discontent across the country. A motion was submitted in Parliament in 2021 to stop casino developments.

That gambling is part of the culture in many countries is evident in the wide range of films, books and songs. Table and card games such as blackjack, poker or roulette have also been part of the cultural heritage since the 19th century. But not in Liechtenstein. In April 2022, a group called “IG VolksMeinung” registered a popular initiative. Its purpose is to have an amendment in the Constitution that prohibits casinos. This will require clarification as to whether the prohibition of a single industry is compatible with the principle of freedom of trade and commerce in accordance with the EEA directives.

3. Cultural and creative sectors

3.1. Heritage

In Liechtenstein, cultural heritage has an important cultural policy significance at both the national and the municipal levels. This includes state and municipal museums as well as the preservation of historical monuments that bear witness to the cultural tradition of the country. It also includes estates of artists and collectors as well as other documents and data secured in various archives for research and information purposes: in the House Archives of the Prince of Liechtenstein, in church archives, municipal archives, the Josef Rheinberger Archives and in the National Archives (see 3.2).

Building culture

Liechtenstein signed the Davos Declaration in January 2018 (see 1.1), reaffirming the importance of culture for the constructed environment. By doing so, the country committed itself to promoting a high-quality and sustainable building culture. In October 2019, a delegation from Liechtenstein attended a conference on building culture in Malta. Experts from Malta, San Marino, Liechtenstein and Switzerland discussed how to raise awareness of high-quality building culture in regional planning, business, tourism, culture and school education.

For several years now, the Institute of Architecture and Planning at the University of Liechtenstein has also been committed to actively communicating building culture by, among other things, designing, planning and conducting architecture workshops with various schools (from primary schools to secondary schools) in the Rhine Valley region.

The Monument Preservation Division is concerned with this cultural policy task in its capacity as a state institution. It is based on an understanding of monuments that emphasises not only the architectural and artistic value or the architectural quality and aesthetics of an object or an ensemble, but also its significance in terms of social, economic or technical history. The *Cultural Assets Protection Act* (see 1.1) replaced the Monument Protection Act of 1977 in 2017 and specifies the task for the Office of Cultural Affairs to maintain a register of cultural assets. More than 300 cultural assets were listed between 1950 and 2020. These include altars, documents, church treasures as well as churches, chapels, factories and farmhouses.

However, the loss record shows that over 380 houses worthy of preservation or protection have been demolished in the last two decades. Architectural monuments have not exactly been preserved generously in Liechtenstein in the course of the country's economic modernisation after the Second World War. Under the title "Die Kunstdenkmäler des Fürstentums Liechtenstein" (The Art Monuments of the Principality of Liechtenstein), one volume each on the art monuments in the Liechtenstein Upper Country and Lower Country were published in 2007 and 2013. This standard work on history and art represents an essential contribution to the country's cultural memory and understanding of identity. In 2015, the Office of Cultural Affairs was in charge of about 40 listed buildings and subsidised them to the tune of about CHF 1 million; in 2021, almost CHF 2 million was earmarked for the restoration of cultural buildings.

The beginnings of more extensive archaeological investigations date back to the time of the village fire of Schaan in 1849, when a "Roman station" was discovered. Liechtenstein was part of the province of Raetia et Vindelicia,

with its capital in Augsburg. It is also believed that the Romans introduced Christianity to the Alpine Rhine Valley. A baptismal font in the hall church of St. Peter in the northeast corner of the fort from the 5th/6th century is evidence of Christianisation. The list of listed buildings in Vaduz includes the castle, the Rhine Bridge, the National Museum and the monument to Josef Gabriel Rheinberger.

Liechtenstein has been participating in the European Open Monuments Day (European Heritage Days) since 1993. In 2005, for instance, minstrelsy in the inner courtyard of the mediaeval Gutenberg Castle in Blazers was included in the programme. Integral historic preservation has become an indispensable element in the history and cultural landscape of Europe. In 2015, the European Heritage Days in Liechtenstein took visitors to the Walser settlement Hinder Prufatscheng in Triesenberg. About 1,000 years ago, the Alemanni reached Goms in Valais. Toward the end of the 13th century, several groups of Walser left Upper Valais (German-speaking part of the Swiss canton of Valais) and settled in further Alpine regions of Switzerland, Northern Italy, Austria, Bavaria and the Liechtenstein mountain region. The colonising achievement of the Walser consisted in the clearing, settlement and cultivation of high-altitude, high-precipitation mountain regions. The culture and the Highest Alemannic German of the Walser, Walser German, are still practised and spoken here and there today.

The National Museum is the social memory of society, a place of identity, a park with attractions and a cultural laboratory. In 2003, the museum relocated to a unique architectural ensemble consisting of the 500-year-old National Museum edifice, the 400-year-old former Governor's House and one additional newly constructed modern building. This is where archaeology and folklore, history and art, popular piety and industrial history meet. Thanks to multimedia technology, the modern museum has been transformed into a database (see 1.3.1 and 1.3.3). In 2019, 118,800 women, men and children visited the museum and its four houses.

3.2. Archives and libraries

The National Archives in Vaduz is the centralised archive for all the Principality of Liechtenstein State Offices. It also holds private archive materials for safekeeping and augments its own documentation and collections. All Liechtenstein Law Gazettes can be downloaded from a database at the Liechtenstein National Public Administration website. A total of approximately 5,000 linear meters of archive materials, which represent a major part of the Liechtenstein cultural heritage were administered by the National Archives in 2020.

The *Archives Act* (LGBl. 1997 No. 215) of October 1997 defines the corresponding duties and goals: "The National Archives, the archives of the municipalities and the independent public-law institutions and foundations of the State shall preserve cultural heritage." State archival records are subject to an embargo period of 30 years after creation; archival records relating to natural persons, to a period of 80 years. Since 2016, Liechtenstein has had an agreement with Switzerland to store around 5,000 microfilm copies of historically significant archive materials in the official Swiss microfilm archive. Back-up copies in the form of microfilms can contribute substantially to the restoration of damaged or destroyed cultural assets.

According to the Archives and Municipalities Acts, the municipalities of Liechtenstein are required to maintain their own archives. The municipal archives often also look after the archives of the Alpine cooperatives, estates of private individuals and archives of associations as well as individual collections.

In terms of church archives, the Catholic parish archives should be mentioned above all, whose document collections also date back to the late Middle Ages. The historical documents are for the most part stored in the

National Archives or in the respective municipal archives. The archives of the former Liechtenstein Deanery are kept in the National Archives.

Family and company archives are usually not open to the public. But this is not true of the important private archives of the Rheinberger family in Vaduz. The musical estate of the Liechtenstein composer Josef Gabriel Rheinberger (see 1.1) is kept in the Bavarian State Library in Munich. The private estate, however, as well as the documentation of his creative work and his works are kept in the Josef Gabriel Rheinberger Archive (RhAV), which has been in the National Archives since 1998. In 2020/2021, the International Josef Gabriel Rheinberger Society (IRG) proposed to the Ministry of Culture that the approximately 40 objects in Rheinberger's birthplace in Vaduz (today's Music School) be made accessible.

The House Archives of the reigning Princes of Liechtenstein are of great cultural value. It contains records of the princely family and property history, but also important information on the State of Liechtenstein. In 2007, Prince Hans-Adam II arranged for the archived material to be transferred from Vaduz Castle to Vienna by the end of 1954. The more recent archive material is still at the Castle. While the National Archives document the administrative activities of the Principality, the House Archives contain the records of the Princely Family. The archive is one of the best-preserved archives of nobility in the German-speaking world. It contains valuable sources on the political, economic and cultural activities of important family members. There are also documents on the history of the princely possessions in Austria and the Czech Republic.

Given the poor records in Liechtenstein until the early 19th century, foreign archives are of particular importance for historical research, especially the national or state archives in Innsbruck, Bregenz, Vienna, Bern, St. Gallen and Glarus, as well as the archives of nobility in Hohenems (in Bregenz) and Sulz (in Český Krumlov, CZ) and the archives of the former Princely Abbey of Kempten (in Augsburg).

Libraries in Liechtenstein have no long-standing tradition. The Princely House had an extensive library in Vienna, the oldest holdings of which dated back to Hartmann II of Liechtenstein (1544–1585). Much was lost during the Second World War. In 1995, the Princely Library had only about 80,000 volumes, most of which were in Vienna and some at Vaduz Castle.

Parishes, municipalities and private individuals endeavoured to set up school, youth and lending libraries starting in the later 19th century. The Liechtenstein Library Network with a common library card was established in 2000. It includes the library of the Data Protection Office, the Historical Society, the Liechtenstein Art Museum, the Liechtenstein Institute, the Mühleholz and Lower Country school centres, the library of the University of Liechtenstein, the Mauren Municipal Library, the Balzers School and Municipal Library, the Ruggell School Library, the Schellenberg School Library, the Walser Library Triesenberg and, as the largest and most important public library in Liechtenstein, the Liechtenstein National Library, founded in 1961 as the National Library (see 1.3.1 and 1.3.3), which also manages the National Teachers' Library. In 2019, the National Library recorded 233,984 check-outs and 49,600 visitors. The number of printed books checked out rose to 125,777, while at the same time the number of e-books checked out also increased sharply. The websites were visited 68,635 times, and the media increased by 5,614.

3.3. Performing arts

Liechtenstein supports productions, projects and partnerships in the areas of theatre, dance and music theatre. The most important political actor is the Liechtenstein Cultural Foundation (see 1.2.2, 1.2.5, 1.3.3 and 4.1.2). No investments are made in outreach; the audience comes largely from across the country and the region.

Theatres

For more than five decades, the TAK Theater Liechtenstein (see 1.3.1) has been the cultural forum in the country and serves the functions of a state theatre. In view of the importance of theatre operations for the country and the region, the state has been supporting the cooperative “Theater am Kirchplatz eG” for years under a performance agreement. Financial support has been at CHF 2.1 million since 2013 and will continue to be in that amount for the 2022–2025 theatre season. The artistic work of the TAK focuses on drama, concerts, TAK Music, cabaret and comedy as well as theatre for children and young people.

Since 2019/2020, the theatre has had its own acting ensemble, which premieres several productions at the TAK throughout part of the season. The ensemble brings together artists from Liechtenstein, Switzerland, Austria and Germany. At the same time, the TAK collaborates with other cultural institutions, including the Schösslekeller (founded in 2003), the Young THEATER Liechtenstein (founded in 2001), the amateur theatre Theater Karussell, and the Burg Gutenberg Festival.

The year 2019 marked a year of theatre and dance productions, according to the Liechtenstein Cultural Foundation. Fifteen per cent of the Foundation’s budget went to the performing arts in 2019. This includes ASSITEJ Liechtenstein, which is a group of theatre and art professionals, theatre institutions and independent theatres committed to children and young people (see 1.4.3 and 2.7). In recent years, the Cultural Foundation has sponsored a number of theatre and dance productions.

The Schösslekeller is an integral part of Liechtenstein’s cultural scene. It originated from the LiGa, the “Liechtensteiner Gabarett”: cabaret and stand-up comedy taking a critical look at Liechtenstein politics. This small-scale theatre also brings international and regional artists to Liechtenstein and is also supported by the Cultural Foundation. The Young THEATER Liechtenstein stages professionally directed theatre productions with children every year. The educational theatre concept practises equal opportunities: people of all ages who enjoy theatre can participate here. It is the country’s centre for educational theatre, coordinating the educational theatre programmes in Liechtenstein’s schools and organising up to 60 theatre school projects a year. Liechtenstein supports the Young THEATER Liechtenstein under a performance agreement.

Dance

In order to raise the profile of contemporary dance, eight cantons and the Principality of Liechtenstein launched the “Dance Plan East” funding programme in 2009. It is a unique project that promotes the regional dance scene within the framework of the Conference of Cantonal Cultural Officers of Eastern Switzerland. Dance Plan East has developed into a dance festival that offers regional companies and dancers a stage and brings dance closer to the audience. The coordinated funding is intended to give the independent dance scene in Eastern Switzerland and the Principality of Liechtenstein a greater presence. Every two years, Dance Plan East presents a cross-section of contemporary dance on various stages in Eastern Switzerland and Liechtenstein.

Music theatre

At the beginning of 2022, the Liechtenstein National Museum paid tribute to Liechtenstein's two traditional operetta theatres with a special exhibition. The first operetta was staged in Liechtenstein in Vaduz in 1940, followed by Balzers in 1946. The fame and reputation of Vaduz Operetta and Balzers Operetta have steadily increased. To this day, they are an important cultural factor in Liechtenstein and the neighbouring Swiss cantons of Graubünden and St. Gallen, as well as in the Austrian province of Vorarlberg. A performance agreement is in place with the state to support the operetta associations. In addition, the operetta theatres receive funding from the municipalities, foundations, the media, corporate sponsors, private institutions, friends and patrons.

Since 1998, the Liechtenstein Musical Company (LMC) has produced a large, internationally acclaimed musical every two years. In addition to artists from abroad, the LMC also hires talent from Liechtenstein and the region. The performances are accompanied by the LMC live rock band. The LMC is also supported by the state, sponsors and the media.

3.4. Visual arts and crafts

The visual arts in Liechtenstein are characterised by a great variety of artistic forms of expression, such as painting, sculpture, photography, installation, performance and film. The Cultural Foundation's financial support is highest in this cultural sector, at 11 per cent for "visual arts" as well as 10 per cent for the "English Building Art Space" (see 1.3.1). In 2019, the state allocated CHF 494,528 for this purpose.

There are a number of opportunities for the presentation, teaching and marketing of the visual arts in Liechtenstein at the Liechtenstein Art Museum, the English Building Art Space, museums and cultural centres in the villages of Liechtenstein (state and municipalities), public and private exhibition houses with their own collections (society) and a number of private galleries (market).

Since 2001, galleries from Liechtenstein have also exhibited at the Art Bodensee art fair. The exclusive selection of modern and new art includes impressive works by renowned artists as well as paintings, collages and drawings by promising newcomers.

Looking beyond the national borders within the Lake Constance region is always important for Liechtenstein. For example, the exhibition "Heimspiel" takes place every three years. The competition, which is open to the public, welcomes artists from the Swiss cantons of Appenzell Ausserrhoden and Appenzell Innerrhoden, Glarus, St. Gallen and Thurgau, as well as the Principality of Liechtenstein and the Austrian province of Vorarlberg. The exhibition rotates among different art institutions.

The Liechtenstein School of Fine Arts (see 1.2.5, 1.3.1, 1.3.3 and 2.8) aims to promote the creative abilities of all and to establish itself as a hub for art and artists. For students of the preliminary design course, it offers study trips to European cultural centres.

Arts and crafts highlight craft and technical interest, and they serve a practical purpose, as one example from Liechtenstein shows. Thus, in the Schaedler ceramics workshop in Nendeln, the old tradition of shaping,

moulding and firing objects from fired clay has been preserved. The pottery studio now produces small series and unique ceramic pieces. In 2013, on the occasion of the exhibition “Ilya Chashnik”, the Liechtenstein Art Museum collaborated with the Schädler ceramics workshop and the collection of the “Sepherot Foundation” to release five previously unrealised ceramic designs for plates by Ilya Chashnik in a limited and exclusive ceramic edition of 50 copies each.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

The value added by creative enterprises cannot be compared with other clusters. Creative industries are much more fragmented into small and micro enterprises and are not very well networked among themselves. As a result, they are neither politically nor medially perceived in a way that is commensurate with their importance.

In 2019, the Zurich University of the Arts (ZHdK) published a report on the [creative industries in the Lake Constance region](#), which includes Liechtenstein. According to the “Creative Industries” concept, around 166,000 people were employed in the creative industries in 2015, which corresponded to 5.2 per cent of all employees in the commercial economy. Two-thirds of them worked in the software industry and in advertising. Based on the “Creative Economy” concept, which includes the “Creative Industries” and all creative jobs in other sectors, almost half a million employees in the Lake Constance region worked in the creative economy in 2015.

For a long time, the creative and cultural industries were only ever mentioned in an urban context. It is true that museums and galleries are concentrated in the urban region of Zurich, while hotels are located in the rural tourist region of Vorarlberg. Universities are spread throughout the entire Lake Constance region. According to the study, culture, business and mobility are interwoven in everyday life. There is evidence that stakeholders return to their region after training in other cities or abroad. In addition, the Lake Constance region still has the potential to create creative cultural tourism opportunities.

The University of Liechtenstein, which is part of the International Lake Constance University (IBH) network, had already presented the first and so far only [creative industries report for the Principality of Liechtenstein](#) and the Alpine Rhine Valley in September 2014.

The creative industries are among the most growth-intensive sectors in the EU, and they also experienced growth in Liechtenstein, especially between 2005 and 2008. Despite its small land area of 160 square kilometres, Liechtenstein had the highest density of employees and workplaces in the creative industries in 2011 compared to neighbouring regions: with 14 creative workers and almost five workplaces per square kilometre. The share of employees in the creative industries of around seven per cent as part of the overall economy in 2008 was comparable to cities like Vienna and Zurich.

In Liechtenstein, the creative industries are also visible as part of the overall economy: In 2011, 6.36 per cent of employees and 19.64 per cent of workplaces were classified as creative industries, almost twice as many as in Vorarlberg with 11.8 per cent and two and a half times as many as in the Swiss canton of St. Gallen, for example.

Cultural and creative industries are made up of 13 sub-markets: music, books, art, film, broadcasting, performing arts, design, architecture, advertising, software and games, arts and crafts, journalism and

audiovisual. With 615 employees, the design industry was the largest sub-market in Liechtenstein in 2011. The film industry and arts and crafts were the smallest sub-markets in the country.

3.5.2. BOOKS AND PRESS

While book and newspaper publishers in the Lake Constance region belong to the medium-sized sub-markets with a share of 14 per cent of the creative industries in 2015, the book market in Liechtenstein is a micro-sub-market. In 2011, the Statistics Office in Liechtenstein counted 20 book publishers with a total of 39 employees, that is, 1.7 per cent of all employees. Liechtenstein supports publishing houses, the creation of contemporary literary works, their translation and distribution at home and abroad. In 2019, 11 per cent of the budget of the Liechtenstein Cultural Foundation went towards promoting the medium of books: for publications, translations or the Liechtenstein Literature Days as well as the project “Book and Literature East+”, a cooperation between the cantons of Eastern Switzerland and the Liechtenstein Cultural Foundation. The country has been represented at the Frankfurt Book Fair for many years and at the Leipzig Book Fair since 2014.

The broadcasting market is a small sub-market of the creative industries in the Lake Constance region, with around 100 businesses and about 5,200 employees. In Liechtenstein, the press and broadcasting industry comprised 51 companies with 198 employees in 2011, or 8.8 per cent of the workforce in Liechtenstein (see 2.5.3). Compared to the surrounding countries and regions, Liechtenstein has a high media density. In addition, there is a large number of other digital news portals, bloggers and news offerings such as Twitter and other social media, which intensify the competition for the Liechtenstein media. Faced with declining print circulations, newspapers are increasingly focusing on online subscribers and additional online platforms, such as an online marketplace for local trade or online job portals.

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

There were about 6,700 people working in the film/music industry in the Lake Constance region in 2015 in around 1,800 businesses. With four per cent of employees, this area of the creative industries was one of the smallest sub-markets. In Liechtenstein, the audiovisual market employed 2.9 per cent of all workers in the country. The film industry in Liechtenstein was the second smallest sub-market in 2011, employing 0.3 per cent of the workforce. But now this creative sector is also on the move.

By participating in the EU programme “Creative Europe” (2021–2027), Liechtenstein aims to increase the growth, professionalisation and competitiveness of the cultural and creative sector (see 1.4.2). Those working in the arts and culture in Liechtenstein are dependent on having an impact beyond the country’s borders. This is particularly true of the audiovisual sector. The “Media” sub-programme promotes the production of European television features and supports film producers and video game developers in developing their works with European and international marketing potential. It also provides support for the cross-border marketing, branding and distribution of European audiovisual and video-on-demand services (online distribution).

Since 1984, film makers, some of them trained at film schools, have been critically examining Liechtenstein’s reality in documentary films and shedding light on topics of contemporary history. As there was no professional infrastructure for film production in Liechtenstein, intensive in terms of materials, personnel and costs, and no state film funding to speak of, they were largely limited to low-cost video productions. Nowadays, however, there are several media companies in Liechtenstein that produce documentaries, image films and advertising

films.

Since 2019, Liechtenstein has had a modern cinema location for all age groups with the “Skino” art house cinema in Schaan. The Liechtenstein Cultural Foundation supported the project and has also concluded performance agreements with the Skino Film Club and the Liechtenstein Film and Video Club. A total of five per cent of the Cultural Foundation’s 2019 budget went towards audiovisual media. To date, there is no video game industry in Liechtenstein.

3.5.4. MUSIC

According to the 2014 report on the creative industries, the share of employees in the music industry in Liechtenstein was 7.8 per cent in 2011. Music holds a particularly important place in society. With 33 per cent of the budget, it is music that the Liechtenstein Cultural Foundation traditionally promotes the most extensively, with music associations and clubs receiving generous support. The same applies to festivals from pop to jazz, music theatre, the Liechtenstein Symphony Orchestra or the International Josef Gabriel Rheinberger Society as well as new musical works. In its annual CD productions, the vibrant, and promoted, Liechtenstein band scene shows a remarkable diversity in the genres of pop, jazz and classical music.

By participating in the Swiss “Youth and Music” programme and the “prima la musica” youth music competition in Austria, Liechtenstein promotes musical talent and supports out-of-school music education (see 1.4.1).

An important private initiative was added in 2021. The “Pepi Frommelt Foundation” has set itself the goal of promoting and distributing the musical creations of past, present and future generations in and from Liechtenstein. Josef Frommelt (1935–2019) was a musician, musicologist, conductor, music educator and pioneer of the Music School, composer, founder of the International Master Classes (see 1.3.3) and also rapporteur for the Council of Europe’s Cultural Commission on Music Education. The Pepi Frommelt Foundation aims to support professional, semi-professional and ambitious amateur musicians with a connection to Liechtenstein in their musical development and in the distribution of their work: for example, by commissioning compositions and arrangements and by professionally recording and publishing these works. It also wants to contribute to the establishment of a “Liechtenstein Music Export Office” and a representation of the interests of Liechtenstein’s musicians.

The FONDATION SUISA is the non-profit foundation for the promotion of music of the SUISA Cooperative Society of Music Authors and Publishers. It promotes Swiss musical creation as well as projects related to musical creation in Liechtenstein. SUISA is the cooperative society of music authors and publishers in Switzerland. Founded as a cooperative in 1923, it now has a membership of around 37,000 composers, lyricists and music publishers. SUISA collects the royalties its members are entitled to for the public use of their works in Switzerland and Liechtenstein. In 2020, the FONDATION SUISA supported Swiss music creation to the tune of CHF 2.4 million.

3.5.5. DESIGN AND CREATIVE SERVICES

In the Lake Constance region, the design industry was one of the medium-sized sub-markets in 2015, with around 22,800 employees working in around 11,300 companies. The two most important sub-markets in Liechtenstein in 2011 were the design industry with 27.4 per cent and architecture with 15.3 per cent of the workforce. B

The design economy in Liechtenstein is diverse, including industrial, product, fashion, graphic and communication design, interior design and spatial design, advertising design, jewellery making, photography, web design and others.

Anyone looking around Liechtenstein will find modern, innovative buildings adjacent to traditional houses. Liechtenstein has its own modern architectural style. Lots of wood – Liechtenstein is in a densely forested region. Lots of glass – opening up a panoramic view of snow-covered mountains and river valleys. And also lots of flat stone façades, such as the cube of the Liechtenstein Art Museum. There are almost 80 architectural firms registered in Liechtenstein.

The Institute of Architecture and Planning at the University of Liechtenstein has been training and educating architects for many years (see 1.3.3). Its research focuses, among other things, on “sustainable construction”. Students have the opportunity to apply a variety of design and research methods in different design studios and prepare for professional tasks in the large field of architecture and urban design.

3.5.6. CULTURAL AND CREATIVE TOURISM

Cultural tourism is the term introduced in the 1980s for trips during which tourists consciously engage with art and culture in the broadest sense, such as the cultures of other peoples, cultural monuments or cultural and artistic events.

According to the 2000 cultural report for Liechtenstein, it is important to link culture and tourism in order to raise the profile of the “Liechtenstein brand” abroad. The report refers, among other things, to the Princely Collections, the Art Museum, the National Museum, architectural monuments and archaeological artefacts. However, Liechtenstein provides only few opportunities that encourage people to tell their stories. Although cultural tourism has become more relevant as a field of action, the integration of cultural areas has not yet been included in the statistics. Since 2019, the Board of Directors of [Liechtenstein Marketing](#) has been working on a “Strategic White Paper 2025”. These ideas are to be included in the marketing and communication strategy 2022–2026.

One example of how it can succeed in showcasing what is special about and in Liechtenstein is “The Liechtenstein Trail”, which has been in place since the 300th anniversary of the Principality in May 2019 (see 1.2.6). On 75 kilometres throughout the country, locals and visitors can interactively experience the country’s history, stories and sights – in other words, culture and nature. The *lIstory* (Liechtenstein History) app uses augmented reality to showcase various historical hotspots along the way through all eleven municipalities.

At the end of 2019, a group of experts from EU member states published the “Report on Sustainable Cultural Tourism” and formulated a new kind of relationship between culture and tourism. According to them, sustainable cultural tourism combines “sustainable culture” and “sustainable tourism”. The objective is to strengthen the cooperation between the two for the social, environmental and economic benefit of everyone involved. The report contains 55 recommendations that adhere to the United Nations Sustainable Development Goals. Among other things, the expert group recommends a European task force against excessive tourism in heritage destinations and calls for municipal ownership as well as support.

4. Law and legislation

4.1. General legislation

4.1.1. CONSTITUTION

Liechtenstein is a [constitutional](#) hereditary monarchy which runs on a democratic and parliamentary basis. Even if the actual word “culture” does not appear in the Constitution, the state’s cultural mandate can be deduced in Article 14 stipulating the duty “to promote the overall welfare of the People”, as well as in Articles 15 and 16, which refer to the particular attention to be paid to education and schooling. The cultural mandate is also indicated by the general rights of individuals: freedom of belief and conscience, free expression of opinion and ideas, free association and assembly. Liechtenstein is also a principality with strongly developed direct democratic rights.

4.1.2. ALLOCATION OF PUBLIC FUNDS

Public funds in Liechtenstein are allocated at two levels: the state and the municipalities. Beyond state cultural funding, theatres, museums, concert and exhibition organisers also seek funding from the private sector. Cultural promotion often follows a pragmatic approach in which the state, municipalities and private sponsors jointly support larger projects.

It includes, for example: promotion and support, contributions from benefactors, membership fees, sponsorships, partnerships and promotional awards. In Liechtenstein, promotion is broad-based. The principle of subsidiarity encourages and promotes private initiative.

The state intervenes where cultural activity is only possible with increased financial and human resources, especially as concerns exhibitions and educational institutions, or where structural requirements for cultural activity must be met. The Ministry of Culture also has a discretionary budget of CHF 125,000 per year for foreign cultural policy projects.

State spending on culture is administered by the departments (ministries) of culture and education, which provide transparent information on the money spent. The composition of the state budget for culture and education is regulated by the annual [Finance Act](#).

The Minister of Finance announces the amount of funds to Parliament annually in the budget. In 2021, Liechtenstein spent CHF 31.3 million on culture and recreation as well as CHF 179.95 million on education, international programmes and research (including music and art schools).

Decisions on the promotion of culture are taken by the government at the request of the Liechtenstein Cultural Foundation. The Liechtenstein Cultural Foundation is financed primarily by the national contribution, income from cultural projects and events, as well as two-thirds of Liechtenstein’s share of the profits of the Swiss intercantonal national lottery Swisslos. In 2020, the payouts, which had fluctuated in previous years, were higher than budgeted by the Cultural Foundation at CHF 1.43 million. As a result, cultural creativity in Liechtenstein received extensive support.

In accordance with the Culture Promotion Act (2008), the Liechtenstein Cultural Foundation submits its annual budget, report and accounts to the government. The law sets out the funding principles. In its annual reports, the Cultural Advisory Council provides information on the funding that has been distributed to organisations, individuals and projects. The same applies to the Adult Education Foundation.

The Swiss intercantonal national lottery, known as Swisslos since 2003, has been running lotteries and sports betting in Liechtenstein since 1968. Swisslos is considered the most important promoter of culture and sport in Switzerland. Since 2011, the Gambling Act has been in force in Liechtenstein, which means that Swiss lottery law in Liechtenstein only applies to large Swiss operators such as Swisslos. Swisslos paid out a profit share totalling CHF 2.27 million to Liechtenstein in 2020, compared to CHF 2.15 million in 2019. One-third goes to the state treasury.

4.1.3. SOCIAL SECURITY FRAMEWORKS

The cultural sector in Liechtenstein creates and supports jobs. While the [Liechtenstein Statistics Office](#) reported 58 full-time and part-time employees in the publishing and media sector in 2010, 252 employees in the education sector and 107 in the cultural sector, the numbers increased to 176, 1268 and 839, respectively, by 2019.

Employees in art and cultural organisations, institutions and associations are subject to the general law. There is no special social security framework for these individuals in Liechtenstein. This also applies to self-employed freelance artists, who generally are not entitled to unemployment insurance benefits. They also have to provide for their own occupational pension.

Liechtenstein introduced a “social time card” for volunteer work in 2003, such as for cultural associations. The card documents volunteer activities and thus becomes a personal job reference for use in the search for employment.

IG Kunst & Kultur (see 1.2.5) has continued to raise the issue of improving the economic conditions and social security of those working in the arts and culture.

4.1.4. TAX LAWS

Indirect state support for the arts and culture in the form of tax concessions is not regulated in a separate law, but in specialised laws. In the case of value added tax, a lower rate of 2.5 per cent instead of the usual 7.7 per cent applies to some cultural assets (such as books).

For volunteer and honorary work, the OASI-IV-FAK pension insurance and the tax administration have maintained an administrative practice since 2007 that relieves the burden on associations. Compensation paid by associations to their members as board compensation or for (occasional) work assignments is recognised as an expense allowance in the amount of CHF 350 per month or CHF 4,200 per year and thus as a contribution- and tax-free expense allowance (Art. 9(b) Tax Ordinance (SteV) and Art. 10(4) Ordinance on the Old-Age and Survivors Insurance (AHV)).

4.1.5. LABOUR LAWS

The labour law applicable in Liechtenstein is regulated in the General Civil Code (CC) Section 1173a Art. 1 et seqq. and in the Act on Employment in Business, Trade and Industry (EmpA) as well as ordinances. It defines the rights and obligations of the employer and the employee with regard to work performance, pay, equal treatment of the sexes, leave, free time, occupational pension schemes, insurance, protective devices, termination of employment, etc. The *Gender Equality Act* (GEA) of March 1999 plus updates of April 2011 and June 2021 regulates the equality of men and women in the workplace. There are no special laws in Liechtenstein on working conditions for artists and other cultural creators. General labour laws apply.

There are collective agreements in force in a number of sectors, which in Liechtenstein are called collective employment agreements (CEA) and can be declared generally binding by the government according to the *Act on the Declaration of the General Application of Collective Employment Agreements* (DGAA). The social partners have set up the SAVE Foundation to monitor and enforce generally binding CEAs and have appointed the Central Joint Commission (ZKP) for monitoring purposes. CEAs are negotiated by the social partners: by the Liechtenstein Employees' Association (LANV) on the employees' side, and by the Chamber of Commerce (WKL) and the Liechtenstein Chamber of Commerce and Industry (LCCI) on the employers' side.

4.1.6. COPYRIGHT PROVISIONS

Liechtenstein joined the Universal Copyright Convention in 1958. The Principality is a member of the Berne Convention for the Protection of Literary and Artistic Works and various special treaties such as the WIPO Copyright Treaty (WCT). Since May 2021, the Marrakesh Treaty on Facilitating Access to Published Works for People Who Are Blind, Visually Impaired or Otherwise Print Disabled has been in force in Liechtenstein. As is the Beijing Treaty on the Protection of Audiovisual Performances.

As an EEA country, Liechtenstein has also adopted EU directives on copyright since joining the European Economic Area (1995). As a consequence of the EEA Agreement and the agreement on Trade Related Aspects on Intellectual Property Rights (TRIPS), Liechtenstein committed to the implementation of rules under the agreements pertaining to [intellectual property](#). The provisions were incorporated into the [Law on Copyrights and Related Intellectual Property Rights](#) LGBl. 1999 No 160 and a 1999 ordinance.

The Copyright Act governs the protection of originators of literary works or artworks, protection of practising artists, directors, and producers of audio and audiovisual media, broadcasters and the activities of collecting societies as well as their supervision. The following applies: A work is copyrighted from the point of completion, independent of whether it has been medially recorded or not. The copyright lapses 70 years after the death of the originator.

The Act creates the basis for awarding concessions having national supply responsibility for the collective realisation of copyrights. In a June 2007 call for proposals, the government once again awarded corresponding concessions to the Swiss Society for the Rights of Authors of Original Works SUIISA, ProLitteris, SUISSIMAGE and SWISSPERFORM. All collecting societies active in Liechtenstein are obligated to name a domestic summonable address. In cases where public institutions permit the use of literature and art, for example, teachers, businesses, institutions, commissions, public administrations, libraries and copy centres, fees must be paid to

the originator. A new *Collecting Societies Act* (VGG) (LGBl. 2018 No. 111) has been in force since March 2018.

In September 2014, Liechtenstein amended the Copyright and Related Rights Act and adopted the EU Directive 2012/28/EU for the use of orphan works into national law. As a result, orphan works can also be made digitally accessible on the internet. A frequent phenomenon, especially with older holdings in archives, museums and libraries, are works protected by copyright whose right holder is unknown or cannot be found.

In 2020, Liechtenstein incorporated provisions of the EU Directive 2017/1564 into the Copyright Act. This allows persons who are blind, visually impaired or print disabled, as well as “authorised bodies” such as libraries for the blind and schools for the blind, to produce accessible formats of texts and associated illustrations without the permission of the author and to lend them offline and online to people with visual or reading disabilities.

4.1.7. DATA PROTECTION LAWS

The European Union’s General Data Protection Regulation (GDPR) has also been applicable law in the non-EU countries of the European Economic Area Norway, Iceland and Liechtenstein since July 2018. Its goal is to keep pace with technical and economic developments, the flood of data and the global exchange of data. The GDPR is designed to protect individuals with regard to the processing of their data by competent authorities for the purposes of the prevention, investigation, detection or prosecution of criminal offences, the execution of criminal penalties and the free movement of such data. As a result, the processing of personal data is harmonised across the EU. The new legal framework is also intended to protect citizens’ fundamental rights and promote the (digital) single market.

Following the complete overhaul of the *Data Protection Act (DPA)* of October 2018 and the Data Protection Ordinance (DPO), Liechtenstein adopts the new legal framework of the EU and replaces the Data Protection Act of 2002. The German Federal Data Protection Act (BDSG), a pioneering data protection law in Europe, served as a template for the overall reform.

The Liechtenstein *Data Protection Act* of 2002 had implemented the 1995 EU directive: to guarantee the protection of individuals with regard to the processing of personal data and on the free movement of such data. For around 20 years, the Data Protection Directive was the basis for the Europe-wide but fragmented harmonisation of data protection law.

In 2008, Liechtenstein further adjusted its Data Protection Law to the EU Data Protection Directive. In 2009, Liechtenstein established an independent and autonomous Data Protection Unit, as called for by Article 28 of the EU Data Protection Directive. The unit is attached to the Liechtenstein Parliament. Liechtenstein’s data protection had thus attained the level of the EU, as was necessary for Liechtenstein’s access to the Schengen/Dublin agreement at the end of 2011.

In doing so, the Data Protection Unit also keeps an eye on the intersection between security and compliance with fundamental rights. To be sure, a heightened sense of security leads to demands for as well as further developments of security measures. Data retention, facial recognition and video surveillance are just a few such measures implemented by the state. They are meant to increase security, but at the same time they also affect human rights such as privacy.

In November 2008, Liechtenstein also signed the Council of Europe *Convention on Cybercrime* of 2001 (CCC) and

amended its criminal laws accordingly. The Council of Europe Convention on Cybercrime is the first international convention to combat computer and cybercrime. This mainly concerns copyright violations, computer fraud, child pornography and breaches of electronic network security. The primary purpose of the Convention is to pursue a common criminal justice policy for protection against computer-related offences through appropriate legislation and the promotion of international cooperation. Under the Convention, signatory states are required to adapt their legislation to the challenges posed by new information technologies. Liechtenstein made various substantive and procedural adjustments to its national legal system in 2015 in order to implement the Convention in full.

4.1.8. LANGUAGE LAWS

According to *Article 6 of the Constitution*, German is the national language in Liechtenstein and is taught as the mother tongue for around 87 per cent of the population at all schools.

Liechtenstein also signed the Council of Europe's *European Charter for Regional or Minority Languages* in 1998 to preserve its dialects. The objective of this Charter is to promote the written and oral use of dialects as an essential element of Europe's cultural richness and diversity.

According to the *School Act of November 1929*, the language of instruction is the written German language. As stated in an *ordinance of December 2001*, a one-year intensive course in "German as a Second Language" is offered in an attempt to compensate for any deficits.

Like the European Commission, Liechtenstein speaks out against racism and intolerance. At the same time, the government, authorities and Parliament are convinced that mastering the German language is an important tool to improve the integration of immigrants from non-German speaking regions. A minority of the Liechtenstein population comes from non-German-speaking countries. The *Foreign Nationals Act (FNA) of September 2008* stipulates that learning the German language forms a necessary part of integration. Since 2008, foreign nationals wishing to acquire Liechtenstein nationality must demonstrate that they have mastered the German language and that they have basic knowledge of the legal order, structure of the state, history and culture of the country. Acquisition of citizenship is seen as the final point of successful integration. At the same time, the period for simplified naturalisation due to marriage was reduced from ten to five years. In 2008, the government created the position of an integration commissioner, followed in December 2010 by the development of a comprehensive integration concept. Currently, the Integration Strategy 2021 is in effect.

4.1.9. OTHER AREAS OF GENERAL LEGISLATION

Gender equality

With 17 Sustainable Development Goals, the UN 2030 Agenda for Sustainable Development sets out areas in which Liechtenstein is seeking to make progress. In the 2019 country report "*Sustainability in Liechtenstein*", the government lists eight priorities for increased engagement. For example, action is particularly needed on item 5 "Gender equality", with the Association for Human Rights (VMRG) in particular pointing out the urgency of measures to improve the reconciliation of family and work. By law, the VMRG has been the UN human rights institution in Liechtenstein since 2017. In recent decades, Liechtenstein has gradually eliminated statutory discrimination between men and women and established legal equality. The Liechtenstein Constitution stipulates in Art. 31 para. 2 that men and women have equal rights. The *Gender Equality Act (GEA) of March 1999*

guarantees legal protection for girls and women against discrimination in employment relationships governed by private and public law. However, women are significantly less likely to hold leadership positions in professional life than men. In 2015, over 40 per cent of men held executive positions, but only just over 20 per cent of women. The median wage of women in 2016 was about 85 per cent of that of men.

In October 2021, the Council of Europe Convention on Preventing and Combating Violence against Women and Domestic Violence, the [Istanbul Convention](#), entered into force in Liechtenstein. Its purpose is to protect women from all forms of violence and to help to eliminate all forms of discrimination, as well as to promote the empowerment of women.

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

In *Protocol 31* to the EEA Agreement on cooperation in specific fields outside the four freedoms, the EFTA States of Norway, Iceland and Liechtenstein pledge to strengthen cooperation in the field of culture with the EU. LGBl. 1995 No. 068.131

Under the *Government and Administration Organisation Ordinance (GAOO)*, cultural promotion, museums, stamps, national archives, libraries, monument protection and cultural asset preservation are assigned to the Ministry of Social Affairs and Culture. The Music School, the School of Fine Arts, the University and adult education are assigned to the Ministry of Foreign Affairs, Education and Sport. LGBl. 2013 No. 163

The *Culture Promotion Act (CuPA)* regulates the state promotion of cultural creation by private individuals in literature, music, the performing and visual arts, audiovisual media as well as the preservation of local history and customs. LGBl. 2007 No. 290

The *Liechtenstein Cultural Foundation Act (LCFA)* regulates the tasks of the Foundation in accordance with the Cultural Promotion Act. The mandate of the Cultural Foundation is to develop artistic and cultural creation at a high level of quality through state funding. LGBl. 2007 No. 291

The *Act on the Protection, Preservation and Maintenance of Cultural Assets (Cultural Assets Protection Act, CAPA)* serves to implement the European Cultural Convention (1954), the European Convention for the Protection of the Archaeological Heritage (1992), the Convention for the Protection of the Architectural Heritage of Europe (1985), the Convention of Cultural Property in the Event of Armed Conflict (1954). LGBl. 2016 No. 270

With the *Convention on the Protection of the Alps (Alpine Convention)*, Liechtenstein undertakes, among other things, to preserve and promote the cultural and social autonomy of the people in the Alpine region. LGBl. 1995 No. 186

(Source: gesetze.li)

4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

The *Liechtenstein National Museum Act (LNMA)* stipulates that the independent foundation under public law is

responsible for the collection, maintenance, exhibition and communication of Liechtenstein cultural assets as well as the promotion of the understanding of Liechtenstein's geography and history. LGBl. 2009 No. 369

The *Archives Act* defines the contents of the National Archives and the state archives, as well as the administration and safeguarding of the archival property and its use. LGBl. 1997 No. 215

The purpose of the *Liechtenstein National Library Act (LNLA)* includes the task of collecting Liechtenstein literature and texts in their entirety. These include, for example, all Liechtenstein newspapers from 1863 to 2005 and the yearbooks of the Historical Society since 1902. LGBl. 2009 No. 368

Liechtenstein is a member of a number of international conventions, including the Hague Convention (1954) for the Protection of Cultural Property in the Event of Armed Conflict, including the Second Protocol (1999), the Granada Convention (1985) for the Protection of the Architectural Heritage of Europe, the Malta Convention (1992) for the Protection of Archaeological Heritage, the International Venice Charter (1964) for the Conservation and Restoration of Monuments and Sites, and the Lausanne Charter (1989) for the Protection and Management of the Archaeological Heritage.

In principle, the protection of cultural assets is regulated in the Cultural Assets Protection Act (see 4.2.1).

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

The Culture Promotion Act (see 4.2.1) is the legal basis also for performing arts and music.

The *Liechtenstein Music School Act (LMSA)* defines the mandate to promote the musical life of the country through the teaching of instrumental and vocal music. The Music School plays a significant role in shaping cultural life through numerous events. Yearly highlights are the International Master Classes and the music competition "Making Music in Liechtenstein". The Music School trains the next generation of musicians for the country's music associations and prepares all age groups for admission to all types of higher education institutions for music. LGBl. 2009 No. 371

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

The Culture Promotion Act (see 4.2.1) strengthens and simplifies the state's cultural mandate. Culture at the beginning of the 21st century is interpreted in a contemporary way and includes music, visual arts, literature, architecture, theatre, dance and film, as well as folk culture, science and monument preservation, museums and exhibitions.

The *Liechtenstein Art Museum Foundation Act (LAMFA)* defines the mission of the Art Museum: among other things, to expand, scientifically process and maintain the collections of visual arts, as well as to promote the understanding of art and culture, and to boost Liechtenstein's reputation abroad. LGBl. 2000 No. 137

The *Temporary Immunity of Cultural Assets Act (TICAA)* regulates the return guarantee of collection objects sent to Liechtenstein from abroad for exhibitions. This law for the immunity of cultural assets promotes the exchange of cultural assets between museums and facilitates cross-border exhibitions. LGBl. 2008 No. 009

The purpose of the *Liechtenstein School of Fine Arts Foundation Act (SFAFA)* includes the development and

promotion of creative perception, design and expression as well as aesthetic education and cultural training, and its operation as an educational institution that prepares children, young people and adults for admission to art academies. LGBl. 2002 No. 022

4.2.5. LEGISLATION ON BOOKS AND PRESS

The *Liechtenstein National Library Act (LNLA)* also defines the purpose of the National Library. Thus, the National Library not only collects Liechtenstein literature and texts, it also makes specialist literature available for scientific research and provides books for education and entertainment. LGBl. 2009 No. 368

Freedom of expression is enshrined in Article 40 of the Liechtenstein Constitution. This also includes freedom of the media, which refers to print, radio, television and digital media (see 4.1.1).

The *Media Act* guarantees the freedom of the media, the right to information and the protection of journalism. It also calls for journalistic diligence, accountability under media law and constitutionality. LGBl. 2005 No. 250

With this media law, Liechtenstein amended and integrated the existing laws to bring them in line with the information age. The law expands the protection of media consumers and makes media integration and responsibilities transparent. It prevents media concentration to ensure diversity, and it implements the EU's TV and broadcasting directives.

The *Media Promotion Act* of 2006 regulates the specifically Liechtenstein way of promoting media. Compared to the surrounding countries and regions, Liechtenstein has an astonishing media density for its size. The Liechtenstein market is (too) small for two daily newspapers, a weekly newspaper, a Sunday newspaper, various other newspapers and magazines, online portals, a TV station and a radio station. Media promotion is intended to help maintain or expand Liechtenstein's media diversity for the purpose of ensuring a diversity of opinion as well as a democratic process of opinion-forming. LGBl. 2006 No. 223

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

Liechtenstein media law is essentially based on the *Liechtenstein Radio Act (LRA)* LGBl. 2003 No. 229 and the *Media Act* LGBl. 2005 No. 250

The Liechtenstein Media Act follows an integral approach that responds to media convergence as a result of digitalisation. It consists of a General Part (Art. 1–54), which applies to all types of media, and a Special Part for terrestrial broadcasting and for television-like online media (Art. 55–81). This integral approach has proved successful.

The amendment of the Liechtenstein Media Act and the LRA to implement the [EU Directive 2010/13/EU in 2013](#) was therefore limited to the provisions of the Directive “on audiovisual media services”.

By enacting the *Electronic Communications Act (Communications Act, ComA)*, Liechtenstein adopted the overall reform of the European regulatory framework for electronic communications, known as the “2002 Telecoms Package”, which was completed in 2002. The most important innovation compared to the telecommunications legislation adopted in Liechtenstein in 1996 is that the licence regime has been abolished and all activities in the field of electronic communications may be provided without a licence. LGBl. 2006 No. 091

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

Art in public buildings has become a subject of discussion over the last fifteen years. The Liechtenstein *Building Act* of December 2009 regulates the construction, alteration, demolition, maintenance and use of buildings and facilities for the purpose of promoting the quality of design and settlement in the municipalities. Under Article 4, funds must be made available for artistic design for new buildings and conversions of public buildings. The benchmark for buildings is one per cent of the construction costs. LGBl. 2009 No. 044

Liechtenstein has neither its own patent law nor its own patent office. Patents for inventions are subject to Swiss patent law (Patent Treaty of 1978). They are administered by the Swiss Federal Institute of Intellectual Property (IPI) in Bern. However, Liechtenstein has its own Trademark Protection Act (1997). As a result of its EEA membership (1995) and its customs treaty with Switzerland (1923), Liechtenstein must comply with both jurisdictions.

With the *Designs Act (DesA)* of September 2002, Liechtenstein created the legal basis for accession to the Hague Agreement, amended by the Geneva Act 1999, which regulates the international registration of industrial designs. Anyone who registers a design internationally, for example with the World Intellectual Property Organization (WIPO), enjoys protection in 65 member states (including the EU and Switzerland). LGBl. 2002 No. 134

5. Arts and cultural education

5.1. Policy and institutional overview

The state bears the main responsibility for schools and education in Liechtenstein. It is the largest promoter of art and culture and sets the framework conditions for cultural education. The responsibility is shared by three ministries (see 1.2.2): The Ministry of Foreign Affairs is responsible for cultural events at Liechtenstein embassies. The Ministry of Social Affairs and Culture is responsible for the social, societal and cultural policy of the Principality of Liechtenstein. The Ministry of Foreign Affairs, Education and Sport is responsible for the Liechtenstein education system with respect to early education, schools, adult education and research, as well as the School of Fine Arts and the Music School.

The Liechtenstein Letter on Culture of July 2011 refers to three points of artistic and cultural education: the importance of the cultural institutions, cultural associations, cultural creators and those responsible for cultural policy. Secondly, children, young people and adults, that is, everyone, should have access to cultural and artistic education. And thirdly, points one and two contribute significantly to cultural participation as well as to strengthening creativity and the desire to innovate.

5.2. Arts in schools

The structure of the Liechtenstein education system is similar to that of the Swiss education system. Most teachers for all school levels are trained at Swiss universities and teacher training colleges. So far, there has been a lack of precise data on education and, thus, on cultural education in Liechtenstein. The first report on education is planned for 2023.

At upper secondary schools in Liechtenstein, students can choose from five profiles, one of which is “Art, Music and Education”. But the number of students completing this profile was only 13.9 per cent in 2020. As an addition to the basic subjects, the profile subjects allow for targeted broadening and deepening in specific subject areas. The profile decision allows for greater consideration of talents. In lower secondary school, pupils are taught two lessons per week each in religion/culture and visual arts as well as one lesson in music.

Furthermore, schools and cultural institutions cooperate closely, for example with the Liechtenstein Young Theatre, the Theater am Kirchplatz, the Art Museum, the National Museum and the School of Fine Arts. This cooperation includes workshops, guided tours of exhibitions, projects, etc. – from kindergarten to upper secondary school. The Liechtenstein Music School plays an important role in this. It offers 36 subjects – for children from the age of one, adolescents as well as adults.

5.3. Higher arts and cultural education

Cross-border cooperation is an important component of the Liechtenstein education system. This is particularly true of higher education and professional training, which a small state like Liechtenstein cannot provide entirely on its own. Liechtenstein is integrated into the common higher education area via bilateral agreements with its neighbours Switzerland and Austria.

In 2019/2020, of the 1,182 students from Liechtenstein registered at universities of applied sciences and universities, 73.4 per cent attended degree programmes at Swiss institutions, while a further 14.6 per cent were enrolled in degree programmes in Austria. According to education statistics, 71 per cent were students of the three specialisations of teacher training, business and services, as well as technology and IT. Only a very small number of students (20) studied “Music, Theatre and Other Arts” at universities of applied sciences.

5.4. Out-of-school arts and cultural education

The Liechtenstein Music School hosts the International Master Classes Vaduz for the 48th time in the summer of 2022. This is a high-level training and concert platform for musicians from all over the world. Several thousand young professional musicians and music students from over 50 nations have already been able to advance their personal musical development in Vaduz. The Master Courses are known throughout the world, for example, for their renowned lecturers.

Since 2019, the Principality of Liechtenstein has been participating in the “Youth and Music” (Y+M) programme (see 1.4.1) of the Swiss Federal Office of Culture (FOC) to boost musical education. The aim of the programme is to encourage children and young people to be musically active and, thus, to promote their development and growth in a comprehensive way from an educational, social and cultural point of view. Its main benefits are the financial support of music courses and music camps as well as the funding of the training and further education of future Y+M leaders. According to the Swiss Message on Culture 2021–2024, it is planned to introduce talent promotion in music starting in 2021.

In preparation for specialised training in a design profession or for studies in visual design, design and art, the Liechtenstein School of Fine Arts (see 1.3.3) offers a “preliminary design course”. The students receive instruction in 26 subject areas and optimal preparation for further education in the creative field.

5.5. Vocational and professional training

Professional and specialised training is regulated at the state level in the *Vocational and Professional Education and Training Act (VPETA)*, LGBl. 2008 No. 103, and mainly corresponds to the dual-track system. The model provides for training at two learning locations: training in the company (practice) and teaching at the vocational school (theory).

As in Switzerland, the vocational education and training system is closely linked to the labour market. In 2017, 59 percent of school leavers opted for dual-track vocational education and training. In 2021, according to [education statistics](#), only 53.8 per cent chose vocational training. A particularly large number of apprenticeship contracts were in the training fields of metal industry and engineering (259), organisation, administration (158) and technical occupations (82). Out of a total of 1,099 learners between two and four apprenticeship years, only five chose artistic and related professions, and eight opted for professions in the graphics industry.

6. Cultural participation and consumption

6.1. Policies and programmes

Cultural participation contributes to social cohesion in Liechtenstein and is an important driver of integration in society. Engaging with art and culture provides access to history, traditions and cultural values in Liechtenstein, Europe and the world. The basic principle of enabling as many citizens as possible to participate in the cultural life of the country is gaining importance in cultural policy – as a new approach.

Modernising access to culture and social cohesion are key issues going forward with the implementation of the UN Agenda 2030, the Education Strategy 2025plus and the Liechtenstein Digital Agenda (see 2.1). With its Integration Strategy (see 2.5.1), Liechtenstein recognises the value of diversity as a strength and asset. A number of initiatives show that “culture” is seen as an element of social and political life as well as an instrument to promote social integration. “Participation” replaces the old concept of welfare for people with disabilities, for example, and focuses on self-determination and personal responsibility (see 2.2, 2.5.6 and 2.6).

Issues such as the accessible experience of culture and art, diversity in the sense of the non-judgemental recognition of differences between people, inclusive culture as a joint cultural production by artists with and without disabilities, or digital access to culture are being discussed. At the same time, numerous amateur associations – orchestras, choirs, theatre groups and cultural associations – that are financially supported by the state have traditionally enabled participation and form the basis for a lively and diverse cultural landscape (see 1.2.5). According to the Statistics Office, one in three people in Liechtenstein is culturally active.

Liechtenstein has participated in the “Long Night of Museums” event since 2000, which was initiated by the Austrian Broadcasting Corporation ORF. Museums and galleries throughout Austria, parts of Slovenia, Germany, Switzerland and Liechtenstein keep their doors open until one o’clock in the morning. All visitors need is a ticket, and buses take them from museum to museum across national borders. So far, a total of almost 5 million people have participated in the Long Night of Museums. The number of museum visits in Liechtenstein is also likely to have increased significantly.

6.2. Trends and figures in cultural participation

Liechtenstein does not yet collect data on cultural participation. There are few absolute figures and no percentages of how many people have participated in or attended cultural activities in the last three years or in the past 12 months. Nor are there any surveys on how much time people in the country spent at the cinema, reading books, listening to music, on the internet or computer, listening to the radio, watching videos or TV. According to the Statistics Office, the number of visitors to the Liechtenstein National Museum increased from 100,468 to 118,800 between 2017 and 2019, while the number of visitors to the Liechtenstein Art Museum decreased from 22,317 to 21,396. Utilisation of the Liechtenstein National Library has increased significantly between 2017 and 2019: while checkouts of books, magazines, audiovisual and digital media totalled 198,041 in 2017, the number increased to 234,130 in 2019.

No figures are available for Liechtenstein either on how many people engage in artistic activities, how many people write, paint, take photographs, produce videos and websites, act in theatre, dance or play an instrument.

Approximate absolute membership figures are only available for wind orchestras (450) and choirs (1,000).

6.3. Trends and figures in household expenditure

The Statistics Office regularly publishes information on population, environment and energy, employment, education, sport, etc. in the Liechtenstein Statistical Yearbook. Culture plays a marginal role here. There is no information on cultural spending by households.

6.4. Culture and civil society

Cultural life in Liechtenstein is supported by a large number of associations and groups based on voluntary commitment (see 2.7). Volunteers in the country's eleven municipalities are involved in music, local history, art galleries and even museum associations with their own facilities. The cultural associations are an indispensable supporting structure for art and culture as well as for cultural participation.

According to a 2008 study on "Social Capital and Well-Being in Liechtenstein", 36 per cent of Liechtensteiners were involved in voluntary work at that time, and about one in two young people up to the age of 24 (56 per cent). Liechtenstein had around 500 associations with over 15,000 members with interests in sports, culture, social affairs, religion, politics, the environment, etc. The most popular form of participation was in a sports association, followed by cultural associations or initiatives.

Since there are no further surveys on [voluntary work](#) for Liechtenstein so far, it is not possible to make any statements on the development or to derive any comparisons, for example, between the areas of sport, culture or social affairs.

At its 52nd session of the General Assembly, the United Nations declared 2001 the International Year of Volunteers. In addition to recognising the achievements of volunteers and networking among organisations, the objectives of the UN Year were to promote volunteering and mobilise new volunteers. The government of the Principality of Liechtenstein endorsed these UN objectives in 2003.

Liechtenstein celebrates Volunteer Day on 5 December each year. Furthermore, LGT Bank in Vaduz, which belongs to the Princely House's LGT Group, has presented the biennial LGT Award for Social Commitment since 2014. In a world where people have less and less time, it is particularly important to support charitable work in the long term.

Socio-cultural institutions and initiatives play a very important role in Liechtenstein. These cover education and politics, children and youth, social work and senior citizens, as well as the environment. The focus is on mobilising population groups in order to release potentials for shaping the world we live in. Socioculture in the sense of a contribution to the democratisation of art and culture as a complement to traditional cultural forms and cultural institutions is still in its infancy in Liechtenstein (2.6).

7. Financing and support

7.1. Public funding

7.1.1. INDICATORS

The state of Liechtenstein and the municipalities are the main sponsors and promoters of culture. But Liechtenstein does not have cultural statistics, unlike the education sector, for example. There are no clear calculation methods and reliable figures on per-capita spending in the cultural sector, on the percentage share of public spending on culture measured by the gross domestic product, etc. The same is true of the municipalities' expenditure on culture. A list from 1998 puts the state's expenditure at CHF 15.7 million and that of the eleven municipalities at CHF 5.4 million.

The financial laws, which are published annually, are the source of the data presented here. Expenditure on cultural institutions (Music School, School of Fine Arts, Adult Education, National Library, National Museum, Theater am Kirchplatz, Art Museum, Cultural Assets, Youth and Music, Cultural Projects, Cultural Foundation) was CHF 21.3 million in 2018 and increased to CHF 23.9 million in 2022.

The share of public cultural expenditure in the total budget (cultural institutions, cultural buildings, historical projects, church, radio, television) was around CHF 23 million in 2000, rising to around CHF 32 million by 2018 and to around CHF 34.7 million in 2022.

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Table 6: Public spending on culture by level of government, 2019

Level of government	Total spending in CHF million	Total spending in EUR million*	Share in % of total
State (central, federal)	28.6	29.3	
Regional (province, states, etc.)			
Local (municipal, including districts)	nda #	nda #	nda #
TOTAL	28.6	29.3	100%

Source: Accountability Report of the Government of the Principality of Liechtenstein, National Accounts (2019)

The state accounts for the largest share of public cultural expenditure. In 2019, this corresponded to around 3.7 per cent of Liechtenstein's total spending.

7.1.3. EXPENDITURE PER SECTOR

Table 7: Public cultural expenditure (all levels of government) by sector, 2019, in CHF 1,000

Field/domain/subdomain	Total in CHF 1,000	of which: <u>Direct</u> expenditure** (of government or its agencies)	of which: <u>Transfers**</u>	
			to other levels of government	to NGOs, companies, individuals
I. Cultural heritage				

<i>Historic architectural monuments</i>	430 000	430 000	
<i>Museums</i>	6 426 875	6 403 000	23 875
<i>Archives</i>	630 781		
<i>Libraries</i>	1 776 000	1 776 000	
<i>Intangible cultural heritage/folk culture</i>	305 800	100 000	205 800
II. Visual arts			
<i>Painting/sculpture</i>	176 007		176 007
<i>Photography</i>	15 000		15 000
<i>Architecture***</i>			
<i>Design/applied arts</i>			
III. Performing arts			
<i>Music</i>	7 359 074	6 637 000	722 074
<i>Theatre, music theatre, dance</i>	2 406 600	2 100 000	306 600
<i>Multidisciplinary</i>			
IV. Books and journalism			
<i>Books</i>	246 561		246 561
<i>Journalism</i>	1 840 000	1,840,000	
V. Audiovisual and multimedia			
<i>Cinema</i>	448 700		448 700
<i>Television</i>			
<i>Sound</i>	47 534		47 534
<i>Radio</i>	2 314 000	2 314 000	
<i>Multimedia</i>			
VI. Interdisciplinary			
<i>Socioculture</i>	1 290 000	1 290 000	
<i>Cultural relations abroad</i>	125 000	125 000	
<i>Administration****</i>			
<i>Cultural education****</i>	662 000	590 000	72 000
VII. Other, not covered by Domains I–VI	112 500		112 500
Total	26 612 432		

Source(s): Finance Act for the Year 2019, LGBl. 2018 No. 265, Accountability Report of the Government of the Principality of Liechtenstein 2019, Liechtenstein Cultural Foundation, Annual Report 2019

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

In Liechtenstein, support for artistic production and reception is provided on the one hand by promoting cultural, educational and media institutions as part of the cultural, social and economic ecosystem. On the other hand, the state, municipalities and organisations create art-friendly framework conditions, including various support and funding programmes for artists such as:

- Artists' studios in Berlin and Liechtenstein
- Purchase of works of art (e.g. by the Liechtenstein Cultural Foundation)
- Support for festivals, events, conferences etc.
- Scholarships or contributions for artistic education and training
- Competitions, promotional awards (e.g. Most Beautiful Books from Liechtenstein, Josef Gabriel von Rheinberger Award of the Municipality of Vaduz)

The country's cultural promotion focuses on creating a framework for the development of art and culture, promoting cultural institutions of national interest, preserving and protecting cultural heritage, culture as a means of foreign policy and historical awareness (see 1.1 and 1.2.2).

The Liechtenstein Cultural Foundation promotes artistic creation and cultural exchange in Liechtenstein on behalf of the state. It acts autonomously in numerous cultural fields, awards work grants and production subsidies to cultural creators and for cultural education. The Cultural Foundation supports cultural creators on their path of development as well as regional and international collaboration. It promotes the safeguarding and preservation of cultural heritage and, through cultural associations, broad cultural engagement.

Faced with the COVID-19 pandemic, Liechtenstein has supported cultural creators with a total of CHF 1.25 million from December 2020 to 2022 via the Cultural Foundation. Funding was also provided for the development of online formats and channels (e.g. live streams of the Liechtenstein Symphony Orchestra, Literature Channel of the Literature House). From 20 December 2020 to 30 June 2021, cultural stakeholders were also eligible for benefits under the UEKplus policy, i.e. support for businesses directly affected by regulatory closures. In addition to the financial aid provided by the state, the municipalities also provided assistance in individual cases. The media received a total contribution of CHF 900,000 to support their role in information.

Architecture and architectural art are important elements of culture. For example, the artistic design of the government building or the parliament building in Vaduz, the municipal and town halls, the churches and school buildings or the museums, etc. falls under a cultural policy mandate. In 1967, the government regulated the integration of architectural art in public buildings and facilities, and in 1990 it was enshrined in the Culture Promotion Act (see 4.2.7). According to this, about one per cent of the total construction costs for public buildings is to be used as a contribution to art. The same applies to subsidised municipal buildings. Depending on the building and the type of artistic intervention envisaged, competitions, direct contracts or study commissions are awarded to several artists.

7.2.2. ARTIST'S FUNDS

The individual promotion of specific artists is primarily the responsibility of the Principality of Liechtenstein.

Since October 2006, the country has given Liechtenstein artists the opportunity to live and work in the Liechtenstein studio in Berlin for several months. The studio is open to all artistic professions and disciplines such as visual arts, literature, music, performing arts, film, media arts, architecture or design.

The Liechtenstein Cultural Foundation has been awarding work-year scholarships since 2008, focusing on the promotion of artists of all disciplines. The Foundation pays CHF 48,000 per year and recipient.

The International Music Academy in Liechtenstein trains highly talented musicians between the ages of 10 and 28, 20 per cent of whom come from the region around Liechtenstein. It supports students with numerous scholarships and full bursaries.

In 2006, the Liechtenstein PEN Club established the Heinrich Ellermann Scholarship for older writers. This scholarship is currently dormant.

At the same time, there are a number of other funding instruments for all disciplines, especially at the state level, in addition to annual and studio scholarships:
work grants, project grants, work purchases, performance and event grants, contributions for publications, as well as travel grants for participation in exhibitions, festivals or fairs outside of Liechtenstein. The Liechtenstein

Cultural Foundation supports artists taking into account the economic situation of the applicants.

In Liechtenstein, a relatively large number of private foundations support projects, concerts or events, but only a few private foundations specifically support artists, such as the VP Bank Art Foundation (see 1.3.1) or the Pepi Frommelt Foundation (see 3.5.4).

There is no statistical data on the income situation of professional artists in Liechtenstein, nor is there a social capital fund for artists in need.

7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

Awards

Since 2001, the Ministry of Culture has organised the annual book competition “Most Beautiful Books from Liechtenstein”. While the award serves as recognition at home, the competition is also a national elimination for Liechtenstein’s participation in the international competition “Most Beautiful Books from Around the World” in Leipzig.

The Josef Gabriel von Rheinberger Award, endowed with CHF 15,000, has been awarded every two years since 1976. In memory of the Liechtenstein composer, the municipality of Vaduz thus honours cultural or scientific achievements.

Vaduzer Medienhaus and Liechtensteinische Landesbank award the “Prix Kujulie”, the Young Liechtenstein Culture Prize. Since 2005, the award has been given annually to cultural movers and shakers who inject new momentum into the Liechtenstein cultural scene.

In 1980, the Liechtenstein PEN Club awarded the Liechtenstein Prize for the first time to promote young literary talent. This award gained international recognition and is mentioned in the “Fischer Literatur-Almanach”.

The small state of Liechtenstein makes only limited use of the important funding instrument of individual artist promotion through cultural and art awards – in keeping with the size of the country.

An award is international in scope. Since 2016, the Foundation of the International Academy of Music in Liechtenstein has been organising the Discovery Award, one of the 17 music award categories of the ICMA, together with the International Classical Music Awards (ICMA). The prize is awarded to classical music musicians between the ages of 12 and 18.

EEA Grants

The three EEA/EFTA states Norway, Iceland and Liechtenstein make a solidarity contribution to reducing economic and social inequalities in the EEA. Through the so-called “EEA Financial Mechanism 2014–2021” (EEA Grants), around 1.5 billion euros were made available for funding projects in Bulgaria, Croatia, Cyprus, the Czech Republic, Estonia, Greece, Hungary, Latvia, Lithuania, Malta, Poland, Portugal, Romania, Slovakia and Slovenia. Liechtenstein contributed around EUR 16 million. EEA Grants are used to finance cultural projects in these 15 EU countries, among others, and Liechtenstein cultural creators can also participate in these projects.

7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

In Liechtenstein, professional cultural creators are represented by three organisations that advocate for their interests (see 1.2.5):

- Visarte Liechtenstein Professional Association of Visual Artists
- Word – the Authors' Interest Group in Liechtenstein
- IG Kunst & Kultur (Interest Group for Art and Culture) in Liechtenstein

The Liechtenstein Cultural Foundation supports Visarte under a performance agreement (CHF 41,000); IG Kunst & Kultur received a project contribution in 2021.

7.3. Private funding

Compared to other countries, Liechtenstein culture is strongly supported by the state and municipalities. A growing contribution to the promotion of art and culture is made through patronage and cultural sponsorship by charitable foundations, banks, industrial companies, commercial enterprises and private individuals who financially support events and projects or purchase works of art. Private collections, some of international standing, are showcased to the interested public in exhibitions and publications. However, specific information and figures on the amount of private contributions to art and culture are still unavailable in Liechtenstein. Experts assume that there are considerable financial resources to supplement public funding.

Expert Authors

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