

COUNTRY PROFILE

LIECHTENSTEIN

Last profile update: July 2016

This profile was prepared and updated by **Mrs. Kornelia PFEIFFER (Vaduz)**.
It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not
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PRINCIPALITY OF LIECHTENSTEIN¹

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1. Historical perspective: cultural policies and instruments

The Princely Collections rank among the most outstanding private art collections in the world. For many years, anyone speaking of culture in the small country of Liechtenstein was referring to these treasures of European art, which span five centuries. Culture as experienced in everyday life by the inhabitants of this Catholic country, one that was still a poor agricultural society at the onset of the 20th century, was part of the Christian tradition. Religion constituted the foundation of culture.

Not until Liechtenstein's economy rapidly caught up with modernisation following the Second World War did a true cultural landscape begin to develop. Whereas the roots of the Princely Collections lie in the Baroque ideal encompassing princely patronage of the arts, today, representatives from the Liechtenstein private sector also promote art and culture in its entire scope. The state cultural policy had its inception in the 1960s and 1970s as a consequence of private initiatives. Today, the state plays a key role in supporting the rich cultural life on four levels: internationally within Europe, nationally in the Rhine Valley region, and within the country's eleven villages.

The year 2016 marks a new milestone in Liechtenstein's cultural policy. With the new **Law on the Protection of Cultural Assets**, the Principality of Liechtenstein has for the first time in its history provided a national legislative foundation for the protection of cultural assets. The *Law on the Protection, Preservation, and Care of Cultural Assets* guarantees that cultural assets – in the possession of the state, a municipality, or private owners – are protected from loss and preserved for the long term. It reorganizes the Archaeology, Conservation of Historic Monuments, and Protection of Cultural Property divisions. Not only is cultural heritage of the utmost importance for the identity of a society – the modern Law on the Protection of Cultural Assets also implements several international conventions that Liechtenstein has ratified, including the Hague Convention, the European Cultural Convention, the Convention for the Protection of the Architectural Heritage of Europe, and the European Convention on the Protection of the Archaeological Heritage. The Office of Cultural Affairs created in 2012 is responsible for implementing comprehensive cultural protection measures and for ensuring cooperation between the state and private owners.

As set out in the **Cultural Mission Statement of 2011**, cultural policy in Liechtenstein brings together the past, the present, and the future. This includes cultivating the special features of the small country and promoting independence and freedom of thought as well as diversity of action. The promotion of broad cultural offerings and cultural creation is also part of this. With the Cultural Promotion Act, Liechtenstein has had a legal basis since 2008 for promoting the cultural achievements of private persons. The law strengthens and simplifies the state's cultural mandate. The Liechtenstein Cultural Foundation as a central institution administers the promotion of private cultural life. Culture at the beginning of the 21st century is interpreted in a contemporary way, including not only music, the fine arts, literature, architecture, theatre, dance, and film, but also folk culture, science and the conservation of historical sites, museums, and exhibits.

The Ministry for Culture has defined six **cultural policy fields of action**: By 2021, the unmistakable, vibrant culture of Liechtenstein is to help strengthen Liechtenstein's positive image internationally. A large number of people in Liechtenstein are to be encouraged in developing an awareness of the importance of culture. Cultural activities in Liechtenstein are to be diverse. Enterprises in the cultural industry are to serve as catalysts for culture and business. Relationships with neighbouring countries are to be characterized by diversity. Liechtenstein is to be an attractive centre for sustainable cultural projects, with an international presence that gives creative artists a network around the world.

For that purpose, the state of Liechtenstein provides funding for artists, cultural projects and cooperative activities, and also assumes the responsibility for public institutions - the Music School, the School of Fine Arts – both established through private initiatives – the National Library, the Kunstmuseum (Museum of Fine Arts) as the national gallery, and the National Museum. This oldest cultural facility owes its founding to the Historical Society, which, beginning with its establishment in 1901, extensively shaped the cultural development during the 20th century. The Society is also the initiator for maintaining cultural assets and championing historic preservation – the bridges connecting us to the past. In August 2012, the Ministry for Culture has prepared a modern *Law on the Protection of Cultural Assets*. The new Law aims to provide a comprehensive basis for the protection of cultural goods in Liechtenstein.

The acknowledgment of culture's great impact on humanity and society as a whole shapes Liechtenstein's cultural policy. This is similarly reflected in the profile of the Kunstmuseum Liechtenstein, which specifically targets topics dealing with the contemporary attitude towards life within Europe. This national gallery presents international works of art while at the same time, in its function as a regional museum, emphasising the cultural wealth of the Rhine Valley region.

In 2000, private donors presented the country with the Kunstmuseum. On display are works from the Collections of the Reigning Prince of Liechtenstein as well as from the State Art Collections – established in 1967 – which, with their works of art from the 19th and 20th centuries, create a chronologic link to the Collections of the Reigning Prince of Liechtenstein. Paintings by Ferdinand Nigg are included in the collection, the Liechtenstein pioneer and recluse, who produced his works in Germany, who joins other major names associated with the Classic Modern period.

Connecting private individuals and the state is an important component of Liechtenstein culture. In May 2015, the Kunstmuseum Liechtenstein intensified its cooperation with the **Hilti Art Foundation**. The Hilti Art Foundation is presenting its internationally significant art collection in its own building under the aegis of the Kunstmuseum.

At the beginning of the millennium, the spirit of cultural optimism in Liechtenstein gained momentum: The country presented its diversity at the Expo 2000 in Hanover and participated in the Europe-wide project Literature Express Europe 2000. In the 1990s, cultural activities increased by leaps and bounds: The Symphony Orchestra, the Musical Company and the International Guitar Days were introduced. Professionals in fine arts, music, literature, theatre and dance redoubled their creative efforts and Liechtenstein books made their debut at the Frankfurt and Leipzig German-language book fairs. From 1964 to 2007, cultural promotion has been under the aegis of the Cultural Advisory Council, providing impetus for numerous cultural projects. It functioned in an advisory capacity to the government during the drafting of the *Cultural Promotion Act* of 1990, which ensures free artistic expression for every person in the country.

Liechtenstein is in the lead internationally with its ***Corporate Governance Act for state enterprises*** of 2010. With this law, the Liechtenstein Government steers and supervises state enterprises in a responsible and qualified manner, subject to oversight by Parliament. This guarantees that the cultural institutions in the Principality of Liechtenstein are managed in a transparent and efficient way.

From 1999 to 2011, the Office of Cultural Affairs – which became part of the new Office of Cultural Affairs in 2012 – coordinated the various government responsibilities relating to Liechtenstein cultural issues. It advised the Ministry for Culture, implemented projects and represented Liechtenstein in international and regional commissions. In its function as the operational centre for the country's regional and international engagement, it was active in the cultural commissions at the Council of Europe, EFTA / EEA and the International

Lake Constance Conference (IBK). International cultural exchange, as well as public cultural policy, played and continues to play an ever-increasing role in Liechtenstein's foreign policy. With a strategy paper in 2010, the Government placed Liechtenstein's cultural foreign policy on a systemic basis. For Liechtenstein, culture is a means of integration and dialogue. In 2015, the small state celebrated **25 years of membership in the United Nations**. Today, Liechtenstein is one of the leading voices on the rule of law and international justice. At the three UN locations in New York, Vienna, and Geneva, it advocates strongly for human rights and observance of international law.

With the economic boom after the Second World War, many different nationalities, cultures and religions were drawn to the small state of Liechtenstein. According to the Cultural Mission Statement of 2011, getting to know each other through cultural encounters is a key element of a tolerant approach to diversity. In Liechtenstein, as in other small countries, culture is considered a significant component of the national identity. In this spirit, "My Country" was the title of the 2010 Cultural Forum. In 2012, the Ministry for Culture further established the Liechtenstein Cultural Forum project. Under the motto "An avalanche is made up of crystals", the 2012 Cultural Forum drew attention to each individual's qualities and opportunities for action. In 2013, the Cultural Forum focused on the topic of building culture in Liechtenstein and the added value contributed to culture by architecture. With the "Young Culture Liechtenstein" promotional prize in the amount of CHF 10 000 (8 312 EUR), the state of Liechtenstein was also supporting innovative projects in professional arts and culture.

The connection between the **Princely House and the state** plays a very special role, as the Treasure Chamber of the Principality of Liechtenstein shows. The museum in Vaduz, which opened in 2015, is part of the Liechtenstein National Museum and is one of a kind in the Alpine region. It presents treasures that are closely connected with Liechtenstein. These include a replica of the ducal coronet, also called the "Princely Hat", which Reigning Prince Karl von Liechtenstein commissioned in 1626. The chief intendant at the court of Emperor Rudolf II von Habsburg and the later governor of Moravia was elevated to the status of Reigning Prince in 1608. The name "Liechtenstein" goes back to the 12th century. The ancestral seat is the Liechtenstein Castle in Maria Enzersdorf in Lower Austria.

In 2019, Liechtenstein will celebrate 300 years of being a principality. In 2012, the "300 Years of the Upper Country" celebrations commemorated the contract selling the County of Vaduz to Reigning Prince Johann Adam Andreas of Liechtenstein in 1712. The Prince had already bought the Domain of Schellenberg – today's "Lower Country" – from the Counts of Hohenems in 1699. His motives were not economic, but rather political: In 1396 in Prague, Roman-German King Wenceslaus IV granted Vaduz and Schellenberg imperial immediacy, a precondition for Liechtenstein's later sovereignty. The Principality of Liechtenstein was founded in 1719 and elevated to an imperial principality. Johann Adam Andreas is not only considered the founder of Liechtenstein, he also expanded the Princely Collections with one of its centrepieces, namely the world-renowned works of the Decius Mus Cycle by Peter Paul Rubens.

The history of the postal service and thus of the **postage stamps of the Principality of Liechtenstein** is also closely linked to Austria, one of the first countries to use postage stamps. The Liechtenstein National Museum celebrated the history of the postage stamp in the small state in 2012 with the exhibition "100 Years of Liechtenstein Postage Stamps 1912-2012". The high artistic quality of the postage stamps attracts the interest of philatelists worldwide. The first Liechtenstein stamps appeared on 1 February 1912 in the five post offices of the country and showed the portrait of Reigning Prince Johann II in three denominations. They were designed by Jugendstil artist Koloman Moser, one of the founders of the Vienna Secession in 1897. The first stamp series was based on the postal

treaty between Liechtenstein and Austria. The conclusion of the postal treaty with Switzerland, which entered into force on 1 February 1921, was a significant turning point in the history of Liechtenstein postage stamps. After the First World War, when the Danube Monarchy collapsed, Liechtenstein turned toward Switzerland. With the postal treaty of 1921, Switzerland took over postal and telephone services in Liechtenstein, but allowed the country to issue its own stamps. On 14 February 2015, the special stamp commemorating the 70th birthday of the Liechtenstein Head of State, Reigning Prince Hans-Adam II, became available in all the post offices of Liechtenstein.

Liechtenstein's vision is by 2020 to develop into a country that is perceived internationally through its culture. In 2013, Liechtenstein discovered its potential as a country for the cultural and creative industries. The Institute of Architecture and Planning at the University of Liechtenstein launched a research project on cultural and creative sciences. The researchers analysed the role of architectural design in the creative industry of Liechtenstein and the Alpine Rhine Valley. On the basis of this foundational knowledge, they are planning to develop a model strategy for sustainable urban and cultural development. At the 2013 Liechtenstein Cultural Forum, an exchange with experts in the fields of architecture and culture from Liechtenstein and its neighbouring countries took place under the title of "Cultural Space and Spatial Culture". The starting point of the project is the Liechtenstein Cultural Mission Statement of 2011, in which the Ministry of Culture of the Government of the Principality of Liechtenstein defines the goal of promoting the cultural and creative industries. In this way, Liechtenstein is following the plan of the European Union to invest more heavily in the cultural and creative sector. In September 2014, the University of Liechtenstein presented the first Creative Industry Report for the country on the basis of statistical data for the years 2005, 2008, and 2011. According to that report, the number of people employed in the creative industries is comparable to cities such as Vienna and Zurich. The report is considered an important step for making the huge creative potential of the country visible (see also chapter 4.2.3).

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

The cultural activities in a small country are dependent on an exchange with the world beyond its own borders. Cultural foreign policy both regionally and internationally is a high priority in Liechtenstein. Culture is deemed to be a means toward integration and European dialogue. With their "cultural diplomacy", the diplomatic representatives contribute to Liechtenstein's international prestige. The government's mission statement regarding cultural goals formulated in 1995 and confirmed in 2000 is currently being refined and systemically implemented. Liechtenstein was reinforcing its engagement as indicated by its recent 2008 *Cultural Promotion Act* and the newly established Liechtenstein Cultural Foundation. The Office of Cultural Affairs established in 2012 researches, preserves, and develops not only cultural heritage, but also creates impulses for the present and the future of the country. It encompasses the cultural areas of Archaeology, Conservation of Historic Monuments, the National Archives, and Cultural Activities.

Culture being an integral part of the national identity, it is, at the same time, an expression of a sophisticated broad-mindedness. Cultural activities designed and enjoyed by the numerous elements comprising society are characterised by an extraordinary sense of diversity worthy of promotion. One standing goal is to cultivate cultural assets. Another is to enable every citizen to engage in discourse with the testimonies of his or her own culture as well as foreign cultures, to experience these testimonies not only as a segment of his or her own history but of human creative power as a whole. The state guarantees the requisite liberal framework, nurtures the cultural environment and actively complements private art and cultural promotion.

A key element in Liechtenstein's cultural policy is the principle of subsidiarity, which stimulates and encourages private initiative. Even the major cultural institutions such as the Music School, the theatre and various cultural societies owe their current existence to the initiative of small groups. The state becomes involved when cultural activities are facilitated through additional funding and personal engagement, primarily to render exhibits or constructions possible. Many actors and numerous forms of cooperation play their part in the national model. The country's eleven municipalities contribute to the promotion of culture through the principle of subsidiarity. Patrons and sponsors are one category of guarantor for the wide variety of cultural projects within the country. For instance, Liechtenstein's capital Vaduz has awarded the Josef Gabriel von Rheinberger Prize since 1976.

The Liechtenstein composer and music educator Josef Gabriel Rheinberger attained international standing in the second half of the 19th century. Since 2003, the International Josef Gabriel Rheinberger Society has promoted and disseminated his extensive work throughout Europe. On the occasion of the 175th birthday of the Late Romantic composer, a special exhibition in the Liechtenstein National Museum commemorated Rheinberger's extensive correspondence with musicians, composers, publishers, painters, and poets. Since 2014, the extensive Rheinberger music documentation – including first editions of musical scores – has been available in the Liechtenstein National Archives. This was a gift from the Harald Wanger family, in honour of the long-time collector and director of the Rheinberger Archive in Vaduz who died in 2011.

With its collections, the Princely House makes a special contribution to cultural life in Liechtenstein and especially also in Vienna. Businesses in the export and financial industry also dedicate funds to the promotion of culture. For instance, they build up collections and promote cultural projects in Liechtenstein and abroad. Since 2011, the Liechtenstein National Museum has been the home of the Adulf Peter Goop Private Collection, which includes a collection of more than 2 300 Easter eggs unlike any other in the world, such as

numerous one-of-a-kind Russian masterpieces including from the world-famous Fabergé workshops in St. Petersburg and Moscow. These as well as treasures from the Princely Collections can be seen in the Treasure Chamber of the Principality of Liechtenstein. The Kunstmuseum Liechtenstein and the Hilti Art Foundation also bring together internationally significant exhibitions in their conjoined premises.

2.2 National definition of culture

In Liechtenstein, the concept of culture encompasses three levels: on one level, culture deals with all the collective intellectual and artistic achievements in the sense of civilisation as a whole. On another level, culture includes science, research, education, art, history, religion, landscape, and form of government, politics – everything enabling human beings to understand themselves and their surroundings. On a third level, culture corresponds to modern societal structures including not only the classical artistic fields of music, fine arts and performing arts, literature and architecture but also folk culture, preservation of historical buildings and monuments, museums and exhibitions, film, photography, dialects.

The Cultural Mission Statement of 2011 not only defines the term "culture" but also includes the normative and strategic concept of cultural policy. By 2020, Liechtenstein wants to be perceived internationally in a positive way through its unmistakable culture. The goal is also to be an attractive centre for sustainable cultural projects. In the report entitled "Priorities of Liechtenstein Foreign Policy" of 2012, the high value attached to Liechtenstein's cultural foreign policy is also set out.

2.3 Cultural policy objectives

Liechtenstein's cultural policy targets the general public, artists, cultural institutions and projects. It involves more than just promoting culture, extending to advocating a public forum, ensuring advantageous general conditions and supporting the interests of artists. Cultural policy is closely related to other political areas: to foreign policy, financial policy, tourism, communication policy and educational policy. Cultural policy means more than merely administering and promoting cultural issues; it always impacts on society as a whole. The cultural and educational institutions, the houses of knowledge, learning and entertainment are prerequisites for society's existential needs.

In the face of the increasing convergence taking place in Europe, becoming acquainted with other cultures assumes a key role. It is clearly desirable not to eradicate our differences, but instead to look upon them with tolerance. Approximately 34% (as of 2015) of Liechtenstein's population are non-citizens. A cultivated involvement with each other results in a more receptive society, thus giving rise to a more broadly reinforced sense of self-esteem. Cultural policy also means improving the quality of human coexistence.

For more than ten years, the Kunstmuseum Liechtenstein has deliberately sought out topics that deal with the contemporary attitude toward life in Europe. The government Ministry of Culture also supported the "Little Constellation" project in 2010, which was launched as a research project in San Marino in 2004 and serves as a platform for contemporary art in small European states and micro-areas. The platform's goal is to offer a different look at the current situation of modern societies. This is motivated by the demand for an expanded critical view of potential future developments.

In 2012, Liechtenstein decided to join Traduki, a European network for literature and books initiated cooperatively in 2008 by the Federal Ministry for European and International Affairs of the Republic of Austria, the Federal Foreign Office of the Federal Republic of Germany, the Swiss arts council Pro Helvetia, KulturKontakt Austria, the

Goethe-Institut and the S. Fischer Foundation. The network promotes the translation of literature from, to and within South-eastern Europe.

Since 2013, Liechtenstein has made use of the worldwide network of libraries of the Goethe Institutes of the Federal Republic of Germany. These now also offer publications from Liechtenstein on the country's history and culture. The Goethe Institute promotes German language and culture and engages in international cultural cooperation.

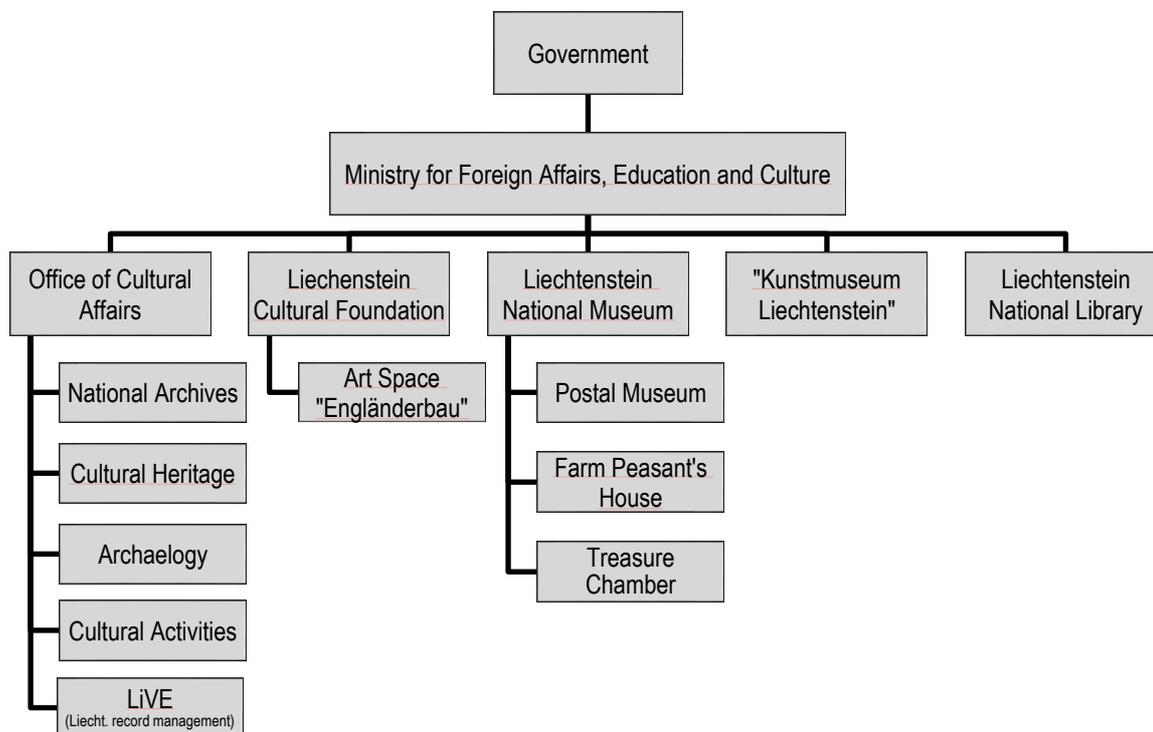
In 2015, Liechtenstein artists for the first time exhibited at the Biennale di Venezia. The Venice Art Biennale is one of the most important art events in the world. The 2015 exhibition was entitled "All the World's Futures". Under the motto "The Silver Lining", Liechtenstein exhibited contemporary art from Liechtenstein and other small states. This underscores the internationality of the small country.

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.

International cultural exchange is an important instrument of Liechtenstein's cultural and foreign policy. The goals of Liechtenstein's cultural policy correspond to those of the Council of Europe, namely to promote identity, creativity, diversity, and access to cultural life.

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)



3.2 Overall description of the system

The five members of the Liechtenstein government lead 15 government ministries. The Ministry of Education is responsible for the Liechtenstein Music School and the School of Fine Arts. The Ministry for Culture is responsible for cultural policy and cultural advancement in Liechtenstein. It is also responsible for the autonomous foundations under public law, such as the Liechtenstein National Museum and the National Library, as well as for Adult Education. At the same time, the Ministry of Culture contributes to institutions under private law, fulfilling a purpose in the interest of the state, such as the Historical Society and the Theater am Kirchplatz. Assigned to the Ministry for Culture are three Public Administration offices: the Cultural Heritage and Archaeology Division of the Office of Structural Engineering, the National Archives, and the Office of Cultural Affairs, created in 2012. The merge into the new Office of Cultural Affairs will not only upgrade the cultural sector in its visibility. This concentration also improves the transparency and the services offered. The Ministry of Culture receives this way the opportunity to concentrate more on management duties and its political mandate to form cultural policy.

The *Cultural Promotion Act* has been in force since 1 January 2008, thereby investing the Cultural Foundation with the organisation and decision-making functions relating to cultural promotion. The government as the supervisory authority appoints the foundation board for four-year terms and approves the performance agreements. The Cultural Foundation is responsible for state support of private cultural projects, artists and private institutions. It is also responsible for its own projects, such as the English Building Art Space and representation at the Frankfurt Book Fair, at which the Liechtenstein author Armin Öhri received the European Union Prize for Literature in 2014. Cultural promotion for the country as a whole and for the individual municipalities is clearly

compartmentalised. Liechtenstein's eleven communities organise their own cultural activities in accordance with the laws of the municipality. The municipalities chiefly support their own cultural societies and concern themselves with the overall appearance of the municipality and the preservation of historic buildings and monuments.

3.3 Inter-ministerial or intergovernmental cooperation

Culture entails numerous cross-connections. Decisions in Liechtenstein are jointly reached by the five members of the collegial government. The Ministries of Cultural Affairs, Education, Foreign Affairs, Transport and Telecommunications work hand in hand in cultural areas. Thus, the Music School, for example, is assigned to the Ministry of Education, fulfilling an important function in the field of musical education; at the same time, however, it also plays a significant role in the active cultural life of the country.

Culture and the media are likewise engaged in an interactive relationship as illustrated by the coverage of cultural events formalised by the *Media Promotion Act* of November 1999. Given that public cultural work and cultural policy have an internal as well as external impact, foreign policy has recognised the priority of a cultural dialogue and awareness of cooperation beyond the country's borders since 1996.

Another economic sector exhibiting a close association with culture is tourism, which markets the "Liechtenstein brand" by way of art collections, architecture and events. The Minister of Cultural Affairs has chaired the Cultural Round Table since 1996, where representatives of the various cultural institutions meet regularly to exchange information and coordinate programmes. The Ministry for Culture also regularly invites the chairpersons of the cultural commissions of the individual municipalities to exchange experiences.

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

For centuries, there has existed a cultural exchange between Liechtenstein and its neighbouring countries of Switzerland and Austria, extending as far as Lake Constance and southern Germany. The tiny country developed firmly embedded within the European Christian culture. On 20 December 1994, the European Economic Area (EEA) Council recognised Liechtenstein's vital interest in preserving its unique national identity. Over 300 years of Liechtenstein history have been documented. Inherited cultural assets and cultural values remain significant elements of the national identity.

The new Office of Cultural Affairs within the Ministry for Culture, and its predecessor before it, have been engaged since 1999 in the EEA "Working Group for Cultural Affairs". Since 1996, artists and projects have also been welcomed to the array of EU cultural programmes. Liechtenstein representatives are involved in various international organisations, public and private cultural institutions, as well as functioning in a private capacity within international or regional associations, for example in the Society for Museums and Castles in the Lake Constance Region, the European Music School Union and the International Confederation of Musical Societies.

Liechtenstein prides itself on a vivid palette of professional freelance artists representing the fine arts, literature, music, theatre and dance. Through stipends for work and stays in artists' studios abroad, Liechtenstein artists work together with artists in foreign countries, thereby benefiting from direct access to the international art and cultural scene. The exchange with the outside world is of prime importance for the advancement of a small

country's cultural life. This is emphatically stated in the government's cultural report for the year 2000. In order to project its cultural integrity to the world at large, Liechtenstein has established a cultural policy that extends beyond its borders as a result of the ever-expanding activities incorporated in its cultural foreign policy.

Already in past years, the intersections between foreign policy and cultural policy have been regularly and successfully explored. With an independent concept for cultural foreign policy, a systematic basis for activities in cultural foreign policy was created in summer 2010. The new strategy paper is also intended to help strengthen Liechtenstein's cultural foreign policy, which is intended to be implemented not only at the level of individual projects, but also on a systematic basis. This is reiterated in the 2012 report on "Priorities of Liechtenstein Foreign Policy." Culture is considered to be a means of integration and dialogue. Culture and art are congenial ambassadors of the country.

3.4.2 Public actors and cultural diplomacy

The Ministries of Education and Cultural Affairs are responsible for cultural issues in cooperation with the Council of Europe, the EEA, the EU and the region. In addition to its cooperation with the UN, the Ministry of Foreign Affairs is responsible for cultural events at the embassies located in Bern, Vienna, Berlin, Strasbourg, Brussels, Washington and New York. The International Covenant on Economic, Social and Cultural Rights also includes the right to education and participation in cultural life. As a member of the United Nations since 1990, Liechtenstein has made a noteworthy commitment especially to human rights issues. For instance, Liechtenstein has played a leading role in the establishment and strengthening of the International Criminal Court (ICC). Starting in March 2015, the small state will be a member of the UN Commission on the Status of Women (CSW) for four years. The CSW is the most important intergovernmental UN body on women's issues and gender equality, composed of 45 members. Liechtenstein is especially interested in advocating for the protection of women in armed conflicts.

Since May 2016, the Council of Europe Convention on Action against Trafficking in Human Beings and the Convention on Cybercrime have been in force. In April 2016, the Government adopted the application to Parliament to ratify the Convention on the Prevention of Terrorism. As a member of the Council of Europe since 1978, Liechtenstein also takes part in European cultural projects. The Council of Europe's cultural goals – promotion of diversity, identity, creativity – are mirrored in Liechtenstein's cultural policy. Liechtenstein has ratified the European Cultural Convention and the European Conventions for the Protection of Architectural and Archaeological Heritage. Liechtenstein has also concluded an agreement with the Russian Federation regarding cooperation on cultural issues. Due to this close connection between culture and foreign policy, various cultural projects have evolved in recent years, such as with Iceland and Croatia. In July 2015, Austria and Liechtenstein signed a cultural agreement.

The exchange with the neighbouring countries in the Lake Constance area has been particularly active. In 1998, Liechtenstein joined the International Lake Constance Conference after having previously contributed as a guest to the cultural commission and having participated in projects. Liechtenstein is a member of the Conference of Cultural Officers of the Cantons of Eastern Switzerland and the Principality of Liechtenstein. From 2009 to 2012, the Conference promoted regional, professional dance culture with the "DancePlan East" project. Additionally, bilateral meetings with various Swiss cantons and with the Austrian province of Vorarlberg take place annually. In 2011, artists from Liechtenstein took part in the 11th Lake Constance Conference artist meeting, IMPROfessional. For the first time, more than 30 artists from the Lake Constance region met for a cross-genre improvisation experiment. Every two years, the International Lake

Constance Conference initiates encounters of artists in rotating domains of the arts. The purpose is to promote artistic dialogue across borders in the Lake Constance region.

In 2012, the state of Liechtenstein hosted the Cultural Forum of the International Lake Constance Conference under the heading of "The Added Value of Culture", which brought together distinguished researchers and artists at the University of Liechtenstein in Vaduz. Furthermore, a special exhibit in the Old Rectory in Balzers, the southernmost municipality of Liechtenstein, called for a discussion of the topic of "Swabian children". Far more children of poor farming families from Liechtenstein moved to Upper Swabia than was previously assumed, in order to hire themselves out to Swabian farmers as herd boys and maids. The suddenly renewed interest in "Swabian children" is thanks to an international EU research and exhibition project. Together with partners from Southern Germany, Vorarlberg, Graubünden, Tyrol and the Principality of Liechtenstein, a closer look was taken 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".

The International Lake Constance Conference is a grouping of the states and cantons of Baden-Württemberg, Schaffhausen, Zurich, Thurgau, St. Gallen, Appenzell Ausserrhoden and Innerrhoden, the Principality of Liechtenstein, Vorarlberg, and Bavaria, which adjoin Lake Constance or are connected with it. The goal of the International Lake Constance Conference is to preserve and promote the region as an attractive living, natural, cultural, and economic environment and to strengthen regional identity. In 2014, the International Lake Constance Conference for the first time nominated 17 projects for the IBK Sustainability Prize, including the Liechtenstein project entitled "The Workshop of the Future", which brings people together who want to make a contribution to a sustainable future society.

In 1999, Liechtenstein outlined strategies for a targeted promotion of international and regional cultural exchange. One goal is to afford artists the opportunity to introduce themselves and their work and to compete abroad as well. The other goal is to have culture shape Liechtenstein's image abroad. In addition, invitations extended to foreign artists enrich the Liechtenstein cultural scene. Regardless of the extension of its support, Liechtenstein nonetheless respects the guaranty of autonomy and freedom of artistic expression.

3.4.3 European / international actors and programmes

Depending on the topic, either the Ministry of Foreign Affairs or the Ministry for Culture represents the country in international organisations such as the Council of Europe, the EEA and the EU. In 2008, the Ministry of Foreign Affairs has intensified dialogue with UNESCO. On the initiative of the UNESCO Director-General, Liechtenstein has been invited to participate in UNESCO activities. Liechtenstein is a state party to the May 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. Liechtenstein's government policy does not foresee a membership in UNESCO at the present time, however.

As a member of the EEA, Liechtenstein has had access since 1996 to EU programmes and thus to the Kaleidoscope, Ariane, Raphael (1997-1999), and Culture 2000 (2000-2006) development programmes, and in the third development period to the Culture Programme 2007 – 2013, the aim of which was to create a platform for cross-border cultural cooperation. Liechtenstein artists are also able to participate in the EU Interreg and Euregio programmes. Nevertheless, Liechtenstein participation has as so far proven to be modest.

3.4.4 Direct professional co-operation

In 2007, the Frankfurt Museum of Modern Art, the Kunstmuseum St. Gallen (St. Gallen Museum of Fine Arts) and the Kunstmuseum Liechtenstein (Liechtenstein Museum of Fine Arts) jointly purchased the Rolf Ricke collection comprised of 152 works by American Classicists for 4.5 million EUR. This example of cooperation has thus far remained matchless in the realm of German-language area cultural activities. The state funded half of the Kunstmuseum's share of the purchase price. Furthermore, Liechtenstein established a Cultural Property Immunity Act, thus aligning itself with the German-language area standard governing international cross-border loans of works of art.

3.4.5 Cross-border intercultural dialogue and co-operation

A consequence of the broad range of cultural activity in Liechtenstein – at the very heart of Europe – and a growing foreign population is the creation of national and international intercultural exchange programmes. By way of illustration, the national agency "aha" is responsible for the EU programme "Youth in Action". As a result, a wide variety of opportunities are made available to Liechtenstein's young people: They can, for example, gather experience in another EU country by working for a non-profit organisation coordinated by the European Volunteer Service (EVS). Included are also cultural activities focusing on integration. The programme opens the door to opportunities for new partnerships throughout Europe. Liechtenstein has also established a network with "aha" partners in the Austrian province of Vorarlberg and in the small southern German town of Ravensburg.

Young artists are especially promoted. The Cultural Foundation established by the state awards two scholarships per year to young professional artists, enabling them to spend a work year abroad with the purpose of augmenting their education at music and art schools, institutes of higher education or in studios. Since September 2006, Liechtenstein has also maintained at the disposal of Liechtenstein artists a studio with living quarters in Berlin serving as an artistic, cultural and social centre linking all spheres of art. Additionally, Liechtenstein invites artists from neighbouring countries to attend exhibits at the English Building Art Space, which highlights the current artistic activities in both Liechtenstein and the immediate region. Cooperation for the support of professional artists is available through public as well as private cultural sources.

A unique type of bridge connecting Austria and Liechtenstein is afforded by the Liechtenstein Museum in Vienna, which as the Palais Liechtenstein since 2012 has been open to the public only for events and tours of the **Princely Collections**. On the initiative of Reigning Prince Hans-Adam II, the Garden Palace was renovated and presented to the art world in March 2004 as both a modern museum and a baroque synthesis of the arts. Displayed at the Palais Liechtenstein is the most notable Rubens cycle in the world, in addition to other masterpieces from the Princely Collections from the Early Renaissance to the Baroque. It was also here in October 2006 in Vienna's largest baroque hall that Liechtenstein celebrated its 200 years of sovereignty. The highlights of Classicism and Biedermeier from the Princely Collections can be admired in the Liechtenstein City Palace, which was renovated and opened in 2013. The Princely House and the country's culture are considered the foremost factors for presenting Liechtenstein to the world. On occasion, the Liechtenstein Museum cooperates with Switzerland as well. In 2008 – the first event of this sort took place in 1948 – the Lucerne Museum of Art presented an exhibition including works from the private collection belonging to the Prince's house. In 2009, significant Biedermeier works from the Collections of the Reigning Prince of Liechtenstein were also exhibited at the Pushkin Museum in Moscow.

From October 2012 to June 2013, 140 important works of art from the Collections of the Prince of Liechtenstein were exhibited in Japan and Singapore. The focus was on the

history of the Princely Family and on paintings of the Vienna Biedermeier. From November 2013 to May 2014, the Liechtenstein Museum for the first time presented a major exhibition in China. From 12 March to 2 June 2014, the exhibition entitled "Rubens, Van Dyck, and the Flemish School of Painting: Masterpieces from the Collections of the Prince of Liechtenstein" was presented in the China Art Museum in Shanghai. This gigantic museum complex resides in a new building that opened on 20 September 2012 in the spectacular Chinese pavilion at the 2010 World Expo in Shanghai. Through March 2016, the exhibition was presented at the Caumont Centre d'Art in Aix-en-Provence. In a unique special exhibition at the Residenzgalerie Salzburg from July to mid-October 2016, the Princely Collections are presenting masterpieces from more than 300 years of classical European painting and sculpture dedicated to the most beautiful subject matter of the fine arts: the representation of humanity and God.

Alongside this policy of exhibiting works of the Princely Collections to the public not only in the Garden and City Palaces in Vienna, the acquisition policy of the Collections is also being pursued systematically. In 2008, "Girl with a Straw Hat" by Friedrich von Amerling was acquired by the Princely Collections, keeping an iconic painting of the Viennese Biedermeier in Austria. With important works by Lucas Cranach the Elder ("Venus"), Lorenzo Costa ("The Adoration of the Three Kings"), Pier Jacopo Alari Bonacolsi, alias L'Antico ("Hercules with the Lion's Pelt"), Jacob Jordaens ("As the Old Sang, So the Young Pipe") or Bernardo Bellotto ("Pirna an der Elbe with Castle Sonnenstein, St. Mary's Church and the Town Hall Tower, Viewed from the Vicinity of the Village Posta"), the Collections have recently been enriched by important works that as a rule are soon exhibited to the public in the Vienna palaces or in the exhibitions abroad.

In 2010, 300 Classicist and Biedermeier works from the Princely Collections were also shown in Palais Waldstein in Prague. H.S.H. Prince Hans-Adam II opened the exhibition. Liechtenstein and the Czech Republic are linked by the centuries of the Princely House's history in Bohemia, Moravia, and Silesia, but only in 2009 did the two countries re-establish diplomatic relations. The origin of the previously cool relations was the dispute concerning confiscation of the Princely Family's property in 1945. Pursuant to the *Beneš Decrees*, possessions of the Princely House of Liechtenstein were expropriated after the Second World War. A commission of historians is currently examining the shared history of the two countries.

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. A volume entitled "Liechtenstein Places of Remembrance in the Lands of the Bohemian Crown" was published in December 2012. The topics in this volume cover a wide range; it clearly demonstrates the importance of the House of Liechtenstein in the Lands of the Bohemian Crown until the creation of Czechoslovakia. Volume 3 on "The Liechtensteins and Art" is in preparation. Volume 2 on "The Liechtensteins: Continuities – Discontinuities" and Volume 4 on "The Princely House, the State of Liechtenstein, and Czechoslovakia in the 20th Century" were published in 2013. 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. A total of eight volumes present the research results 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. New focus areas

were defined in 2016. Using projects and activities, the Commission aims to address the general public.

3.4.6 Other relevant issues

Worldwide networking and increasing digitalisation in all areas of life promote the transition to "open innovation". A project of the International Lake Constance University, to which the University of Liechtenstein also belonged, promoted a German / Swiss / Liechtenstein research group which, under the heading "eSociety Lake Constance 2020", is developing a concept of open innovation for society. The goal is to turn citizens, associations and clubs, politics, public administration, and non-governmental organisations into drivers of the future in the Lake Constance region. Researchers gave the concept of open innovation a new direction, a concept which has already been analysed in detail by the private sector.

For this purpose, examples from practice in the Lake Constance region were analysed. For one month in 2013, the Liechtenstein National Museum invited museum visitors to participate in the ideas contest "It's Your Turn!". On the museum's Facebook page, 53 ideas were published that were very highly developed. Modern information and communication technology serves as an accelerating tool. The success stories include the Idea Channel in Vorarlberg, which gives prominence to people with meaningful ideas, is financed via crowdfunding, and provides support using a network of specialists. And Zeppelin University launched a mapping campaign using Wheelmap to evaluate public spaces in Friedrichshafen, Constance, Lindau, and St. Gallen in regard to their accessibility for people with limited mobility.

Since the end of 2014, a freely available Open Societal Innovation Toolbox (www.tosit.org) has been available. The catalogue with its eight categories aims to help interested people from the Lake Constance region to find suitable tools and services for innovative projects. Currently more than 170 tools are included in the TosiT database.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

A standing responsibility of Liechtenstein's cultural policy is a peaceful coexistence and mutual understanding between the various cultural and national groups. The motto is: to express solidarity in the acknowledgment of common cultural values, inwardly and outwardly, and to be curious, tolerant and hospitable towards "strangers". However, since a segment of the foreign population remained closed to integration efforts, the revised *Foreigners Act* (2009) requires foreigners seeking integration in Liechtenstein to learn the German language and accept a consensus of values: cultural groups must respect all human rights and discrimination is forbidden.

At the beginning of the new millennium, Liechtenstein was still a cultural land of building sites: Two Music School facilities, the School of Fine Arts, the Kunstmuseum and the National Museum were built; the medieval Balzers Castle was being equipped for the 21st century. Since then, the focus has been on the expansion and utilisation of the cultural acquisitions obtained and discovered by the communication and cultural pioneers over the course of the four decades following the Second World War. The institutions continued to develop, aware of their responsibility to the next generations. One motive for this responsibility outlined by cultural policy is the fact that the Liechtenstein must continually document its sovereignty, also by way of its cultural heritage and cultural values.

In 2006, Liechtenstein celebrated 200 Years of Sovereignty and presented its artistic output abroad. In 2006, the Liechtenstein Parliament authorised new avenues of cooperation, approving 1.15 million CHF (731 600 EUR) towards the joint purchase of the Ricke Collection. The Kunstmuseum Liechtenstein – opened in autumn 2000 – together with the Kunstmuseum St. Gallen in Switzerland and the Frankfurt Museum for Modern Art in Frankfurt Main acquired this significant collection of groundbreaking contemporary US art.

In 2007, the Liechtenstein Ministry of Foreign Affairs announced its new objectives. It determined to carry its cultural activities out into the world as a permanent and integral part of its foreign policy: through its embassies, its engagement in the EEA Steering Committee for Culture and in the Council of Europe Steering Committee for Cultural Heritage, through participation in the cultural commission of the International Lake Constance Conference, through participation with the cantons of Eastern Switzerland and with the Austrian province of Vorarlberg.

In 2003, the Cultural Advisory Council of the Government of Liechtenstein published its first detailed annual report. It disclosed all cultural promotion funding allocated by the country of Liechtenstein and the Pro Liechtenstein Foundation, which was established in 1964 for cultural promotion. 2007 was the 43rd and final year of existence for the Cultural Advisory Council. When the new *Cultural Promotion Act* came into effect in 2008, The Liechtenstein Cultural Foundation assumed the duties of the Cultural Advisory Council. With the revised Act, the state explicitly acknowledges its respect for the independence, freedom and variety of cultural activities.

What was previously regulated by several different laws is now summarised in one modern *Cultural Promotion Act* which covers issues such as participation on the part of the entire population in cultural activities, the free exercise of artistic and cultural expression, the promotion of new, innovative forms of culture and organisations, the division of responsibilities between the state and the municipalities, the promotion of appearances by groups and organisations abroad and cultural exchange projects. Liechtenstein has also recently passed a *Cultural Property Immunity Act, 2008*. The Swiss legislation regarding

importation, exportation and transit of cultural assets also applies to its customs treaty partner Liechtenstein. With this new legislative act, Liechtenstein exhibitors and museums are equipped for the future exchange of cultural assets.

Liechtenstein has been participating in the European Heritage Days since 1993, however its legislation regarding the preservation of historic sites dated back to 1977. Since that time, the integral preservation of historic sites has evolved into an indispensable part of European history and the cultural landscape. In 1985, Liechtenstein ratified the Council of Europe Convention for the Protection of the Architectural Heritage of Europe. Above and beyond the commitment to maintain historical edifices, ensembles, neighbourhoods and town centres as a whole, additional obligations include: public relations, scientific research, exchange of knowledge and land-use planning.

Since 1997, the European Convention on the Protection of the Archaeological Heritage has also been in force in Liechtenstein. Since October 2006, a more comprehensive proposal for expanded historical preservation had existed. The aim of the revision was the express responsibility of handing down valuable cultural assets to future generations. In the new Law on the Protection of Cultural Assets, which provides new content and organization for Conservation of Historic Monuments, Archaeology, and Protection of Cultural Property starting in 2017, Liechtenstein has incorporated the Law on the Protection of Historical Sites and adjusted it to today's circumstances.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

Information is currently not available.

4.2.2 Heritages issues and policies

Building bridges connecting the past with the present is of great importance for the identity of a small country such as Liechtenstein and is thus a central element in its cultural policy. Documents and data are secured in various archives for research and information purposes: in the family archives of the Reigning Prince of Liechtenstein, church archives, community archives, the Josef Rheinberger Archives and in the National Archives.

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 5 500 linear meters of archive materials, which represent a major part of the Liechtenstein cultural heritage are administered by the National Archives. The *Archives Act* of October 1997 defines the corresponding duties and goals. In October 2009, the National Archives moved into a modern new building. Since 2016, Liechtenstein has had an agreement with Switzerland to store currently 5,000 microfilm copies of historically significant archive materials in the official Swiss microfilm archive. Security copies in the form of microfilms can contribute substantially to the restoration of damaged or destroyed cultural assets.

The National Museum is the social memory of society, the location of its identity, a park featuring attractions and a culture laboratory. The museum portrays the life of Liechtenstein's citizens as a journey back through time. Because memories never duplicate chronology, six main topics and main objects introduce key aspects of life. Collecting, maintaining and displaying Liechtenstein's cultural assets as well as promoting the understanding of civilisation, culture and history is carried out by the museum. An encounter between archaeology and culture, history and art, popular piety and industrial history takes place here. Multimedia technology turns the modern museum into a database.

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.

Historical buildings and archaeological sites are witnesses to history. Scientific investigation of them and responsible further development are key elements of integral historic preservation and archaeology. Liechtenstein looks back on a long archaeological tradition. The beginnings of extensive archaeological investigations go back to the time of the 1849 village fire in Schaan, when a "Roman station" was discovered. Around 25 BCE, Roman Emperor Augustus (27 BCE – 14 CE) decided to conquer the Alpine passes in order to reach the Danube and Germania by the shortest route possible. After the conquest of the Western and Eastern Alps, the Central Alps and the Alpine foothills came under Roman influence in 15 BCE. Liechtenstein was part of the province of Raetia et Vindelicia with its capital Augsburg. This is the context for the remains of a fortified camp for Roman troops on the St. Petersplatz in Schaan. Coins and small finds showed that the fort along the road connecting Milan and Augsburg existed in the second half of the 4th century CE. Romans are also likely to have brought Christianity to the Alpine Rhine Valley. A baptismal font in the aisleless church St. Peter in the north-eastern corner of the fort from the 5th/6th century CE testifies to early Christianization.

In 1960, Liechtenstein ratified the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. Over the past 40 years, the country has committed itself through its ratification of the European Convention on the Protection of the Archaeological Heritage (1976, revised 1997) to scientifically research, document, publish and maintain archaeological finds and findings.

Since 1993, Liechtenstein has taken part in the European Heritage Days. In 2005, for instance, Minnesang in the inner courtyard of the medieval Gutenberg Castle in Blazers was included on the programme. Integral historic preservation has become an indispensable element in the history and cultural landscape of Europe. In 2015, the European Heritage Days 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 colonizing 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 practiced and spoken in part today.

The **European Heritage Days** are a significant national and pan-European campaign to raise public awareness of the values of one's own culture. At the same time, the campaign aims to draw attention to the essential importance of European cultural policy. Especially within the European context, cultural identity and peculiarity also create the foundation for a peaceful and cooperative advancement of solidarity and the European ideal, the roots of which can be found not least of all in occidental culture.

Historic buildings were unfortunately not widely preserved in Liechtenstein during the course of economic modernisation following the Second World War. Under the heading "The Art Monuments of Liechtenstein", two volumes appeared on the art monuments in the Liechtenstein Upper and Lower Country in 2007 and 2013, respectively. This defining textbook on history and art makes a significant contribution to cultural memory and the country's understanding of its identity. In 2015, the Office of Cultural Affairs oversaw about 40 historically protected objects, allocating subsidies of 900,000 CHF to them. Since 1950, about 200 cultural assets have been placed under historical protection in Liechtenstein.

These include altars, deeds, church treasures, as well as churches, chapels, factories, and farmhouses.

4.2.3 Cultural / creative industries: policies and programmes

For a long time, the creative and cultural industries were mentioned only in an urban context, but in fact, the artistic and creative impulse is also prevalent in rural areas. In September 2014, the University of Liechtenstein published the first Creative Industry Report for the Principality of Liechtenstein and the Alpine Rhine Valley. The creative industry is one of the most growth-intensive sectors in the EU. In Liechtenstein, the creative industries have grown steadily over the last ten years. According to the study, they have the potential to become a recognised engine for regional change processes. Despite the small area of the county – 160 square kilometres – Liechtenstein had the highest density of workers and places of employment in the creative industries compared with the neighbouring regions: 14.01 people in the creative industries and almost 5 working places per square kilometre. The share of workers in the creative industries is about 7% of the total population, comparable with cities such as Vienna and Zurich.

4.2.4 Cultural diversity and inclusion policies

Very small European states such as Liechtenstein are today ranked among the most economically successful countries. The small state in the Alps has proved to be a cosmopolitan country for business ventures. At the same time, the microstate purchases public goods from neighbouring countries. The various enterprises cooperate with the worldwide leading universities and research institutes and recruit top employees in other European countries. Contributing to the success of Liechtenstein, whose 36 870 (as of 31 December 2015) jobs very nearly correspond to the number of inhabitants, are the 19 140 cross-border commuters who travel to work from neighbouring countries each day. Liechtenstein has excellent relationships with Switzerland and Austria. And for generations in nearly every family, Austrian or Swiss family members, primarily women, have become integrated.

Of the approximately 37 623 (as of 31 December 2015) people living in the small state, approximately 12 775, or 34% of the residents, are foreigners, 57% of whom come from Switzerland, Austria and Germany. The great majority is affiliated to a Christian religion, while only 3 to 4% are of the Muslim faith. Racism has been prosecutable since 2000, when Liechtenstein ratified the UN Convention on Racial Discrimination and amended its *Criminal Code* accordingly. In 2002 the government adopted a five-year National Action Plan concentrating on combating racism and promoting integration. A number of different measures were introduced to instruct officials and to sensitise the general public to combating racism and race-based violence. Since 2004, the integration of non-Liechtenstein citizens has been a state objective.

"Liechtenstein can be considered as a country committed to guaranteeing a high degree of respect for human rights" is the conclusion expressed in 2005 by Gil-Robles, Commissioner for Human Rights of the Council of Europe. He praises the "round table" between the government and the foreigners' associations established by the government in 2004 as well as the support of the Association for Intercultural Education (ViB), which offers German language courses for immigrants and organises exhibitions to better acquaint the populace with foreign cultures.

The integration of immigrants corresponds to the principle "promoting and demanding" - "Promoting" includes measures for improving mutual understanding between the host society and the immigrant population. "Demanding" means the expectation of efforts on the part of the authorities and all members of society, chiefly from the immigrants

themselves. As the European Commission against Racism and Intolerance (ECRI) confirmed in December 2007, Liechtenstein has implemented a series of measures: for example, remedying the disadvantages experienced by children of foreign backgrounds and educating schoolchildren on the dangers of racism. The fourth ECRI report on Liechtenstein was published on 19 February 2013. It notes further progress: "Liechtenstein has signed the Additional Protocol to the Convention on Cybercrime concerning the criminalisation of acts of a racist and xenophobic nature committed through computer systems. Several racially motivated offences, including violent acts, have been swiftly prosecuted by the judicial authorities. Basic police training includes lessons on human rights and racism; the awareness raising campaign on right-wing extremism has focused on the police, prosecutors and judges. There are plans to set up an independent Ombudsman's Office. Measures have been adopted to strengthen equal opportunities in access to education; inter alia, the number of day care schools offering accompanied learning and homework tutoring has been increased and initiatives targeting parents of pupils with a migrant background, in order to improve their language abilities and raise their awareness of the importance of education, have been taken. The Commission against Violence has commissioned a study on right-wing extremism in Liechtenstein, launched an awareness-raising campaign targeting the public and set up an interdisciplinary professional group to provide counselling in this field. Various initiatives have been launched in order to raise awareness and to commemorate the Holocaust and several history teachers have received training on the issue."

Since 2005, there has also been an Office for Equal Opportunity, dealing among other things with immigration and integration questions. Pursuant to *Article 46 of the Foreigners Act*, the Office for Equal Opportunities is responsible for coordinating integration measures. A working group for the integration of Muslims began efforts in 2004 to improve conditions for Muslims in Liechtenstein. For more than ten years, the Liechtenstein government has awarded an annual prize for projects dedicated to equal opportunities in the areas of gender equality, disability, social disadvantage, age, migration and integration, and sexual orientation.

Liechtenstein also established a Specialist Office against Right-Wing Extremism in 2010. The office builds up counselling expertise and offers anti-aggression training and other measures to deal with potentially violent right-wing extremists. In April 2012, the 2nd Monitoring Report on Right-Wing Extremism (REX) was published for the year 2011. The Liechtenstein Institute, a research institute in Bendorf, was commissioned by the Government's Violence Protection Commission to compile an annual documentation of right-wing extremist incidents over a period of five years. The monitoring report is a component of the Catalogue of Measures against Right-Wing Extremism (MAX), which was adopted by the government for the period from 2010 to 2015. This also implements a recommendation of the UN Committee on the Elimination of Racial Discrimination (CERD). In 2013 – as in 2012 – the right-wing extremist scene made headlines with campaigns on "European Action" and the "Liechtenstein Youth Loyal to the Volk". These internationally networked groups distributed pamphlets and presented themselves on websites. Compared with 2012, however, the presence in 2013 was significantly smaller. No violent incidents were reported in 2013, and no criminal prosecutions were initiated in regard to offences with a right-wing extremist background.

On 8 May 2012, Liechtenstein became the first state to ratify the amendments to the Rome Statute covering the crime of aggression. In the preceding years, Liechtenstein signed numerous human rights conventions, such as the Council of Europe Convention on the Protection of Children against Sexual Exploitation and Sexual Abuse, the Convention on Cybercrime, and its Additional Protocol 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, Liechtenstein ratified the Hague Convention on Protection of Children and Co-operation in Respect of Intercountry Adoption.

The data situation in the field of human rights protection was a weakness of Liechtenstein in the past. In recent years, the country has made efforts to improve that situation. Since 2010, the government has published an annual report on the situation of human rights. Domestic implementation of international standards is monitored not only through the submission and presentation of country reports, but also through country visits. In particular, the monitoring mechanisms of the Council of Europe visit Liechtenstein regularly. For instance, the Council of Europe Commissioner for Human Rights and the European Commission against Racism and Intolerance (ECRI) both visited Liechtenstein in the first half of 2012. In regard to the mechanisms of the OSCE, election observations are especially relevant. In this context, an ODIHR team visited Liechtenstein in the run-up to the parliamentary elections in 2009.

The Universal Periodic Review (UPR) of the human rights situation of every country by the UN Human Rights Council enjoys a special status among the reporting mechanisms. In the UPR, States review each other reciprocally. Liechtenstein underwent its first UPR in 2008 and the second review was carried out in January 2013. Liechtenstein accepted the recommendation to ratify the Convention on the Rights of Persons with Disabilities.

4.2.5 Language issues and policies

German is the official language in Liechtenstein and is taught as the native language for approximately 87% of the population at all schools. In 1996/97, English was introduced as the first foreign language, starting at the third primary class level. The government is aiming for the introduction of English as a foreign language as early as the first primary school 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.

The European Commission against Racism and Intolerance, the government, authorities and Parliament in Liechtenstein are convinced that mastery of the German language is an important tool for the integration of immigrants from regions other than German-language areas. A minority of Liechtenstein's population comes from non-German language countries. The authorities have taken measures to motivate individuals with foreign backgrounds to learn German. The government created the position of an Integration Officer in 2008 and adopted a comprehensive integration concept in December 2010. Since 2008, foreigners wishing to acquire Liechtenstein nationality must demonstrate that they have a command of the German language and that they have basic knowledge of the legal order, structure of the state, history and culture of the country. Naturalisation is considered the conclusion of successful integration. At the same time, the residence period for simplified naturalisation on the basis of marriage was reduced from ten to five years.

Under discussion in Liechtenstein is the Alemannic dialect spoken in everyday life. Those learning only dialect are not sufficiently prepared to join the labour market. In order to strengthen one's knowledge of Standard German, practical application of the language is essential.

4.2.6 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 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.

4.2.7 Intercultural dialogue: actors, strategies, programmes

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. In recent years – even before the European Year of Intercultural Dialogue 2008 – this dialogue has increased. Numerous small minority groups representing approximately 90 nations reside in Liechtenstein.

The main characteristics of the national integration policy are based on these principles: promoting and demanding. "Promoting" includes measures for improving mutual understanding between the host society and the immigrant population. "Demanding" means the expectation of efforts on the part of the authorities and all members of society, chiefly from the immigrants themselves. Since 2008, the task of integrating all minorities and combating racism has been in the hands of the Office of Equal Opportunity.

Since 2001, the Association for Intercultural Education (ViB) – established on the initiative of the Office of Social Affairs (OSA) – has been responsible for a more simplified integration of foreign-language residents. It offers German courses, organises tours of museums and works together with the Swiss Umbrella Association for Reading and Writing to combat illiteracy. The minimally qualified and those with a history of immigration provide a high percentage of participants. Individuals lacking reading and writing skills run the risk of socio-economic, cultural and social marginalisation, according to the consensus.

4.2.8 Social cohesion and cultural policies

For decades now, Liechtenstein has been proud of the harmonious relationship between its social partners. The reliable cooperation between employers and employees is one of the most important prerequisites for social harmony. The state finances half of all social partnership activities for the country and for the general public. Since May 2007, a new

Law has been in force guaranteeing all employees occupied in the same industry the right to equal terms and conditions.

Extreme poverty is not really an issue in Liechtenstein, even though there are financially disadvantaged individuals supported by the state. A study on poverty (1997) does not address the issue of foreigners. However, data on state support indicates that foreign-language residents are economically less affluent than the average. Liechtenstein's social state generously assists in cases of financial distress. But private engagement in this small country is also remarkable, whether it is on behalf of families, the elderly, children or disabled people, regardless of their origin. In addition to Caritas and Family Benefits, and the Office of Social Affairs, the Liachtbleck Foundation has been active thanks to private initiative since 2005. Its aim is to non-bureaucratically assist individuals experiencing financial shortfalls consequently living at a disadvantage in affluent Liechtenstein.

Volunteer work is a major pillar that the state could not do without. This applies to the social area as well as to unsalaried cultural efforts. This tendency is reinforced by the long tradition of a historically influenced part-time volunteer system. In a small state, people generally agree on the high value of unsalaried and volunteer efforts. Consequently, a lively, multi-faceted and well-conceived cultural landscape has developed. There are no special social programmes for artists in Liechtenstein. The eleven municipalities are responsible for the support of their own cultural societies. Up to the close of 2007, the Cultural Advisory Council was concerned with the promotion of individuals, projects and organisations, and since 2008 the job has been assigned to the Liechtenstein Cultural Foundation (see chapter 3.2).

Various projects deal with the topic of immigration, for instance in 2003, when the Kunstmuseum Liechtenstein exhibited works from the 1960s, dedicated to issues of cultural identity, country of origin and exile, migration and existence as an outsider. The topic of migration was for once not treated excessively realistically, an approach that typically causes the viewer to effectively feel on the verge of drowning within the mass of displayed works. Instead, the theme was geared to a slower pace, affording the opportunity for contemplation. The exhibition revealed that migration characterises the history of mankind, both in political and economic configurations as well as in terms of shaping interpersonal relations and individual lifestyles.

4.2.9 Employment policies for the cultural sector

Information is currently not available.

4.2.10 Gender equality and cultural policies

In the history of Liechtenstein, three women have headed the Ministry for Culture and the Ministry of Foreign Affairs: 1997–2001, 2005–2009 and since 2010. 2006–2014, a woman has directed the Liechtenstein Theater am Kirchplatz for the first time. Interestingly, it was not until 1984 that women in Liechtenstein received the right to vote. Since 1992, gender equality has been anchored in the Liechtenstein Constitution. In 2014, Liechtenstein celebrated 30 years of women's right to vote. Women's share in politics and business is currently around 25-30%.

As a member of the European Economic Area (EEA) since 1995, Liechtenstein has adopted twelve directives on gender equality. In 1996, Liechtenstein ratified the Convention on the Elimination of All Forms of Discrimination against Women. Since then, vigorous measures have been introduced to implement the principle of equality. The *Gender Equality Act* of March 1999 was a milestone on the road to gender equality in the workplace. In 2002, the government resolved to progressively introduce gender mainstreaming and appointed a steering committee for this purpose. In 2006, Liechtenstein adapted the legislation to EU standards for gender equality in the workplace.

Since then, the government has steadily continued its efforts on behalf of de facto equality of women and men. 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 the country's politics and business, women remain significantly under-represented – in spite of active promotion. Three-quarters of female Liechtenstein citizens decide against careers at the present time. Although 50% of Gymnasium students are female and 42% of female graduates attend a university, traditional gender roles remain strong in Liechtenstein society. In the media, career women are still essentially overlooked. In cultural areas, however, women are strongly represented. According to the Internet platform <http://www.artnet.li>, 9 out of 18 artists representing the Liechtenstein Professional Association of Visual Artists (BBKL) are women. No special promotion programmes for women exist.

Developing further networking with Liechtenstein's neighbours in Western Austria and Eastern Switzerland is a goal established by the Office of Equal Opportunity (until 2007 Office of Gender Equality). The office promotes equal and equivalent employment opportunities for everyone in Liechtenstein. Since 2001, there has been an inter-regional website for the Lake Constance area <http://www.3laenderfrauen.org>. Another example for cross-national cooperation is the Interreg Project "Länder-Gender" (2004-2006) for promoting gender mainstreaming in management. Since 2000, the government has awarded an Equal Opportunity Prize for the active advancement of women. Since 2008, the government of Liechtenstein has organised a Women's Business Forum for the border triangle region of Switzerland, Austria, and Liechtenstein.

4.2.11 New technologies and digitalisation in the arts and culture

The state of Liechtenstein is deeply committed to the field of new technologies. The Liechtenstein National Library features workstations with Internet access, young people are trained within the school system in new technologies and the "aha" national support structure provides additional opportunities. Access to new technologies for the general public is a mandate of state and educational policy.

"Liechtenstein's highly developed industry is wide open to the world and could not exist without the widespread use of modern information and communication technologies." Liechtenstein's Prime Minister at the time, Otmar Hasler, emphasised this point in his speech on the occasion of the United Nations World Summit on Information Technology (December 2003), further stressing the significance of these technologies for the economic development of Liechtenstein.

The networking of society and the increasing automation of data processing also entail, however, that every Internet user practically leaves traces anywhere he or she goes. For this reason, the country's Data Protection Commissioner works with various European data protection committees. The *Data Protection Act*, LGBl. 2002 No. 55, together with the *Data Protection Ordinance*, LGBl. 2002 No. 102, has been in force since 1 August 2002. Since 1 February 2014, Liechtenstein has offered the possibility of obtaining the Data Protection Label. This is governed by the *Ordinance on Data Protection Certification*.

4.3 Other relevant issues and debates

Information is currently not available.

In May 2016, the Ministry for Education for the first time presented a detailed analysis of Liechtenstein's education system. The available data from performance evaluations carried out across Liechtenstein over the past 15 years were examined, namely the PISA tests and the "standard examinations". The results are intended to facilitate a fact-based discussion on the future of schools. Since 2000, Liechtenstein has participated five times in the PISA tests. Each year since 2010, additional standard examinations have also been carried out in the subjects of Mathematics, German, and English. To evaluate these data in detail, the results from the performance evaluations have now been analysed systematically for the first time. Because data are available across several years, it is also possible to observe developments over time. The report now available on the scholastic achievement surveys in Liechtenstein from 2000 to 2014 concludes that the results of the various evaluation years have been stable, thus underscoring the effectiveness of the Liechtenstein school system. As in other countries, it has also been noted in Liechtenstein that students with a foreign-language background and lower-education households perform worse in school. The influence of social background on scholastic performance is lower than in other countries internationally, however. The report also provides insight on the extent to which the satisfaction of children and young people with their school environment influences their performance. In Liechtenstein, students identify very strongly with their school and have a sense of belonging. Their motivation is high, and they feel overall that school prepares them for life. In summary, it can be noted that students in Liechtenstein achieve very good results, also compared to other countries internationally, and the Liechtenstein school system works smoothly overall. For a successful and future-oriented education policy, however, it is important to take up social and pedagogical developments and to examine possible future scenarios regularly, in order to ensure the targeted further development of the Liechtenstein education system.

The Principality of Liechtenstein has a successful education system and has worked closely together in this area for the past decades with its neighbouring countries of Switzerland and Austria. The focus is on creating up-to-date legal and planning bases that support people along their path, which is increasingly characterized by lifelong learning.

With its 2020 Education Strategy published in March 2011, Liechtenstein has embarked on a new path in education policy. For the first time, overarching long-term goals of the Liechtenstein education system have been defined, and current measures and projects at all levels of education (kindergarten and primary school, secondary school II, tertiary level, further education, and lifelong learning) are presented in overview. The small country of Liechtenstein has staked out four goals by 2020: 1. Liechtenstein aims to offer its inhabitants the best possible education, training, and further training opportunities. 2. The framework conditions are to be attractive for learners and for instructors at all levels. 3. The education offerings are to be as diverse as possible within a sustainable financial framework. 4. The Liechtenstein education system is to make outstanding performance in all areas possible, strengthen innovation, and ultimately secure prosperity.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

Liechtenstein is a constitutional hereditary monarchy which runs on a democratic and parliamentary basis. Even if the actual word "culture" does not appear, the state's cultural mandate can be deduced in *Article 14 of the 1921 Constitution* stipulating the duty "to promote the overall welfare of the People".

The cultural mandate is likewise not explicitly formulated in the current 2003 version. However, according to *Article 14*, the state will "support the general welfare of the People" as a state mandate, just as *Article 15 and 16* include diligence regarding 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.

Article 3 of the Constitution ensures cultural independence, freedom and diversity.

5.1.2 Division of jurisdiction

Liechtenstein sees culture as a state mandate and aims to express its national identity and national consciousness through its cultural policy. Cultural engagement pervades the entire population, from the societies and associations to the family. Representatives of private enterprise also support and cultivate art and culture.

Cultural promotion on the part of the state and the municipalities is clearly divided. The eleven Liechtenstein villages organise their own cultural life independently according to the 1996 *Municipalities Act*.

Since 2008, the new *Cultural Promotion Act* has served as the basis for Liechtenstein's further development of cultural policy. As a result, the organisation and decision-making process have now been assigned to the Liechtenstein Cultural Foundation. The government as the supervisory body appoints the foundation board for terms of four years and approves performance agreements. The Cultural Foundation is in charge of state promotion of private cultural projects, artists and private institutions. It is also responsible for its own projects such as the English Building Art Space and the Frankfurt Book Fair.

A series of new acts guarantee, for example, copyright protection (1999), the return of illegally procured cultural assets (1999), promotion of media performance (2000, 2006), preservation of the cultural heritage with the *Archives Act* (1997, 1999), data protection with the *Data Protection Act* (2002) and transport of cultural property with the *Cultural Property Immunity Act* (2008). In the coming years, a revamping of the *protection of cultural assets* is planned. With the new *Law on the Protection of Cultural Assets* (2017), the Principality of Liechtenstein has for the first time provided a national legal basis for the protection of cultural assets.

5.1.3 Allocation of public funds

State cultural funding is administered by the Ministries of Cultural Affairs and Education. The composition of the state cultural budget is regulated by the annual *Finance Act*. The Minister of Finance announces the amount of funding in his annual budget. The government decides on the promotion amounts on the request of the Liechtenstein Cultural Foundation.

According to the *Cultural Promotion Act* (2008), the Liechtenstein Cultural Foundation submits its annual budget, annual report and annual accounts to the government. The *Act* defines the principles of promotion. Basically, however, the principle of subsidiarity, encouraging and promoting private initiative, applies.

The Ministry for Culture provides transparent information on the mandate of the state regarding cultural issues. Additionally, the Cultural Advisory Council, formerly responsible for funding decisions, outlined in its annual reports from 2004 to 2007 which organisations, individuals and projects received funding.

5.1.4 Social security frameworks

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. Liechtenstein introduced a "social time card" for volunteer work in 2003. The card documents volunteer activities and thus becomes a personal job reference for use in the search for employment.

5.1.5 Tax laws

Information is currently not available.

5.1.6 Labour laws

Information is currently not available.

5.1.7 Copyright provisions

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* as well as a 1999 *Ordinance*. They govern the protection of originators of literary works or artworks, protection of practicing 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.

With the goal of promoting Europe as a centre of creativity and innovation, the European Parliament and Council adopted a directive on copyright in October 2012. The Directive on certain permitted uses of orphan works creates a uniform legal framework for the digitisation and publication of orphan works on the Internet. Orphan works are works such as books, newspaper and magazine articles as well as films that are still protected by copyright, but whose authors are unknown or cannot be found or contacted for the purpose of obtaining copyright authorisation. Numerous collections of European libraries contain orphan works. Without a uniform legal framework, these works could often not be digitised or made available on the Internet. In September 2014, Liechtenstein as an EEA country implemented the changes into national law. With the extension of the term of

protection to 70 years, the new rules ensure that authors receive remuneration for a longer period of time. This means that the large majority of authors are able to benefit from lifelong protection. At the same time, the rules ensure that a "use it or lose it" clause is incorporated into the contracts between authors and recording companies. This clause ensures that authors are entitled to demand their rights back if the recording companies refrain from marketing a work still falling within the extended term of protection.

5.1.8 Data protection laws

The Liechtenstein *Data Protection Act* of 2002 implements 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. Included in the legislation are solutions originating in Austria and / or Germany, i.e. states with a generally uniform legal system similar to Liechtenstein's. The same applies for Switzerland. In 2009, Liechtenstein established an independent and autonomous Data Protection Unit, as called for by *Article 28 of the EU Data Protection Directive*. In November 2008, Liechtenstein also signed the Council of Europe Convention on Cybercrime of 2001 (CCC) and amended its criminal laws accordingly.

In 2008, Liechtenstein further adjusted its *Data Protection Law* to the EU Data Protection Directive and strengthened the position of the Data Protection Commissioner. The Data Protection Unit is now attached to the Liechtenstein Parliament. It now also has the right to file complaints and lawsuits when the EU Directive is breached. Liechtenstein's data protection has thus attained the level of the EU, as was necessary for Liechtenstein's access to the Schengen / Dublin agreement at the end of 2011.

5.1.9 Language laws

Information is currently not available.

5.1.10 Other areas of general legislation

Information is currently not available.

5.2 Legislation on culture

Cultural legislation in Liechtenstein dates back to the 1960s: The economy was experiencing a strong growth period, and with it the art and cultural sector grew as well. A 1964 *Act* created the Government Cultural and Youth Advisory Council. In 1964 the Pro Liechtenstein Foundation was established by law, and in 1999 the government enacted an *Ordinance* governing use of the foundation's cultural promotion funds.

In 1990, the *Cultural Promotion Act* newly regulated cultural policy and cultural promotion. It guarantees the free exercise of artistic and cultural expression and stresses the nurturing of past values while also promoting new, innovative forms of art and culture. A 1997 *Ordinance* regulated the procedure for promotion as well as the division between the state and the municipalities in the area of cultural promotion. It gave the Cultural Advisory Council the right to draw up recommendations e.g. in 1999, for awarding work year stipends and promotion funds for CD sound productions, for foreign performances, continuing education as well as for cultural exchange projects.

In 1999, Liechtenstein enacted the *Copyright Act* and in 2002, the *Data Protection Act*.

The *Media Act* of October 2005 emphasises the responsibility of the media to contribute to free individual formation of opinion in Liechtenstein.

The *Cultural Promotion Act* of 2008 created new, modern structures for cultural promotion. The *Liechtenstein Cultural Foundation Act* replaced the Cultural Advisory Council and the Pro Liechtenstein Foundation with the Liechtenstein Cultural Foundation. Both laws simplified the organisation and decision-making procedure in cultural promotion and made them more transparent and more efficient. The Cultural Foundation determines funding, promotes artists, groups and private organisations, awards prizes, finalises performance agreements and purchases cultural works.

With the *Corporate Governance Act* of 2010, the Liechtenstein Government governs and supervises state enterprises in a responsible and qualified manner.

With the *Law on the Protection, Preservation, and Care of Cultural Assets* of 2017, the Principality of Liechtenstein has for the first time provided a legal basis for the protection of cultural assets. The Office of Cultural Affairs is responsible for implementing cultural protection measures and for ensuring cooperation between the state and private owners.

5.3 Sector specific legislation

5.3.1 Visual and applied arts

The modern *Cultural Promotion Act* (2008) strengthens and simplifies the cultural mandate of the state. Culture at the beginning of the 21st century is contemporarily interpreted and includes not only music, the fine arts, literature, architecture, theatre, dance and film but also folk culture, science, the preservation of historical buildings and monuments, museums and exhibits.

Furthermore, legislation governing foundations under public law regulates the funding, duties, responsibility and goals of various key institutions: Thus the Kunstmuseum (Museum of Fine Arts) Foundation of 2000 replaces the Liechtenstein State Art Collection Foundation. 2002 saw the establishment of the Liechtenstein School of Fine Arts Foundation under public law, where future artists are prepared for entrance to art academies.

The *Cultural Property Immunity Act* 2008 regulates the return guarantee for collection materials transported to Liechtenstein exhibitions from abroad.

5.3.2 Performing arts and music

In 1991, Liechtenstein ensured its musical future with the *Law on the Liechtenstein Music School Foundation under Public Law*. With its approximately 200 events, the Liechtenstein Music School has been instrumental in shaping the cultural life of the country. Annual features are the International Masters Courses and the musical competition "Making Music in Liechtenstein". The Music School trains future musicians for the country's musical societies and prepares all age groups for entrance to music academies.

5.3.3 Cultural heritage

In 1972, the *Law on the Liechtenstein National Museum Foundation under Public Law* defined the financing, responsibilities, object, and purpose of the National Museum: The National Museum collects, preserves, and exhibits Liechtenstein's cultural assets and promotes understanding for Liechtenstein national studies and history.

Liechtenstein enacted a *Law on the Protection of Historic Monuments* in 1977. With the *Law on the Protection, Preservation, and Care of Cultural Assets* of 2017, the Principality of Liechtenstein has for the first time provided a legal basis for the protection of cultural assets.

The *Archives Act* of 1997 defines the contents of the National Archives and governmental archival matters, as well as the administration and safeguarding of cultural assets and their use.

5.3.4 Literature and libraries

The 1961 *Law establishing a Liechtenstein National Library* defines the funding and purpose of the National Library. The library collects Liechtenstein literature in its entirety, makes available specialised literature for scientific research and provides books for educational and entertainment purposes.

5.3.5 Architecture and spatial planning

Information is currently not available.

5.3.6 Film, video and photography

Information is currently not available.

5.3.7 Mass media

In *Article 40* of the Liechtenstein Constitution, freedom of expression is established, including media freedom for print, radio, television and digital media. Until 2005, Liechtenstein *Media Law* was fragmented and unclear:

The 1978 *Radio and Television Act* was the first comprehensive broadcasting enactment.

Article 22 of the Youth Act of 1979 provides for the protection of minors against morally dangerous or brutalising documents and materials.

The *Information Act* of 1999 regulates the dissemination of state information.

In 1999, the European Convention on Transfrontier Television entered into force.

The *Media Promotion Act* of 1999 installed a media promotion system guaranteeing the diversity of the media landscape and a free and independent process of forming opinion.

With the *E-Commerce Act* of 2003, Liechtenstein implements the EU directives regarding the information society.

With the 2003 legislative revision, Liechtenstein broadcasting was awarded the status of broadcasting under public law, such as exists in all European states.

With the *Media Act* of 2005, Liechtenstein revised and integrated the existing laws and endeavoured to do justice to the information age. The *Media Act* creates a new definition of media, strengthens the rights of the media and media representatives and standardises the duties and responsibilities of the media. The *Act* extends the protection of media consumers and creates transparency in media relationships and responsibilities. It prevents media concentration, a potential threat to diversity, and it implements the EU radio and broadcasting directives.

The *Media Promotion Act* of 2006 defines the specific Liechtenstein form of media promotion.

5.3.8 Other areas of culture specific legislation

Information is currently not available.

6. Financing of culture

6.1 Short overview

In 2006, Liechtenstein celebrated 200 Years of Sovereignty. The state expended 26.4 million CHF (16.8 million EUR) on culture, which represents 3% of total state spending. Of this total, the Government Cultural Advisory Council disbursed 1.9 million CHF (1.2 million EUR) for the promotion of artists, cultural projects and cultural organisations.

In 2007, expenses for the Ministries of Cultural Affairs and Education totalled 26 million CHF (15.8 million EUR). The Cultural Advisory Council promoted cultural work with 2.1 million CHF (1.28 million EUR) of the above total, the highest promotion sum to date. The state allotted 1.5 million CHF (0.9 million EUR) to the country's radio station. It additionally disbursed approximately 1.3 million CHF (0.8 million EUR) to the Media Commission for promotion of the media.

In 2008, the current account of the state of Liechtenstein ended the year with 31.5 million CHF (19.84 million EUR) spent on culture and the amount for 2009 was 32.7 million CHF (21.65 million EUR) on culture.

In 2010, expenses from the current account amounted to 31.5 million CHF (22.82 million EUR) and in 2011 to 30.34 million CHF (24.6 million EUR).

In 2012, Liechtenstein's expenditure on culture according to the statement of accounts was CHF 29 882 538.

In 2013, Liechtenstein's public expenditure on culture was 27 546 760 CHF.

Information regarding cultural, art and historic preservation expenditures by the eleven Liechtenstein municipalities is currently not available.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

In 2013, the state of Liechtenstein disbursed 29 384 640 CHF (ca. 27 215 807 EUR) for cultural purposes and media promotion. Per capita, expenditure making a total of approximately 781 CHF (ca. 732 EUR).

6.2.2 Public cultural expenditure broken down by level of government

Table 1: Public cultural expenditure: by level of government, in CHF, 2015

Level of government	Total expenditure	% share of total
State	29 384 640	100,0
Regional	--	--
Municipal	--	--
Total	29 384 640	100.0

Source: 2015 statement of accounts.

6.2.3 Sector breakdown

Table 2: State cultural expenditure according to the current account, by sector, in CHF, 2015

Field / Domain / Sub-domain	Total	% of total
Cultural Goods	7 158 928	24.36
Cultural Heritage	4 639 495	15.78
<i>National Museum</i>	2 575 000	
<i>Historical Society</i>	110 000	
<i>Office of Cultural Affairs, Historical Preservation</i>	1 023 791	
<i>Office of Cultural Affairs, Archaeology</i>	930 704	
Archives	956 303	3.25
<i>National Archives</i>	956 303	
Libraries	1 563 130	5.31
<i>National Library</i>	1 563 130	
Arts	12 324 499	41.94
Visual Arts (including design)	4 122 000	14.02
<i>Kunstmuseum</i>	3 551 000	
<i>Liechtenstein School of Fine Arts</i>	571 000	
Performing Arts	8 202 499	27.91
<i>Liechtenstein Music School</i>	6 102 499	
<i>Theater am Kirchplatz</i>	2 100 000	
Media	3 339 824	11.37
<i>Media promotion</i>	3 339 824	
Books and Press		
<i>Books</i>		
<i>Press</i>		
Audio, Audiovisual and Multimedia		
<i>Cinema</i>		
<i>Radio</i>		
<i>Television</i>		
Other: Cultural centres	6 561 389	22.33
Interdisciplinary	2 608 532	8.87
<i>Liechtenstein Cultural Foundation</i>	2 608 532	
<i>Socio-cultural</i>		
<i>Cultural Relations Abroad</i>		
<i>Administration</i>		
Not allocable by domain	3 952 857	13.45
<i>Office of Cultural Affairs, Administration and Cultural Activities</i>	567 355	
<i>Administration and real property</i>	3 385 502	
TOTAL	29 384 640	100.00

Source: 2015 statement of accounts.

6.3 Trends and indicators for private cultural financing

Information is currently not available.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

The *Cultural Promotion Act* of 2008 summarises in one act the promotion of private cultural activities. The institutions formerly responsible for this cultural promotion, the Government Cultural Advisory Council and the Pro Liechtenstein Foundation, are now consolidated in one institution: the Liechtenstein Cultural Foundation.

7.2 Basic data about selected public institutions in the cultural sector

Table 3: Cultural institutions financed by public authorities, by domain, in CHF, 2015

Domain	Cultural institutions (subdomains)	Number (2015)	Trend (++ to --)
Cultural heritage	Cultural heritage sites (recognised)	2 064 495	0
	Museums (organisations)	2 575 000	+
	Archives (of public authorities)	956 303	0
Visual arts	public art galleries / exhibition halls	3 551 000	0
	Art academies (or universities)	571 000	0
Performing arts	Symphonic orchestras		
	Music schools	6 102 499	0
	Music / theatre academies (or universities)		
	Dramatic theatre	2 100 000	0
	Music theatres, opera houses		
	Dance and ballet companies		
Books and Libraries	Libraries	1 563 130	0
Audiovisual	Broadcasting organisations		
Interdisciplinary	Socio-cultural centres / cultural houses		
Other (please explain)		2 608 532	0

Source(s): 2015 statement of accounts.

State only, municipalities not included due lack of further information.

7.3 Status and partnerships of public cultural institutions

One central institution is the Kunstmuseum Liechtenstein. The acknowledgment of culture's great impact on the deeply lying strata of humanity and society as a whole shapes the position and profile of the Liechtenstein national gallery. The gallery specifically targets topics dealing with the contemporary attitude towards life within Europe. The regional museum also emphasises the cultural wealth of the Rhine Valley region including Eastern Switzerland, the Austrian province of Vorarlberg and the Principality of Liechtenstein.

The Kunstmuseum – opened in the year 2000 – also displays works from the Collections of the Reigning Prince of Liechtenstein as well as from the State Art Collection – established in 1967 – which, with their works of art from the 19th and 20th centuries, create a chronologic link to the Collections of the Reigning Prince of Liechtenstein. The Liechtenstein State Art Collection Foundation was incorporated into the Liechtenstein Kunstmuseum Foundation in 2000. The complete works of the thirteen Arte Povera artists are considered a matchless contribution on the part of the Kunstmuseum.

A plaque listing the names of donors demonstrates the origin of the Kunstmuseum. A group of financially strong patrons of the arts – industrialists, banks, trustees and the national capital of Vaduz – joined forces to build the museum and to donate the land to Liechtenstein. The façade of the monolithic edifice cast seamlessly in black basalt stone and fine-grained Rhine gravel is considered a milestone in concrete art. The architectural clarity lends an urban character to the centre of Vaduz.

The Kunstmuseum exhibitions reflect an international quality: for instance, programmatically with the works of the great representative of abstract art, Otto Freundlich; or thematically, such as when two generations of artists representing the 1960s and the 1990s address the phenomenon of migration. Sometimes the emphasis is on prominent artists such as The Late Work of Andy Warhol; or with a focus on conceptual art and Jochen Gerz's "Inverted Time"; or 100 modern masterpieces by Paul Klee; or contemporary works such as Fabian Marcaccio's "From Altered Paintings to Paintants".

From October to December 2013, the Batliner Collection was exhibited at the Kunstmuseum Liechtenstein under the title: "From Monet to Picasso. The Batliner Collection – Albertina Vienna". The collection covers a period ranging from important works of Impressionism and Fauvism to German Expressionism and Bauhaus and the Russian avant-garde, from Pablo Picasso to selected works from the latter half of the 20th century. With around 500 works of classical modernism and contemporary art, it is regarded as one of the largest and most important private collections in Europe. The collection was transferred on permanent loan to the Albertina in Vienna in 2007. This collection rounds off a series of exhibitions organised by the Kunstmuseum Liechtenstein dedicated to private collections housed in Liechtenstein, with the museum giving visitors an overview of the Hilti Art Foundation in 2005, the collection of Veronika and Peter Monauni in 2009, and most recently the collection of the non-profit Mezzanin Foundation for Art in 2011.

The facility housing collective memory in Liechtenstein is the Liechtenstein National Museum. Well-secured in air-conditioned storage facilities, the invaluable originals were locked away for 11 years. In 1992, the original museum building in Vaduz showed evidence of structural damage. In November 2003 it was reopened in its renovated and expanded state: eras and themes conjoin in a unique architectural complex consisting of three buildings: the 500-year-old former National Museum edifice, the 400-year-old Governor's House and a newly constructed building at the foot of the Castle Mountain. Six leitmotifs on six floors introduce the various aspects of human life. Visitors from the country and the region encounter the roots of their own lives. Since May 2011, the National Museum has offered tours and workshops for children and young people. For this purpose, the Board of Trustees has approved a museum educator position for three years.

The National Museum in Vaduz presents a thematically arranged permanent exhibit featuring the history and culture of the Principality of Liechtenstein as well as rotating exhibits. Branches of the National Museum include the Postal Museum in Vaduz and the Museum of Rural Living House Nr. 12 in the municipality of Schellenberg.

The collections of the Liechtenstein National Museum contain objects from both Liechtenstein and regional history including archaeological artefacts from the Neolithic period to the early Middle Ages, models and reliefs, articles of daily use and examples of materials and furnishings from every epoch, weapons and military objects, Late Gothic rooms, ecclesiastical carvings, a 1612 Lenten cloth, ecclesiastical gold work, coins, medals and military decorations, farming and alpine tools, objects representing the areas of handicrafts, industry, technology, schooling, traditions, farmhouse rooms, graphic arts, cartography and Tibetica (Heinrich Harrer Collection). Since 2003, the National Museum has displayed, in addition to its own natural historical and cultural objects, exhibits from

the Natural History Collection of the Principality of Liechtenstein (originally the Collection of Prince Hans von Liechtenstein) regionally focussing on the ornithology, botany, flora and fauna in the Alpine region. Since June 2010, the National Museum has owned the Adolf Peter Goop Collection. This includes a unique collection of more than 2 000 Easter eggs from various cultures, most notably the famous and precious Fabergé eggs by the Russian jeweller Peter Carl Fabergé.

"Anschluss or preservation of sovereignty? – Liechtenstein in 1938" is the title of a special exhibition in the Liechtenstein National Museum from September 2013 to January 2014. It deals with Liechtenstein's situation after the annexation of Austria to Nazi Germany on 12/13 March 1938. In the following days and weeks, important steps were taken to preserve Liechtenstein's sovereignty. The Progressive Citizens' Party (FBP) and the Patriotic Union (VU) pledged their allegiance to the Constitution, independence, the Princely House, and the Customs Union with Switzerland. In July 1938, Franz Josef II became Reigning Prince. He took up residence in Liechtenstein and in this way confirmed the will of the Princely House to preserve sovereignty.

The **Theater am Kirchplatz (TAK)** in Schaan strives to be a venue where courage is nurtured to create something unique, vulnerable, and authentic. The small theatre's aim is to provide a place for developing the courage to be unique, audacious and non-conformist. The theatre strives to encourage its visitors to assert their role as contemporaries in spite of all uncertainty, to support individual thought and feelings. The TAK is a regional theatre attracting international plays and concerts to the country while also presenting its own productions as well as co-productions. It is organised as a cooperative and receives state promotional funding in addition to private support and monetary provisions from the municipalities of Schaan and Vaduz. In addition to plays, concerts, readings and discussions, the TaK also organises children's and young people's theatre. In 2011, TaK was the main organiser of the MorgenLand Festival under the patronage of the Liechtenstein government. The festival's goal was to bring civic engagement together with society, politics, economics, and culture.

With over 2 750 students, the Liechtenstein Music School is the largest educational institution in Liechtenstein. It is open to all age groups, is actively involved in the cultural life of the region and promotes musical diversity, through organising 200 annual events. Auditions, teachers' concerts, scenic performances, large musical comedies and concerts in every musical style enhance Liechtenstein's cultural calendar throughout the year. Annual highlights include the musical competition "Making Music in Liechtenstein" as well as the Teachers' Concert and International Master Courses. The Music School helps musicians to prepare themselves for admission to an institute of higher education. In 2013, the Music School celebrated 50 years of existence as the nucleus of Liechtenstein's musical life. Ten years before, the Liechtenstein Parliament set out a financing key in the Music School Act: 50% State, 25% municipalities, 25% school fees. In 1994, the Jazz-Rock-Pop division was founded.

The list of Master Course instructors that come to Liechtenstein each year reads like a who's who of the music world. Since their founding in 1970, the International Master Courses have evolved into a high-quality international seminar and event platform in Liechtenstein. Every summer, world-famous musical greats expertly instruct 100 to 120 young professional musicians from various countries in a range of subjects. The traditional teachers' and participants' concerts are a permanent feature of the summer cultural offerings in Liechtenstein. More than 3 000 musicians from 48 countries have participated so far.

The Liechtenstein School of Fine Arts was established in 1993 as a complementary educational option for children, young people and adults. Since 2002, it has been an

independent foundation under public law. The aim of the School of Fine Arts is to provide a productive, contemporary educational facility advocating an open and independent understanding of art and design. Its goal is to promote by all possible means the creative talents and abilities of its students and to encourage them to develop their own unique personalities. The School of Fine Arts promotes creativity in children and adults through imaginative painting, drawing, photography and the new media. In accordance with international directives, it prepares students for admission to a professional art academy.

In comparison to other national libraries, the history of the Liechtenstein National Library is short, beginning as it does shortly after the Second World War in a time of economic upswing and a reinforced (self-) awareness of sovereignty. The idea of a central facility for collecting and documenting materials written in and about the country led to the 1961 establishment of the Liechtenstein National Library as a foundation under public law. As a result of the 1998 renovation, the library acquired a modern infrastructure.

As a national library, its legal mandate is to collect every written document, either printed or published, either generated by Liechtenstein citizens or written about Liechtenstein and its neighbouring region. The same applies for pictorial or sound documents (CDs of choirs, bands...). In its function as a scientific library, it provides the necessary professional literature for study or professional purposes and acquires or arranges the sharing of information from foreign libraries. In its function as a public library, it offers a comprehensive range of books, videos, DVDs, etc. for entertainment or continuing education purposes.

The National Library provides media for every age group representing every field of knowledge and for learning and entertainment purposes. The inventory consists of nearly 220 000 media materials (at the end of 2004): books, periodicals, newspapers, VHS and DVD videos, audio cassettes, CDs, records, CD-ROMs and DVD-ROMS, microfiches and microfilms. Only slightly less than half of these materials are located within the library building; the remainder is housed in an external facility due to shortage of space. Approximately 5 500 new media materials are added each year.

The Liechtenstein Kunstmuseum, a museum of contemporary art in Vaduz, regularly presents exhibits featuring works from the private collections of the Reigning Prince of Liechtenstein, thus creating a link with the world of the Old Masters. Cooperation with the Liechtenstein Museum in Vienna has existed since 2000, when the Kunstmuseum was opened.

Since 2000, the "Long Night at the Museum" has been held annually and simultaneously in Austria, South Tyrol and Liechtenstein. The Austrian Broadcasting Corporation Radio and Television (ORF) organises the event. All participating museums welcome visitors from 6 p.m. to 1 a.m. on the same day. Within certain areas, shuttles provide transportation to several of the participating museums.

In 2006, the Kunstmuseum St.Gallen, the Kunstmuseum Liechtenstein and the Frankfurt Museum for Modern Art (MMK) acquired the historically significant Ricke Collection, thus striking a new, innovative path towards cross-border cooperation between museums. Although the collection legally belongs to all three facilities, the collection has been preserved as a whole and the partners have equal access to the entire inventory. The Ricke Collection is a unique art collection of great artistic quality. It is primarily comprised of American art since the 1960s. Because it illustrates an incomparable concentration of work groups that optimally complement each other, the collection is unparalleled worldwide.

Businesses in the export and financial industry also dedicate funds to the promotion of culture. For instance, the Martin Hilti Family Trust is building up an extraordinary collection from the Classic Modern period to the present. At the same time, the Hilti

Foundation is sponsoring the Simon Bolivar Youth Orchestra in Venezuela by providing 3 million USD for instruments. Since 1996, the Foundation has also promoted the work of underwater archaeologist Franck Goddio. His excavations in the harbour of Alexandria, Egypt, and in Abu Qir Bay have divulged spectacular finds and new historical insights. The "Egypt's Sunken Treasures" exhibit has travelled around the world. The treasures have been shown in Berlin, Paris, Bonn, Madrid, Turin, Yokohama and Philadelphia and will be on exhibit in four other US cities in 2011. The Fritz Kaiser Foundation also makes one of the most important collections of Chinese contemporary art in the world accessible to a broad public. Wealth manager Fritz Kaiser has built up the collection over more than two decades and has put "The Museum of Chinese Contemporary Art" on the Internet under 88MoCCA.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

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

The *Cultural Promotion Act* of 2008 reinforces and simplifies the state's cultural mandate. With the Liechtenstein Cultural Foundation, a central institution now assumes responsibility for the advancement of private cultural activities. Culture at the onset of the 21st century is interpreted in a contemporary manner and includes folk culture, science, historic preservation, museums and exhibitions in addition to music, the fine arts, literature, architecture, theatre, dance and film. The Cultural Foundation is also responsible for the direct state promotion of private cultural projects, artists and private institutions.

Artists also receive indirect support through the *Copyright Act* of 1999. The *Act* creates the basis for awarding concessions for the collective application of intellectual property rights. In cases where public institutions allow permit use of literature and art, for example teachers, businesses, institutions, commissions, public administrations, libraries and copy centres, fees must be paid to the originator.

8.1.2 Special artist's funds

Information is currently not available.

8.1.3 Grants, awards, scholarships

The Cultural Foundation generally awards two work year stipends of up to 40 000 CHF (32 000 EUR) annually. The work year abroad affords talented young artists the opportunity for pivotal further development.

Since 2006, Liechtenstein has also maintained at the disposal of professional artists a studio with living quarters in Berlin, where stipend recipients can work and live for either three or six months.

In 2006, the government presented an award of recognition for an artist's life work for the first time.

In 2010, the "young culture Liechtenstein" competition was organised for the first time. The competition is a promotional prize for emerging artists up to the age of 40. The prize in the amount of CHF 10 000 (7 244 EUR) is used to realise an innovative project. The first competition was carried out under the theme of "My Country".

8.1.4 Support to professional artists associations or unions

The Liechtenstein Professional Association of Visual Artists (bbkl) was founded in October 2006. This non-profit association aims to promote artists in Liechtenstein in all areas of the visual arts. Its purpose is to safeguard the artistic, legal, social, economic, cultural, political, and other profession-specific interests of visual artists. The association is funded by member contributions, donor contributions, and other donations.

In August 2013, Liechtenstein writers joined together to form "Word – the Authors' Interest Group in Liechtenstein". The association is funded by contributions from members and donors.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

In recent years, there has been a steady growth not only in cultural participation, but in the status of culture in general. Greater commitment of private sponsors and various patrons of culture is a clear indicator of this trend. Local authorities and political parties have included culture to a greater extent and on a more independent basis in their programmes and the latter have set up internal working groups on cultural questions. The Liechtenstein dailies now feature culture pages or columns and the audio-visual media make a valuable contribution via their culture reports.

8.2.2 Policies and programmes

Information is currently not available.

8.3 Arts and cultural education

8.3.1 Institutional overview

Art and musical education are included in the Liechtenstein primary and secondary school system. Young musicians and artists receive further preparation at the Liechtenstein School of Fine Arts and the Liechtenstein Music School. The Adult Education centres offer recreational courses.

8.3.2 Arts in schools (curricula etc.)

Information is currently not available.

8.3.3 Intercultural education

Since 2003, Liechtenstein's secondary schools have offered the subject "Religion and Culture". 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 full-time "Formatio" school operates in accordance with the curriculum of the Liechtenstein primary and secondary schools. The languages of instruction are German and English. Among the private school's principal goals and major emphases are the promotion of creativity, development of personality, knowledge of foreign languages and ability to work in a team.

The Liechtenstein Waldorf School operates according to the teaching methods of the Rudolf Steiner tradition. The content of the school's curriculum is virtually identical to that of public schools. Unique to the Waldorf School is the subject Eurhythmics, the art of harmonious and expressive bodily movement in response to the spoken word, vocal and instrumental music. Foreign language instruction (English and French) is offered starting in the first class.

Many children of foreign executives and of individuals employed in Liechtenstein industry and banking attend the International School Rheintal in Buchs, Switzerland. In 2008, the first of these private school students received the international baccalaureate. At universities worldwide, this examination is highly regarded, since the young people exhibit a broad and vast knowledge. Parents, teachers and children work together in an atmosphere of tolerance and mutual understanding towards many nations and cultures.

8.3.4 Higher arts education and professional training

Every summer since 1971, the International Master Courses take place. The Liechtenstein Music School thus opens its windows to the world. The list of music teachers reads as a "Who's Who" in the world of music. Over 2 500 young musicians representing 50 different countries have received the final touches for their musical careers here. Internationally renowned musicians and music professors instruct the music students on a university level. These master courses today rank among the advanced education institutions most in demand in Europe and overseas. Complementary to the master courses are the International Liechtenstein Guitar Days, also featuring courses and concerts of the highest standard.

The higher education of Liechtenstein musicians and artists is usually acquired at conservatories abroad, chiefly in Switzerland and Austria, with whom Liechtenstein has standing agreements. Alternatively, students from Liechtenstein as an EEA Member state have access to institutions of higher education within the EU.

In 1997, the Lisbon Convention entered into force to help enforce non-discrimination of foreign students within the EU. As early as 1999, Liechtenstein was one of the first countries in the German-language area to systematically implement the Bologna Process by offering newly structured study options as well as bachelor's and master's programmes.

In 1981, Liechtenstein became a signatory to the Intercantonal Agreement on Contributions to Institutions of Higher Education. Since then, access to Swiss institutions of higher education has been ensured and equal opportunities for students from Liechtenstein and Switzerland guaranteed. Since 1997, these rights have been documented in the Intercantonal Agreement on Universities. So that students have access to the numerous non-university tertiary educational options in Switzerland, Liechtenstein also became a signatory in the summer of 1999 to the Intercantonal Agreement on Universities of Applied Sciences.

With the Agreement and Additional Protocol on the Equivalence of Diplomas leading to Admission to Universities (1977, 1983), Liechtenstein students are also equal under the law in Austria and have free access to universities. At the end of 1997, the relationship between Austria and Liechtenstein in the area of secondary schools and institutions of higher education was newly regulated. The agreement ensures full equivalence of diplomas leading to admission to universities, full mutual recognition by universities of applied sciences and universities, transfer of study credits and governance of academic degrees.

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

The Liechtenstein Music School is an open and creative place for education and encounters. With more than 2 600 pupils, it is the largest educational institution in Liechtenstein and is open to all age groups. It participates actively in the cultural life of the region and promotes musical diversity. The Liechtenstein Music School offers individualised, multifaceted, and modern instruction. Group instruction for children is offered as well as courses in instruments, voice, and music theory. The instructors are trained musicians with music diplomas from recognised conservatories or universities. They promote cooperative and public performances and the musical and social skills of pupils.

At the Liechtenstein School of Fine Arts, pupils are admitted from the age of two. Art instruction gives children the opportunity to discover themselves and their talent in a stimulating environment without any pressure to perform. Approximately from the age of twelve, cognitive skills are increasingly also advanced. Young people are given the opportunity for advancement specifically in view of future professional possibilities as well as admission to a specialised art and design school. Adults expecting more than the

usual recreational courses can also benefit from the course offerings at the Liechtenstein School of Fine Arts.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Liechtenstein does not have its own legal or collective framework for professional artists. With a few exceptions, the majority of artists work semi-professionally. At the same time, Liechtenstein's amateur art activities, volunteer work and private initiative all play a central role in Liechtenstein's cultural landscape. The eleven Liechtenstein municipalities and private patrons, together with the state, promote various cultural organisations: galleries, choral societies, photo clubs, traditional and musical societies. Thus 10 brass bands with approximately 450 musicians have been cornerstones of Liechtenstein's cultural and social life for roughly 150 years. Since 1985, the Liechtenstein Brass Band Association has been a member of the International Confederation of Musical Societies (CISM), whose goal is to promote non-professional musicians. There are also 24 choral societies in Liechtenstein. In these societies, over 1 000 singers congregate to sing together in their leisure time. The societies are part of the Liechtenstein Choir Association, a member of the European AGECE.

The Music School and the School of Fine Arts play a major role in the promotion of amateur junior artists.

8.4.2 Cultural houses and community cultural clubs

Over the past 150 years, numerous cultural associations have evolved in Liechtenstein. With the new Constitution of 1862, the State introduced the right of association. As a consequence, associations such as brass bands, choirs, and the Historical Society in 1901 were founded. In 1965, the Cultural Advisory Council of the Government decided to found the Liechtenstein Traditional Costume Association. Since 1993, the Cultural Association of the Deaf in Liechtenstein has organised special events for the deaf and has worked together with the umbrella organisation for self-help, the Swiss Association of the Deaf. The Islamic Community in the Principality of Liechtenstein has served the religious community since 1995 and promoted the integration of Muslims in Liechtenstein society. In 2004, the European Institute for Intercultural and Interreligious Research was founded, with a focus on cultural and religious studies, theology, and ethics.

The Swiss Association was founded in 1948, promoting integration, and there is also a Portuguese Association, a Turkish Association, an Italian Centre, a Danish and a Dutch Association, and an Austrian Association. The Austria-Liechtenstein Society was added in 2006. Its purpose is to further deepen the historically evolved ties between the two countries. The society is a member of the "Partners of All Nations – PaN" association, the umbrella association for all Austrian-foreign societies, with the goal of creating as dense a network as possible for intercultural understanding and cooperation. Since 2006, a Chinese Association has also brought China's culture closer to the people of Liechtenstein and the Rhine Valley region. Already in 1973, the Tibetan Society in Switzerland & Liechtenstein was founded, dedicated to the Tibetan cause.

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

Information is currently not available.

9. Sources and Links

9.1 Key documents on cultural policy

Bericht und Antrag der Regierung betreffend die Schaffung eines Gesetzes über den Schutz, der Erhaltung und die Pflege von Kulturgütern (Kulturgütergesetz, KGG), Nr. 6/2016: <http://www.bua.llv.li>

Bericht und Antrag der Regierung betreffend die Ziele und Prioritäten der Liechtensteinischen Aussenpolitik, Nr. 62/2007: <http://www.bua.llv.li>

Bericht und Antrag der Regierung betreffend die Totalrevision des Kulturförderungsgesetzes, Nr. 46/2007: <http://www.bua.llv.li>

Bericht und Antrag der Regierung betreffend Zielsetzungen und Prioritäten der Liechtensteinischen Kulturpolitik, Nr. 11/2000: <http://www.bua.llv.li>

Bericht und Antrag der Regierung zum Landesvoranschlag und zum Finanzgesetz für das Jahr 2008, Nr. 120/2007: <http://www.bua.llv.li>

Rechenschaftsbericht der Regierung 2007: <http://www.llv.li/amtsstellen/llv-rk-amtsgeschaefte-rechenschaftsbericht.htm>

Kulturbeirat der Fürstlichen Regierung Vaduz: *Berichte 2003 bis 2007:* <http://www.skf.llv.li>

Europäische Kommission gegen Rassismus und Intoleranz: *Dritter Bericht über Liechtenstein.* Strasbourg, 2008: <http://www.coe.int/ecri>

Bericht des Amtes für Auswärtige Angelegenheiten: *Integration der ausländischen Bevölkerung in Liechtenstein.* Vaduz, 2007: http://www.llv.li/amtsstellen/llv-scg-gleichstellung-migration_integration/llv-scg-gleichstellung-migration_integration-nationaler_aktionsplan_gegen_rassismus.htm

Kulturförderungsgesetz vom 20. September 2007 und Gesetz über die Kulturstiftung Liechtenstein: <http://www.gesetze.li>

Prioritäten der Liechtensteinischen Aussenpolitik, Dezember 2012

Datenschutzgesetz (DSG) vom 14. März 2002: <http://www.gesetze.li>

Marxer, Wilfried: *Medien in Liechtenstein.* Liechtenstein Politische Schriften Bd. 37, Verlag der Liechtensteinischen Akademischen Gesellschaft, Vaduz, 2004

9.2 Key organisations and portals

Cultural policy making bodies

Regierung des Fürstentums Liechtenstein / Ministerium für Kultur
<http://www.liechtenstein.li>

Amt für Kultur

<http://www.regierung.li/ministerien/kultur/>

Stabsstelle für Kulturfragen

<http://www.skf.llv.li>

Professional associations

Berufsverband Bildender Künstler / innen in Liechtenstein:

<http://www.bbkli.li> and <http://www.artnet.li>

Autorenverband Liechtenstein

<http://www.igwort.li>

Grant-giving bodies

Kulturstiftung Liechtenstein

<http://www.kulturstiftung.li>

Culture / arts portals

Liechtensteinisches Landesarchiv

<http://www.la.llv.li>

Hochbauamt Archäologie und Denkmalpflege

<http://www.hba.llv.li>

Liechtensteinische Landesbibliothek

<http://www.landesbibliothek.li>

Liechtensteinisches Landesmuseum & Postmuseum

<http://www.landesmuseum.li>

Kunstmuseum Liechtenstein

<http://www.kunstmuseum.li>

Stiftung Erwachsenenbildung

<http://www.erwachsenenbildung.li>

Kunstraum Engländerbau

<http://www.kunstraum.li>

Historisches Lexikon

<http://www.hfl.li>

Liechtensteinische Musikschule

<http://www.musikschule.li>

Liechtensteinische Kunstschule

<http://www.kunstschule.li>

Josef Gabriel Rheinberger Gesamtausgabe

<http://www.rheinberger-edition.de>

Theater am Kirchplatz

<http://www.tak.li>

Historischer Verein für das Fürstentum Liechtenstein

<http://www.hvfl.li>