

Country Profile

Switzerland

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1. Cultural policy system

1.1. Objectives, main features and background

Objectives

The *Federal Act on the Promotion of Culture* (Culture Promotion Act/*Kulturförderungsgesetz KFG*), in force since 2012, outlines the main objectives of cultural policy in Switzerland (Art. 3 KFG and Art. 8 KFG):

- strengthening the cohesion and cultural (and linguistic) diversity in Switzerland
- promoting a richly diverse and qualitatively outstanding range of cultural activities and offerings
- establishing favourable conditions for cultural workers and cultural institutions
- providing and facilitating access to culture
- making Swiss cultural work known abroad

Linked to these goals are the preservation and mediation of Switzerland's [cultural heritage](#), the protection of the [architectural heritage](#) or the [protection of minorities](#).

With cultural matters being a "cantonal responsibility" ([Art 69 para. 1 BV](#)), Cantons and municipalities develop their own cultural strategies with local and regional priorities, goals and funding instruments (nearly 90% of public cultural expenditure in 2018).

Subsidiary to the cantons, the Confederation supports cultural endeavours of nationwide interest and has parallel competences, for example, in the promotion of filmmaking and film culture as a primary task of the Confederation, as well as in music education.

The Confederation's cultural policy is set out in the [Culture Dispatch](#) ("Kulturbotschaft", since 2012). The policy for 2021-2024 builds on the three central axes of action from the period 2016-2020: "Cultural Participation", "Social Cohesion" and "Creation and Innovation", with a special focus on the challenges and opportunities of digital transformation (from 2021). In order to define the scope of cultural promotion at the federal level, a distinction is made between a broader sociological and a narrower "practical concept of culture": through the relevant federal legislation and through the cultural policy priorities set in the Culture Dispatch.^[1]

Main Features

Switzerland's cultural policy system is characterised by four principles, as described by Rico Valär:^[2]

1. Federalism as an organisational principle for the autonomy of the cantons and municipalities
2. Subsidiarity as a distribution principle for the primary cultural policy responsibility of the lower levels of government
3. Cultural diversity and multilingualism as identity principles
4. Pluralism of funding bodies and instruments as funding principles

Cultural policy in Switzerland, 8.68 million inhabitants (2021), unfolds through the exploration of national identity and cohesion between and across linguistic regions (4 official national languages, including 3 official

languages) and through active citizenship participation, anchored in Switzerland's political system with its various [direct democratic instruments](#). The cultural topography is further shaped by the geographical location with the bordering countries of France, Germany, Italy and Austria. Even if Federalism is not exclusive to Switzerland, the 26 Swiss cantons are worth mentioning as relatively small units with their own well-developed political and legal systems: for example, the canton of Uri with just under 37 000 inhabitants and an area of 1 077 km². The canton with the largest population is Zurich with around 1.5 million inhabitants and an area of 1 729 km².^[3] The private sector plays a significant role in the Swiss cultural sector when compared to other European countries. In general, the principle of double subsidiarity is applied: The public sector only provides support if the resources of the private sector are inadequate.

Federalism and Subsidiarity

Switzerland is a federal republic and most competences are assigned to the cantons by the general clause of Article 3 of the *Constitutional Law* (1848). With the "total revision" of the *Swiss Federal Constitution* in 1999, the promotion of art and culture became an explicit task of the federal government ([Art. 69 BV](#)). With purely declaratory value, it refers to the autonomy of the cantons: "Cultural matters are a cantonal responsibility" ([Art 69 para. 1 BV](#)).

Switzerland's policy-making system counts among its ranks three primary political strata: the federal, cantonal, and municipal levels. The Federal Constitution determines each political level of power, their responsibilities, and the scope of their available actions.

Besides these different levels, Switzerland gives [direct democratic tools](#) to its citizens, including referendums, people's assemblies (*Landsgemeinde*) and people's initiatives, leading the political system to be quite intricate and active. Examples in the field of culture are the popular votes on the first cultural laws in various cantons in the 1960s or the Cantonal popular initiative "Strengthening active Basel youth culture: tip initiative" in the Canton of Basel-Stadt, which was adopted in 2020 and resulted in an increase of the share for youth culture to 5% of the cantonal cultural budget.

Federalism, in terms of cultural policy-making, means that measures are decided upon and implemented at a local and regional level, by public authorities closest to the people.

Subsidiarity presupposes that the lowest, smallest or least centralised authority takes responsibility if possible, allowing for a range of autonomy. The higher levels of government, for example, cantons, or the federal government, lend primarily financial subsidiary support. It means that public resources for culture are provided from the bottom up: first by the communes, and then subsequently by the cantons and the federal government. This is also reflected in the data for public cultural expenditure: in 2018, the biggest share of 48.9% was spent by the municipalities, 40.3% by the cantons and 10.8% by the federal government (0.5 % of total federal expenditure).

Following a principle of dual subsidiarity, private funding is often a prerequisite for receiving a public grant. In general, the public sector only provides support if the resources of the private sector are inadequate. In practice, as Rolf Keller notes, there is often a reversal of the understanding of subsidiarity, for example when the private sector builds on state-maintained institutions or when cantons help federal initiatives to achieve a breakthrough.^[4]

Switzerland's cultural tapestry is therefore more a patchwork of twenty-six cantonal approaches than a single, national design.

Because of the flexibility of the Swiss model, difficulties are present, such as the duplication or overlapping of efforts. Concentrating cultural policy measures on a common goal is difficult and the elaboration of mid and long-term perspectives is a complicated task. Discussions in policymaking at the national level can take years and at times, result in expensive compromises.

The cultural policy of the Confederation is mainly based on the interaction of four institutions: the Federal Office of Culture (FOC), the Swiss Arts Council Pro Helvetia, the Swiss National Library (NL) (organisationally assigned to FOC), and the Swiss National Museum (SNM).^[5]

As the leading cultural policy authority, the Federal Office of Culture (FOC) (according to Art. 29 para. 1 KFG) implements the cultural policy of the Confederation and coordinates the activities of the other federal agencies (Zimmermann, S. 591). The Swiss Arts Council Pro Helvetia is the institution that supports and disseminates Swiss culture and arts between regions as well as abroad. These two instances collaborate with the federal department of foreign affairs (FDFA) to oversee the international scope of Swiss cultural affairs.

The [Culture Dispatch](#), published for every legislative period, has been the main strategic and financial steering instrument for federal cultural policy since 2012.

Cultural diversity and multilingualism

The nation has four official languages (German (62% in 2019^[6]), French (22.8%), Italian (8%) and Romansh (0.5%)), which correspond to different linguistic regions (with three Cantons being bilingual, [Graubünden](#) is trilingual) and divided into 26 cantons (each having their constitution, acts, parliament, government and courts), as well as around 2 250 communes (the smallest political entity). According to the [Federal Statistical Office \(FSO\)](#), 68% regularly use more than one language (2019) and English is the most widely used non-national language. The [survey](#) also shows the myriad cultural backgrounds of Swiss residents: Among the youngest generation (under 15), in addition to the national languages and English, Albanian (6.7%), Portuguese (4.9%), Spanish (4.9%), Bosnian-Croatian-Montenegrin-Serbian (3.8%) and Turkish (2.8%) are spoken at home, as well as over 70 other languages. Foreign nationals make up more than 25% of the Swiss population (data from 2019).

Background

Support for culture in Switzerland has developed primarily as a phenomenon of civil society and has developed very slowly and decentrally.^[7] At the same time, the public sector was active in promoting culture at the municipal level from an early stage (e.g. the Basel Art Museum, which is considered one of the first public art collections in the world (around 1661)). The federal involvement in culture came later and gradually. It was not until the end of the 1950s that the first provisions on culture, limited to certain subject areas, found their way into the Federal Constitution: in 1958, for example, an article on film (currently Art. 71 of the Federal Constitution) or in 1962, an article on nature and cultural heritage protection (currently Art. 78 of the Federal Constitution).^[8]

Before that, an unwritten cultural competence of the Confederation, tacitly derived from the Constitution, was the basis of the Confederation's cultural activities. Federal support was minimal, apart from the funds provided

for the construction of the Swiss Federal Archives (1848), support for the Swiss Archaeological and Historical Monuments Department (1886) or the Swiss National Library (1894). The first national museum in Switzerland was founded by a Federal Parliamentary Act of 1890 ([Swiss National Museum](#) in Zurich). The first legal basis in the field of support for artistic creation was the Federal Decree on the Promotion and Improvement of Swiss Art of 1887 ([Bundesbeschluss betreffend die Förderung und Hebung der Schweizerischen Kunst 1887](#)).^[9] On the basis of this federal decree, the Federal Art Commission (EKK) was founded in 1888.

Another important funding measure was the establishment of the federally funded Swiss Arts Council Pro Helvetia as a national cultural foundation in 1939, shortly before the outbreak of the Second World War. It was initially established as a working group (from 1949 on as a foundation under public law) to preserve the intellectual independence of culture in Switzerland in the face of the threat posed by National Socialist Germany and its fascist propaganda: an example of exceptional circumstances where the involvement of the Confederation was prompted.

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

Up until the end of the 1960s and early 1970s, culture was primarily considered a private matter in Switzerland. Exceptions are the federal promotion of the film industry, which was already incorporated in the Federal Constitution in 1958 (Article 27 of 1958, now Article 71), in 1962 the enactment of Article 24 (now Article 78), which encourages the Confederation to protect the environment and the cultural heritage of Switzerland, and in 1959 Article 22 (now Article 61) as the first statutory basis for cultural heritage protection. In the late 1960s, discussion on cultural policy intensified and resulted in the establishment of a legal basis (*Pro Helvetia Act* of 1965) and the definition of a public mission for Pro Helvetia; the creation of a temporary Federal Commission of Experts for Swiss Cultural Matters (the Clottu Commission, 1969) as a first rapport on an ambitious federal cultural policy; the Conference of Swiss Cities on Cultural Matters (CSCC 1970) and the establishment of the Federal Office of Culture (FOC) in 1975.

In the 1960s, the first cultural laws were drafted and voted on in various cantons. In the canton of Basel-Landschaft, Switzerland's first cantonal culture promotion law was passed on 26 May 1963 in a popular vote with 69 per cent in favour (followed by Graubünden (1965), Solothurn (1967), Aargau (1968)).^[10]

While early Swiss cultural policy focused on self-assurance and the preservation of cultural heritage, the demand for a "culture for all" as a guiding idea also found its way into Switzerland at the end of the 1960s with corresponding debates in the Federal Republic of Germany. A basic cultural democratic approach along the "broad" cultural concept of UNESCO manifested itself in the so-called [Clottu Report](#) of 1975 (*Eléments pour une politique culturelle suisse*), which was commissioned by the Department of Home Affairs.

While the concept of culture "broadened", culture began to be seen as an important dimension of many other policy sectors. National cohesion, identity, diversity, as well as the growing gaps between urban and rural areas became more important issues in this context.

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

During the 1980s, there was a growing interest on the part of the cantons and cities to increase their support for cultural and socio-cultural activities. This interest manifested itself in action and the realisation that a more comprehensive structure for cultural policy at the local level was required. Toward the end of the 1980s, the need to evaluate cultural policies appeared on political agendas. One example in this respect was the establishment of the Conference of Cantonal Directors of Culture (CCDC).

During public budget cuts in the early 1990s, responsibilities between the different levels of government concerning culture needed to be more clearly defined in areas such as the support granted to institutions of national interest, equality between different language regions of the country, and foreign policy. These developments were also influenced by the failed ballot initiative of 1992 on Switzerland's accession to the European Economic Area (EEA), which put the country's political cohesion to a serious test, as the French-speaking part of the country voted in favour of accession. However, they were outvoted by the German-speaking majority, who voted against it. The *Languages Act* (2007) can be considered one of the consequences of this period.

There was also renewed interest in pursuing scientific debates about culture and cultural policy as well as continuing public discussions on the establishment of a constitutional basis for cultural competencies. The promotion of culture in Switzerland was not placed on a firm constitutional basis until the revision of the Federal Constitution in 1999. Essentially, responsibility for culture continued to reside with the cantons (Art. 69 para. 1 BV). The new Constitution confirmed the previous responsibilities of the Confederation for the film industry (Article 71), for national heritage protection and conservation (Article 78), for language and understanding between linguistic communities (Article 70), and foreign affairs (Article 54). According to this constitutional revision, the federal government now had a legal base for the promotion of cultural endeavours of national interest and lending support to the arts, especially in the areas of film and education (Article 69 para. 2).

The legal basis of the revised constitution was passed by the Swiss Parliament as the *Federal Act on the Promotion of Culture (Culture Promotion Act)* at the end of 2009. This Act cements and implements *Article 69 of the Federal Constitution*. On this basis, strategic aims were defined for the first time for the most important actors of the Confederation between 2012 and 2015 (a periodic strategy formulated on the federal level; *Culture Dispatch*).

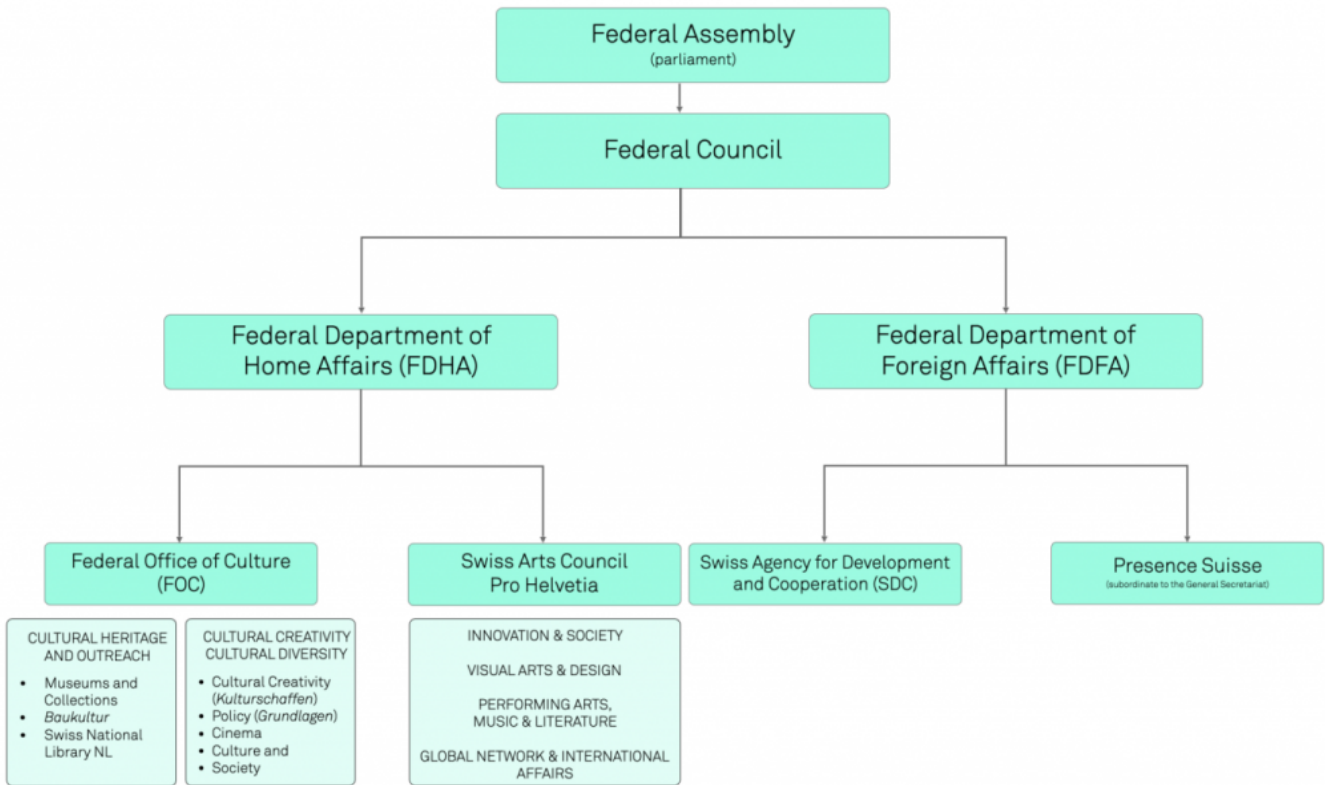
The *Culture Promotion Act* places great emphasis on precisely delimiting federal powers in comparison with those of the cantons, communes, and cities, which are primarily responsible for the promotion of culture. Under the Act, the financial steering of the federal government's promotion of culture is affected by means of a four-year payment framework (the Dispatch on Culture) and stands as a declaration of the cultural policy guidelines of the federal government. The law also defines cooperation between cultural policy-makers and institutions.

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- ^[1] Federal Office of Culture: [Botschaft zur Förderung der Kultur in den Jahren 2021–2024](#), pp. 3141.
- ^[2] vgl. Valär, Rico Franc, Georg Kreis. "Wie viel Kulturpolitik braucht die Schweiz?", 2019, pp. 123-136.
- ^[3] vgl. Keller, Rolf. Kulturpolitik der Schweiz. In: Kompendium Kulturmanagement. Verlag Franz Vahlen, 2011, pp. 125-152.
- ^[4] Keller, Rolf. "Kulturpolitik der Schweiz." Kompendium Kulturmanagement. Verlag Franz Vahlen, 2011, pp. 125-152.
- ^[5] Federal Office of Culture: [Botschaft zur Förderung der Kultur in den Jahren 2021–2024 \(2020\)](#), pp. 3142.
- ^[6] Federal Statistical Office: [Language, religion and culture survey \(2019\)](#); main language(s) (up to three per person) indicated by respondents; more on the methodological basis [here](#).
- ^[7] vgl. Zembylas, Tasos. Öffentliche Kulturförderung und Kulturfinanzierung, 2012.
- ^[8] vgl. André Briel/Oliver Waespi/Daniel Zimmermann: *Kulturrecht des Bundes*, in: Ehrenzeller, Bernhard. Schweizerisches Bundesverwaltungsrecht, Bildungs-, Kultur- und Sprachenrecht. Vol. 9. Helbing Lichtenhahn Verlag, 2018, pp. 581ff.
- ^[9] *ibid.*
- ^[10] Source: Valär, Rico Franc, Kreis, Georg. "Wie viel Kulturpolitik braucht die Schweiz?", 2019, pp. 123-136.

1.2. Domestic governance system

1.2.1. ORGANISATIONAL ORGANIGRAM

Although its official name is the Swiss Confederation (for historical reasons), Switzerland has, in fact, been a federal state since 1848. Power is shared between the Confederation (the central state based in the capital city of Bern), the cantons (constituent states) and the communes (from which a fifth have their own parliament). All three political levels have a legislative (law-making) and an executive (law-enforcing) body. Only the Confederation and the cantons have judicial powers (courts). They are framed by a direct democracy system, which allows society to participate in and actively formulate changes through ballot initiatives.



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

Federal Office of Culture (FOC)

CULTURAL HERITAGE & OUTREACH			CULTURAL CREATIVITY & CULTURAL DIVERSITY		
Museums and Collections (⇒ Looted Art Unit) Specialist Unit on Cultural Property Transfer Federal Art Collections Oskar Reinhart Collection Museo Vela Museum of Music Automats St. George's Abbey Museum	Baukultur Secretariat of the Federal Commission for Monument Preservation Policy and Projects (⇒ <i>Baukultur</i> Policy) Advice and expertise ISOS (⇒ Inventory Management) Financial assistance and support	Swiss National Library NL (⇒ Information and Communication Technology (ICT))	Cultural Creativity <i>(Kulturschaffen)</i> Policy <i>(Grundlagen)</i> Art Design Literature Dance and Theatre Music	Cinema Policy and Projects Film funding Film culture Distribution and Diversity	Culture and Society Languages and Society (⇒ Language Promotion, Swiss Schools Abroad, Jenisch Minority) Cultural Participation (⇒ Musical Education, Y+M Programme, Living Traditions, Lay Culture)

FOC: [Source](#) (ENG); [Quelle](#) (DE) (29.12.2020)

Swiss Arts Council Pro Helvetia

INNOVATION & SOCIETY	VISUAL ARTS & DESIGN	PERFORMING ARTS, MUSIC & LITERATURE	GLOBAL NETWORK & INTERNATIONAL AFFAIRS
Arts, Science & Technology	Design & Interactive Media	Literature	Global Encounters & Initiatives
Diversity & Equality	Visual Arts	Music	Liaison Offices & Centres Pro Helvetia Cairo Pro Helvetia Johannesburg Pro Helvetia Moscow Pro Helvetia New Delhi Pro Helvetia Shanghai Pro Helvetia South America Centre culturel suisse Paris
Transformation & Transdisciplinarity		Literature	

Swiss Arts Council Pro Helvetia: [Source](#) (ENG); [Quelle](#) (DE) (01/2021))

1.2.2. NATIONAL AUTHORITIES

The current constitutional basis confines federal involvement in cultural policy to a small number of sectors,

such as film (funding of film production and distribution, festivals, professional training), nature and heritage conservation, languages, and educational and cultural activities of national interest including foreign affairs. Cantons and municipalities are the major players in cultural promotion, and they set their own priorities and act mostly independently from one another.

The cultural policy of the Confederation is mainly based on the interaction of four institutions:

- Federal Office of Culture (FOC),
- Swiss Arts Council Pro Helvetia,
- Swiss National Library (NL) (organisationally assigned to FOC), and
- Swiss National Museum (SNM).^[1]

As the leading cultural policy authority, the Federal Office of Culture (FOC) (according to Art. 29 para. 1 KFG) implements the cultural policy of the Confederation and coordinates the activities of the other federal agencies.^[2] FOC acts under the responsibility of the Federal Department of Home Affairs (FDHA), which mainly deals with issues such as OASI (state pension) and the health service as well as statistics, gender equality, culture and meteorology. The FDHA has been headed by Alain Berset since the beginning of 2012.

Since 2012, Parliament (the Federal Assembly) has used the "Culture Dispatch" as a strategic and financial steering instrument to discuss the federal government's cultural policy for a period of four years in principle (one legislative period).

On behalf of the Swiss Confederation, and fully financed by the federal government, Swiss Arts Council Pro Helvetia promotes artistic creation and cultural exchange in Switzerland on the one hand, and on the other, it works to promote Swiss culture abroad as a complement to the cultural promotion activities of the cantons and municipalities. Projects with a Swiss connection and of interest to the whole of Switzerland are supported on the basis of applications, via Pro Helvetia cultural centres and liaison offices abroad or as part of its own programme.

The FDHA (in particular: Swiss Federal Office of Culture (FOC), Swiss Arts Council (Pro Helvetia) and the FDFA (in particular: Swiss Agency for Development and Cooperation (SDC), Presence Suisse (PRS)) coordinate their activities within the framework of international cultural policy.

Other administrative units of the Confederation that deal with Culture as a cross-cutting issue are, for example, the Federal Statistical Office (FSO) (cultural statistics), the Federal Office for Buildings and Logistics (e.g. Art in Public Spaces (Kunst am Bau/Art intégré dans l'architecture) or the Swiss Federal Centre for Intellectual Property (e.g. intellectual property rights issues).^[3]

As an administrative unit, the Swiss Federal Office of Culture (FOC) acts under the responsibility of the Federal Department of Home Affairs (FDHA). The FOC is the expert authority of the Swiss Confederation for Cultural policy, Cultural Promotion, and the Preservation of Culture. It supports the development and implementation of cultural policy on the federal level and prepares policy recommendations for the Swiss Parliament. It supports cultural creativity (especially in the area of film), music education and cultural organisations. It is responsible for the protection of cultural heritage and federal art collections, the preservation of historical monuments and is supporting Baukultur projects, as well as for the promotion of the various linguistic and cultural communities. The FOC includes the specialist units for looted art and cultural property transfer. It manages some museums

and the art collections of the Confederation. The Swiss National Library, which includes the Swiss Literary Archives, the Swiss National Sound Archives in Lugano and the Centre Dürrenmatt in Neuchâtel, is an institution of the FOC.

The [Swiss Arts Council Pro Helvetia](#) was established by the Federal Council in 1939 and was converted into a foundation under public law in 1949. In 1965, mandate and organisational form were laid down by law for the first time. In the recent years, Pro Helvetia^[4] has been undergoing structural reform. Since the *Culture Promotion Act* of 2012, the financial means available to Pro Helvetia have been laid down by the Federal Council's statement on the funding of cultural promotion by the Confederation (Culture Dispatch). According to Art. 34 para. 5a KFG, Pro Helvetia's Board of Trustees ensures the implementation of the strategic objectives set by the Federal Council and reports to the Federal Council on their achievement.

Pro Helvetia is fully funded by the federal government ([approx. 45 million CHF per year, 180.5 million CHF for the period 2021-2024](#)) and acts autonomously in a wide range of cultural sectors. Article 32 of the *Culture Promotion Act* describes the Swiss Arts Council Pro Helvetia's tasks as follows: "The Swiss Arts Council fosters the diversity of artistic activities, raises awareness of Swiss arts and culture, and promotes folk culture as well as cultural exchange."

Pro Helvetia's legal mandate covers the following areas, as described in the [Culture Dispatch 2021-2024 \(p. 3145\)](#) and on [Pro Helvetia's website](#) (wording ENG):

- **Emerging Artists:** Pro Helvetia's promotion of emerging talent comprises three main aspects: Identification of talents, development of their potential and exchange with a critical public. Pro Helvetia facilitates the launch of a professional career in the arts at national or international level for artists and cultural practitioners who show the appropriate potential. In collaboration with selected partner institutions, it offers residency and coaching programmes, enables opportunities for performances or exhibitions, and grants financial support for networking.
- **Artistic Creation:** Pro Helvetia awards work grants, production funding and creation grants to cultural practitioners of cross-regional importance to support the creation of outstanding art creations, prototypes and productions across the arts and cultural practice. In particular, Pro Helvetia also funds projects that engage with new media and new technologies.
- **Cultural exchange in Switzerland:** Pro Helvetia supports artistic projects and events that contribute to the dissemination of works and understanding between the regions. Funding is provided for domestic tours, readings, concerts, exhibitions, translations and festivals.
- **Cultural exchange, dissemination and promotion outside Switzerland:** Pro Helvetia provides funding for events, projects and translations in order to promote Swiss art and culture outside Switzerland and to foster cultural exchange with other cultural areas. To raise awareness of Swiss artists abroad, Pro Helvetia implements measures for international promotion and funds Switzerland's appearances as a guest country at international events. It further operates and finances six Liaison Offices worldwide: in Cairo, Johannesburg, Moscow (since 2017), New Delhi, Shanghai and South America (since 2021). The Liaison Offices maintain contact with local partners, act as intermediaries on the ground and in the respective regions, and offer residency and exchange programmes. Pro Helvetia also runs a cultural centre in Paris ([Centre Culturel Suisse](#)), contributes financially, and works in cooperation with larger partner institutions in Rome ([Istituto Svizzero di Roma](#)), San Francisco ([swissnex San Francisco](#)) and New York ([Swiss Institute New York](#)). (see chapter 1.4)

- Thematic initiatives ("Cultural stimulus"): Through specific promotion and research programmes, Pro Helvetia contributes to identifying major developments and challenges in the area of cultural promotion, develops appropriate measures and creates space and impulses that enable innovation.
- Outreach (art and culture mediation): Pro Helvetia promotes measures and innovative projects with model character that engage audiences in the process of reflecting on the arts and thus bring them closer to artistic works and performances. In particular, new forms of critical reflection on contemporary artistic and cultural creation are promoted.

With the exception of film, Pro Helvetia supports all artistic disciplines^[5] as well as interdisciplinary and intercultural projects. It promotes primarily projects that it deems to be of cross-regional, national or international significance, prioritising projects of high artistic and professional quality and taking into account Switzerland's linguistic and cultural diversity. It can also initiate its own projects on contemporary cultural matters. Around 1500 cultural projects from all regions of Switzerland are supported per year. In the five years prior to 2020 (and the "extraordinary circumstances" due to the COVID-19 pandemic), the number of applications increased from around 3 500 (2015) to over 5 000 (2017, 2018, 2019), while the share of approved applications fell from 52.3% (2015) to 48.4% (2019). According to the [annual report 2020](#) (28.9 million; 66.6%), the [annual report 2019](#) (25.8 million; 60.8%), the [annual report of 2018](#) (24.7 million; 58.7%), and the [annual report of 2017](#) (24.5 million; 61.6%), approx. 60% to 66% (24.5 to 28.9 million) of the annual budget is spent on projects resulting from applications. For its international role, see chapter 1.4.

Within the FDFA, the Swiss Agency for Development and Cooperation (SDC) [supports culture](#) through the [SDC Cultural Percent](#) with at least 1% of its operational budget allocated in its partner countries (categorised under 3 headings: small actions, programmes at country level over several years, and regional programmes). In the ["Reflection Papers on Culture and Development"](#) (FDFA/SDC, 2020), SDC's approach to international cultural work is distinguished from that of The Swiss Artists Council Pro Helvetia: Therefore, SDC invests in the artists and cultures of partner countries, recognising them as intrinsic to a sustainable process of development: "Rather than exercise its own cultural power, Switzerland helps partner nations cultivate their own." ([Source, S. 37 /ENG p.36](#)) Through the SDC, Switzerland intends to help partner nations to strengthen their own cultural resources. In this sense, the SDC supports the promotion of arts and culture in and of SDC partner countries, for example through capacity building programmes or by facilitating access to Swiss audiences, international art markets and cultural industry networks (p.e. through film festivals or the multidisciplinary festival [CULTURESCAPES](#)). The SDC finances the Fonds culturel Sud/SüdKulturFonds (administered by the Swiss office for cultural cooperation [artlink](#) since 2010) which provides funding ([appr. 725 000 CHF per year](#)) for productions and performances in Switzerland by artists from developing countries and countries undergoing transition to democracy.

Also within the Federal Department of Foreign Affairs (FDFA), Presence Switzerland (PRS; subordinate to the General Secretariat since 2009) is responsible for maintaining Switzerland's image abroad, and for implementing the Federal Council's strategy on Switzerland's communication abroad. In 2012, PRS was merged with the Competence Centre for Cultural Foreign Policy. For the period 2021–24, PRS's communication abroad will be guided by five thematic priorities, building on Switzerland's Foreign Policy Strategy 2020–23: innovation, the economy, Swiss-European relations, the Swiss financial centre and sustainability.

PRS supports the presence of Swiss culture abroad at events organised by the representation network and defines corresponding priorities. Cultural programmes also play a major role in the context of appearances at

major international events (for example: world expos, Olympic Games, arts and design fairs). In this context, Presence Switzerland works closely with the FOC and The Swiss Arts Council Pro Helvetia.

The Swiss Federal Council's Culture Dispatch

The federal Cultural Promotion act of 2012 defines the tasks of the Confederation and institutes the different main actors, funding and cultural policies. This law institutes the Swiss Federal Council's Culture Dispatch (started for the 2012-2015 period) as well, which sets forth strategies, priorities and budgets regarding culture for a period of four years in principle (one legislative period). It specifically addresses the expenses of the Federal Office of Culture and the budgets for the Swiss Arts Council Pro Helvetia as well as the Swiss National Museum.

It calls for federal legislation through cultural policies, as well as political and economic strategies. As with other important projects put forward by the Federal Council or by Parliament, the [consultation procedure](#) is accorded a great deal of significance ([consociational democracy](#)). For example, 304 comments [were received and evaluated on the draft Culture Dispatch 2021-2024](#) (including from all cantons, from organisations active in the field of culture and education, or from national business associations).

One of the tools created and consulted is the National Dialogue on Culture (since 25th October 2011), which institutes a collective conversation and collaboration to determine and develop fields of action and content for these national cultural policies (see 1.2.6). Its work programme 2021-2024 provides for the following thematic priorities: "National Strategy on Cultural Heritage", "Adequate compensation of cultural workers" and "Sustainability in cultural production".

For the funding period 2021-2024, the Swiss Federal Council has built on the three main strategic axes of action, already formulated for the period 2016-2020:

- "Cultural Participation"
- "Social Cohesion"
- "Creation and Innovation"

The most important aims of the country's efforts to promote culture include:

- to enhance the cultural participation of all population groups: to strengthen cultural and music education and intercultural skills; to enable equal access to culture for all population groups; to promote the cultural activities of laypersons and lay organisations; to foster art education and cultural education;
- to strengthen the social cohesion of a diverse population: to raise greater awareness among the Swiss population for the country's various cultures; to stimulate exchange between cultural and linguistic communities; to safeguard multilingualism as a hallmark of Switzerland; to protect the linguistic and cultural rights of minorities; to ensure linguistic freedom, and to preserve and promote minority languages; to nurture individual and institutional multilingualism in Switzerland's national languages;
- to contribute to Switzerland's attractiveness as a location for business and education; to tap and utilise the creative, innovative, and economic potentials of culture; to improve and develop the conditions for the cultural industries; to convey the rich and varied cultural life of Switzerland to tourists and visitors (e.g., the diversity of museums and collections).
- to promote a rich and varied cultural life of high quality: to foster the free development of professional

artistic and cultural production in all sectors; to create favourable conditions for cultural institutions and organisations; to nurture artistic talent; to promote exchange between public, civil society, and private cultural initiatives;

- to preserve Switzerland's tangible and intangible cultural assets, that is, archaeological sites, monuments, historic townscapes, and moveable cultural assets; to gather, record, preserve, and disseminate (print, audio, video, and web) information about Switzerland; to safeguard and breathe life into Switzerland's cultural heritage; to prevent the theft, pillaging, and illegal import and export of cultural assets; to lend specialised support to the professional documentation, archiving, and collection of cultural assets;
- to ensure cultural exchange with countries abroad: to cultivate lively and balanced cultural exchange with other countries; to make known Switzerland's cultural production and cultural heritage abroad; to spread Switzerland's cultural production through international markets; to preserve Switzerland's interests, national communication, and image abroad.

Similar priorities can be found in various cantonal acts on culture.

^[1] Federal Office of Culture: [Botschaft zur Förderung der Kultur in den Jahren 2021–2024 \(2020\)](#), S. 3142.

^[2] see also: André Briel/Oliver Waespi/Daniel Zimmermann: *Kulturrecht des Bundes*, in: Ehrenzeller, Bernhard. Schweizerisches Bundesverwaltungsrecht, Bildungs-, Kultur- und Sprachenrecht. Vol. 9. Helbing Lichtenhahn Verlag, 2018, pp. 581ff. ([Google Drive](#), [Scan](#))

^[3] see also: André Briel/Oliver Waespi/Daniel Zimmermann: *Kulturrecht des Bundes*, in: Ehrenzeller, Bernhard. Schweizerisches Bundesverwaltungsrecht, Bildungs-, Kultur- und Sprachenrecht. Vol. 9. Helbing Lichtenhahn Verlag, 2018, pp. 581ff. ([Google Drive](#), [Scan](#))

^[4] The official term is "Swiss Arts Council Pro Helvetia".

^[5] Architecture, visual arts, comics, design, photography, interactive media, jazz, classical contemporary music, literature, music theatre, performance, pop, dance and theatre including contemporary circus and innovative folk culture.

1.2.3. REGIONAL AUTHORITIES

The 26 Cantons are responsible for cultural policy initiatives and their funding. Alongside the municipalities, they are significant players in cultural promotion within Switzerland, holding power to set their own priorities and act mostly independent of one another. In the 1960s, the first cultural laws were drafted and voted on in various cantons. There is also regional intercantonal cooperation in the context of cultural promotion: in 2017, for example, the Conference of Cultural Representatives of the Cantons of Eastern Switzerland and the Principality of Liechtenstein (KBK Ost) launched the four-year pilot funding programme "Buch und Literatur Ost+" (framework credit of 400 000 CHF) to strengthen books and the literature network through cross-disciplinary research and collaboration.

The five major cities (Zurich, Geneva, Basel, Bern and Lausanne) play a particularly important role in driving public debate and discourse on culture. Altogether, they provide over 80% of cultural funding at city-level. They also act as members of the Conference of Cantonal Directors of Culture (CCDC).

The great heterogeneity between the cantons, cities and municipalities only allows us to give an outline of the diverse activities here. Their action is subject to the financial situation, the number of inhabitants, cultural

traditions, and several other factors. Some of their competences are to:

- define cultural policy programmes;
- support institutions, organisations, programmes, and individuals;
- operate their own programmes and institutions;
- award prizes and honours.

1.2.4. LOCAL AUTHORITIES

The communes and cities (over 2 500) play an essential role in the policy-making level. The biggest cities count as well with their own cantonal parliament, making them autonomous articulations in the complex Swiss political structure.

On the municipal level, cultural affairs usually fall under the responsibility of a Head of Culture Department, implementing the cultural policy of the corresponding government council. Cultural administrations on the city level usually consist of very small teams with a broad portfolio of tasks, whereas the cultural offices of larger cities distribute responsibilities and areas of expertise among several employees. Tasks include:

- Support of cultural institutions that receive recurring contributions on the basis of temporary or permanent legal foundations;
- Promotion of groups and individual projects with production and deficit coverage contributions, as well as support of cultural workers via work contributions, scholarships, prizes and honorary gifts (often awarded based on recommendations from cultural commissions), with the provision of studios at home and abroad and the purchase of works of art;
- Development of cultural strategies, general cultural tasks and communication; organising cultural events.

One crucial committee is the [Municipalities' culture conference](#) (Städtekonferenz Kultur, SKK, since 2010 (formerly: Conference of Swiss Cities for Cultural Affairs (KSK; 1984-2009)). Within the SKK, the cultural policy delegates of the member cities usually meet twice a year to determine strategies for Swiss cultural policy, pass resolutions, or issue statements. Cultural policy and the promotion of culture in Switzerland is undertaken jointly by the Swiss Confederation, the cantons, and the communes. The SKK, therefore, cooperates with the Swiss Federal Office of Culture (FOC), the Swiss Arts Council Pro Helvetia, and the Conference of Cantonal Directors of Culture (CCDC).

The current 32 [members](#) of the Municipalities' culture conference are bigger and smaller cities - in relation to the total population: around half of the member cities have less than 35 000 inhabitants, and in addition to the largest Swiss city, Zurich (over 420 000 inhabitants), all five larger cities with over 100'000 inhabitants are members. Eligible for membership are all Swiss municipalities with a resident population of more than 10 000 people that perform a "central function" and promote culture at a professional level. SKK is the lobbying body of the cities to the cantons and Confederation in terms of cultural policy-making. On the international level, the Conference manages artists' ateliers in countries such as Egypt, Italy, Argentina and Serbia (since 2020).

1.2.5. MAIN NON-GOVERNMENTAL ACTORS

Private players such as foundations and sponsors play a significant role in the Swiss cultural sector when

compared to other European countries. According to [Swiss Foundations](#), there are six times more foundations per capita in Switzerland than in the USA or Germany, more than 13 000 charitable foundations, with total assets of just under CHF 100 billion.^[1] Around a quarter of all Swiss foundations support cultural projects, with up to half a billion CHF per annum directed towards cultural purposes. Swiss foundations also play a role in the international field of art. For example, the [Roswitha Haftmann Foundation Prize](#), worth 150 000 CHF, is the highest endowed European art prize.^[2]

As mentioned in the Culture Dispatch 2021-2024, in addition to the charitable foundations, private companies support culture to the sum of about 370 million CHF annually, with sponsoring accounting for about 50 per cent of the total amount.^[3] One of the country's most important private promoters of culture is Migros, Switzerland's largest retail company, which - to put it simply - dedicates one per cent of its turnover to cultural purposes ([Migros Culture Percentage](#)). In 2020, 142 million CHF were spent on projects in the areas of culture, society, education, leisure and business.

The importance of the private sector's commitment to the Swiss cultural landscape is also evident in the museum sector, with the anchoring in private and local structures giving museums added legitimacy. According to the Federal Office of Culture^[4], the main funding bodies of Swiss museums (almost 1 100 museums in 2018) are evenly distributed between public and private actors, with cities and municipalities on the one hand and associations on the other being the most important funding bodies.

The data on the quantitative share of the private sector in the total volume of cultural promotion is insufficient: according to estimates, approximately every sixth to seventh CHF for cultural promotion comes from the private sector. Keller, Rolf. Kulturpolitik der Schweiz. In: Kompendium Kulturmanagement. Verlag Franz Vahlen, 2011. p. 130). A study (sample survey) on cultural policy in the cantons of Zurich, Glarus, Schaffhausen, both Appenzells, St. Gallen, Thurgau and the Principality of Liechtenstein, in the period from 2008 to 2018, showed only minor shifts over time in the financing structure of institutions and projects: the share of public funding for supported cultural institutions was between 40 and 47 per cent, and between 33 and 40 per cent for projects. (Schwenkel, Christof; Ritz, Manuel; Stamm, Mélanie; La Mantia, Alexandra (2020): [Entwicklungen in der Kulturförderung in der Ostschweiz und im Fürstentum Liechtenstein seit 2008](#), Interface Politikstudien Forschung Beratung, Luzern.)

Many other associations, professional organisations of cultural players and foundations, influence cultural matters. In all cultural sectors, there are organisations that represent professional cultural workers and advocate for their interests. These organisations can be supported by the Confederation with structural contributions on the basis of a call for proposals. Realigned in the 2016-2020 funding period, support has since focused on organisations of national importance (e.g. representation of language communities) that work to improve the working conditions of their members. With the newly considered discipline "Interactive Media", 12 organisations are currently supported in the funding period 2021-2024:

[Support for professional cultural organisations \(March 2021\)](#)

(total annual amount CHF 2 451 000)

- A*dS Authors of Switzerland
- ARF/FDS Swiss Association of Film Directors and Screenwriters
- DS Danse Suisse Professional Association of Swiss Dance Professionals

- GSFA Swiss Animated Film Group
- SBV Swiss Stage Association
- SDA Swiss Design Association
- SGDA Swiss Game Developers Association (annual contribution of CHF 11'900.-)
- SMV Swiss Musicians' Association
- SONART Musicians Switzerland
- SSFV Swiss Syndicate Film and Video
- t. Theatre Professionals Switzerland
- Visarte Professional Association of Visual Arts Switzerland (CHF 383 100.-, highest annual contribution)

With operating contributions to third-party networks, the Confederation promotes nationally oriented, nationally and internationally networked Competence Centres, which have been defined as follows since 2018: A network provides nationally and internationally recognised expertise services for the benefit of other cultural institutions in the areas of cataloguing, preservation or communication of cultural heritage. (Culture Dispatch 2021-2024, p. 3210)

The networks supported by the Confederation on this basis in the period 2021-2024 include:

- Thematic networks
 - Association of Museums in Switzerland (supported since 2014)
 - the Swiss Museum Pass (supported since 2014)
 - the Alpine Museum of Switzerland (supported as a network since 2019).
- Audiovisual heritage networks
 - the Swiss Foundation for Photography (Fotostiftung Schweiz) (photo foundation, supported by the Confederation since its foundation in 1971)
 - the Association for the Preservation of the Swiss Audiovisual Heritage - Memoriav (supported since 2010)
 - SAPA - Swiss Performing Arts Archive (supported by the FOC since the merger in 2017, although the predecessor institutions - the Swiss Dance Archive and the Swiss Theatre Archive - were already supported by the Confederation).
- New is the support of the association "Bibliosuisse" from 2021 in the area of librarianship

^[1]https://www.swissfoundations.ch/wp-content/uploads/2020/04/Stiftungsreport-2020_D_Web.pdf

^[2] Federal Office of Culture: [Culture in Switzerland - Pocket Statistics \(2020\)](#).

^[3] Federal Statistical Office: [Kulturfinanzierung durch die Unternehmen, Neuchâtel 2003, p. 32ff.](#)

^[4] Federal Office of Culture: [Culture in Switzerland - Pocket Statistics \(2020\)](#).

1.2.6. TRANSVERSAL CO-OPERATION

National Dialogue on Culture

Considering the specificity of the Swiss system in matters of cultural policy-making, on the 25 October 2011, the federal government, cantons, cities, and communes signed a Convention for a [National Dialogue on Culture](#). It

has both a political and operational level, both meeting twice per year. It reunites the representatives of different political authorities – Cantons, Cities, Communes and the Confederation. The Convention marks a first step toward the implementation of the Culture Dispatch and is aimed at establishing closer cooperation between the various levels of the state in the future.

The National Cultural Dialogue is the common platform for discussion and cooperation. As an example, the Culture Dispatch 2016–2020 points out "Cultural Participation" as an essential topic and strategy, to which the National Dialogue on Culture gathered different partners and published the first strategic manual to reinforce cultural participation. This [document](#) reflects on strategies and challenges regarding cultural participation from different perspectives.

The National Dialogue on Culture also creates the working plan for the period to come corresponding to the Culture Dispatch and has proven to not only produce recommendations, but also to be a transversal voice to raise both solutions and challenges to come. The stirring partners of this Dialogue are the chief of the Federal Department of Home Affairs (FDHA), the representatives of the Swiss Conference of Cantonal Ministers of Education, the Union of Swiss Cities, and the Association of Swiss Communes. With the 2021-2024 work programme the topics "National Strategy on Cultural Heritage", "Adequate Compensation for Cultural Producers" and "Sustainability in cultural production" will be addressed.

Inter-ministerial or intergovernmental cooperation

The Conference of Cantonal Directors of Culture (CCDC) and the Municipalities' culture conference (SKK) were established more as discussion forums than horizontal coordination bodies. Both meet biannually and invite representatives of the Swiss Federal Office of Culture and the Swiss Arts Council Pro Helvetia to attend as observers. There is little cooperation between the two conferences.

The FOC, the Swiss Arts Council Pro Helvetia, PRS and the SADC meet regularly to exchange information, and coordinate and cooperate on projects, programmes, mandates and international collaborative ventures.

1.3. Cultural institutions

1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

Cultural matters in Switzerland pivot on the cooperation of the Federal Office of Culture, The Swiss National Library (the organisational unit of the FOC), the Swiss Arts Council Pro Helvetia and The Swiss National Museum.

There are only a few national cultural institutions in Switzerland. These include the Swiss National Library, the Swiss Literary Archive, the Cinémathèque Suisse, and the Swiss National Sound Archives. The Swiss Literary Archive and the National Sound Archives accomplish, in close cooperation with the Swiss National Library, a principle set of tasks set out in the National Library Act, which are collecting, cataloguing, and making content that is connected in one way or another with Switzerland's history and culture available to the public. The Swiss National Museum in Zurich, together with the Château de Prangins, the Forum Schweizer Geschichte Schwyz - and the associated collection centre in Affoltern am Albis, form the SNM museum group, an institution under public law as a decentralised unit attached to the FDHA. According to Articles 4 and 7 of the Museums and Collections Act of 12 June 2009 (MSG), its mandate includes presenting the history of Switzerland and dealing

with Switzerland's diverse identity.

Switzerland has one of the highest concentrations of museums in the world. Since 1950, the number of museums in Switzerland has tripled, and as an example of their extraordinary use, 13.3 million admissions were recorded to more than 1 100 museums in 2018.^[1]

Since the early 1990s, private collections of contemporary art have shown a new tendency to establish their own museums or collections - often designed and built by internationally renowned architects.

In Switzerland, there are about 6 000 libraries. Most of the [10 largest libraries](#) (which are home to more than 55 million media units) are university libraries and, at the same time, cantonal and city libraries. Since 2020, the holdings of over 470 libraries have been accessible on the research platform [Swisscovery](#).

The Swiss National Library

Founded in 1895, the Swiss National Library is an Institution of the Swiss Federal Office of Culture. It collects, lists, conserves and makes accessible all the printed or digital information linked to Switzerland. The law of the 18th December 1992 on the Swiss National Library constitutes its legal basis. It mentions: "The National Library oversees that all the Swiss publications are accessible to researchers, Swiss or Foreign, and that Swiss publications are preserved in a long-lasting and secure way, contributing to the preservation of the Swiss memory in collaboration with other Institutions. It collaborates closely with the cantonal and university libraries in Switzerland and abroad, in particular, the National European Libraries".

^[1] Federal Office of Culture: [Culture in Switzerland - Pocket Statistics \(2020\)](#), p.60.

1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Cultural institutions, by sector and domain

Domain	Cultural institutions (subdomains)	Total	Public sector Number (year)	Private sector Number (year)
Cultural heritage	UNESCO World Cultural and Natural Heritage	12****	9 cultural and 3 natural sites (2019)****	
	Archaeological sites	38 804****	38 804 (2016)****	
	Monuments	271 527****	271 527 (2016)****	
	Protected monuments classified as of national importance	752****	752 (4%) (2016)****	
Museums	Museum institutions	1 129 (2019)* (2015: 1 131)	29.5% (2018)****	70.5% (2018)****
	Museum institutions: main funding body		50.6% (2018)****	46.1% (2018)****
	Art Museums	170*****	170 (2019) (171 in 2015) *****	

Archives/ Libraries	Archive institutions, Libraries	(public and private sector) 673 workplaces (2018); 224 businesses (2018)***/W	(public and private sector) +19.8% (workplaces); +19.1% (businesses) (2011-2018)***/W	
Performing arts	Theatre houses (professional theatre)	around 78 SBV	around 78 (est.; 2020) SBV	
	Professional Dance companies	around 300*****	around 300 (2020)*****	
	Theatres with its own dance ensemble	6*****	6 (2020)*****	
	Professional Ballet ensembles	4 *****		
	Orchestras (full-time; classical music)	13****	13 (2020)****	
	Orchestras	around 200*****	around 200 (40 youth orchestras) (2020) *****	
Audiovisual	Cinemas	601 Auditoriums		263 venues (2020; 2016: 278) ** / 601 Auditoriums (2020)**
	Multiplex-Cinemas			from 2.3% (1995) to 27.8% (2019) (cinemas with only one auditorium: from 61.3 % (1995) to 27.8% (2019))**

Source(s):

* Federal Office of Culture: [Museen: Struktur und Finanzierung \(2021\)](#)

** Federal Statistical Office: [Kinoinfrastruktur nach Kinotypen \(2021\)](#)

*** Federal Statistical Office: [Kulturbetriebe: Unternehmen, Arbeitsstätten, Beschäftigte und Vollzeitäquivalente nach Kulturbereich 2011-2018 \(2020\)](#)

**** Federal Office of Culture: [Culture in Switzerland - Pocket Statistics \(2020\)](#)

***** The exact number of orchestras is unknown. Estimate based on number of member orchestras of [Swiss Federal Association of Orchestras, EO](#)

***** estimate based on [Reso - Dance Network Switzerland](#)

***** with classical and neo-classical repertoire: the Zurich Ballet, the Ballet Basel, the Ballet Béjart in Lausanne and the Ballet du Grand Théâtre de Genève.

***** Federal Statistical Office: [Museen: Struktur und Finanzierung 2015-2019 \(2021\)](#)

SBV: Estimate based on number of members of Schweizerische Bühnenverband SBV ([Union of Swiss Theatres UST](#)).

W Definiton "Workplaces" (Arbeitsstätten): "A workplace corresponds to an enterprise (sole proprietorship) or part of an enterprise (workshop, factory, etc.) located in a specific place. This place can be determined topographically. One or more persons carry out activities there for the same enterprise." Source: Federal Statistical Office: [Statistik der Unternehmensstruktur \(STATENT\)](#)

1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

The Federal Council defined three central axes of action for federal cultural policy for the first time in its Culture Dispatch 2016-2020. Largely based on continuity in terms of content, these axes of action for the period 2021-2024 are maintained: cultural participation, social cohesion, creation and innovation.

Digitisation and the public cultural sector

The Culture Dispatch 2021-2024 places special emphasis on the ongoing process of digitisation shaping all areas of society. Planned measures related to public cultural institutions include:

- As in the past, Pro Helvetia will regularly review the impact of digitisation on funding instruments in all disciplines and adapt them where necessary, for example opening up funding instruments for artistic works that are not tied to physical carrier media. The "Culture and Business" programme, which has been established since 2016 with a funding focus on design and interactive media, will be integrated into the regular funding activities in order to, among other things, help realise the potential of young developers.
- The SNM, the museums of the FOC and the NL will increasingly address original digital cultural assets ("digitally born") and further develop their 4D object and image database. The SNM will also complete the digital transformation in the areas of marketing and communication.
- In addition to the ongoing digitisation of significant works from its museums and collections, the FOC will examine whether it will award project grants for digitisation projects of museums and collections in the future.

More support for Museums of national importance

In 2017, the Federal Office of Culture (FOC) issued its [first public call for proposals for operating grants to museums](#) (decision by a jury of six experts). 35 museums submitted a funding application. From 2018, the FOC will support 13 museums (previously seven) with an annual operating grant totalling around CHF 5.9 million per year (one million more than in 2017). The selection of institutions was previously determined in the Culture Dispatch by the Federal Council and Parliament.

To be eligible for support, the museums must (1) be of national importance and quality, (2) have a unique collection of high cultural value that is significant for Switzerland's cultural heritage, and (3) carry out innovative and broad-based outreach work. These 13 institutions will be supported with an operating grant for the years 2018 to 2022:

- Aargauer Kunsthaus, Aarau (AG)
- Alpine Museum of Switzerland, Bern (BE)
- Ballenberg, Open-Air Museum of Switzerland, Hofstetten b. Brienz (BE)
- HeK (House of Electronic Arts Basel), Münchenstein (BL)
- Laténium, Hauterive (NE)
- Musée Ariana (Musée suisse de la céramique et du verre), Genève (GE)
- Musée de l'Elysée, Lausanne (VD)
- Museo d'arte della Svizzera italiana, Lugano (TI)
- Roman city of Augusta Raurica, Augst (BL)
- Stiftsbibliothek - Abbey Library of St. Gallen (SG)
- Technorama, Winterthur (ZH)
- Swiss Museum of Transport, Lucerne (LU)
- Vitromusée, Romont (FR)

Public-private-partnerships

Since its establishment, Switzerland has had a very strong tradition of federalism and subsidiarity. The recent discussion in Europe on civil society, the third sector, and the corresponding transfer of public responsibilities to private institutions has therefore not affected the country's cultural landscape in any strong way. Decentralisation, the re-allocation of public responsibilities, and public-private-partnerships are thus well embodied.

Re-allocations in the public sector

Re-allocation of public responsibilities can be observed within the public sector. For example, following a local referendum, the responsibility for the Zurich Opera House was transferred from the City to the Canton of Zurich in 1994. Voluntary agreements were made with neighbouring cantons to provide resources for the upkeep of the Opera House. The transfer of financial support can occur in the form of a percentage of the fiscal income of the previous year or as a lump sum. Such inter-cantonal cultural expenditure agreements exist between cantons serving as cultural centres (opera houses, museums with a national outreach, such as the Swiss Museum of Transport in Lucerne) and neighbouring cantons. Under these agreements, cantons operating cultural facilities of supra-regional importance receive compensation. Such agreements are subject to direct negotiations between the respective cantons on the basis of the principles of national revenue sharing and financial compensation. Payments to be made by the Canton of Aargau, for instance, are calculated from the percentage of its visitors to the Schauspielhaus Zürich (Zurich Playhouse), the Zurich Opera House and Tonhalle, the Lucerne Theatre, the Lucerne Symphony Orchestra, and the Culture and the Lucerne Convention Centre. Large parts of the Swiss cultural landscape are marked by cooperation between public and private players. Re-allocation can mainly be observed between the public context and the intermediary sector. One example is the establishing of a National Centre of Competency for Photography by a private patron and the Federal Office of Culture in 2003.

1.4. International cooperation

1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

The cultural aims of the Confederation within its diplomatic mission is articulated by three main points: institutional collaboration and networking, the promotion and dissemination of Swiss culture and artists abroad and investing in the artists and cultures of partner countries, recognising them as intrinsic to a sustainable process of development.

Overview

The FDHA (in particular: Swiss Federal Office of Culture (FOC), Swiss Arts Council Pro Helvetia) and the FDFA (in particular: Swiss Agency for Development and Cooperation (SDC), Presence Suisse (PRS)) coordinate their activities within the framework of international cultural policy. The State Secretariat for Education, Research and Innovation, and the Swissnex network complete the activities and collaborate with one another to coordinate their actions and resources. By cultivating relations with regional authorities, cities and institutions outside Switzerland, the cantons and cities play an important role in facilitating partnerships on different levels.

The Federal Office of Culture's (FOC) international engagement focuses on political exchanges, the establishment of relevant framework conditions and the representation of Switzerland in various multilateral

platforms. It oversees implementing and monitoring institutional cooperation regarding bilateral film coproduction, transfer of cultural goods, as well as for various Cultural Conventions of UNESCO and the Council of Europe. It cooperates with the Federal Department of Foreign Affairs (FDFA) for most of these topics.

Swiss Arts Council Pro Helvetia's work focuses on cultural and artistic exchanges (except for the film sector, which is the responsibility of the FOC). It provides funding for events, projects and translations in order to promote Swiss art and culture outside Switzerland and to foster cultural exchange with other cultural areas. To raise awareness of Swiss artists abroad, Pro Helvetia implements measures for international promotion and funds Switzerland's appearances as a guest country at international events. It further operates and finances six Liaison Offices worldwide: in Cairo, Johannesburg, Moscow (since 2017), New Delhi, Shanghai and South America (since 2021). The Liaison Offices maintain contact with local partners, act as intermediaries on the ground and in the respective regions, and offer residency and exchange programmes. Pro Helvetia also runs a cultural centre in Paris ([Centre Culturel Suisse](#)), contributes financially, and works in cooperation with larger partner institutions in Rome ([Istituto Svizzero di Roma](#)), San Francisco ([swissnex San Francisco](#)) and New York ([Swiss Institute New York](#)). (see chapter 1.4)

According to the Culture Dispatch 2021-2024, the Swiss Arts Council Pro Helvetia makes a significant contribution to the presentation of around 5000 Swiss cultural events each year in over 120 countries. According to the [annual report 2020](#), besides its domestic activities (43.2% of all projects), Pro Helvetia supported over 2400 Swiss art and cultural projects in 105 countries (over 70% of projects in Europe) in 2020, compared to 4500 projects in 120 countries in 2019 (around 70% of projects in Europe).

The main priorities for the 2021-2024 period are keeping this bridge-building of international dialogue, promoting cooperation, disseminating, promoting Swiss culture and arts, nourishing Swiss participation abroad, and creating new international exchanges and networks in yet untapped regions and markets.

The Federal Department of Foreign Affairs (FDFA) offers its network of external representations and different promotional platforms to the Federal Department of Home Affairs (FDHA) to assist in the fulfilment of its cultural policy projects outside Switzerland. The FDFA is also responsible for maintaining contacts with the relevant organisations in the multilateral field. As the FDHA is responsible for the projects' content, the coordination mechanisms and regular information exchange ensure healthy collaboration between the two departments.

Within the FDFA, the Swiss Agency for Development and Cooperation (SDC) [supports culture](#) through the [SDC Cultural Percent](#) with at least 1% of its operational budget in its partner countries (categorised under 3 headings: small actions, programmes at country level over several years, and regional programmes). In the "[Reflection Papers on Culture and Development](#)" (FDFA/SDC, 2020), SDC's approach to international cultural work is distinguished from that of The Swiss Artists Council Pro Helvetia: Therefore, SDC invests in the artists and cultures of partner countries, recognising them as intrinsic to a sustainable process of development: "Rather than exercise its own cultural power, Switzerland helps partner nations cultivate their own." ([Source, S. 37 /ENG p.36](#)) Through the SDC, Switzerland intends to help partner nations to strengthen their own cultural resources. In this sense, the SDC supports the promotion of arts and culture in and of SDC partner countries, for example through capacity building programmes or by facilitating access to Swiss audiences, international art markets and cultural industry networks (e.g. through film festivals or the multidisciplinary festival [CULTURESCAPES](#)). The SDC finances the Fonds culturel Sud/SüdKulturFonds (administered by the Swiss office for cultural cooperation

[artlink](#) since 2010) which provides funding (appr. 725 000 CHF per year) for productions and performances in Switzerland by artists from developing countries and countries undergoing transition to democracy. According to Switzerland's International Cooperation Strategy 2021–24, development cooperation concentrates on the following four priority regions: North Africa and the Middle East, Sub-Saharan Africa, Asia (Central, South and South-East Asia) and Eastern Europe.

Also within the Federal Department of Foreign Affairs (FDFA), Presence Switzerland (PRS; subordinate to the General Secretariat since 2009) is responsible for maintaining Switzerland's image abroad, and for implementing the Federal Council's strategy on Switzerland's communication abroad. In 2012, PRS was merged with the Competence Centre for Cultural Foreign Policy. For the period 2021–24, PRS's communication abroad will be guided by five thematic priorities, building on Switzerland's Foreign Policy Strategy 2020–23: innovation, the economy, Swiss-European relations, the Swiss financial centre and sustainability.

PRS supports the presence of Swiss culture abroad at events organised by the representation network and defines corresponding priorities. Cultural programmes also play a major role in the context of appearances at major international events (for example: world expos, Olympic Games, arts and design fairs). In this context, Presence Switzerland works closely with the FOC and The Swiss Arts Council Pro Helvetia.

Other

The constitution grants the cantons subsidiary competence in foreign affairs, particularly as regards the conclusion of treaties on matters that lie within their own jurisdiction and when dealing directly with lower ranking foreign authorities (Art. 56). The cantons have acted accordingly on a cultural level by cultivating relations with regional authorities, cities and institutions outside Switzerland. The cantons and cities play an important role in facilitating partnerships on different levels, which is demonstrated by the artists-in-residence opportunities offered by the Swiss Confederation, cantons, and cities (<http://www.artists-in-residence.ch>).

1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

The FDFA is in charge of institutional contacts at international organisations, whereas the FDHA is responsible for the content of cultural dossiers discussed within these institutions. The FDHA and FDFA thus cooperate closely on multilateral cultural issues. As a non-member state of the EU, Switzerland has limited access to European programmes. Swiss participation in the Creative Europe programme is currently pending.

While the State Secretariat for Economic Affairs (SECO) oversees cooperation at a macro-level (New Regional Policy- NRP, Interreg B), the cantons are principally responsible for the implementation of cross-border cooperation within the framework of the Interreg-programmes of the EU (Interreg A).

The status of the country within the EU is unique as it is not a member of the EU, yet is a member of the EEA and closely bound to the EU, both economically and culturally, being that it is surrounded by member states of the EU. Many questions currently remain unanswered about the relationship between Switzerland and the EU: after seven years of negotiations, the Federal Council informed the EU in May 2021 that it would not sign the Framework Agreement because substantial differences still existed in key areas of the agreement.

Regarding the different strategies, programmes and actors, the Culture Dispatch for the period 2021-2024 identifies a Bilateral and a Multilateral plan.

Bilateral level: Bilateral cooperation is executed both within and without Europe. During the 2016-2020 period, the Confederation expanded its network of cultural cooperation agreements. A general cultural cooperation agreement was signed with China, whereas sectoral technical agreements were signed with Peru and Mexico for the transfer of cultural assets, and with Mexico for Swiss schools abroad. Moreover, cinematographic coproduction agreements have been revised with the French community in Belgium and Canada.

Also in the 2016-2020 funding period, the federation launched the "International Panorama" project in order to attain an overview of cultural cooperation between Switzerland and other countries at the cantonal, municipal and intercity level.

The constitution grants the cantons subsidiary competence in foreign affairs, particularly as regards the conclusion of treaties on matters that lie within their own jurisdiction and when dealing directly with lower ranking foreign authorities (Art. 56). The cantons have acted accordingly on a cultural level by cultivating relations with regional authorities, cities and institutions outside Switzerland. There are rich and extremely varied international cultural cooperative ventures led by Swiss municipal authorities. However, to date there has been no uniform approach to documenting this cooperation. The collation of this data from the cantons, municipalities and cities will enable an overview or "Panorama" of this cultural activity.

Cities and cantons often manage their own or share artists' studios abroad. For example, the cantons of Schwyz and Zug, together with the central Swiss cantons of Uri, Nidwalden and Obwalden, maintain a residential studio in New York. Cantons and cities initiate cooperation and projects with foreign cities, regions, or foundations. This cooperation generally receives no support from governmental institutions at the federal level. This kind of direct contact enables spontaneous collaborations to form and keeps bureaucratic red tape to a minimum. Grants and stipends allow cultural producers to spend time abroad. A few studios, on the other hand, are provided by the federal government, especially by the Federal Office of Culture (two studios each in London and New York) and by the Swiss Arts Council Pro Helvetia, which supports residencies in various countries and cities around the world. Intercultural networks and cooperation develop from these dynamics.

Switzerland's cultural diversity, primarily drawn from its significant foreign population, and its location "in the heart" of Europe, has led to a steady increase in national and transnational intercultural exchange programmes. Switzerland is a typical immigration and emigration country, aware that it owes its current standard of living not least to the economic and cultural exchange provided by its immigrants and emigrants. The Federal Office for Migration, the Department of Foreign Affairs, and the Federal Office of Culture, all maintain constant relations with key international organisations, such as the Council of Europe.

The scientific studies, evaluations, and practice-oriented pilot projects of the not-for-profit Swiss Academy for Development (SAD), for instance, contribute to the constructive shaping of collective life in pluralistic societies within and beyond their national borders. Their programmes include health, education and employment both within and outside Switzerland and are aimed at the most disadvantaged groups of the population. SAD works closely with the [Swiss Network for Education and International Cooperation](#) and belongs to the [Permanent Consultative Council \(PCC\)](#) of the [UNESCO Intergovernmental Committee for Physical Education and Sport \(CIGEPS\)](#).

As is also often the case in Swiss foreign cultural and educational policy, aims vary among those involved in intercultural dialogues. The participants themselves also accordingly fund transnational exchange programmes

or language stays. Student exchange programmes, like [Education First](#) or the [AFS](#) intercultural exchanges, are popular among young people; with neither programme receiving public funding.

For the period 2021-2024, the Culture Dispatch intends to reinforce the relations with the neighbouring countries of Germany, Austria, France and Italy.

The Swiss Agency for Development and Cooperation targets its support at developing countries. Within Switzerland's enlargement contribution, 57 countries from all continents are active partners. The SADC established in April 2019 a list of priority countries and focused regions with whom bilateral development cooperation, contribution or humanitarian aid takes place.

Multilateral level: For the Confederation, the main cultural multilateral platforms are the European Union, UNESCO, the Council of Europe and the International Organisation of the Francophonie.

In Europe, the European Union (EU) is the main cultural actor, with programmes such as "Creative Europe" (MEDIA and Culture). The Federal Council hoped to conclude an agreement with the EU to participate in the EU's 2014-2020 programmes, yet this objective was not achieved. The Confederation has implemented a number of compensatory support measures to offset the knock-on effects for the Swiss professional sector. [According to the FDFA](#), "Participation is under consideration for the upcoming 2021–27 programme." (06/2021).

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

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

Switzerland was elected in November 2019 to the Executive Board of UNESCO for the period 2019-2023. UNESCO currently faces financial difficulties following the retreat of some of its members, which entails a refocusing of the organisation's activities on its priorities. The Confederation has ratified all UNESCO's cultural conventions, such as world heritage, transfer of cultural goods, and intangible cultural heritage. Concerning cultural heritage, Switzerland currently hosts nine protected cultural sites and three natural world heritage sites. *La Fête des Vignerons de Vevey*, the Basel Carnival, the knowledge of avalanche management and the art and construction in dry stone are some of the Swiss elements entered on the Representative List of the Intangible Cultural Heritage of Humanity.

The European Council has also currently been committing to austerity measures due to broader intra-European political considerations. The Confederation, therefore, has declared its engagement in protecting the place of culture within the organisation. The Confederation actively implements the cultural conventions of the Council of Europe that it has ratified. It has also engaged in the steering committee for culture, heritage and landscape, in the cultural routes programme as well as in the Eurimages programme – of great importance for the cinematographic landscape.

The International Organisation of the Francophonie is also an essential partner in current Swiss multilateral cultural policy. The Confederation participates in ministerial cultural conferences and accompanies the implementation of the organisation's cultural policies.

1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

Switzerland, through the Swiss Agency for Development and Cooperation (SDC), considers the importance of supporting local and regional, cultural and artistic projects in partner countries in the belief that culture, art, and artists, have an essential role in society. Through this, cultural identity preservation, freedom of speech, economic and social development are important factors in development. The work of the SDC is complementary to the work engaged by the Swiss Arts Council Pro Helvetia. However, there are overlaps and cooperation in the area of cultural exchange and cultural dialogue with developing and transition countries. For example, based on an SDC mandate, Pro Helvetia supports and promotes the local professional art scene and regional exchange in southern Africa.

Projects are initiated and run with its liaison offices in order to facilitate direct exchange between professional cultural producers in Switzerland and the corresponding countries in various regions of the world (Arab region, southern Africa, southern Asia, China and Russia).

Swiss institutions are also responsible for inviting guests from particular countries, initiating joint projects, or awarding contracts. Professional cooperation occurs both by way of public cultural promotion and through private activities. Increasingly popular are the temporary guest residencies in studios provided by cantons, cities, or cultural associations to foreign cultural producers, enabling an exchange between the local professional scene and countries abroad.

2. Current cultural affairs

2.1. Key developments

On 26 February 2020, the Federal Council adopted the *Culture Dispatch 2021-2024* and confirmed the three central axes of action already defined for the 2016-2020 funding period: Cultural Participation, Social Cohesion and Creation and innovation. A particular emphasis is given to digitalisation. These points respond to identified megatrends (see chapter 1.3.3) and emphasise continuity in the support and exploration of digital challenges and new media (see chapter 2.4).

For the corresponding period, the Federal Council has earmarked CHF 934.5 million (around 886.6 million EUR) which represents 0.3% of the Confederation total expenses.

Besides these global trends, there are projects from the Confederation that reply to internal situations such as the support of musical talents and the intensification of school exchanges between linguistic regions, which was already a priority in the 2016-2020 funding period.

The place of the *Baukultur*, as well as the importance of the promotion of the Design and Interactive media (such as Videogames) in the broader sense of "Creation and Innovation", responds to both a will to address cultural heritage and a forward-thinking perspective of culture linked to the economy.

Other issues of national importance in the last few years are:

- the discussion of new support schemes taking into increased account relations between public support and market structures;
- equality and gender issues within cultural participation and creation; support for new media, especially considering the context of digitalisation and streaming platforms;
- the extension of "art pieces" (oeuvre), as well as addressing intellectual property rights and copyright laws;
- broader debates on cultural funding (law on foundations and lotteries); the elaboration of an integral concept (promotion, training, social security) for the dance sector;
- the support of new literary forms; the promotion of cinematographic culture through international cooperation;
- the challenges of digitalisation around Cultural Heritage;
- the looted art from the Nazi period; and
- reading promotion (reading as a cultural skill: promoting the pleasure of reading and favouring access to books and the written culture, especially for children and young people).

Diversity and equality in the Swiss cultural sector

In the area of *diversity and equal opportunities in the cultural sector*, the Swiss Arts Council Pro Helvetia, has defined these targets for 2021-2024:

- *Support cultural institutions and provide them with active guidance in the development of diversity-oriented processes.*

- *Reduce barriers for cultural practitioners from marginalised population groups to the Swiss cultural sector and to opportunities for grants.*
- *Promote knowledge transfer in the areas of diversity and equality and provide practice-oriented guidelines for cultural institutions.*
- *Collect and disseminate data and facts on diversity in the Swiss cultural sector.*

Gender relations in the Swiss cultural sector

The appropriate representation of gender in all relevant areas of cultural creation is an objective of the Confederation's cultural policy. The Culture Dispatch 2021 - 2024 provides for the collection of in-depth statistical data and the examination of corresponding measures. In 2021, the Swiss Arts Council Pro Helvetia presented a preliminary study on gender relations with three key findings, as described on [Pro Helvetia's website](#):

1. *women are under-represented in leadership positions: At the level of strategic management (sponsoring bodies) of the cultural institutions and enterprises included in the analysis, women only represent 28.8 per cent of presidential positions.*
2. *Female artists and their work have lower visibility and receive awards less often: In the performing arts, for example, the share of women in the fields of directing and choreography was around one third in the 2018/19 season. Among conductors in classical music, the share of women is 6.6 per cent. Among performers (soloists and orchestra/accompanying band) in classical music, the proportion of women is around 34 per cent, in jazz just under 12 per cent and in rock/pop between 8.6 and 12.8 per cent. The inequalities are also evident at the level of awards: Out of 828 awards examined, 37.1 per cent went to women.*
3. *women earn less than men: According to the study, there are hardly any concrete figures on current pay ratios that would allow precise statements. According to the preliminary study, the data examined gave the first indications of a gender pay gap in favour of men.*

According to the preliminary study, the central cause for the unequal ratio can be assumed to be the still effective orientation towards male-dominated life plans in the field of art and culture, from which topics such as the question of reconciling work and family, hierarchical power relations, as well as gender norms as an "unconscious bias" in the cultural sector can be derived. The preliminary study formulated the following recommendations ([quoted from the website](#)):

1. *data about incomes and the extent of the gender pay gap must be surveyed in depth.*
2. *insight into career trajectories and information about central moments in artistic careers are necessary to understand the reasons artists choose to continue or abandon an artistic career.*
3. *in a related aspect, the issue of compatibility of family and professional life must be investigated.*
4. *the issue of financial support at various levels (federation, cantons, local government) requires greater research taking into account the complexity of funding mechanisms and opportunities.*
5. *future research must integrate the areas of education and the universities (accessibility, selection criteria, curricula, teaching staff, number of students and graduates).*

Income situation and social security of cultural workers

For the third time since 2006, the association [Suisseculture Sociale](#) has published survey-based data on the income situation of professional cultural workers in Switzerland in 2021. Whereas in 2016, 50% of cultural workers earned CHF 40 000 or less, in 2021 the proportion has risen to just under 60% (detached from the effects of the current Covid 19 crisis, according to SCS). This corresponds to a net monthly wage of around 3 000 CHF, whereas the gross median wage in Switzerland is around 6 500 CHF per month. According to the [study](#), the social security of cultural workers in Switzerland in old age and in the event of loss of income also remains inadequate.

As part of the 2021 study, SCS presented concrete directions and recommendations for action in order to achieve necessary reforms in the field of social security at the federal level. The report bundles measures along three main lines: (1) information and counselling, (2) conditions for funding and (3) new solutions in social insurances - "the cultural sector as a pilot sector". The issue remains high on the cultural policy agenda. "Adequate compensation of cultural workers" is among the priorities in the work programme of the National Cultural Dialogue 2021-2024.

2.2. Cultural rights and ethics

Switzerland acceded to the International Covenant on Economic, Social and Cultural Rights (ICESCR) on the 18th of June 1992. This one guarantees economic, social and cultural human rights. One of them is the right to education and the right to take part in cultural life.

Therefore, promoting the arts and culture is part of the fundamental right of expressing oneself. It is part of what contributes to the formation of society and State, as well as encouraging innovation and forward-thinking on new technologies, new media, and the place of new generations. [Art. 16 of the federal constitution](#) guarantees freedom of expression. [Art. 21](#) guarantees freedom of art.

Directly under the main topic of Cultural Participation are the notions of cultural rights and equal access to culture. In 2019, the National Dialogue published a [handbook](#), in which this issue is closely examined through different lenses and challenges. This is already a priority in the Swiss landscape and will be one of the main issues for the coming period; both in the area of social cohesion and in modernising what access to culture means.

2.3. Role of artists and cultural professionals

The support of the Confederation to the contemporary artistic creation, as well as artists and culture, aims to contribute to a qualitative and diverse scene. Switzerland demonstrates the importance given to culture and the arts through the ratification of international conventions that affirm the importance of arts and culture (UNESCO, European Council, amongst others), as well as through cultural policies set nationally (cohesion, inclusion, diversity) and internationally (see chapter 1.1). Artists and cultural professionals have, therefore, an essential role both inside and outside the country.

Many of the statements made on the 2021-2024 Culture Dispatch attest to this role, as many challenges to come revolve around creating better conditions for artists and cultural economies; whether this includes encouraging young talents, addressing gender inequalities, revision on retributions, broadening the notion of artwork

(oeuvre), or fostering better visibility of artistic works on international platforms.

The National Cultural Dialogue will also address the topic of "Adequate Compensation for Cultural Workers" in its 2021-2024 work programme.

2.4. Digital policy and developments

One of the important megatrends driving cultural change is digitalisation. According to the [Federal Statistical Office \(FSO\)](#), around 97% of the population uses the internet, 66% for five hours or more per week (2019). More than half of Swiss companies in the service sector are active on social media (2017).^[1]

Digitalisation permeates society in almost all areas. Digital policy is, therefore, a central topic, bringing broad challenges and opportunities that digitalisation has uncovered.

On 11 September 2020, the Federal Council adopted an updated "[Digital Switzerland](#)" strategy. It sets several goals to take advantage of digitalisation as a resource; from equal access, digital empowerment, education, research and innovation, infrastructure and security to projects such as Smart Cities e-Government and political Participation, resources strategy and artificial intelligence. [Priorities for the years 2020-2022](#) include the protection of the environment (enabled by new technologies and data), data spaces and the digital economy.

Copyright is a very important topic. Since the 1st of April 2020, new measures adopted by the Federal Council came into force. These measures regard the modification of the copyright law (and related laws). The changes introduced concerned better protection for artists and creators (e.g. protection of photographs), more effective measures against piracy (especially in relation to hosting sites), better access to online material (e.g. resources for research) and, finally, the application of the Marrakesh Treaty in relation to better access to texts for the blind and visually impaired.

Digitisation and the Cultural sector: Now

The Culture Dispatch 2021-2024 places special emphasis on the ongoing process of digitisation shaping all areas of society. Planned measures related to public cultural institutions include:

- As in the past, Pro Helvetia will regularly review the impact of digitisation on funding instruments in all disciplines and adapt them where necessary, for example opening up funding instruments for artistic works that are not tied to physical carrier media. The "Culture and Business" programme, which has been established since 2016 with a funding focus on design and interactive media, will be integrated into the regular funding activities in order to, among other things, help realise the potential of young developers.
- The SNM, the museums of the FOC and the NL will increasingly address original digital cultural assets ("digitally born") and further develop their 4D object and image database. The SNM will also complete the digital transformation in the areas of marketing and communication.
- In addition to the ongoing digitisation of significant works from its museums and collections, the FOC will examine whether it will award project grants for digitisation projects of museums and collections in the future.

Streaming and mostly global online platforms have recently been a topic of attention, as the Federal Council

proposes a measure to contribute financially – in the same way that national television does - to Swiss filmmaking and offer at least 30% of European films. The measures regarding these initiatives are not yet defined. As part of the Culture Dispatch 2021-2024, a revision of the Film Promotion Act and requirements for streaming services in the form of mandatory investments of 4 per cent of domestic revenues in Swiss filmmaking will be discussed in 2021.

Digitisation and the Cultural sector: History

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

In the Culture Dispatch for the years 2012-2015, the federal government pursued the transversal theme "Digital Culture", a theme that continues at the forefront of the new Dispatch on Culture and especially under the wing of Pro Helvetia.

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

Example: Haus der elektronischen Künste Basel (HeK)

One important national body in the field of digital culture is the [Haus der elektronischen Künste Basel \(HeK\)](#) (previously Plug.in, Forum for New Media and Shift Festival of Electronic Arts). HeK is dedicated to digital culture and the new art forms of the information age and is supported by private foundations, by the FOC (currently with an operating subsidy for the years 2018 to 2022) and the canton of Basel City. It is an important pioneering place that reflects through interdisciplinary forms on the aesthetic, socio-political and economic impact of media technologies.

^[1] further data: [Federal Statistical Office: Informationsgesellschaft](#)

2.5. Cultural and social diversity

2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

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

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

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

The Federal Office of Culture plays an important part in integrating cultural minorities into Swiss society. For this reason, it has played an instrumental role in developing a Languages Act (2010), which has been enacted to give precedence to the fact that Switzerland is a multilingual and multi-ethnic society (see chapter 2.5.4). The Section for Culture and Society of the Federal Office of Culture is among other activities dedicated to promoting and safeguarding cultural diversity by supporting cultural organisations of national importance.

Pro Helvetia's mandate is to support those activities which promote mutual understanding among the different cultural communities. The Swiss Arts Council supports not only artistic works and creation but also cultural projects with social and political contexts and projects that further understanding between different regional, linguistic, and ethnic communities in Switzerland. In the areas of cultural outreach, every day and folk culture, and interculturality, Pro Helvetia provides financial support to pilot projects by application but also initiates projects in close cooperation with other cultural institutions. In the area of [diversity and equal opportunities in the cultural sector](#), the Swiss Arts Council Pro Helvetia has defined these targets for 2021-2024:

- support cultural institutions and provide them with active guidance in the development of diversity-oriented processes;
- reduce barriers for cultural practitioners from marginalised population groups to the Swiss cultural sector and to opportunities for grants;
- promote knowledge transfer in the areas of diversity and equality and provide practice-oriented guidelines for cultural institutions; and
- collect and disseminate data and facts on diversity in the Swiss cultural sector.

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

(see chapter 4.2.1). For the period 2012-2015, the principal focus was on amateur arts and popular culture.

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

Cultural diversity, access to culture, cultural exchange, and the promotion of culture, in general, are increasingly understood as joint, partnership-based tasks of the federal government, cantons, communes, and private bodies. The federal government focuses on close partnership given that the cantons and communes meet the lion's share of public funding for culture and given that the federal government only has partial and subsidiary constitutional powers. This explains why the federal government has initiated the National *Dialogue on Culture* (see chapter 1.1).

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

For Traditions, see chapter 3.1.

Switzerland is a multilingual and multicultural country, providing grounds for a strong link between intercultural dialogue and social cohesion between linguistic regions and different cultural encounters; it both reinforces mutual comprehension but also provides great potential for artistic development. A national cultural dialogue is thus central.

Discussing national cohesion, including the coexistence and mutual understanding of the different cultural communities – both Swiss and foreign -, is a matter of permanent cultural priority in Switzerland. Accordingly, cultural projects are particularly useful in opening dialogue, organising productive meetings, and strengthening mutual respect. Along this line, culture is called upon to reinforce national cohesion - expressed in the form of well-defined exchange projects. Pro Helvetia and other organisations support the translation of literary and non-literary works from one national language into another.

Here, reference can be made to the language policy of the federal government, which is partly implemented by the Federal Office of Culture and Pro Helvetia (see chapter 2.5.4). In this frame, many festivals outside urban areas were supported, specifically theatre, dance and music, a measure that will follow in the period to come.

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

Cultural Participation as a pivot of the upcoming cultural policies is per se a strategy to continue actions already taken during the last period. Addressing interculturality, contributing to cultural policies debates on diversity, promoting cultural participation from migrant communities, and consider their cultural potential (mainly via Pro Helvetia).

Folk culture and amateur practices also contribute to this cultural weaving. Along with policies of cultural exchange inside linguistic regions in Switzerland, these dialogues are cherished as they contribute to a better

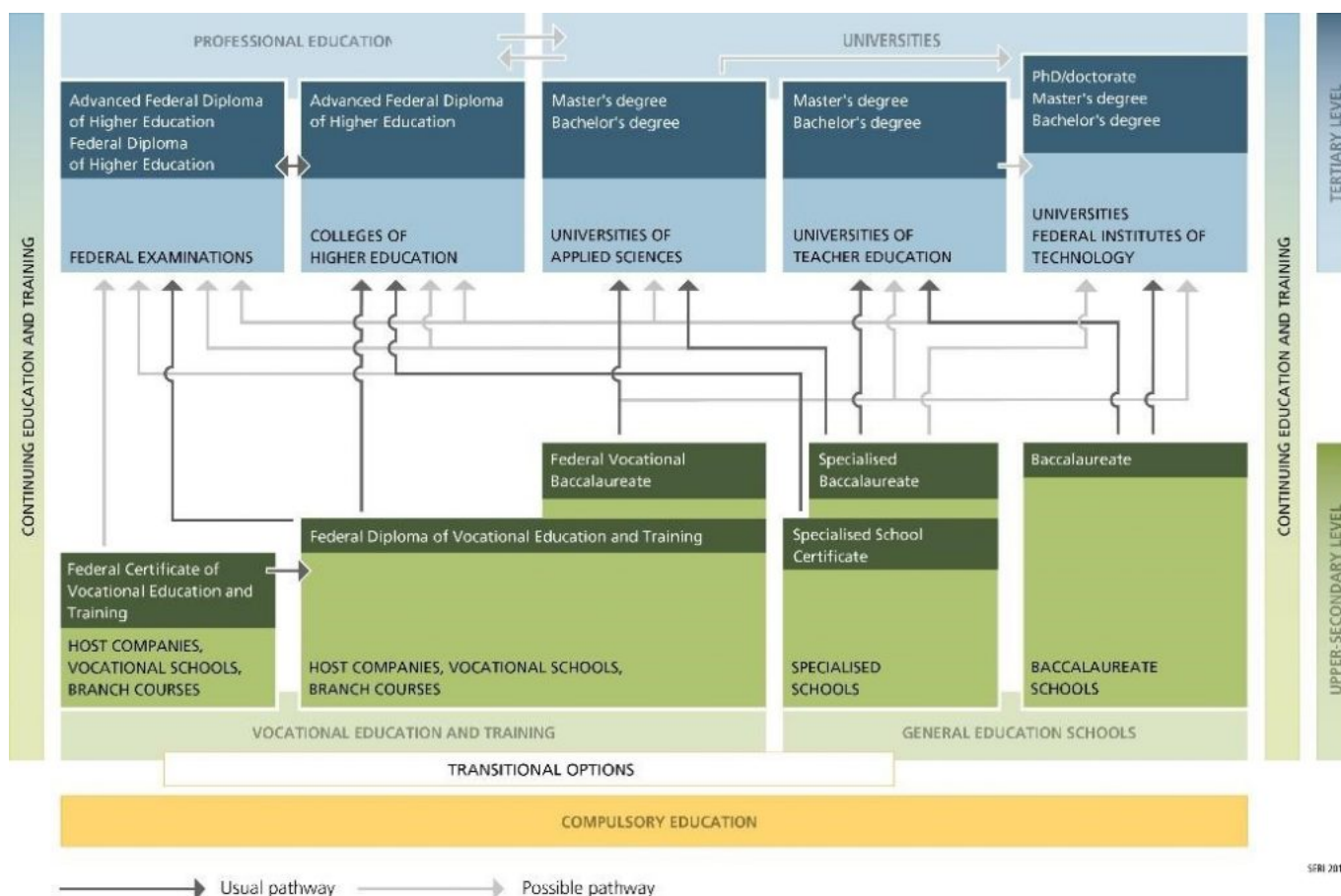
social cohesion. The Confederation, for example, encourages amateur events and associations (art. 14 and art.16 of the Culture Promotion Act).

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

For other international programmes, see chapter 1.4.

2.5.2. DIVERSITY EDUCATION

The cantons are the main bodies responsible for compulsory education, and they share responsibility with the Confederation over continuing education (vocational training, upper-secondary schooling, universities and professional education and training). The responsibilities of the federal government in the field of education include the activities of the Federal Institutes of Technology in Zürich und Lausanne, the distribution of grants to cantonal universities, scientific research programmes, and Swiss schools abroad. Only recently has the revised Federal Constitution begun to allow the State to promote art and music, especially in the education sector. The measures taken since have progressively allowed for the encouragement of music in schools.



(Source [State Secretariat for Education, Research and Innovation \(SERI\)](#); CW)

After compulsory education (elementary school) the Swiss education system provides two major paths to continue education at the upper secondary level: the vocational education and training (VET) path (more popular

during the past years) or the general/academic education path. Each path offers multiple options to attain a degree, which qualifies for tertiary level education.

Swiss education is mainly under the authority of cantons, which make it quite diverse and represent different investment numbers given their autonomy on decision-making. In 2014, Switzerland spent 5.6% of its GDP on education, but expenditure on canton levels ranged from 16.2% (Graubunden) to 31.7% (Freiburg) (Swiss Education Report 2018).

According to the Constitution, the Confederation "shall take account of the special need of children and young people to receive encouragement and protection" (Art. 68), these measures are complementary to the ones taken on the first instance by cantons. The Confederation also supports the arts and music in the education field (Art. 69).

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

Swiss Schools abroad are under the Federal Law on Dissemination of Swiss Education Abroad (2015). The Confederation promotes 18 schools, with around 8000 students, 1700 of whom are Swiss nationals: in Bangkok, Barcelona, Bergamo, Bogota, Catania, Curitiba, Lima, Madrid, Milan (with a branch school in Como), Mexico (with branch schools in Cuernavaca and Querétaro), Beijing, Rome, Santiago, Sao Paulo and Singapore.

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

On the 26th of February 2020, the Federal Council approved the Dispatch regarding Education, Research and Innovation for the 2021-2024 period (a Dispatch is prepared every four years and given to the Parliament). The Dispatch addresses every layer of the educational system as well as the Research and Innovation branches. Today, one of the main challenges and topics regarding education is without doubt, digitalisation. It entails both a better inclusion of digital literacy at different age populations, as well as seizing the chances it offers in terms of innovation and development. Lastly, according to the 2030 Agenda for Sustainable Development, measures will be taken to ensure equal access to technology and its resources.

2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

The media play a central role in direct democracy. The topic of media pluralism and content diversity is also closely related to Language policies (see chapter 2.5.4). The mandate of the Swiss Broadcasting Corporation (SRG SSR) is to produce and broadcast in Switzerland as a multilingual and multicultural country radio and television programmes in the country's four languages: German, French, Italian, and Romansh.

Media pluralism and content diversity are central in catering for this plurality, as well as ensuring freedom of opinion. Institutional media diversity is, therefore, vital. According to the Federal Constitution (Radio and Television Act, 2007), radio and television must contribute to the education, to cultural development, to

entertainment, to freedom of opinion, and should take in consideration the particularities and needs of both cantons and populations.

For this reason, radio and television studios are located in the different language regions, and extra funds are made available to enable the French, Italian and Romansh-language regions to produce as many programmes in their respective languages as in the German-speaking region of Switzerland. The dual-channel sound system also enables the bulk of broadcast programming to be viewed in English. In the larger areas, especially in the German-speaking urban agglomerations, English is regarded as an important foreign language.

On the 4th of March 2018, the "No Billag" Popular Initiative ("[Say yes to abolishing radio and television fees \(Abolition of Billag fees\)](#)"), looking to suppress the public fee towards television and radio, was rejected by the population (71.6% No votes). This fee allows financing of the SRG SSR nation and region-wide, as well as 21 local radios and 13 regional television channels for their public utility offer (local/regional events, politics, culture to mention a few). This reaction confirms the important place given to this public structure and to media independence. Public-funded media (SRG SSR) is first in rankings, followed by the private group Tamedia.

Since 2019, this fee is mandatory and concerns anyone that can access a television or radio service (via analogue or digital interfaces). Other funding for the SRG SSR and radios or televisions of public utility, comes from publicity and/or sponsorship.

The Federal Office of Communications (OFCOM) is responsible for the media, telecommunications, postal services and information society sectors in the country. It coordinates the implementation of the "Digital Switzerland" Strategy (see chapter 2.4) amongst others. Its place is central in the media landscape as digitalisation takes place, for example by pushing previously printed press to online versions.

Media pluralism in the digital era

Since 2010, the number of paid printed newspapers is decreasing, even though the number of readers is stable. According to the [Federal Statistics Office](#), in 2019 the number of readers accessing information or news sites through online platforms jumped to 77%.^[1] The consequences of the digital transformation on the Swiss media landscape are a considerable slump in advertising and audience revenues, combined with job cuts, the merging of editorial offices and a decline in media diversity, which is particularly evident in the regions.

In 2020, in order to improve the framework conditions for the media and to promote a diverse offering in the regions, the Federal Council decided to support the media with a package of measures. It was adopted by Parliament in 2021 (a total of 120 million CHF) and includes, among other things, more money for cheaper delivery of daily and weekly newspapers; for the first time, money for online media; and finally, more support for the media system as a whole - for news agencies or for the training of media professionals.

^[1] Federal Statistical Office: [Erhebung zur Internetnutzung - Kommunikation und Information 2004-2019](#) (2020)

2.5.4. LANGUAGE

Language policy is a central issue in the Swiss political debate surrounding social and national cohesion. The

nation has four official languages (German (62% in 2019^[1]), French (22.8%), Italian (8%) and Romansh (0.5%)), which correspond to different linguistic regions (three Cantons are bilingual; Graubünden is trilingual). At school, all children in Switzerland must learn at least one of the other national languages.

According to the [Federal Statistics Office \(FSO\)](#), 68% regularly use more than one language (2019) and English is the most widely used non-national language. The [survey](#) also shows the myriad of cultural backgrounds of Swiss residents: Among the youngest generation (under 15), in addition to the national languages and English, Albanian (6.7%), Portuguese (4.9%), Spanish (4.9%), Bosnian-Croatian-Montenegrin-Serbian (3.8%) and Turkish (2.8%) are spoken at home, as well as over 70 other languages.

An interesting source of information on Swiss language policy are the reports of the Federal Council for the attention of the Secretary-General of the Council of Europe on the application of the [European Charter for Regional or Minority Languages \(SR 0.441.2\)](#).

Ensuring this diversity and the exchange between linguistic communities is a main goal for social cohesion. The main tasks of the corresponding Languages Act (2010) are to develop guidelines on the use of the official languages in the federal administration, to support student exchanges, to establish a scientific institution for the study of multilingualism, to support multilingual cantons, and to promote the Romansh and Italian languages in Switzerland, including the media (for further information, see chapter 4.1.8).

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

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

The Federal Office of Culture is responsible for adopting measures designed to promote multilingualism in society, specifically those areas concerning the promotion of mutual understanding and exchange between the various language communities, lending support to multilingual cantons, and safeguarding and fostering the Italian and Romansh languages and cultures.

The promotion of minority languages includes, among other things, the preservation and promotion of the Romansh and Italian languages and culture. In 2021, the Federal Office of Culture (FOC) signed a performance agreement with the Canton of Graubünden for the period 2021-2024 (a total of around 22 million CHF from the Confederation). With prioritisation based on, among other things, the evaluation results of the 2016-2020 funding period, federal support will be provided for projects to promote multilingualism, organisations, institutions, publishers, media or translation services. New for 2021-2024 is, among other things, a funding programme to support projects in the Romansh "diaspora" with 400 000 CHF annually. This funding format aims to support Rhaeto-Romanic children and young people outside their traditional language area, both in the canton of Graubünden and outside the canton, to "learn and live" the language and culture, as the [FOC](#) writes.

Pro Helvetia and other organisations (e.g. the Swiss Series of the Swiss Foundation for Federal Cooperation) support the translation of literary and other works (for example visual arts and theatre) from one national language into another. At the international level, for instance, Pro Helvetia offers literary translation residency

grants jointly with the Europäisches ÜbersetzerKollegium (EÜK) in Straelen and the Collège International des Traducteurs Littéraires (CITL) in Arles. In order to take account of Switzerland's multilingualism beyond the four national languages, Pro Helvetia 2021 broke new ground in its literary funding: It expanded its support for literary creation to texts in all languages: Swiss authors who write in languages other than the national languages can now also apply for a literary creation grant (formerly literary work grant).

Furthermore, there are also various private initiatives, like "TransHelvetia", which organises cooperation and exchanges between theatre companies in the German and French-speaking parts of Switzerland. A private foundation finances TransHelvetia.

School exchanges between linguistic regions are also of great importance, and in the policies to come, there is a focus on ensuring they continue. The programme [Movetia](#), developed in 2017, supports the exchange programmes set by the Confederation. In 2017 as well, the Confederation along with the cantons, adopted a strategy of "Exchange and Mobility". Both initiatives have found great success and require further funding, to which measures and further propositions are addressed continuously.

^[1] Federal Statistical Office: [Language, religion and culture survey](#) (2019); main language(s) (up to three per person) indicated by respondents; more on the methodological basis [here](#).

2.5.5. GENDER

Gender inequality is a topic of high importance that has gained attention over recent years, especially with the 2030 Agenda for Sustainable Development in sight. In 2021, the Federal Council adopted the Swiss government's first national strategy specifically aimed at promoting gender equality (the [2030 gender equality strategy](#)/"Gleichstellungsstrategie 2030"). It focuses on four central themes: promoting equality in the workplace, improving work-life balance, preventing violence, and fighting discrimination. The key measures are expected to be adopted or implemented by 2023.

An important driver of gender equality is the Federal Office for Gender Equality (EBG), which is affiliated to the Federal Department of Home Affairs. Current key issues have no cultural policy focus. They include equal pay, how to balance family and professional life, domestic violence, and implementing the recommendations of the UN Committee on the Elimination of Discrimination against Women.

In addition to gender equality, the City of Bern's equality mandate since 2018 also includes the legal and actual equality of LGBTIQ people in all areas of life. As members of the [Rainbow Cities Network](#), the cities of Geneva and Zurich commit to having an active LGBT policy and to include LGBT issues in its general municipal policies.

Gender relations in the Swiss cultural sector

The appropriate representation of gender in all relevant areas of cultural creation is an objective of the Confederation's cultural policy. The Culture Dispatch 2021 - 2024 provides for the collection of in-depth statistical data and the examination of corresponding measures. In 2021, the Swiss Arts Council Pro Helvetia presented a preliminary study on gender relations with three key findings, as described on [Pro Helvetia's website](#):

1. women are under-represented in leadership positions: At the level of the strategic management (sponsoring bodies) of the cultural institutions and enterprises included in the analysis, only 28.8 percent of women are at presidential level.
2. Female artists and their work have lower visibility and receive awards less often: In the performing arts, for example, the share of women in the fields of directing and choreography was around one third in the 2018/19 season. Among conductors in classical music, the share of women is 6.6 per cent. Among performers (soloists and orchestra/accompanying band) in classical music, the proportion of women is around 34 per cent, in jazz just under 12 per cent and in rock/pop between 8.6 and 12.8 per cent. The inequalities are also evident at the level of awards: Out of 828 awards examined, 37.1 per cent went to women.
3. women earn less than men: According to the study, there are hardly any concrete figures on current pay ratios that would allow precise statements. According to the preliminary study, the data examined gave the first indications of a gender pay gap in favour of men.

According to the preliminary study, the central cause for the unequal ratio can be assumed to be the still effective orientation towards male-dominated life plans in the field of art and culture, from which topics such as the question of reconciling work and family, hierarchical power relations, as well as gender norms as an "unconscious bias" in the cultural sector can be derived. The preliminary study formulated the following recommendations ([quoted from the website](#)):

1. *data about incomes and the extent of the gender pay gap must be surveyed in depth.*
2. *insight into career trajectories and information about central moments in artistic careers are necessary to understand the reasons artists choose to continue or abandon an artistic career.*
3. *in a related aspect, the issue of compatibility of family and professional life must be investigated.*
4. *the issue of financial support at various levels (Federal, cantons, local government) requires greater research, taking into account the complexity of funding mechanisms and opportunities.*
5. *future research must integrate the areas of education and the universities (accessibility, selection criteria, curricula, teaching staff, number of students and graduates).*

Gender equality and Film

The Swiss Federal Office of Culture (FOC) is committed to gender equality in film promotion. The statistics by the Cinema Section of the FOC show that [in 2020](#), the share of feature films funded by women directors was over 50% for the first time in 5 years (54%), and the sum of production contributions for projects by women and men directors through the FOC's selective film funding programme was practically the same. Women were underrepresented in screenplay funding (34%), as well as in project development funding (39%) and production funding (41%) of documentaries.

Since 2016, the FOC has put several measures in place to support gender equality in the Swiss film industry. Firstly, within the FOC's selective film funding programme, projects by female directors or screenwriters must be favoured over projects by their male counterparts of equal artistic quality. Secondly, the FOC coordinates nationwide standardised data collections in collaboration with regional and private film funding institutions and regularly publishes statistics on gender equality *on-screen* and *off-screen*. Those statistics show that women were underrepresented in Swiss films on Swiss cinema screens from 2017-2019: only one in three protagonists in documentaries were women, and female protagonists in fiction films tended to be younger than 40 years old

while male protagonists were equally represented in all age groups. Thirdly, the FOC supports the reconciliation of work and family life in the film industry by taking into account the cost of caring for children and dependants in their production funding.

Other

Associations such as the Swiss Women's Audiovisual Network (for the film sector) and HELVETIAROCKET (for the music sector), are further examples of engaging initiatives that promote actions and programmes towards equality and representation.

2.5.6. DISABILITY

The Convention on the Rights of persons with Disabilities (CRPD) ensures that persons with disabilities enjoy all human rights and participate in public, economic and social life. It does not contain any special rights but defines universal human rights from the perspective of persons with disabilities. The aim is to promote equal opportunities for persons with disabilities and to prevent discrimination against them in society. Switzerland agreed on this Convention in 2014.

Under Swiss legislation, the Confederation "shall take account of the special need of children and young people to receive encouragement and protection" (Art. 68).

The Federal Office for Disability Equality (FODE) is responsible for Switzerland's country reports on the implementation of its obligations under the Convention on the Rights of Persons with Disabilities.

Switzerland remains one of the countries with the highest education and employment rates for people with disabilities, even if the equality ensured by the Constitution is still far from reality.

Future measures in line of the recently adopted [Marrakesh Treaty](#) are the most recent step taken by Switzerland. This treaty aims to facilitate access to published works for persons who are blind, visually impaired or otherwise print disabled.

Pro Infirmis' [Kultur inklusiv](#) has an important role as a centre of competence for inclusive culture in Switzerland. Its "Kultur Inklusiv" label is awarded to cultural institutions that are committed to promoting the holistic inclusion of people with disabilities as creators of culture, as audiences and as employees. Started as a pilot project in the canton of Bern in mid-2014, more than 90 cultural institutions throughout Switzerland are now registered as label partners (from 2021).

2.6. Culture and social inclusion

Culture and social inclusion, as we have seen, are a central part of Swiss cultural policy (see chapter 4 for details on legal foundations). Within the frame of "Cultural Participation", as well as "Language", "Cultural Diversity", "Culture and Society"; this thematic is transversal. Through amateur practices, folk culture and volunteering in the cultural sector, there are many ways in which the population participates in the making of culture.

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

On the level of the cantons and cities, numerous public and private initiatives address integration issues within cultural and socio-cultural approaches (see chapters 1.1 and 2.5.1).

In the 2021-2024 Culture Dispatch, culture and society are one of the main priorities. There are measures announced concerning the will to reinforce cultural participation, with cultural mediation, for instance, to promote reading, reinforce music education for all children and young people, support young musical talents, create a legal base for living traditions, amongst others. Another area of support concerns minorities: The Yenish, Sinti and Roma communities are recognised as national minorities within the meaning of the Framework Convention for the Protection of National Minorities (FCNM) of the Council of Europe. Switzerland has committed itself to promoting framework conditions that enable minorities to cultivate and develop their culture. This applies in particular to the nomadic way of life of the Yenish, Sinti and Roma communities and the Yenish language.

In the period 2021-2024, the Swiss Arts Council Pro Helvetia intends to break down barriers to the Swiss cultural sector for cultural practitioners from marginalised population groups (Dossier [diversity and equal opportunities in the cultural sector](#)).

2.7. Societal impact of arts

Arts and culture, from folk traditions, amateur arts, to professional creatives and artists, contribute to the cohesion of the country in many different levels. Both through cultural policies at a macro-level, to local and individual initiatives, culture is essential in promoting welfare, education, plurality, and innovation. Through the "Cultural Participation" and "Social Cohesion" streams from the Culture Dispatch, the intrinsic value of arts and culture in social making is attested. Through structures such as the Swiss Arts Council Pro Helvetia, cultural projects are supported that promote, stimulate and address contemporary, socially relevant issues.

2.8. Cultural sustainability

Since 1987, following the definition provided by the World Commission on Environment and Development (WCED), Switzerland has recognised sustainable development as part of its social, economic and ecological strategies. The definition of sustainable development as a "development that meets the needs of the present without compromising the ability of future generations to meet their own needs" has been a thread in Swiss policy-making since then.

Sustainable development is a national objective that concerns both federal and cantonal levels. The Articles 2.2, 54 and 73 of the Federal Constitution provide the legal frame of their obligations. Since 1997, the Federal Council has implemented these obligations through specific sustainable development strategies (1997, 2002, 2008, 2012, 2016).

In line with the 2030 Agenda for Sustainable Development and sustainable goals, Switzerland commits to developing frameworks and actions to ensure its realisation.

"[The Strategy aims](#) to ensure the coherent, sustainable development of Switzerland. This includes coordinating Confederation activities and ensuring that they are in line with action by the cantons, communes, business and civil society."

On the [Sustainable Development Strategy for 2016-2019](#), several goals for the 2030 Agenda were declared:

"it is important to promote aspects such as national cohesion, mutual understanding, and interregional solidarity. Taking linguistic and cultural diversity into account, efforts to foster shared values should be continued. Continuous dialogue plays a key role here. (...) The social and cultural development of the individual is one of the primary goals of human development. Cultural aspects must, therefore, be considered in any form of political action. In addition to this wholesale inclusion, sustainable social and societal development also demands targeted promotion and measures for the creation and preservation of culture and heritage."

Through the strategies of social cohesion and cultural Participation, the Confederation intends to address equality and cultural diversity. Fostering a culture in a broad social understanding contributes to the economy, to inclusion, and peaceful societies. Culture, therefore, contributes to sustainable development through the recognition of fundamental human rights.

2.9. Other main cultural policy issues

Article 106 of the Federal Constitution distinguishes between two sectors in the gambling market, i.e. the casino sector, and lotteries, betting, and skill games. The lotteries and betting sector in Switzerland are subject to the Swiss Federal Lotteries and Commercial Betting Act; it is primarily enforced by Swiss cantonal authorities, Comlot in particular. Casinos located in Switzerland, on the other hand, are subject to the Swiss Federal Games of Chance and Casinos Act (the "Casino Act"), which is enforced by the Federal Casino Board ESBK. On the 10th of June 2018, a new Act (the "Gambling Act") extended the constitutional article that sets the regulations to online games and gambling. The State extended the regulations on the levies paid by providers (Art. 106) to internet providers.

3. Cultural and creative sectors

3.1. Heritage

Heritage issues and policies

Many different parties are involved in heritage development in Switzerland. Cantonal offices cooperate with federal ones on almost all issues. The Culture Promotion Act governs cooperation between the federal government and the cantons. The Confederation may support museums, collections and third-party networks for the preservation of cultural heritage. (Article 10 of the Culture Promotion Act). All the financial effort for conservation of historical monuments and archaeological interventions, as well as any state building, is determined by article 13 of the Federal Law on Nature and Landscape Protection.

With over 1100 Museums and 13 million visitors per year, the Confederation has as well an important task regarding conservation, mediation, and study of both the tangible and intangible cultural heritage.

A further institution involved in heritage development in Switzerland is the National Information Centre for Cultural Property Conservation (NIKE), which was founded in 1988 as an association concerned with the maintenance of cultural goods. It is responsible for the collection, exchange, and distribution of information on the maintenance of cultural goods and is an umbrella organisation with 39 professional associations and public organisations from the field of cultural heritage conservation.

A topic of high priority regarding heritage and conservation matters is the work related to the looted art from the Nazi period, and the international transfer of cultural goods; important measures are taken against illegal commerce of stolen or looted art.

Built Heritage

Rich and varied landscapes, historic towns, villages, districts, individual buildings, and archaeological sites are of outstanding importance for Switzerland's identity and quality of life. Monuments are an essential part of history. Preserving the country's monuments, townscapes, and archaeological sites has great economic significance, not least for maintaining the unbroken success of Switzerland as an attractive tourist destination. Measures such as the campaigns "[Historical Switzerland](#)" and "The magic of beautiful places" launched by [Switzerland Tourism](#), demonstrate Switzerland's desire to promote heritage sites, including those that are not well known.

The Federal Office of Culture (FOC) ensures that the concerns of archaeology, monuments' conservation, and townscape protection are taken into appropriate account on a federal level. For example: The Federal Inventory of Sites of National Importance (ISOS), compiled by the BAK, classifies around 1200 sites (2020) as worthy of protection and of "national importance". It provides the federal government, cantons and municipalities with a planning basis for high-quality settlement development.

The FOC lays the necessary foundations, assesses building plans and projects, and grants financial assistance. The FOC has faced three key challenges that are to be considered along with the current heritage policies: changes in energy and land use policies; the shortage of financial resources to ensure sustainable conservation

policies; lacking social awareness of the concerns of archaeology and monuments conservation.

Since the [2016-2020 Culture Dispatch](#), *Baukultur* was further developed as an important topic for cultural policies. This important notion is defined by the [Baukultur policy](#) as "(...) multi-faceted. It refers to the past, present, and future. Baukultur starts with the open landscape and includes the built and unbuilt environment plus everything in between." We can then say that this holistic view on heritage allows a more sustainable view both in terms of protection and creation of a "material" Swiss identity.

This theme is also one that Switzerland takes a lead on internationally. In January 2018, the Confederation organised an informal conference of Ministers of Culture around this theme in Davos. Since then, Switzerland occupies a leadership role in this domain, especially through the publication of a [Davos Declaration on Baukultur](#), approved by all participants at the conference. The Confederation has committed to the theme as a priority for the upcoming 2021-2024 period. The measures defined by the FOC relate in particular to mediation and the promotion of competence in the area of *Baukultur* and contribute to a higher quality of building development in Switzerland.

Another international position concerning heritage that Switzerland takes a lead on is cultural heritage that is endangered, which concerns the Federal Department of Home Affairs (Federal Office of Culture), in partnership with the Federal Department of Foreign Affairs. The strategy has as a goal to position Switzerland in an international context where there are growing threats against heritage, whether because of armed conflicts or natural catastrophes.

Preservation of the intangible cultural heritage: Traditions

The Confederation published an inventory of the intangible cultural heritage in Switzerland ("List of living traditions") in 2012 (updated in 2017) in cooperation with the cantons. To raise awareness among the population of the importance and social value of intangible cultural heritage, the Confederation supported various projects to communicate living traditions (through museums, centres of excellence, schools) and to deepen knowledge about living traditions. Encounters were promoted between contemporary and traditional culture, fostering regional cultural initiatives through the efforts of Pro Helvetia, hosting an exhibition on "Dialects" at the National Library, and cooperation between the Swiss National Museum and young craftspeople to help convey traditional craftsmanship to a wider audience.

For audiovisual archive conservation and documentary heritage, see chapter 3.2.

3.2. Archives and libraries

The systematic collection of photographs, sound documents, films, and videos began only a few decades ago. The preservation of Switzerland's audiovisual heritage must rely on recent knowledge of collecting and conserving such cultural assets. The technological developments coinciding with digitisation over the past 20 years pose new challenges, because long-term digital archiving, as well as providing access to and disseminating such data, differs fundamentally from the preservation of analogue items.

Archiving and digitalisation have proven to be extremely important over the years. For example, the Swiss National Museum's online consultation has more than tripled in recent years. It accounts for an important

strategic point in the 2021-2024 Culture Dispatch and sets as a goal the progressive digitalisation of archives and collections (National Museum, National Library), films that have had their first presentation with the support of the Federal Office of Culture, etc.

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

- Fondation Cinémathèque Suisse (Lausanne)
- Schweizerische Stiftung für Photographie (Winterthur)
- The SAPA Foundation, Swiss Archive of the Performing Arts (Bern / Lausanne / Zurich)
- Memoriav, association for the preservation of Switzerland's audiovisual heritage (Bern)

Digitalisation and cultural mediation are important goals to follow in the heritage strategies. This concerns both public access to culture, restoration, and archiving.

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

Helvetica: Under the name "Helvetica", the Swiss National Library collects publications related to Switzerland, works printed in Switzerland as well as works printed abroad if they are related to Switzerland and its population, regardless of the importance of these works;

The [e-Helvetica](#) archive is the digital platform of the Swiss National Library. This digital library and web archive are the result of the continuing digitalisation strategy and the representative collection or original digital content ("digital born") of the Confederation. Besides digital books and historic websites, digitally published books, magazines, theses and standards can be subjected to a full text search on this platform. The digitalisation of books in print, plus the maintenance and securing of the original digital collection will be the main challenges over the next few years.

Literary Archives: The remit of the Swiss Literary Archives, besides the collection and preservation of the estate of Swiss authors, is to open up, research, and convey to a wider audience the works of such authors. Inventories are made accessible online via the archival databases of the [National Library](#).

Graphics Collection: The Graphics Collection contains iconographic documents pertaining to geography, social mores and customs, and Swiss cultural and political themes, especially as depicted in printed graphics from the seventeenth to twentieth centuries. The collections of printed graphics and photography both emphasize vistas of Switzerland and portraits of famous Swiss personalities.

Swiss newspapers: from 1997 to 2018, the National Library conducted the coordinated microfilming of newspapers. It is currently engaged in the cooperative digitalisation of newspaper titles from all the language regions, which it places on the [e-newspaperarchives.ch](#) platform.

Audio documents: the Swiss National Sound Archives in Lugano, part of the National Library since 2016, collects and receives Swiss audio cultural heritage and makes it available to interested parties.

The Federal Archive for Monument Preservation (FAMP) undertakes the documentation of restored objects, including approximately two million photographs and negatives as well as plans and reports on the history of architecture, historical monuments, and landscape protection. FAMP acts as the "Swiss picture archive" and is open to the public.

An important library network is [Bibliosuisse](#), an organisation that represents their interests and projects. They support the [Biblio2030 campaign](#) (linked to the 2030 Agenda for Sustainable Goals), where libraries position themselves as active members of sustainability, social justice, and equal rights' issues.

3.3. Performing arts

In the domains of theatre, dance, musical theatre, and contemporary circus, the Confederation supports the creation of plays, the diffusion, and promotion both in and outside Switzerland, the translation and subtitling of such pieces, as well as the network between Swiss actors and international co-producers. The main political actor regarding this field is the Swiss Arts Council Pro Helvetia.

In the last Culture Dispatch, all of the mentioned disciplines were grouped under the term "Performing arts", an initiative that has been [critiqued by Danse Suisse](#) (Swiss Association of Dance Professionals) in its reply to measures announced in the Dispatch. Critics claim that it erased the particularities of each sector, as well as their needs, which depend on their own production and professional particularities. This fusion also translates into a common performing arts prize, seen as a step back for the dance world in terms of recognition. From 2021, and in addition to the [Swiss Grand Prix Performing Arts / Hans Reinhart Ring](#), the Federal Office of Culture will award 2-3 dance prizes, 6-7 theatre prizes and one prize each for a dance and a theatre production in the field of the performing arts.

During the 2017/2018 season, the 28 biggest professional Theatres staged around 6400 performances (inside and outside Switzerland), representing around 1.5 million spectators. The more important structures are the Opernhaus (Zürich), St-Gall Theatre (St. Gall), Schauspielhaus (Zürich), Konzert Theatre (Berne), the Grand Theatre de Genève and the Theatre de Lucerne. For the same season, public funding amounted to CH 334 million (around 316 million EUR). There is also a flourishing independent scene with smaller companies, also in rural areas. According to the Theatre Studies Institute (Bern University), in 2010 there were 380 spaces hosting performances of independent theatre, dance, and opera. These smaller spaces reach a considerable audience, for example, around 1.7 million visitors for the 2019 season (Federal Office of Culture: [Culture in Switzerland - Pocket Statistics \(2019\)](#)). On the dance scene, one of the key projects is "Das Tanzfest", held in 20 different cities around Switzerland.

These latter numbers also show that the main activity is concentrated in the big cities, a situation that also encapsulates the disparities between linguistic regions, and the importance of ensuring cultural exchanges within the country itself; this is recognised as an important feature of future cultural policies projects. On the other hand, the French part of Switzerland seems to be more dynamic thanks to the support of the Commission Romande de diffusion des spectacles (CORODIS). Other different successful projects from Reso – Réseau Danse Suisse have taken place to promote exchanges between centres.

Another issue is low level of investment in diffusion, which is very limited both nationally and internationally,

thus limiting audiences for Swiss performing arts. The limited access to European networks is a challenge, as well as the need to expand international touring and visibility. The example of the 2019 dance event Panorama Danse shows the disparity between production and diffusion funds, particularly for independent companies and reveals the importance of cooperation.

Besides the artistic disciplines mentioned, musical theatre and contemporary circus have recently gained momentum, and are also seen as being in need of more considerable funding.

3.4. Visual arts and crafts

This information will be published as soon as possible.

3.5. Cultural arts and creative industries

3.5.1. GENERAL DEVELOPMENTS

According to the "Taschenstatistik"/Statistical Data on Culture in Switzerland 2019, the cultural and creative economies in Switzerland operate mainly as cultural and creative companies that have a main commercial goal through the creation, production, distribution, and exploitation of cultural goods and services.

The publication by the FOC points out that the distinction between profit or public utility, and public subvention or private, is very blurry. Indeed, the sector benefits from these multiple potentials of value creation.

According to the [2018 Report on Creative Economies](#) published by the [Zurich Centre for Creative Economies](#) (ZCCE, Zurich University of the Arts), there are 13 different submarkets that can be identified, such as the music industry, book market, and art market. This report "attempts to capture the complex creation, production, dissemination and exploitation processes of the creative industries and their submarkets."

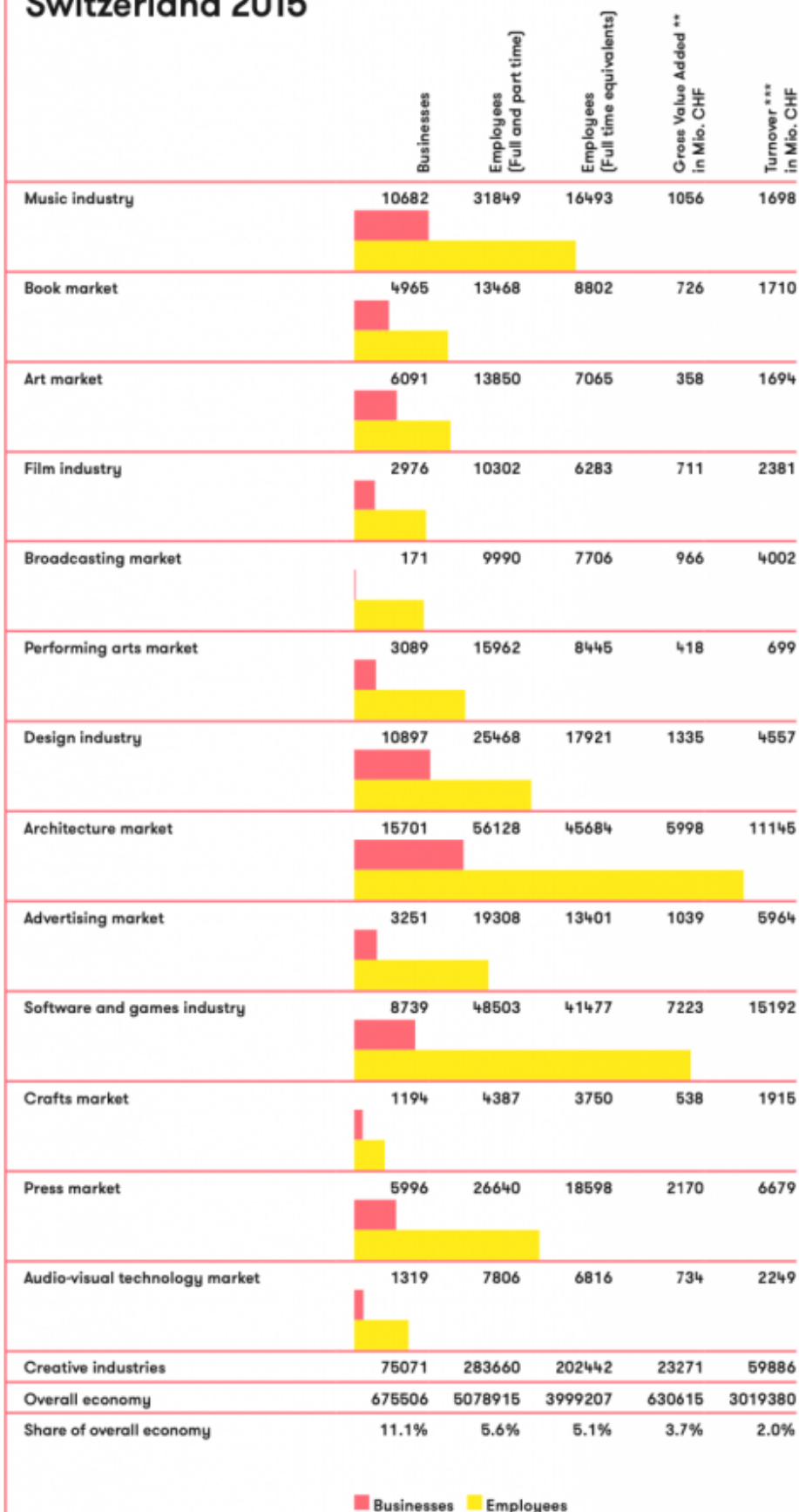
The basic information below reveals the significance of the Swiss creative industries in 2015 compared to the country's overall economy.

In 2015, roughly 284 000 persons were employed in Switzerland's creative industries, in around 75 000 businesses. This represented 11 % of Swiss businesses and 6 % of all employees. The creative industries generated an estimated Gross Value Added (GVA) of CHF 23 billion and an estimated turnover of CHF 60 billion. This corresponded to almost 4 % of Switzerland's GVA and 2 % of Switzerland's total turnover.

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

Concerning regional distribution, Zürich remains the main hub for creative industries along with Basel, an observation that brings the urban/rural divide back into play again and would benefit from further exploration.

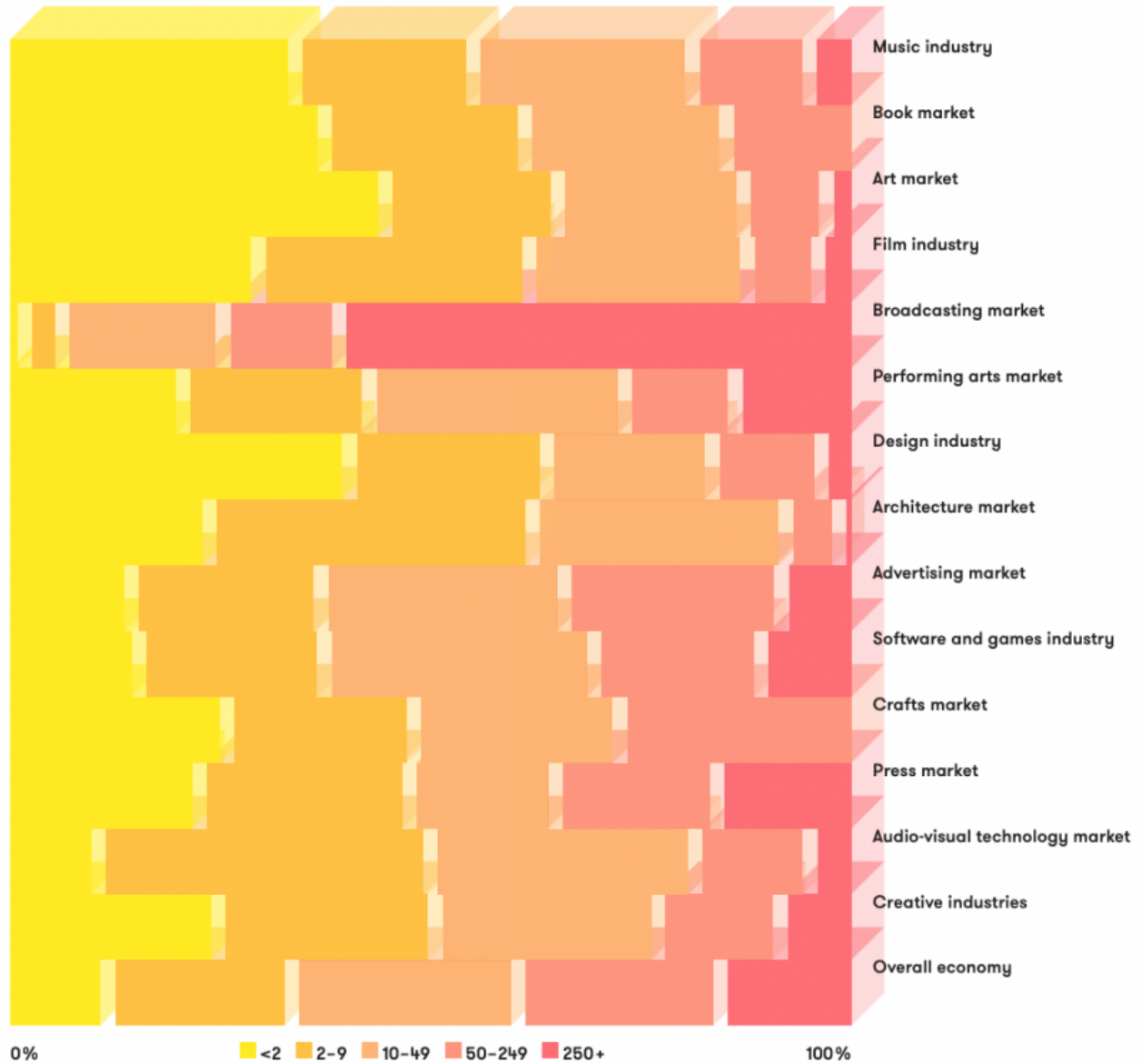
Overview: Creative Industries Switzerland 2015



** Estimates based on National Accounts NA *** Estimates based on national Value Added Tax VAT

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

Fig.1 Employees by Submarkets and Business Size Switzerland 2015



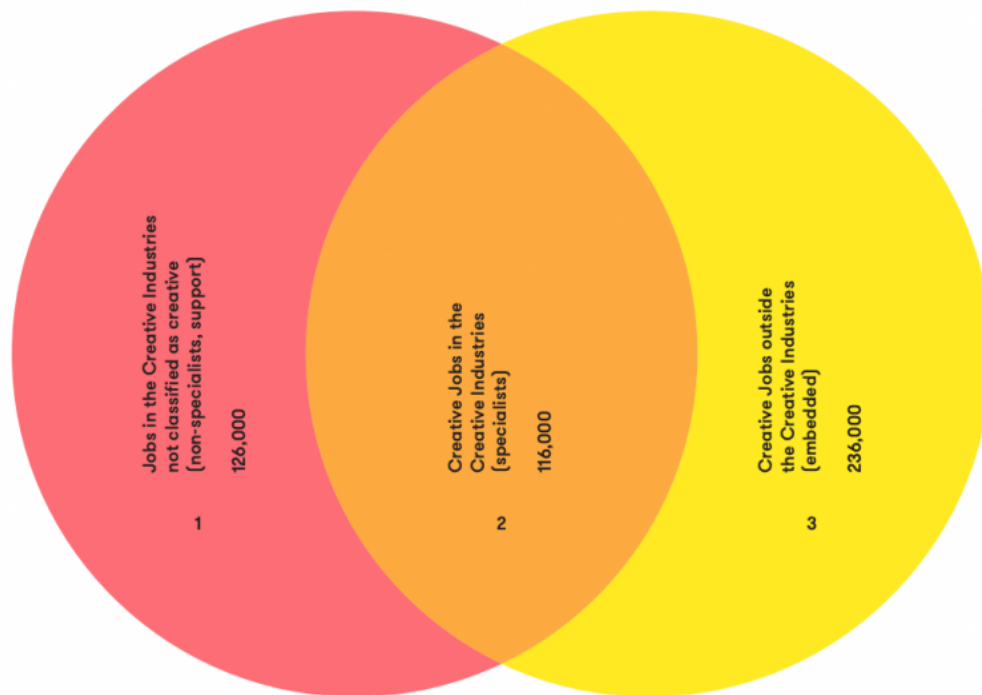
Tab.3 Employment in the Creative Economy by Industry Group, Switzerland, Average 2014–2016

	Specialist	Non-Specialist	Creative Industries	Embedded	Creative Occupations	Creative Economy
IT, software and computer services	33,000	39,000	72,000	70,000	104,000	143,000
Advertising and marketing	10,000	11,000	21,000	68,000	78,000	90,000
Architecture	27,000	20,000	47,000	22,000	49,000	69,000
Design: product, graphic and fashion design; crafts	9,000	9,000	17,000	49,000	58,000	66,000
Music, performing and visual arts	12,000	18,000	31,000	7,000	20,000	38,000
Publishing	8,000	11,000	19,000	9,000	16,000	27,000
Film, TV, video, radio and photography	12,000	7,000	18,000	5,000	16,000	23,000
Museums, galleries and libraries	5,000	10,000	15,000	6,000	11,000	21,000
Creative Economy	116,000	126,000	241,000	236,000	351,000	477,000

Source figure 1 and tables 1–3: FSO, SLFS; own calculations Statistical Office Canton of Zurich and Zurich University of the Arts

Zurich Centre for Creative Economies: [Creative Economy Report Switzerland 2018](#), (p. 81) [higher resolution](#)

Fig.1 Employment in The Creative Economy Switzerland, Average 2014–2016



The sum of Jobs in Creative Industries (1 + 2) and the Jobs in Creative Occupations outside the Creative Industries (3) amounts to Creative Economy (1 + 2 + 3).⁶

Creative Economy: 1 + 2 + 3
 Creative Industries: 1 + 2
 Creative Occupations: 2 + 3

Zurich Centre for Creative Economies: [Creative Economy Report Switzerland 2018](#) (p. 80) [higher resolution](#)

New models of collaboration – Culture and Business

As part of the "Culture and Business" programme (2016-2020), the Swiss Arts Council Pro Helvetia has been supporting design and interactive media since 2016. Now, not only do they take a priority seat, but they are also integrated into the realm of the institution's funding categories. Changes in innovation and creation also create new conversations between Art, technology, and science, which have become of major importance for artistic creation and the creative industries. On these terms, Pro Helvetia is encouraged to support further partnerships with research and education opportunities. Since 2021, the Swiss Arts Council Pro Helvetia has been running its own department that provides sustainable support for Swiss creatives in the two specialist areas of design and interactive media.

Working conditions

According to data from the Federal Statistical Office ([Cultural workers: Number, socio-demographic profile and working conditions \(2021\)](#)), the share of employed cultural workers in full-time employment in Switzerland has decreased from 55.7% to 49.8% of cultural workers between 2010 and 2019 (before Covid-19), while the share of part-time workers (< 50%) has increased from 20.5% to 22.5%. The (consistently) high proportion of women among part-time workers (< 50%) is striking: 31.9%, compared to 13.4% for men (2019 data). The number of self-

employed in the cultural sector ([definition by the FSO](#)), has increased from 41.5% to 45.1% between 2010 and 2019.

3.5.2. BOOKS AND PRESS

The Confederation supports publishing houses, the creation of contemporary literary works, their translation, dissemination and promotion both in and outside Switzerland. Since 2016, the Federal Office for Culture has implemented a specific strategy (mainly financial) to support Swiss publishing houses and their cultural activities. According to the results, for the 2019-2020 period, 35 small publishing houses benefited from this strategy.

Encouragement based on linguistic diversity is an important factor, as well as the translation of works in one another languages.

The diversity of the Swiss press reflects the federalist and multilingual structures of Switzerland. However, the printed press faces challenges due to diminishing numbers and concentration of newspapers due to closures. In response to this situation, the Federal Council [agreed on the 29th April 2020](#) on the importance of new measures of support to the printed media, by broadening the conditions of previous measures. The package of measures adopted in 2021 (120 million CHF) includes, among other things, more money for cheaper delivery of daily and weekly newspapers; for the first time, money for online media; and finally, more support for the media system as a whole - for news agencies or for the training of media professionals.

New challenges await the book market as well through the digitalisation changes. This includes the birth of new literary forms that need to be considered (especially ones that use interdisciplinary methods) and a decreasing trend in book sales.

Support measures announced in the 2021-2024 Culture Dispatch include funding for writing and editing processes, championing the role of translators, and support for publishing houses in a Swiss and international context.

3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

Under the direct management of the Federal Office of Culture, Cinema is one of the most important sectors. The federal cinema policies have as a goal to encourage Swiss creation as well as to ensure the diversity and quality of films shown, to reinforce the Swiss cinematographic culture, and finally to conserve and make accessible this patrimony. Other important strategies concern the digitalisation of the market (production, exploitation, archiving) in parallel with changes in consumer patterns that directly affect the Swiss cinematographic creative landscape.

Switzerland has a vivid cinema field, despite the difficulties faced with the non-integration of European cooperation programmes. According to the official statistics, from over 10 000 fiction movies produced every year globally, around 500 make their way to Swiss screens. Many film festivals play an important role, creating a space for promotion and interaction, which fortifies diversity and film exploitation.

Three tools are available to encourage the film sector: selective subventions (taking into account the diversity, quality, and exploitation of the production), subventions linked to previous success (taking into account the

number of entries and international success), and investment in Swiss cinematography. The results of these measures are often calculated and readjusted. The regional funding activities of the Zurich Film Foundation and of the Cinéforum Foundation in French-speaking Switzerland (since 2012), together with funding by cantons and municipalities, complement the federal film funding provided by the FOC.

The Audiovisual Agreement (Pacte de l'Audiovisuel) signed periodically between the Swiss Radio and Television Broadcasting Society (SRG SSR) and seven professional associations in the cinema field, makes it the biggest actor in the promotion of cinema. In the recently signed 2020-2030 agreement, the SRG SSR engages to contribute around CHF 32.5 million per year to film (including animations) and television productions, as well as supporting the upcoming digitalisation challenges (such as online broadcasting). Other national and regional television broadcasting societies contribute to Swiss cinema, along with different regional, cantonal and inter-cantonal organisations. Another important tool is the one allowing trans-national co-productions; the percentage of Swiss participation is still a matter of encouragement.

The new "[Promotion for investment in Swiss cinema](#)" (PICS) is another important public tool to support filmmaking. In 2019, according to the 2019 annual report of the FOC, PICS funded 26 projects with a total of CHF 6.1 million.

According to the Culture Dispatch 2021-2024, these are the challenges to come:

Paying particular attention to online platforms and changes to the traditional way of watching movies, and what it means to creation, production, distribution and exploitation matters; paying attention to transnational co-productions in order to push Switzerland to the front and keep an equilibrium between majority and minority productions; monitoring of gender equality in the long-term; promoting Swiss films abroad; and developing strategies to maintain the equity between actors in terms of mandatory film support, especially considering online platforms.

Compared to other audiovisual and interactive media, video games are the first fully digital cultural asset. The Swiss video games industry is in constant expansion and today represents an important share of the creative industries market. In 2019, 130 companies were partially or fully committed to game production (5 times more game SMEs than in 2010). Platforms such as "Producer Workshop", first launched in 2019, attest to the importance of partnership in the knowledge exchange on game production, network, and professionalisation. In 2019, the sector had around 590 employees and generated profits of CHF 150 million, with Zurich and the Lemanic Arc leading the way.

The Federal Council rapport on Videogames also attests to the growing importance of this sector, and the great innovation qualities of Switzerland at the forefront of videogame production. On the consumer's side, the Swiss Interactive Entertainment Association (SIEA) evaluated in 2014 around 1.5 million active players, that have a medium age of 30 years and spend 5 to 6 hours per week playing. According to the Federal Statistics Office, 55% of the population plays occasionally, and 30% plays at least once a week.

Many events are also seeing the light in Switzerland, such as [Ludicious](#) in Zurich or [Numerik Games](#) in Yverdon-Les-Bains. Other organisations are pushing Swiss video games such as: the Swiss Game Developers' Association (SGDA), the IGDA Switzerland Chapter, the Swiss Interactive Entertainment Association (SIEA) and the Swiss e-Sports Federation.

For further Interactive Media information see chapter 3.5.5

3.5.4. MUSIC

The Confederation supports the creation and dissemination of new musical works inside and outside of Switzerland. Music holds a particularly important place in Swiss society, whether through school programmes, via private listening, or professional and amateur practices (see chapters 5.2 and 6.2). The Confederation supports extracurricular music education through its national programme "Youth and Music", as well as contemporary classical music, jazz, pop and folk music works. It also has extended this frame to interdisciplinary art forms that include music and musical theatre.

Extending the notion of "work" to new forms of musical creation is very important, as well as considering the research and production phases of creation, more support to international promotion in festivals and tours, and taking into account changes in music listening through streaming platforms.

According to the [Creative Economy Report Switzerland 2018](#), "the turnover from audio and video streaming increased by 50% to CHF 34.4 million and thus contributed 39% to the total market. On the other hand, the decline in the download business, which still amounted to CHF 18.1 million (-17%), continued and thus already fell well short of the streaming segment." While the global recording industry now generates 62.1% of its revenue from streaming ([Global Music Report 2021](#), IFPI), the share in Switzerland in 2020 was 76% (possibly exacerbated by the impact of the COVID 19 pandemic) ([annual figures](#), IFPI Switzerland).

SUISA is the Cooperative Society of Music Authors and Publishers in Switzerland. Established as a cooperative association in 1923, it now numbers about 37 000 composers, lyricists, and music publishers. SUISA collects the remuneration to which its members are entitled for the public use of their works in Switzerland and Liechtenstein. According to the [2020 Annual Report](#) (possibly influenced by the impact of the COVID 19 pandemic), CHF 120.4 million of the CHF 155.9 million in revenue from copyright (including ancillary revenue) went to publishers, lyricists and composers in 2020 (CHF 87 per CHF 100 received). Broadcasting rights account for the largest share (64.27 million in 2020), especially the corresponding revenue from SRG broadcasts. The other revenues include performance rights (2019 (pre-COVID-19): 52.1 million CHF), reproduction rights (2020: 4.3 million CHF), streaming/download (2019 (pre-COVID-19): 5.5 million CHF), blank carrier remuneration in the audio sector (2020: 7.8 million CHF) and total revenue from abroad (2020: 11.6 million CHF).

Through the FONDATION SUISA, Swiss music was promoted at home and abroad with CHF 2.4 million in 2020. Along with the FONDATION SUISA, the Swiss Arts Council Pro Helvetia supports artists in international activities. Pro Helvetia also supports programmes that specifically aim to enable Swiss music, such as Oeuvres Suisses, and provide continuous support to orchestras.

The field of contemporary pop music is specifically promoted by, among others, the Popkredit of the City of Zurich (since 1983; departmental credit for 2020: around CHF 1m) and the RFV Basel (founded in 1994 as a non-profit association), which operates under a performance contract (Leistungsvertrag/service agreement) with the cantons of Basel-Stadt and Basel-Landschaft (annual budget: around CHF 667 000 (2020)). The cultural budget for alternative, club, youth, pop or subculture of all genres in Basel-Stadt will even be increased in future: On 29 November 2020, the "tip initiative" was accepted with a yes vote of just under 58 per cent, which demands that five per cent of the cultural budget of Basel-Stadt (instead of about 3.5 per cent as before) be used for this area.

Big efforts are made in terms of gender equality and access by associations such as HELVETIAROCKET, which would need to be translated into other layers of policymaking.

3.5.5. DESIGN AND CREATIVE SERVICES

Since 2021, the Swiss Arts Council Pro Helvetia has been running its own department that provides sustainable support for Swiss creatives in the two specialist areas of design and interactive media.

Under the title of "New models of cooperation - Culture, and Business" (See chapter 3.5.1), the Confederation set the bases on the 2016-2020 period to encourage young creatives to develop and innovate in the areas of design and interactive media (counting videogames as the principal sector and Virtual Reality/Augmented Reality technologies), considering their potential on the commercial level, both national and internationally.

This new model follows the projects "from concept to market" offering not only financial assistance but also coaching, mentoring measures and possibilities to present the projects at national and international trade fair and festivals.

Under the umbrella "Swiss Games" and "Design Switzerland", the Swiss Arts Council Pro Helvetia supported growing participation on different international and national stages, giving a space to young creators to show the pioneering qualities of technology in Switzerland. The Federal Council, through the report "[Video games. A domain of cultural creation in development](#)" (2018), recognised the high quality of these productions and agreed to support and encourage further developments in the long run. In the Culture Dispatch 2016-2019, both design and interactive media are jointly addressed. The following challenges have been identified:

Research and production in design (along with promotion and presentation), stimulating subvention of third parties (along with network creation, professionalisation of developers, etc.), long-lasting structuring of interactive media sector, promoting exchanges in Switzerland, as well as international diffusion and promotion, and acquisition of works.

The Swiss Arts Council Pro Helvetia, which is responsible for developing these funding strategies, has issued its fifth call for projects in the field of interactive media (2019). Ten projects were selected from 42 applications. The selected projects received funding at different developmental stages, for example, during pre-production, production or distribution. The goal was to support studios in establishing themselves on the market.

The Swiss Arts Council Pro Helvetia's "[Culture and Business](#)" focus supports the development, production and distribution of video games, virtual and augmented reality (VR/AR) technology, interactive comics and other forms of digital content demonstrating a high degree of interactivity. Specific mentor and coaching partnerships, as well as special measures to interconnect young creators and developers with professional networks, have proven to be successful. More international attention is planned to reinforce visibility and access to markets.

3.5.6. CULTURAL AND CREATIVE TOURISM

According to the 2017 [Tourism Monitor Switzerland](#), tourism connected to heritage is at the top of international visitors' activities: historical sites, churches, and cathedrals, museums and exhibitions, castles and fortresses. The cultural offer is of great economic importance. According to [official figures](#), tourism generated around 2.8 % of the country's gross domestic product in 2015 and employs around 4 % of the working population.

Switzerland's cultural heritage as a cultural resource forms an important basis for the supply-oriented strategy in destinations, including heritage sites ("Ortsbilder"). The Federal Inventory of Heritage Sites of national importance (ISOS), which is the responsibility of the Federal Office of Culture (FOC), classifies around 1200 heritage sites (2020) as worthy of protection and of "national importance" (e.g. the villages in the Lower Engadine). The ISOS provides a planning basis for the federal government, cantons and municipalities to ensure high-quality settlement development, which also has an impact on cultural tourism offerings.

Several initiatives have emerged to promote historical sites and landscapes (see chapter 3.1).

4. Law and legislation

4.1. General legislation

4.1.1. CONSTITUTION

It was not until the end of the 1950s that the first more specific provisions on culture and arts, limited to certain subject areas, found their way into the Federal Constitution of the Swiss Confederation: in 1958, for example, an article on film (currently Art. 71 of the Federal Constitution) or in 1962 an article on nature and cultural heritage protection (currently Art. 78 of the Federal Constitution).^[1] Before that, an unwritten cultural competence of the Confederation, tacitly derived from the Constitution, was the basis of the Confederation's cultural activities. With the total revision of the Constitution in 1999, the federal government's promotion of culture finally received an explicit constitutional basis in Art. 69.^[2]

Art. 69 Culture

(1) Cultural matters are a cantonal responsibility.

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

(3) In the fulfilment of its duties, it shall take account of the cultural and linguistic diversity of the country.

A new constitutional provision to promote music education was adopted by the popular vote on 23 Sept. 2012 (Art. 67a, in force since 23.9.2012).

Currently, there are several constitutional articles that are related to culture in a "broader" sense: for instance, Art. 2 para. 2 makes the Swiss Confederation responsible for, among other things, promoting the "the internal cohesion and cultural diversity of the country". Art. 4 formally stipulates the four national languages. Art. 16 guarantees freedom of expression and of information. Art. 17 guarantees freedom of the media (and Art. 17 para. 2 prohibits censorship). Art. 18 safeguards the freedom of language. Art. 21 guarantees freedom of art. Art. 35 necessitates the pursuance of fundamental rights. And not to be overlooked is the ban on discrimination in view of cultural diversity (Art. 8 para. 2) and the cultural aspects of political participation (Art. 34 and 39). Under the social goals set forth in Art. 41 para. 1, section 'g' therein is of particular mention, since it asserts that the federal government and the cantons commit themselves to ensure "that children and young people are encouraged to develop into independent and socially responsible people and are supported in their social, cultural and political integration." Jurisdiction with regard to culture is regulated by Art. 66 and Art. 67 (education, extracurricular work involving young people, adult education), Art. 67a (musical education), Art. 70 (languages), Art. 71 (film), Art.78 (nature and cultural heritage) and Art. 93 paragraph 2 (programming directive for the electronic media). These culturally-relevant legal statutes and directives call upon the Swiss Confederation to take into account cultural contents not only in the development of federal cultural promotion but also in the regulation of other policy areas (cultural compatibility).

Most constitutions of the cantons include legal obligations related to culture, for example the constitution of the

canton of Zurich, in Art. 120: "The canton and communes promote culture and the arts.", in the areas of cultural heritage (Art. 103.II), intercultural dialogue (Art. 7: "The canton and communes create favourable conditions for dialogue between cultures, world views and religions.") or in the context of innovation (Art. 8: "The canton and communes create favourable conditions for economic, cultural, social and ecological innovation.").

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

Article 2 Aims [...]

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

Article 4 National languages

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

Article 8 Equality before the law [...]

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

Art. 16 Freedom of expression and of information

(1) Freedom of expression and of information is guaranteed.

(2) Every person has the right freely to form, express, and impart their opinions.

(3) Every person has the right freely to receive information from generally accessible sources and to disseminate it.

Art. 17 Freedom of the media

(1) Freedom of the press, radio and television and of other forms of dissemination of features and information by means of public telecommunications is guaranteed.

(2) Censorship is prohibited. [...]

Article 18 Freedom to use any language

The freedom to use any language is guaranteed.

Article 21 Freedom of artistic expression

Freedom of artistic expression is guaranteed.

Article 66 Education grants

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

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

Art. 67a Musical education*

1 The Confederation and Cantons shall encourage musical education, in particular that of children and young people.

2 They shall endeavour within the scope of their powers to ensure high-quality music teaching in schools. If the Cantons are unable to harmonise the goals of music teaching in schools by means of coordination, the Confederation shall issue the required regulations.

3 In consultation with the Cantons, the Confederation shall set out principles to help young people to engage in musical activities and to encourage musically gifted persons.

*Adopted by the popular vote on 23 Sept. 2012, in force since 23 Sept. 2012 (FedD of 15 March 2012, FCD of 29 Jan. 2013; AS 2013 435; BBl 2009 613, 2010 1, 2012 3443 6899, 2013 1135).

Article 69 Culture

(1) Cultural matters are a cantonal responsibility.

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

(3) In the fulfilment of its duties, it shall take account of the cultural and linguistic diversity of the country.

Article 70 Languages

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

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

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

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

(5) The Confederation shall support the measures taken by the Cantons of Graubünden and Ticino to preserve

and to promote the Romansh and Italian languages.

Article 71 Cinema

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

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

Article 78 Protection of nature and cultural heritage

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

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

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

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

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

Article 93 Radio and television

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

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

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

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

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

^[1] vgl. André Briel/Oliver Waespi/Daniel Zimmermann: *Kulturrecht des Bundes*, in: Ehrenzeller, Bernhard. Schweizerisches Bundesverwaltungsrecht, Bildungs-, Kultur- und Sprachenrecht. Vol. 9. Helbing Lichtenhahn Verlag, 2018, pp. 581ff. ([Google Drive](#), Scan)

^[2] *ibid.*

4.1.2. ALLOCATION OF PUBLIC FUNDS

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

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

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

4.1.3. SOCIAL SECURITY FRAMEWORKS

There is no comprehensive social security framework for artists in Switzerland. The Culture Promotion Act stipulates (Art. 9) that the Confederation and the Swiss Arts Council Pro Helvetia transfer a percentage of the financial assistance granted to creative artists to the individual's pension fund or another form of financial provision. The Federal Council determines the percentage (see Art. 9 CuPA), which is currently 12%. This amount is equally financed by the cultural practitioner and half by the Federal Office of Culture and Pro Helvetia respectively.

This issue is also a priority for umbrella associations, and some steps in this area have already been taken. To date, three voluntary *Vorsorgeeinrichtungen* (pension funds) in the area of film, the performing and dramatic arts, and music have existed; they are all private foundations, some are solidarity funds, while others are run by collecting societies. With the financial support of the Federal Office of Culture, "Suisseculture Sociale" (a social capital scheme for artists in need, which acts on the basis of subsidiarity) and "Suisseculture Contact" (an advice centre for artists), have been established. In 2020 and until the end of 2021, the Suisseculture Sociale association is operating an emergency fund ("Notfonds") for supplementary support for professional cultural workers who have experienced economic hardship as a result of Covid-19 and related measures (based on the Federal Act on the Legal Basis for Federal Council Ordinances to Deal with the Covid-19 Epidemic (Covid-19 Act, SR 818. 102) of 25 September 2020 and on the Ordinance of 14 October 2020 on Measures in the Cultural Sector pursuant to the Covid-19 Act (Covid-19 Cultural Ordinance, SR 442.15).

Artists, unemployment and Switzerland's old-age insurance system

Self-employed artists and cultural workers are in principle not entitled to unemployment insurance benefits ([Arbeitslosenversicherung ALV](#)) and are responsible for their own occupational benefits and for covering the risk of unemployment. A report published in 2007 by the Federal Office of Culture on the [Social Security of Cultural Workers in Switzerland](#) describes the legal context: Claims from the ALV can be made by those who meet the eligibility requirements according to Art. 8 para. 1 of the [Federal Law on Compulsory Unemployment Insurance](#)

and [Insolvency Compensation \(AVIG\)](#). In principle, persons must have been in employment for at least twelve months (twelve-month contribution period) in the two years before becoming unemployed. According to Art. 12a AVIV, for insured persons in occupations with frequently changing or temporary employment, the contribution period is doubled for the first 30 calendar days of a temporary employment relationship. According to Art. 8 AVIV, professions in which frequently changing or fixed-term employment is common include in particular "musician, actor, artist, artistic employee for radio, television or film, film technician and journalist".

4.1.4. TAX LAWS

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

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

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

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

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

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

4.1.5. LABOUR LAWS

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

Salaries in the Federal Administration consist of a basic salary, allowances, bonuses and fringe benefits and are published in salary tables on the website of the [Federal Personnel Office \(FPO\)](#) (legal basis: Federal Personnel

Act (FPA), Federal Personnel Ordinance (FOPI)). The statutory promotion of Switzerland's quadrilingualism has a direct influence on the recruitment processes of federal employees ([Art. 7 LangO](#); see 4.1.8).

New Work

According to data from the Federal Statistical Office ([Cultural workers: Number, socio-demographic profile and working conditions \(2021\)](#)), the share of employed cultural workers in full-time employment in Switzerland has decreased from 55.7% to 49.8% of cultural workers between 2010 and 2019 (before Covid-19), while the share of part-time workers (< 50%) has increased from 20.5% to 22.5%. The (consistently) high proportion of women among part-time workers (< 50%) is striking: 31.9%, compared to 13.4% for men (2019 data). The number of self-employed in the cultural sector ([definition by the FSO](#)), has increased from 41.5% to 45.1% between 2010 and 2019.

In terms of the overall labour market, according to the [Federal Statistical Office](#), both the share of workers in temporary employment (from 1.9% to 2.5%) and the share of workers with multiple employers (from 6.5% to 7.7%) increased between 2005 and 2016. The share of atypical-precarious employment (at least one form of temporal or economic insecurity compared to a normal employment relationship) fluctuated between 2.2 and 2.5 % in the years 2010-2016, but without a clear upward or downward trend. Teleworking has become increasingly important over the past 20 years and the private home is gaining importance as a second place of work. The number of workers who teleworked at least occasionally, from 2001 to 2019, increased from 250 000 to 1.1 million, according to the [Federal Statistics Office](#). People who telework regularly, but less than 50% of the time, accounted for a total of 10.6% of the employed population in 2019. According to a Federal Council report on [the impact of digitalisation on employment and working conditions - opportunities and risks \(2017\)](#), the Federal Council did not yet see any immediate need for legislative action in the context of labour law aspects of telework.

4.1.6. COPYRIGHT PROVISIONS

Switzerland is a member of the Berne Convention for the Protection of Literary and Artistic Works (1886), and of the Universal Copyright Convention (1956). [The Marrakesh Treaty on Facilitating Access to Published Works for Persons Who Are Blind, Visually Impaired or Otherwise Print Disabled](#) and the [Beijing Treaty on the Protection of Audiovisual Performances](#) both entered into force under the revised Copyright Act in 2020. Switzerland has yet to ratify the Geneva Convention and the Rome International Convention.

The *Copyright Act* ([Federal Act of 9 October 1993 on Copyright and Related Rights](#)) protects the rights of the creators of works of literature and art, the rights of practising artists, the rights of the creators of sound and audiovisual media and of the broadcasting companies, and places collecting societies under federal supervision. In order to adapt copyright law to the development of technology and society's approach to culture, a modernised Copyright Act came into force on 1 April 2020, around 10 years after the revision was initiated, followed by a consultation process:

The copyright working group (AGUR12) appointed by the Federal Council in August 2012 published its final report in December 2013. In the working group, artists and representatives of producers, the economy, users and consumers have collated and intensively discussed, for well over a year, the numerous criticisms levelled at copyright in the digital age. As a result, AGUR12 has proposed a package of measures in five main areas:

improving information for consumers, expanding and thus increasing the attractiveness of legal offers, simplifying the fight against piracy, increasing the efficiency and transparency of the collective rights management organisations, as well as adapting the limitations and exceptions to copyright to recent developments. These recommendations are addressed partly to rights owners and the collective rights management organisations, and partly to the legislature and the federal administration. Downloading from the internet should remain permissible; unauthorised uploading, however, will remain illegal.

On the 6th June 2014, the Federal Council dealt with the AGUR12 recommendations and mandated the FDJP to prepare a draft bill for public consultation by the end of 2015. On 27 September 2019, Parliament approved the modernisation of the Copyright Act.

Remuneration for the mass exploitation or release of protected works tends to improve the position of creative artists. Additional fees benefiting the creators of works are levied on the transferring of sound media onto empty cassettes (or data carriers), on the recording of programmes, on the photocopying of works at libraries, schools, and private enterprises, as well as on the rental of copies made of the original work.

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

Arts, Copyright and Fair Use

The use of published works as "quotations" is subject to the restrictive provision of [Art. 25 para. 1 CopA](#). The quotation must serve as "an explanation, a reference or an illustration, and the extent of the quotation is justified for such purpose."

Art. 25 Quotations

1 Published works may be quoted if the quotation serves as an explanation, a reference or an illustration, and the extent of the quotation is justified for such purpose.

2 The quotation must be designated as such and the source given. Where the source indicates the name of the author, the name must also be cited.

(...)

International context: recent developments

In 2021, the Parliament has approved accession to the Geneva Act of the Lisbon Agreement on Appellations of Origin and Geographical Indications (WIPO). This will allow Swiss beneficiaries of designations of origin and geographical indications to protect their rights abroad through a single application.

4.1.7. DATA PROTECTION LAWS

In addition to the data protection laws at the cantonal level, data protection is regulated by the [Federal Data](#)

[Protection Act of 19 June 1992 \(FADP\)](#) and the [Ordinance to the Federal Data Protection Act of 14 June 1993](#). On 25 September 2020, Parliament adopted the totally revised Federal Data Protection Act (FDPA). Among other things, this is intended to improve the transparency of data processing and strengthen the self-determination of data subjects over their data. At the same time, the total revision is intended to ensure, in simple terms, that the EU continues to recognise Switzerland as a third country with an adequate level of data protection.

The Federal Data Protection and Information Commissioner (FDPIC) is the competent authority for data processing by federal bodies and private persons, including enterprises. As far as data processing by cantonal or communal authorities is concerned, the supervision is up to the cantonal and communal data protection commissioners. They have founded the association «[privatim](#)».

4.1.8. LANGUAGE LAWS

The Confederation's language promotion is based primarily on the Language Act of 5 October 2007 (LPA) and the Language Ordinance of 4 June 2010 (LDA), which implement the constitutional mandate to promote Switzerland's quadrilingualism. ([Source](#))

Switzerland is a multilingual country (see 2.5.4). It has four official national languages – German, French, Italian and Romansh; other languages make up a share of 9%. The latter figure reflects the percentage of foreign nationals (around 25%) living in Switzerland. The Federal Act on the National Languages and Understanding between Linguistic Communities (Languages Act 2010) is an important tool for achieving the key objectives of Swiss cultural policy, including the fostering of cultural diversity (with quadrilingualism as one of Switzerland's fundamental characteristics), the improvement of access to culture, and cultural exchange both within Switzerland and with countries abroad.

According to the [Federal Office for Statistics](#), "between 1970 and 2017, the number of people having indicated German (or Swiss German) as the main language(s) has slightly diminished, from 66% to 63%. Italian and Romansh have also diminished respectively from 11% to 8%, and 0,8% to 0.5%. On the other hand, French as main language has increased from 18% to 23% in the same period. The section of the population having indicated a non-national language as their main language has increased significantly from 4% to 23%, mainly because from 2010 it was possible to indicate various main languages."

In administrative units of the Confederation, including e.g. the Federal Office of Culture as the central organ of the Confederation's cultural policy, the representation of the linguistic communities must aim for certain ranges along the four official national languages: German: 68.5 – 70.5%; French: 21.5 – 23.5%; Italian: 6.5 – 8.5% and Romansh: 0.5 – 1.0% ([Art. 7 LangO](#); Art. 20 para. 2 LangA and Art. 4 para. 2 let. e FPA).

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

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

Legal basis:

[Federal Act on the National Languages and Understanding between the Linguistic Communities \(Languages Act, LangA\)](#)

[Ordinance on the National Languages and Understanding between the Linguistic Communities \(Languages Ordinance, LangO\)](#)

4.1.9. OTHER AREAS OF GENERAL LEGISLATION

Gender Equality Act

On equal treatment in matters of employment and occupations regardless of gender, the [Gender Equality Act \(GEA; in force since 1996\)](#) is particularly relevant, with the "aim of furthering true equality between women and men" ([Art. 1 GEA](#)). In reality, there are still significant gaps in gender equality. With the 2020 revision (the first since the GEA came into force), employers with 100 or more employees will be obliged to conduct a pay equity analysis within one year. The aim, as the [Federal Office for Gender Equality](#) writes, is to enforce the constitutional right to equal pay for work of equal value.

4.2. Legislation on culture

4.2.1. GENERAL LEGISLATION ON CULTURE

Note: A range of laws, decrees, and regulations exist at the cantonal and municipal levels, which cannot be shown here. In the 1960s, the first cultural laws were drafted and voted on in various cantons. In the canton of Basel-Landschaft, Switzerland's first cantonal culture promotion law was passed on 26 May 1963 in a popular vote with 69 per cent in favour (followed by Graubünden (1965), Solothurn (1967), Aargau (1968)).^[1]

Federal cultural law is based on several federal acts and numerous ordinances (please find a list below).

Federal Law on the Promotion of Culture (LEC)

With the 'total revision' of the Swiss Federal Constitution in 1999, the promotion of art and culture became an explicit task of the federal government (Art. 69 BV). To implement this so-called "cultural article" of the Constitution, a [Federal Law on the Promotion of Culture \(LEC\)](#) was developed and adopted by the Federal Parliament at the end of 2009 (in force since 2012). The following concrete aims are associated therewith:

- the responsibilities of the Confederation toward the cantons, communes, and cities, which are primarily responsible for the promotion of culture, are subject to precise delimitation;
- the division of tasks between the federal authorities responsible for the promotion of culture (FOC, PH, FDFA) are subject to clear regulation;
- the cultural policy guidelines of the Confederation are determined;
- the FOC is given new tasks in the area of promoting musical education and preserving cultural heritage.
- the organisation of the Swiss Arts Council Pro Helvetia is being modernised
- four-year payment frameworks are adopted to steer the Confederation's funding of culture.

List: Federal acts and ordinances ([Source](#))

- Federal Act of 11 December 2009 on the Promotion of Culture (Culture Promotion Act, KFG - SR 442.1)
- Federal Act on Federal Museums and Collections (SR 432.30)
- Federal Act on the International Transfer of Cultural Property (KGTG; SR 441.1)
- Federal Act on Film Production and Film Culture (Film Act, FiG; SR 443.1)
- Federal Act on the National Languages and Communication between the Language Communities (Language Act, SpG; SR 441.1)
- Federal Act on the Swiss National Library (National Library Act, NBibG; SR 432.21)
- Nature and Cultural Heritage Protection Act (NHG; SR 451)
- Ordinance of 23 November 2011 on the Promotion of Culture (Culture Promotion Ordinance, KFV)
- Ordinance of 4 June 2010 on the National Languages and Communication between the Language Communities (Language Ordinance, SpV)
- Ordinance of the FDHA on the Promotion Concept for Strengthening Cultural Participation of 29 October 2020
- Ordinance of the FDHA on the Promotion Concept for the Support of Organisations of Professional Cultural Workers of 5 July 2016
- Ordinance of the FDHA on the Funding Concept for the Support of Organisations of Non-professional Cultural Workers of 5 July 2016
- Ordinance of the FDHA on the Promotion Concept for the Promotion of Reading of 5 July 2016
- Ordinance of the FDHA on the Promotion Concept for the Promotion of Publishing of 13 March 2020
- Ordinance of the FDHA on the Funding Concept for the Support of Museums, Collections and Networks of Third Parties for the Preservation of Cultural Heritage of 29 November 2016
- Ordinance of the FDHA on the Funding Concept for the Promotion of Music Education of 29 November 2016
- Ordinance of the FDHA on the Funding Concept for Swiss Prizes, Swiss Grand Prix and Purchases of 6 May 2016
- Ordinance of the FDHA on the Funding Concept for the Support of Cultural Events and Projects of 29 October 2020
- Ordinance of the FDHA of 29 October 2020 on the Funding Concept for the "youth+music" programme
- Rules of Procedure of 22 October 2020 of the Swiss Arts Council Pro Helvetia Foundation
- Ordinance of the Board of Trustees of the Swiss Arts Council Pro Helvetia Foundation of 22 October 2020 on its contributions (Pro Helvetia Contributions Ordinance)
- Ordinance of 27 October 2011 of the Board of Trustees of the Swiss Arts Council Pro Helvetia Foundation on the staff of the Pro Helvetia Foundation (Pro Helvetia Staff Ordinance)
- Ordinance of 14 October 2020 on measures in the area of culture pursuant to the Covid 19 Act (Covid 19 Culture Ordinance)

^[1] Source: Valär, Rico Franc, Kreis, Georg. "Wie viel Kulturpolitik braucht die Schweiz?", 2019, pp. 123-136.

4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

According to Article 78 of the Swiss Federal Constitution, cultural heritage and properties are regulated by the

Nature and Cultural Heritage Act and Ordinance, whose aims are to:

- preserve and protect the landscape and scenery, including historical sites and natural and cultural monuments
- the support of cantonal monument preservation through federal contributions
- support the research and training of specialists.

There are two federal advisory commissions on cultural heritage, namely, the Federal Commission for the Protection of Nature and Cultural Heritage and the Swiss Federal Commission for Monument Preservation. The Federal Office for the Environment and the Federal Office of Culture only play a consultative role. Cantonal offices also collaborate with these commissions.

Other federal legislation in this domain includes:

- Federal Act on Museums and Collections of the Swiss Confederation of 2009
- Federal Act on the International Transfer of Cultural Property of 2003
- Federal Decree of 19 June 1975 on two UNESCO Conventions concerning the Protection of Cultural and Natural Heritage and the Conservation of Wetlands
- Ordinance on the Federal Inventory of Sites in Switzerland worthy of Protection (VISOS)
- Ordinance on the Federal Inventory of Landscapes and Natural Monuments (VBLN)
- Ordinance of 14 April 2010 on the Federal Inventory of Historic Transport Routes in Switzerland (VIVS)

Switzerland is a member of many international conventions, including the UNESCO World Heritage Convention (WCW), the Granada Convention of 3 October 1985 for the Protection of the Architectural Heritage in Europe, the Malta Convention for the Protection of the Archaeological Heritage of 16 January 1992, the European Landscape Convention, the UNESCO Convention on the Protection of the Underwater Cultural Heritage and the Faro Convention (the Council of Europe Framework Convention on the Value of Cultural Heritage for Society).

Excursus: The Protection of Cultural Property in Switzerland

As witnesses to history, as identity-forming objects of a community and its culture, cultural property is safeguarded within the framework of the protection of cultural property (KGS). By acceding to the [Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict \(SR 0.520.3\)](#) in 1962, Switzerland undertook to establish measures to respect and protect its own and other countries' cultural property. Framework conditions can be found, among others, in the Federal Act on the Protection of Cultural Property in the Event of Armed Conflict, Disaster and Emergency (KGSG). According to the [Federal Office for Civil Protection FOCP](#), "Implementation is the responsibility of the cantons in all cases where responsibility does not lie directly with the Confederation".

4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

The *Culture Promotion Act* (2009, enacted on 1st January 2012) is the legal basis for the performing arts and music.

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

4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

The freedom of artistic expression is covered in Art. 21 of the Federal Constitution. The first legal basis in the field of support for artistic creation was the Federal Decree on the Promotion and Improvement of Swiss Art of 1887 ([Bundesbeschluss betreffend die Förderung und Hebung der Schweizerischen Kunst 1887](#)). On the basis of this federal decree, the Federal Art Commission (EKK) was founded in 1888.

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

4.2.5. LEGISLATION ON BOOKS AND PRESS

Since 2007, there has been no price fixing for books in Switzerland. Before, the book trade in Switzerland was based on a fixed price policy (net book agreement). An agreement between publishers, distributors, and bookstores guaranteed consumers pay retail prices as determined by publishers. Great controversy has arisen in response to the Competition Commission's decision to ban fixed prices on books, a decision subsequently upheld by the Federal Supreme Court. The Competition Commission came to the conclusion that there is no causal link between fixed prices on books and the variety of titles, broad range of selection, and the high density of booksellers. The Federal Council is convinced that cultural policy goals can be obtained by means of government-supported books and publishers.

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

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

4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

Film

The promotion of filmmaking and film culture is a primary task of the Confederation (Art. 71 of the Federal Constitution). The primary legal bases of federal film funding are:

- Film Act of 14 December 2001 (FiA) and Film Ordinance (FiO) of 3 July 2002.
- Ordinance of the FDHA on Film Funding (FiFV) of 21 April 2016.
- Ordinance of the FDHA on the Promotion of the International Presence of Swiss Filmmaking and MEDIA Replacement Measures (IPFiV) of 21 April 2016.
- Ordinance on the Swiss Film Award of the of 30th September 2004

Switzerland has also concluded [co-production agreements](#) with various countries and signed the European Convention on Cinematographic Co-production.

The first Swiss Federal Act on Film came into force on 1 January 1963. The total revision of the Film Act 2002

placed film promotion on a modern legal basis. The Film Ordinance was elaborated by the Federal Office of Culture (FOC) together with the Federal Film Commission and the Swiss film industry.

The first Culture Dispatch, as the concrete implementation of the Culture Promotion Act, determined the scope and nature of film promotion for the period 2012-2015. Film promotion includes financial support for projects, as well as the funding of production, marketing, and distribution endeavours. The term film culture refers to various measures such as support granted to film festivals, the publishing of film journals, or programmes aimed specifically at children and young people. In the form of financial contributions to cinemas, distribution, and dissemination, the federal government aims to promote the diversity and quality of the films on offer in Switzerland. Further, another focal area is co-production and international cooperation by means of an active co-production policy.

The revision of the Film Act as part of the Cultural Despatch 2021-2024 provides for a direct investment obligation for foreign streaming services such as Netflix and foreign TV stations with Swiss advertising windows (4 per cent of their revenues in Switzerland) in independent Swiss filmmaking ((currently discussed)).

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

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

The federal government can support "domestic" as well as international co-productions with Swiss participation and film culture through financial contributions, quality awards, and prizes (see also chapter 8.1.4).

Mass media

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

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

The institutionalisation and organisation of radio and television are based on Article 93 of the Federal Constitution, the Federal Act and Ordinance on Radio and Television (RTVA / RTVO), and on many (non-binding) guidelines issued by the Federal Office of Communications (BAKOM). Article 93 specifies that information, education, and entertainment are the main functions of the Swiss Broadcasting Corporation. It guarantees the

independence and autonomy of radio and television as well as gives consideration to Switzerland's cultural communities. Radio and television should take account of original Swiss audiovisual and film productions and co-productions with other European countries, in line with European regulations (e.g. European Convention on Transfrontier Television). SRG SSR has a legal right to obtain a license and to collect license fees.

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

The relevant laws in the area of mass media are:

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

4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

Architecture

Federal Act of 1st July 1966 on Nature and Cultural Heritage (NHG)

This Act specifies the areas of responsibility (preserving, protecting and promoting the conservation and maintenance of native scenery and localities of interest, historical sites as well as natural and cultural monuments; supporting cantons and relevant organisations; promoting teaching and research)

Decree of 16th January 1991 on Nature and Heritage Conservation (NHV)

Corresponding decree

Other areas

Federal Act of 24th March 2000 on the Cultivation of Switzerland's Image Abroad

The federal government shall promote the dissemination of a general awareness of Switzerland, the creation of sympathy for Switzerland and the presentation of Switzerland's diversity and appeal. For this purpose, it shall maintain an organisation based at the foreign ministry.

Federal Law on the Promotion of Extracurricular Work among Young People (KJFG) of 30th September 2011

This Act regulates the promotion of extracurricular activities (of national interest) undertaken by children and youths by the federal government. The completely revised Act was passed by Parliament in September 2011.

Federal Law on the Promotion of Education for Young Swiss Citizens Abroad of 1st January 2012

The completely overhauled law was passed by Parliament in September 2011

Ordinance on the Promotion of Extracurricular Youth Activities, Youth Development Ordinance (YDO) of 1st January 2012

5. Arts and cultural education

5.1. Policy and institutional overview

The cantons are the main bodies responsible for schools and education in general. Language-regional curricula are used in compulsory schooling (Lehrplan 21, Plan d'études romand, Piano di studio), while cantonal curricula are used for teaching at the gymnasium-based Matura schools and the "Fachmittelschulen".

In the last years specifically, the Federal Constitution began to allow the State to promote art and music, especially in the education sector. The 2021-2024 Culture Dispatch mentions two important points regarding education: the importance of supporting new generations of artists; the importance of arts –and particularly music- in the frame of schooling. It can be said that both points also contribute to two central pivots in contemporary cultural policies: cultural participation and social cohesion.

As the complex mosaic that Switzerland composes, art education is a way of promoting cultural exchange between linguistic regions, reinforcing local talents and region-specific traditions.

5.2. Arts in schools

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

At the gymnasium level, students choose between different specialisation profiles (MAR 95). In each profile, the nine Matura subjects are made up of seven predefined basic subjects, one optional specialisation subject and one optional supplementary subject. According to the [Swiss Education Report 2018](#), the teaching time for art amounts to 5-10% of the curriculum. (Art. 11 MAR 95 incl. amendments 2007).

In September 2012, both cantons and the population approved a new constitutional disposition to encourage music education for children and young people (Art. 67a of the Constitution). In 2016, the Culture Dispatch set the programme Youth+Music (Y+M) as an important part of future policies. Since then, the programme has grown exponentially. The goal of Y+M is to support extracurricular music education (from 6 to 20-year olds) through close collaboration with music organisations, entailing training for instructors. According to the results given in the Culture Dispatch, in 2018, 20 000 children and teenagers participated in Y+M camps and classes, 593 Y+M camps and classes were organised, and no less than 710 Y+M instructors were trained. From 2019, the Principality of Lichtenstein has joined the programme after an interstate agreement.

A specific measure to promote young music talents is planned, looking to support around a thousand young people around Switzerland.

5.3. Higher arts and cultural education

With few exceptions, all Swiss universities of applied sciences currently have training courses in the arts disciplines. The Zurich University of the Arts ZHdK (Zürcher Fachhochschule ZFH) and the Bern University of the Arts HKB (Berner Fachhochschule BFH) offer BA and MA programmes covering several art disciplines. Other art colleges are organisational units of a university of applied sciences with a specific offer in the disciplines of the arts (University of Applied Sciences Northwestern Switzerland FHNW (FHNW Academy of Art and Design), Haute École Spécialisée de Suisse Occidentale HES-SO (Haute École d'Arts Appliqués, HEAD), Lucerne University of Applied Sciences and Arts (HSLU), and Scuola Universitaria Professionale Svizzera Italiana SUPSI).

Higher education in the arts in Switzerland has a good international reputation and, according to the [Swiss Education Report 2018](#), a high proportion of foreign degrees in Master's programmes at Swiss universities of applied sciences are in the field of the arts.

A great emphasis is placed on the important step from education to practice; professional experiences are intertwined with artistic production. On the national level, the Swiss Arts Council Pro Helvetia is the main organism that sets the tools to encourage, promote, connect and coach artists.

On the long-term agenda of the Federal Office of Culture is the promotion of professional arts education, the formal recognition of artistic professions, and the re-training of artists who are no longer able to practice their art or trade.

According to the Statistics on Culture for the year 2019, Switzerland operates 396 music schools (the large majority being in the German-speaking part of the country). The Zürich Conservatory is the largest one with more than 20 000 inscriptions.

5.4. Out-of-school arts and cultural education

The Association for Cultural Education in Switzerland ([Kulturvermittlung Schweiz](#), KVS) acts as an umbrella organisation: it networks and supports organisations, institutions and individuals who are active in cultural education in and out of school.

The Federal Office of Culture (FOC) supports the musical education of children and young people outside the classroom. Art. 12a of the Cultural Promotion Act (KFG) stipulates that state-supported music schools offer tariffs that are significantly lower than adult tariffs and take into account the economic situation of the parents of musically gifted students.

5.5. Vocational and professional training

Vocational education and professional education and training are regulated by the corresponding Act (VPETA) of the 13th December 2002. It is regulated at the federal level and is based mainly on a dual system. This model offers training shared between the company providing training (practical) and the vocational school (theory).

A defining feature of the Swiss VPETA system is its close correlation with the labour market. Indeed, the training

echoes the actual market demand and available jobs. This close relation to the labour market is essential, as it allows a very high employment rate.

Two thirds of young people in Switzerland opt for a [VET programme](#). The [statistics on VET 2020](#) show that of a total of 74 208 qualifications (Federal Certificate of Proficiency (FVC) and with Federal Vocational Certificate (VETC)), 2024 qualifications, i.e. around 2.73%, could be attributed to a culture-related field in 2020. The three most common occupational groups based on these figures are audiovisual techniques and media production (1 273 qualifications), arts and crafts (333 qualifications) and fashion, interior design and industrial design (289 qualifications).

6. Cultural participation and consumption

6.1. Policies and programmes

Cultural participation is one of the focal points of Swiss cultural policy. At the federal level, it is one of three central axes of action defined in the Culture Dispatch 2021-2024 and was already set as a priority in the last funding period (2016-2020). With the help of the Working Group on Cultural Participation, the National Cultural Dialogue published a [handbook on cultural participation](#) in 2019, in which strategies and challenges are reflected. In the introduction of this central document, the field is described thus:

"Cultural participation strengthens coexistence and cohesion in a diverse and individualised society. That is why all people should have access to cultural life and cultural heritage. Cultural participation takes place locally, in the neighbourhoods and associations, in the cultural houses and social institutions of the country. In order to promote participation, various approaches and measures are needed that address different sections of the population - from cultural mediation and support for amateur culture to the removal of barriers for special target groups."

Nationaler Kulturdialog [Hrsg.]: Kulturelle Teilhabe. Ein Handbuch. Zürich: Seismo. (2019), S. 5.

The "Cultural participation" action axis will be further developed in the 2021-2024 funding period in the areas of "musical education" (Youth and Music), "arts outreach" (Pro Helvetia) and "equal opportunities for women and men in the cultural sector" in all relevant areas (training, subsidisation, programming, representation in cultural institutions, etc.) (BAK and Pro Helvetia).

Three examples of the Federal Office of Culture's promotion of cultural participation:

Swiss Youth Theatre Festival in Aarau: Youth theatre groups from all parts of the country meet annually in Aarau for exchange and networking.

"KulturLegi" (Caritas): Caritas' "[KulturLegi](#)" makes cultural events offered by around 1000 organisations affordable for people in Switzerland who are affected by or at risk of poverty.

"Kultur Inklusiv": The "Kultur Inklusiv" label is awarded to cultural institutions that are committed to promoting the holistic inclusion of people with disabilities as creators of culture, as audiences and as employees. The responsible agency is Pro Infirmis' [Kultur inklusiv](#) as a centre of competence for inclusive culture in Switzerland. Started as a pilot project in the Canton of Berne in mid-2014, over 90 cultural institutions have now been signed up as label holders (as of 2021).

Many activities are planned and implemented at city or cantonal level, for example the "Museum Night" format, which is particularly popular with a younger audience and offers free admission to various museums and institutions for the duration of one night. The [Museums Night Basel](#) in 2019, for example, was attended by almost 38 000 visitors.

The "[Swiss Museum Pass](#)" is a programme which offers admission to over 500 museums all over Switzerland. Switzerland also participates in international programmes such as the "[European Heritage Days](#)", launched by The Council of Europe in 1985.

Language is often a barrier to accessing public services and limits opportunities for (cultural) participation. In addition to the official national languages, Pro Helvetia also communicates in English, for example, thus opening up application procedures and funding instruments. The administration of the City of Geneva, for example, goes one step further: it adapts its communication to the multilingualism of the population and translates various programmes, flyers or ordinances into the five languages most commonly spoken in the city (English, Spanish, Arabic, Albanian, Portuguese).

Private Sector and historical perspective

As in other fields of cultural promotion in Switzerland, the private sector plays an important role with regard to cultural participation. The country's largest retail company, Migros, has a particularly important role in supporting culture in Switzerland. Its founder Gottlieb Duttweiler suggested, as early as 1941, the idea of a cultural percentage (a fixed share of Migros' annual turnover donated for cultural and social purposes), with the aim of making cultural offerings and cultural education accessible to the widest possible audience. He proposed that Migros should get involved "where the entrepreneur shows no interest and the state is no longer able to solve the tasks" (for more about Migros see chapter 7.3). While the early Swiss cultural policy focused on self-assurance and the preservation of cultural heritage, the demand for a "culture for all" as a guiding idea also found its way into Switzerland at the end of the 1960s with the corresponding debates in the Federal Republic of Germany. A basic cultural democratic approach along the "broad" cultural concept of UNESCO manifested itself in the so-called [Clottu Report](#) of 1975 (*Eléments pour une politique culturelle suisse*), which was commissioned by the Department of Home Affairs.

6.2. Trends and figures in cultural participation

TABLE 2: PEOPLE WHO PARTICIPATED IN OR ATTENDED A CERTAIN CULTURAL ACTIVITY DURING THE LAST 12 MONTHS IN SWITZERLAND (IN % OF THE POPULATION, OVER 3 AVAILABLE YEARS)

	2014	2018-2020
Activities heavily subsidised by the state		
Theatre, Dance, Opera*		2018: 1.4 Mio. visits
Theatre****	47.2%	2019: 47.6%
Ballet or dance performance****	26%	2019: 26%
Concerts****	70.9%	2019: 72.3%
Library or media library****	43.9%	2019: 42.7%
Museums* / **		2018: 13.3 Mio. visits
Museums****	72.2%	2019: 70.6%
Art Museums****	57%	2019: 53.5%
Monuments**** (Monument, historical or archaeological site)	70.1%	2019: 73.8%
Activities without large public subsidies		
Festivals (Music, theatre, film, etc.)***	37.8%	2019: 46.5%
Cinema*		2019: 12.506 mio visits
Cinema****	66%	2019: 67.1%

Film Festivals*		2019: 621.200 admissions
Music concerts and Music Festivals*		2018: 5.5 Mio. Visitors
To read books not related to a profession or studies*** (at least one book per year)	78%	2019: 78%
To read books (total)*** (at least one book per year)	83%	2019: 83%
<i>In digital format (Usually use), E-Books***</i>	15%	2019: 25%
<i>To read comics (total, without the French part (Romandie))***</i>		2019: 16-17%
<i>To read comics (only in the French part (Romandie))***</i>		2019: 31%
To listen to music (Usually listen)***		2019: 96%
<i>directly on the Internet***</i>	2014: 56%	2019: 68%
<i>Mobile phone***</i>	2014: 45%	2019: 64%
<i>use Spotify***** (Total population aged 15 and over)</i>		2020: 31%
To watch television (Usually watch)*** Source: Federal Statistical Office: Kulturverhalten in der Schweiz Wichtigste Ergebnisse 2019 und Vergleich mit 2014 Link	2014: 134 minutes per day	2019: 119 minutes per day
<i>TV streaming directly on broadcaster websites***** (Total population aged 15 and over)</i>		2020: 35%
To watch Youtube***** (Total population aged 15 and over)		2020: 75%
To watch Netflix***** (Total population aged 15 and over)		2020: 35%
To listen to the radio*** Source: Federal Statistical Office: Kulturverhalten in der Schweiz Wichtigste Ergebnisse 2019 und Vergleich mit 2014 Link	2014: 100 minutes per day	2019: 92 minutes per day
<i>Directly on the Internet</i>		
To play videogames*** Source: Federal Statistical Office: Kulturverhalten in der Schweiz Wichtigste Ergebnisse 2019 und Vergleich mit 2014 Link	2014: 55% of pop.	2019: 55% of pop.
Use Social Media***** (Young people 15-24; at least occasional use)		
<i>Instagram</i>	2014: 43%	2020: 82%
<i>Facebook</i>	2014: 82%	2020: 34%

Source:

* Federal Office of Culture: Taschenstatistik Kultur in der Schweiz 2020 [Link](#)

** Federal Statistical Office: Museumslandschaft und Museumsbesuche in der Schweiz: Entwicklung über 5 Jahre (2021) [Link](#)

***Federal Statistical Office: Kulturverhalten in der Schweiz Wichtigste Ergebnisse 2019 und Vergleich mit 2014 [Link](#) (Sample survey)

****Federal Statistical Office: Kulturverhalten - Besuch von Kultureinrichtungen und -anlässen, nach soziodemografischen Merkmalen (2021) [Link](#)

*****IGEM · Interessengemeinschaft elektronische Medien: IGEM-Digimonitor 2020 [Link](#)

TABLE 3: PEOPLE WHO HAVE CARRIED OUT ARTISTIC ACTIVITIES IN SWITZERLAND IN THE LAST 12 MONTHS BY TYPE OF ACTIVITY, IN % OF TOTAL POPULATION

	2014	2019
Amateur Photography*	22%	25%
Painting or drawing* (draw, paint, make sculptures or engrave)	21%	21%
Singing*	19%	21%
Dance*	19%	18%

Playing an instrument*	17%	18%
Music students (Children/Youth)**		2019: 296.000
Writing* (write poems, short stories, novels or a diary)	14%	15%
Making videos*	11%	13%
Creative work on the computer (graphic or musical)*	17%	15%
Amateur theatre*	2%	2%
Rap / Poetry Slam	2%	2%

Source:

* Federal Statistical Office: [Kulturverhalten in der Schweiz Wichtigste Ergebnisse 2019 und Vergleich mit 2014](#) (S. 12) (Sample survey)

** VMS - Verband Musikschulen Schweiz: Bericht zur Statistik 2020 des VMS «Die Musikschulen der Schweiz in Zahlen» [Link](#)

The most important findings on the cultural behaviour of the Swiss population are summarised below (Source for all of the following data: Federal Office of Culture: [Culture in Switzerland - Pocket Statistics \(2019\)](#)):

Switzerland has a high number of visits to cultural institutions: over 70 per cent of the Swiss population visited at least one museum, concert, or monument in 2014, and just under half went to the theatre (47%). The proportion of people who regularly visit cultural institutions (more than three times a year) is around 20%. Most of this population group lives in cities and/or is young, and more highly educated citizens are more culturally active. There are also disparities in access to culture in the statistics. Almost 85% of the population are satisfied with their regional cultural offer, less so for rural inhabitants and young people. Half of the population (51%) do not have enough free time to attend cultural activities and a third of the population do not have enough financial means to do so. Almost 75% of the population indicates their cultural practices are linked with seeking a distraction, even though this doesn't exclude the interest or curiosity for discovery that represents 80% of people surveyed.

In total, almost two-thirds of the population practice a creative activity. Almost a fifth of the people participating in these statistics enjoy amateur practices in photography, drawing, painting or music. Even if the number of people that practice their cultural activities is fewer than the number of people attending cultural events, they do so more frequently (at least once a week). These activities include singing, music, dancing, rap/slam jams or writing (including blogs). It remains a way of approaching culture that touches particularly young people from 15-29 years.

60% of Swiss citizens engage in volunteering within an association or organisation, whether it is sports, cultural associations related to cultural communities, or event-related organisation (choir, theatre, cinema, exhibitions). This participation can be singular or ongoing. One of Switzerland's particularities is the number of amateur associations and the fundamental importance of such cultural participation. The biggest amateur associations are The Swiss Music Association (around 71 000 members), Swiss Choir Union (around 43 000), The Swiss Association of Amateur Theatre (around 27 000 members), the National Federation of Swiss Costumes (around 20 000 members), the Federal Association of Yodellers (around 18 000 members) and the Federal Society of the Orchestras (around 6 200 members).

Music

Music is the most popular form of cultural practice and participation. Almost 95% of the population listen to music in private, and 70% go to concerts. On the practising side, 20% of the population sing, 17% make some sort of music and 9% dance. Almost every second person has attended music lessons for at least a year at some time in their life. Today, however, only every fifth person plays an instrument. Persons under the age of 30 play an instrument more frequently (28%) than those aged 60 or over (13%). The most favourite instruments include the piano and guitar.

The favourite styles of music among the Swiss population are pop and rock, followed by classical music. Classical music events attract more people in the German part of Switzerland, French music in the French part and jazz, funk and country on the Italian part.

The music scene is very diverse, both in sounds and spaces, from small underground clubs to big concert halls, festivals, and operas. Switzerland has 13 full-time classical Orchestras, such as the Orchestre de Chambre de Lausanne, Orchestra della Svizzera Italiana, and the Zürcher Kammerorchester.

According to the Swiss Federation of Music Venues and Festivals (PETZI), its 187 members are 60% clubs and 40% festivals, with 11 940 events in 2017 involving around 16 060 artists (69% Swiss artists) and attended by 2.6 million spectators.

The 42 members of the Swiss Music Promoters Association (SMPA) organised 1 900 concerts, performances and festivals, with a total of 5.5 million spectators in 2018. In total, 3 300 artists participated, and 40% of them were Swiss. The total gain for the sector is CHF 382 million, involving around 22 500 volunteers and employing 374 full-time professionals.

An interesting statistic is the growing market for vinyl records, that has increased five-fold since 2013, with a total of 260 000 vinyls sold in 2017. Digital and streaming services have also gone up by a significant 97% from 2010 to 2017.

For more data see chapter 3.1.4

Cinema

In 2018, 2073 films were shown in Swiss cinemas, with 11 740 410 tickets sold in 605 venues (around CHF 179 million of revenues). Swiss films make up 8.5% of the cinema product, with 745 548 tickets sold (including productions where Switzerland was a minority participant). There were also 17 main film festivals that operated in 2017, with 630 000 spectators and over 2 500 films participating. There are many small and medium cinemas that are spread in the regions and have a diverse offer.

Regarding home-entertainment, in 2017 the market generated CHF 180 million, from which 87.3 million came from DVDs or physical objects. This number has dropped off by 24.3% between 2016 and 2017. Digital sales (VoD or electronic sell-through) have risen, with a benefit of CHF 92.7 million generated, against CHF 79.5 million in 2016. With 93% of the population having access to the Internet, these digital trends have to be more closely examined.

Theatre, Dance, and Opera

There are many spaces in Switzerland to host theatre, dance and opera performances, from small spaces to festivals.

During 2018 the biggest professional Swiss theatres hosted 6 400 performances (on-site and touring). These events brought 1.5 million spectators. The Zürich Opernhaus is the most visited theatre, with 245 517 spectators, followed by the Basel Theatre (180 766), St-Gall Theatre (155 740), the Zürich Schauspielhaus (147 484), the Bern Konzert Theatre (130 066) and the Luzern Theatre (73 684). Subventions from public funds to professional theatres were CHF 334 million during the 2017/2018 season. These theatres usually have their own troupes and buildings. For smaller and independent scenes, some cities make theatres available.

Dance and theatre festivals play an important role, facilitating exchanges, diversity and different formats to come together. A study from the Bern University in 2010 identified 380 different spaces where independent opera, theatre, and dance performances took place and attracted 1.7 million spectators.

In 2018, the 535 amateur theatre associations from the Zentralverband Schweizer Volkstheater gave around 4 300 performances, which hosted 712 000 spectators.

Books, e-Books, and Comics

In 2014, 83% of the population has read at least one book in the previous year; almost 30% read more than a book per month. Women from tertiary education and the group of 15-29 year olds read the most.

In 2017, around 804 libraries held 85 million physical media, 7 376 journals, and 23 052 e-Books in Switzerland. These libraries had 1.4 million active users, who borrowed almost 44.5 million items. In 2018, more than 10 262 books (titles) were published in Switzerland: 41.2% in English, followed by 34.3% in German, 17.5% in French and 2% in Italian. Around 15 million books were bought in German-speaking Switzerland, followed by French-speaking Switzerland with 10 million copies, of which 80% are imported books.

6.3. Trends and figures in household expenditure

In 2018, the average monthly cultural expenditure (incl. media) of a Swiss private household amounted to CHF 347 (a total of 15.8 billion CHF). According to the [Federal Statistical Office](#), significantly more was spent per household on culture and media (CHF 347) than on health (CHF 242), clothing and footwear (CHF 191) or alcoholic beverages and tobacco products (CHF 100), but significantly less than on housing and energy (CHF 1 456), transport (CHF 753), food and non-alcoholic beverages (CHF 634) or hotels and restaurants (CHF 589).

The majority of cultural and media expenditure in 2018 was on content and services (299 CHF) with internet services by far the largest expenditure item (168 CHF), followed by audiovisual content and services (51 CHF) and television and radio (43 CHF) and printed content (40 CHF).

TABLE 4: HOUSEHOLD CULTURAL EXPENDITURE BY EXPENDITURE PURPOSE, 2014 AND 2018

Items (Field/Domain)	2014 Monthly Household expenditure per Household in CHF	2018 Monthly Household expenditure per Household in CHF
I. Books and Press	46	40
Books and brochures	16	14
Press (Newspapers and magazines)	30	26
II. Cultural Content and Services		
Theatre and concerts	17	15
Cinema	4	4
Museums, exhibitions, libraries, zoological gardens, etc.	6	6
Music and dance classes	13	12
Contributions to cultural associations	2	2
Film and video	3	1
Music and sound	2	2
Television and radio	48	43
Rental of film and audio carriers	-	1
Other services in the field of culture and entertainment	4	6
III. Audiovisual equipment and accessories		
Photo and film cameras, incl. accessories	8	5
Television and video sets, incl. accessories	14	9
Radio and audio equipment	7	6
Musical instruments	5	4
Writing and drawing materials	8	7
Information Processing and Internet		
<i>Internet (incl. combined subscriptions)</i>	163	168
<i>Computer and modem</i>	23	12
TOTAL (Cultural expenditure)	378	347
TOTAL	5 432	5296

Source: Federal Statistical Office: [Kulturausgaben der privaten Haushalte in der Schweiz - Übersichtstabellen](#) (2020)

6.4. Culture and civil society

Around two-thirds of the population engage in a cultural activity.^[1] Associations are an important element of the Swiss cultural landscape: 61% of Swiss people are involved in an association and every sixth person in a cultural association (2019). In the countryside, where institutional cultural offerings are often sparser, people are more likely to get involved in cultural associations (19%) than in urban areas (15%).^[2]

With regard to cultural centres, there is a great diversity, from the cultural offer to the funding model:

For example, the [Kaserne Basel](#) cultural centre is the largest centre for the independent contemporary theatre, dance and performance scene as well as for innovative popular music in north-western Switzerland: it receives subsidies primarily at the cantonal level (over 13 million CHF for the period from 2021 to 2024; around two

thirds of the total turnover) and is supported by foundations, partners and private sponsors.

Public-private partnerships are often the rule, such as with the Dada House in Zurich. Significant for being the birthplace of the world-famous Dada movement in 1916, the building was rescued from near-death due to a planned building usage change and has been turned into the [Cabaret Voltaire](#), a cultural centre, which, among others, is extending aspects of the avant-garde into the 21st century. Today, it is primarily financed by gastronomic income and income from rentals for closed events (more than half of the income; based on the annual financial statement 2018/2019) and about one third by public funds (for the years 2021 to 2024 an annual contribution of 102 414 CHF, plus the waived rent of 212 000 CHF and project-based contributions).

On the administrative side, related institutions may be located in the corresponding cultural, youth, or social domains.

A notable support system in the field of youth culture can be found in Basel: Since 2014, the promotion of youth culture has been anchored in the Cultural Promotion Act of Basel-Stadt, with the cultural policy goal of young people's active participation in culture. Since then, the canton has taken on a pioneering role throughout Switzerland, starting with the "Youth Culture Flat Rate" funding format in 2014 ("Jugendkulturpauschale" Annual budget of 200 000 CHF for 2019-2022): In addition to funding individual cultural projects by young people (age limit 30), projects are supported that improve the framework conditions for youth cultural creation (e.g. platforms, infrastructures, information). An important regional institution in the area of pop music is [RFV Basel](#): With its budget of over 650 000 CHF, it is considered a national reference institution and centre of excellence in the promotion of pop music. The cultural budget for alternative, club, youth, pop or subculture of all genres in Basel-Stadt will be increased in future: On 29 November 2020, the "tip initiative" was accepted with a yes vote of just under 58 per cent, which allocates five per cent of the cultural budget of Basel-Stadt (instead of about 3.5 per cent as before) be used for this area of active youth culture.

^[1] Federal Statistical Office: Kulturverhalten in der Schweiz Wichtigste Ergebnisse 2019 und Vergleich mit 2014: [Link](#)

^[2] Federal Statistical Office: Kulturverhalten in der Schweiz Wichtigste Ergebnisse 2019 und Vergleich mit 2014, pp. 12: [Link](#)

7. Financing and support

7.1. Public funding

7.1.1. INDICATORS

The FSO publishes annual [data on public funding of culture](#).

Public cultural expenditure per capita in 2018 was the same as in 2014, at CHF 346. For 2018, it was equivalent to 0.41% of GDP. The share of cultural expenditure in the total expenditure of the public sector (Confederation, cantons, municipalities) rose from 1.5% (2008) to 1.7% (2018), and in terms of government expenditure (incl. social security) from 1.23% (2008) to 1.34% (2018). These values from 2018 largely correspond to the values from 2010.

In 2018, public cultural expenditure in Switzerland amounted to around CHF 2.94 billion. Of this, almost 1.44 billion (the biggest share: 48.9%) was spent by the municipalities (3.3% of total municipal expenditure), 1.19 billion (40.3%) by the cantons (2% of total cantonal expenditure) and 319.5 million (10.8%) by the federal government (0.5 % of total federal expenditure). For the period 2021-2024, 934.5 million CHF have been earmarked at the federal level to implement the envisaged cultural policy measures; this corresponds to around 0.3% of the total expenses of the Confederation (less than the previous 2016-2020 period).

The municipalities, the cantons and the Confederation use their cultural expenditure differently. As the FSO's [publication](#) on Culture, Media and Information Society (2020) states:

"The municipalities mainly provide services in the immediate environment of the population, for example in the areas of libraries and literature as well as music and theatre. The cantons, on the other hand, are active in areas such as the preservation of historical monuments and the protection of cultural heritage. The Confederation, for its part, is most involved in cultural areas that are specifically part of its tasks or are of nationwide importance, such as the areas of 'mass media' and 'film and cinema'. All three levels of government devote roughly the same proportion of their total expenditure to the area of 'museums and visual arts', namely between 17 and 22% each."

In 2018, the largest provider of subsidies in the cultural sector are the cantons (around 700 million CHF), followed by the municipalities (around 600 million CHF) and the Confederation (just over 200 million CHF). The federal government's subsidies correspond to almost two-thirds (65%) of its total expenditure on culture.

The largest shares of funding in 2018 went to the cultural sectors of film and cinema (21% of federal funding) and mass media (26%). Music and theatre are by far the most important cultural sectors for the cantons (41%) and the municipalities (50%).

According to the FSO, the average disposable [income of private households](#) per month in Switzerland was CHF 7069.- in 2018 (almost one third of the gross income of 10 114 CHF per month goes to the general public, to the tax office, to social insurance and compulsory health insurance contributions). Approximately 7.8% of disposable income was spent on entertainment, recreation, and culture. According to surveys by the

International Labour Organisation (ILO) and the FSO, Switzerland ranks in the middle of Europe in this respect.

National fiscal equalisation (Nationaler Finanzausgleich, NFA)

In the interest of fair intercantonal competition and national cohesion in federalism, national fiscal compensation between the Confederation and the cantons or the cantons equalises economically and structurally determined differences between the cantons. The [national financial equalisation system](#) (CHF 5.2 billion in 2021; since 2008) consists mainly of resource equalisation and burden equalisation and pursues one essential goal: the economically strong cantons and the Confederation help the financially weaker ones. The equalisation of resources noticeably reduces inequalities in financial performance between the cantons (by about one third). The equalisation sum for resource equalisation (2021: 78.4%) has been set by law since 2020 and is financed by the Confederation to the tune of around two thirds and the cantons to the tune of one third. The equalisation of burdens financed by the Confederation (2021: 15.35%) supports mountain and central cantons that have to bear above-average costs that they cannot influence (socio-demographic and geographic-topographic factors).

7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Table 5: Public cultural expenditure by level of government, 2018

Level of government	Total expenditure in million CHF	% share of total
Confederation	319.5	10.8%
Cantons	1 186.1	40.3%
Communes	1 439.5	48.9%
Total	2 945.0	100%

Source: Federal Statistical Office: [Culture funding by the public sector](#) (2020; data from 2018)

7.1.3. EXPENDITURE PER SECTOR

Table 6: Public cultural expenditure (all levels of government) by sector, 2018

Field/Domain	Total in million CHF *	Total in %
Music and theatre	831.2	28.22%
Libraries and literature	371.2	12.60%
Preservation of historical monuments and cultural heritage	270.7	9.19%
Museums and visual arts	579.4	19.67%
Film and cinema	79.7	2.71%
Mass media	133.9	4.55%
General promotion of culture	676.4	22.97%
Research and development in culture and media	2.4	0.08%
TOTAL	2 945.0	100%

*For a breakdown of the different levels of governments see source: Federal Statistical Office: [Culture funding by the public sector](#) (2020; data from 2018) ([direct link](#))

7.2. Support programmes

7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

In addition to public support for cultural, educational or media institutions, services, organisations as part of the cultural, social and economic ecosystem that affects the practice, promotion and position of artists and creatives, Switzerland has a wide range of different support schemes for artists. At all levels – federal, cantonal, communal – similar approaches can be observed:

- grants or contributions for the training of artists;
- prizes via competitions (*see chapter 7.2.3*);
- support granted to artists' studios abroad and in Switzerland;
- official Swiss contributions to international and national exhibitions (Pro Helvetia); and
- acquisition of works of art (e.g. for the National Art Collection (only by the Federal Office of Culture)).
- support for festivals, events, conferences etc.

On the federal level, the Federal Office of Culture (FOC) and the Swiss Arts Council Pro Helvetia are the two central bodies with promotional activities in the field of cultural creation. FOC's tasks include improving the institutional framework conditions, drafting enactments in the field of culture and promotion activities in the area of cultural creativity (films, prizes and awards, support for cultural organisations).

Swiss Arts Council Pro Helvetia promotes artistic creation and cultural exchange in Switzerland and works to promote Swiss culture abroad. It acts autonomously in a wide range of cultural sectors, with the exception of film. It grants awards, work grants and production funding to cultural practitioners (*Artistic Creation*) and promotes projects in the area of *art and culture mediation*. It further facilitates the launch of professional careers in the arts (*Emerging Artists*). Examples to show the spectrum of programmes in this area are: the [Premio Young Theatre and Dance Competition](#) in collaboration with 35 theatre and dance institutions from all over Switzerland, which provides performance opportunities as well as production contributions for young artists (Pro Helvetia is the main partner). In the field of visual arts, for example, Pro Helvetia supports curatorial initiatives by self-organised [art spaces](#) on behalf of aspiring artists in Switzerland. In the field of literature, Pro Helvetia introduced a [mentoring programme for emerging literary translators](#) in 2010.

"Kunst am Bau" (Art in Public Spaces)

As an advisory commission to the Federal Office of Culture, the Federal Art Commission participates in the judging of various competitions for "Kunst am Bau" (art in architecture) organised by the Federal Office for Buildings and Logistics. Cantons and cities have their own funding practices in the area of Kunst am Bau / Art in Public Spaces. For example, the city of Zurich reserves 0.3 to 1.5 per cent of the construction costs (excluding land) for such projects in the cost estimate for new buildings, extensions and renovations. The canton of Thurgau usually uses 1 per cent of the construction sum for this purpose for building projects that cost more than 3 million CHF.

Social and economic framework

"Adequate compensation of cultural workers" is a priority in the work programme of the National Cultural

Dialogue 2021-2024. Income and compensation of cultural actors and people participating in artistic processes are still very limited. According to a [survey published by Suisseculture Sociale in 2016](#), more than half of the artists in Switzerland live in precarious circumstances despite additional non-artistic gainful employment. This situation is related to the lack of regulation of working conditions - even when recommendations are made - and seems to be an important issue in future cultural policy. As stated in the Cultural Dispatch 2021-2024, the Confederation intends to work towards appropriate compensation for cultural practitioners in the future when it provides financial support. Starting in 2021, the FOC and Pro Helvetia intend to gradually link their grants within Switzerland to the condition that grant recipients comply with the guidelines of the relevant industry associations on the compensation of cultural workers. In addition, federal funding will increasingly take into account functions and activities that have a significant impact on the creative process and the dissemination of artistic works, such as curation, editing, dramaturgy or mentoring.

In order to improve the compatibility of work and caregiving/family, since 2020 it has been possible to [offset the costs of caregiving](#) in the case of long films that are selectively supported by the BAK with a production contribution.

7.2.2. ARTIST'S FUNDS

There is a great variety of funding instruments on the cantonal and municipal level for artists' and artist-related promotion:

- contributions to works in and across all disciplines ("Werkbeiträge"/"Kreationsbeiträge"; "Contributions"/"bourses") between 10 000 and 30 000 CHF each,
- project contributions, purchases of works (a thousand CHF to more than 30 000 CHF),
- production or performance contributions, contributions for events (also in the form of deficit guarantees),
- contributions for publications (monographs, artists' books, specialist publications),
- "Werkjahre" (one-year-scholarships; "sabbatical years"; City of Zurich: 48 000 CHF per year and recipient),
- studio and travel grants, contributions to off spaces, translations, material, travel and transport costs for the participation of artists in exhibitions, festivals, fairs outside the respective region and contributions for arts and audience outreach projects ("Kulturvermittlung"; e.g. Basel-City: between 15 000 and 30 000 CHF).

Lotteries bring to the cantons more than CHF 500 million, redistributed in the sectors of sport and culture. In the Canton of Zurich, for example, 30% percent flows into the Culture Fund (Kulturfonds; around 23 million CHF). For the period from 2017 to 2021, all funds for artist-related project contributions, work contributions and awards in the Canton were financed from the [lottery fund of the Canton of Zurich](#).

Swiss artists and social security: Suisseculture Sociale

According to a [survey published by Suisseculture Sociale \(SCS\) in 2016](#), more than half of the artists in Switzerland live in precarious circumstances despite additional non-artistic gainful employment and have no pension provision beyond the AHV. In 2021, SCS has published new survey-based data on the income situation of professional cultural workers. Whereas in 2016 50% of cultural workers earned CHF 40 000 or less, in 2021 the proportion has risen to just under 60% (detached from the effects of the current Covid 19 crisis, according to SCS). This corresponds to a net monthly wage of around 3 000 CHF, whereas the gross median wage in Switzerland is around 6 500 CHF per month. According to the [study](#), the social security of cultural workers in

Switzerland in old age and in the event of loss of income also remains inadequate. As part of the study, SCS presented concrete directions and recommendations for action in order to achieve necessary reforms in the field of social security at the federal level on the levels of (1) information and counselling, (2) conditions for funding and (3) new solutions in social insurances - cultural sector as a pilot sector.

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

All of this, nevertheless, cannot hide the fact that a comprehensive social security framework for artists is non-existent in Switzerland. The *Culture Promotion Act*, enacted at the end of 2009, stipulates (Article 9) that the Confederation and the Swiss Arts Council Pro Helvetia must transfer a percentage of the financial assistance granted to creative artists to the individual artist's pension fund or another form of financial provision. The Federal Council determines the percentage (see chapter 4.1.3).

The Cultural Fund (*Kulturfonds*), which is administered by the BAK, has an artistic and social character and supports professional artists with grants of between CHF 2 000 and CHF 10 000, taking into account the economic situation of the applicants.

Copyrights: the Swiss collective administration societies

The five Swiss collective administration societies - ProLitteris, SSA, SUIISA, SUISSIMAGE and SWISSPERFORM - manage the rights of their members, including cultural practitioners and artists from different sectors. ProLitteris, for example, is responsible for the management of rights to literary and dramatic works, works of visual art or photography, in the areas of broadcasting rights, reprography, image rights or lending rights (e.g. library compensation). As a cooperative society for composers, lyricists and music publishers, SUIISA is responsible for income from music copyright in Switzerland and abroad, an important source of income for music-related artists in Switzerland and Liechtenstein: including broadcasting rights (2020: 64.3 million CHF), performance rights (2019: 52.1 million CHF), reproduction rights (2020: 4.3 million CHF), streaming/download (2019: 5.5 million CHF), blank carrier remuneration in the audio sector (2020: 7.8 million CHF) and total revenue from abroad (2020: 11.6 million CHF).

7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

The Confederation awards various prizes and awards to honour the achievements of Swiss artists and thus draw attention to their importance at national and international level. The Confederation's awards and prizes are a means of promoting art and culture. The Federal Office of Culture is responsible for the *Swiss Prizes*, which honour outstanding works, while the *Grand Prix* honours the careers of artists.

Based on a competitive process and portfolio submissions, prizes are awarded for productions and works that are particularly innovative or original, that pursue unusual approaches, and that demonstrate professional execution. Awards and honours, however, are conferred based on prior nomination by extra-parliamentary commissions named by the Federal Council (no portfolio submissions) and are meant to acknowledge a long-standing and important artistic career.

Prizes are awarded in art (art, architecture, and education), design, literature, dance, theatre, and music. The *Swiss Prizes* are often awarded in the context of important events in the various fields (Art Basel, LabelSuisse Festival, Swiss Theater Encounter).

From 2021, and in addition to a [Swiss Grand Prix Performing Arts / Hans Reinhart Ring](#), the Federal Office of Culture will award 2-3 dance prizes, 6-7 theatre prizes and one prize each for a dance and a theatre production in the field of the performing arts. A special award for children's and youth literature will also be established to honour a body of work.

[Schweizerkulturpreise.ch](https://www.schweizerkulturpreise.ch) is the central resource on the culture awards presented by the Federal Office of Culture.

Cantons and cities also award prizes and special awards, for instance, in recognition of particular services to bringing the arts and culture to a wider audience. Cultural awards are also conferred in the form of annual scholarships ("Werkjahre" (one year scholarships; "sabbatical years"; City of Zurich: 48 000 CHF per year) and work grants for outstanding achievements including in literature, electronic music, theatre, dance, jazz/rock/pop, interdisciplinary projects, and comics (e.g. "Werkbeiträge"/ "Kreationsbeiträge"; "Contributions"/ "bourses") of between 10 000 and 30 000 CHF each). Funding instruments for artists' and artist-related promotion also include: production or performance contributions, contributions for publications (monographs, artists' books, specialist publications), studio and travel grants, contributions to travel and transport costs for the participation of artists in exhibitions, festivals, fairs outside the respective region and contributions for arts and audience outreach projects ("Kulturvermittlung"; e.g. Basel-City: between 15 000 and 30 000 CHF).

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

Private cultural foundations and associations commission annual works in different sectors of the arts and culture and provide studios abroad for artists (these studios are often owned by the foundations or associations). Swiss foundations also play a role in the international field of art. For example, the [Roswitha Haftmann Foundation Prize](#), worth 150 000 CHF, is the highest endowed European art prize.^[1]

An impressive directory of private and public grant-making institutions is available at <https://www.culturalpromotion.ch/en/>

^[1] Federal Office of Culture: [Culture in Switzerland - Pocket Statistics](#) (2020).

7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

In all cultural sectors, there are organisations that represent professional cultural workers and advocate for their interests. These organisations can be supported by the Confederation (FOC) with structural contributions on the basis of a call for proposals. Realigned in the 2016-2020 funding period, support has since focused on organisations of national importance (e.g. representation of language communities) that work to improve the working conditions of their members. With the newly considered discipline "Interactive Media", 12 organisations are currently supported in the funding period 2021-2024, with a total annual amount CHF 2 451 000:

- A*dS Authors of Switzerland
- ARF/FDS Swiss Association of Film Directors and Screenwriters
- DS Danse Suisse Professional Association of Swiss Dance Professionals
- GSFA Swiss Animated Film Group
- SBV Swiss Stage Association
- SDA Swiss Design Association
- SGDA Swiss Game Developers Association (annual contribution of CHF 11'900.-)
- SMV Swiss Musicians' Association
- SONART Musicians Switzerland
- SSFV Swiss Syndicate Film and Video
- t. Theatre Professionals Switzerland
- Visarte Professional Association of Visual Arts Switzerland (CHF 383 100.-, highest annual contribution)

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

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

7.3. Private funding

Private players such as foundations and sponsors play a significant role in the Swiss cultural sector when compared to other European countries. According to [SwissFoundations](#), there are six times more foundations per capita in Switzerland than in the USA or Germany, more than 13 000 charitable foundations with total assets of just under CHF 100 billion.^[1] Around a quarter of all Swiss foundations support cultural projects, with up to half a billion CHF per annum directed towards cultural purposes. Swiss foundations also play a role in the international field of art. For example, the [Roswitha Haftmann Foundation Prize](#), worth 150 000 CHF, is the highest endowed European art prize.^[2]

As mentioned in the Culture Dispatch 2021-2024, in addition to the charitable foundations, private companies support culture in the amount of approximately 370 million CHF annually, with sponsoring accounting for about 50 per cent of the total amount. ([Swiss Federal Statistical Office: Kulturfinanzierung durch die Unternehmen, Neuchâtel 2003, p. 32ff.](#)) One of the country's most important private promoters of culture is Migros, Switzerland's largest retail company, which – in simple terms - dedicates one per cent of its turnover to cultural purposes ([Migros Culture Percentage](#)). In 2020, 142 million CHF were spent on projects in the areas of culture, society, education, leisure and business. Migros has also set up cultural offices in the cities of Zurich (since 1998), Berne, Basel, Geneva and St. Gallen to support cultural practitioners off and online. The [Kulturbüros](#) have different funding models: The office in Basel, for example, is supported by a state contribution from the Canton of Basel-City (70 000 CHF in 2021).

The importance of the private sector's commitment to the Swiss cultural landscape is also evident in the museum sector, whose anchoring in private and local structures gives museums additional legitimacy. According

to the Federal Office of Culture^[3], the main funding bodies of Swiss museums (almost 1 100 museums in 2018) are evenly distributed between public and private actors, with cities and municipalities on the one hand, and associations on the other, being the most important funding bodies.

The data on the quantitative share of the private sector in the total volume of cultural promotion is insufficient: according to estimates, approximately every sixth to seventh CHF for cultural promotion comes from the private sector.^[4] A study (sample survey) on cultural policy in the cantons of Zurich, Glarus, Schaffhausen, both Appenzells, St. Gallen, Thurgau and the Principality of Liechtenstein, in the period from 2008 to 2018, showed only minor shifts over time in the financing structure of institutions and projects: the share of public funding for supported cultural institutions was between 40 and 47 per cent, and between 33 and 40 per cent for projects.^[5]

Public-private partnerships can be observed on all levels. One example is [SWISS FILMS](#), a non-profit organisation and agency that supports the marketing and distribution of Swiss films nationally and internationally. In addition to support from private and public funds, SWISS FILMS has a performance-based contract with the Federal Office of Culture (2.66 million CHF in 2019).

Crowdfunding Culture

Since around the mid-2010s, Crowdfunding has become an increasingly important way to finance projects. According to the FOC's Statistical Data on Culture in Switzerland ([Taschenstatistik Kultur in der Schweiz 2020](#)), the cultural and creative industries accounted around CHF 8.25 million of the funds raised via crowdfunding in Switzerland in 2019 (largest share: music, concerts, festivals). Around 650 cultural and creative industry projects were successfully financed via crowdfunding in 2019.

[Wemakeit.ch](#), founded in 2012, is the biggest swiss crowdfunding platform. Here, too, a private-public partnership is evident: the development of *wemakeit.ch* was supported by the Ernst Göhner Foundation, the Migros Culture Percentage, the Swiss Arts Council Pro Helvetia and by start-up funding from the Department of Culture of the city of Basel.

^[1]https://www.swissfoundations.ch/wp-content/uploads/2020/04/Stiftungsreport-2020_D_Web.pdf

^[2] Federal Office of Culture: [Culture in Switzerland - Pocket Statistics 2020](#).

^[3] Federal Office of Culture: [Culture in Switzerland - Pocket Statistics \(2020\)](#).

^[4] Keller, Rolf. Kulturpolitik der Schweiz. In: Kompendium Kulturmanagement. Verlag Franz Vahlen, 2011, p. 130.

^[5] Schwenkel, Christof; Ritz, Manuel; Stamm, Mélanie; La Mantia, Alexandra: [Entwicklungen in der Kulturförderung in der Ostschweiz und im Fürstentum Liechtenstein seit 2008](#), Interface Politikstudien Forschung Beratung, Luzern, 2020.

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