

Swiss Coalition for Cultural Diversity  
Swiss Commission for UNESCO

**Cultural diversity – more than a slogan**

Proposals for the implementation in Switzerland of the UNESCO Convention  
on the Diversity of Cultural Expressions

Results of the reflections by eight groups of experts

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For better readability of the publication, use of the masculine form refers to both male and female.

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# **TABLE OF CONTENTS**

---

4 **Preface**

7 **Foreword**

19 **International Development Cooperation**

26 **Theatre and Dance**

32 **Film and Cinema**

40 **Education**

47 **Music**

53 **Literature**

60 **Visual Arts and Preservation of Cultural Heritage**

65 **Media**

70 **Experts**

# **PREFACE**

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## **The UNESCO Convention on the Diversity of Cultural Expressions – A first step towards its implementation in Switzerland**

Encourage creation, support production, stimulate dissemination and promote access to cultural expressions of the most diverse kinds are the objectives of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, adopted in Paris in October 2005.

It is the ambition of the Swiss Coalition for Cultural Diversity and the Swiss Commission for UNESCO to ensure the achievement of these objectives in our country.

On the initiative of the Coalition and the Commission, civil society has supported the Swiss authorities in the international negotiation of the UNESCO Convention. Civil society then actively participated in the process that led to the Convention's ratification by Switzerland. With this first report, it is now involved in the implementation of the Convention, as it will also be involved in the implementation of the measures proposed.

This commitment is based on the key provision of Article 11 of the Convention: “Parties acknowledge the fundamental role of civil society in protecting and promoting the diversity of cultural expressions. Parties shall encourage the active participation of civil society in their efforts to achieve the objectives of this Convention”.

On October 16, 2008, Switzerland became a Party to the Convention. A year later, to the day, the Coalition and the Commission is proposing, with this report, a catalogue of measures so that its international commitment can be translated into action at the national level.

These proposals are the result of a joint reflection carried out by some sixty players active in the fields of culture, communication, education, cooperation and the economy, all concerned to protect and promote the diversity of cultural expressions in Switzerland and worldwide. They do not claim to reflect the entire scope of Swiss culture or to provide answers to all current and future challenges. They are not an end in itself, but want to be the launching pad for a longer-term implementation process.

At a time when the diversity of cultural expressions is increasingly under pressure through the development of a global monoculture, it is essential to recognize clearly that cultural activities, goods and services are not just commodities. Films, books, music, media are also vectors of identity, of sense, of values. The Convention allows each State to protect and support cultural

professionals, products and industries. It also encourages them, in a spirit of solidarity, to support the efforts of developing countries in this regard.

The task is enormous, complex and demanding, but also full of promise and opportunity. It requires a broad combination of skills, knowledge and experiences, and thus close collaboration between cultural players, authorities and the private sector. With this report, we wish to initiate a discussion and encourage all concerned parties to take up what is at stake in the Convention, together.

We would like to express our deep gratitude here to all those who supported and accompanied this process, especially the Rapporteur-General, experts, and editors of this report.

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*This report was compiled together by the Swiss Commission for UNESCO and the Swiss Coalition for Cultural Diversity, mainly for Swiss purposes. The purpose of this English version is to show an example of how civil society can contribute to the implementation of the UNESCO Convention of 2005, notably by consulting professionals in culture on possible cultural policy measures at national level for the protection and promotion of the diversity of cultural expressions.*

**Note:**

As the analyses and recommendations of the eight groups of experts were sometimes considerable, some texts had to be rewritten and shortened.

The integral studies sector by sector are available (only in their original version: French or German) on the project website <http://www.culturaldiversity.ch>



## FOREWORD

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Daniel Fueter

*Preface. This publication presents reports from a variety of cultural sectors. They focus on the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The task of this introduction is to emphasize insights that are repeatedly referred to, and to provide an orienting contiguity. This preface thus has a variety of authors. The participants deserve considerable thanks for their cooperation by the undersigned, who has to be seen as an editor in the original sense, as a collector of thoughts and arranger of ideas rather than as their creator.*

*The preface was written in German. The undersigned is aware of the difficulty of transferring the investigative nature of his German-influenced thought processes into another language, and he asks for your indulgence. Even here, one finds the first example of the kind of challenge we may be dealing with in the context of cultural diversity.*

*In this context, the hope had been expressed that with respect to the “protection and promotion of diversity”, the entire project should be managed in such a manner to reflect the richness of the many voices of the chorus of experts and yet still to discern the basic trends.*

If we speak of cultures in a laboratory we think of the evolution of organisms. The keywords corporate culture, culture of conversation, culture of controversy are conditions that reflect the social atmosphere and the well-rehearsed patterns of social coexistence. The cultural space refers to a socially or geographically defined unit. Building culture includes concepts and methods that are historically conditioned and science-based, artisanal and artistic, that are substantiated in buildings and facilities. “Culture” manifests itself in many forms across all aspects of human society.

### **Culture is quality of life**

To speak of culture means to speak of human life as it has developed and has been formed under different conditions. We adhere to individual cultures in order to communicate about culture. Out of our diversity, we then accept common characteristics as constituting the basis of culture. The possibility of the coexistence of cultures is part of the concept of culture. The claim to exclusivity is imposed on various cultures by power politics, religious rules and the fundamentalist tendencies of individual cultures. Conversely, the openness toward various forms of culture, different customs and manifold traditions reaches its limit as soon as human dignity and respect is violated.

The discussion on culture is carried on – simply due to the multiplicity of levels at which it must take place – founded on a multifaceted image of man. This image of man is as opposed to standardization and anonymity as it is to the claim of prescribed availability in the service of a

super-ordinate idea. The complexity of the concept of culture means that culture itself cannot be reduced to the dimension of a commodity and traded as a commodity.

### **Cultural diversity is a corner stone for enrichment**

For decades, in this country as well, the attitude to the necessities of life has been narrowed and distorted to suit an economic and utilitarian perspective. It has been forgotten that the economy needs a foundation. The nature of this foundation is determined on the merits of other than purely economic factors. State and social systems, ecological and historical conditions also need to be included. Economic systems are rooted in this foundation and depend on it for legitimacy, security and vitality. The word 'credit' is linked to trust and a positive belief in mankind. These principles should again become our primary concern if society is to find a way out of the impasse that simplistic economic orthodoxy has led us to. A diversity of cultural values is one of these principles.

Depending on the form of the question, these cultural values may be described in various ways: part of culture is how we deal with our basic resources as well as our efforts to explore and understand ourselves and the world around us. Furthermore, cultures are living spaces in every sense. They are a kind of wrapper around the globe of our realities that allows us to breathe. In addition, culture serves as a mirror, as a rear-view mirror, that allows us to explore the roots of our identity and reflects ourselves and what we do *hic et nunc*, and – dramatically expressed – as a reflective surface that is capable of casting light into the darkness of the future.

### **The importance of the UNESCO Convention for Switzerland**

It was a decision of considerable importance when Switzerland, in 2008, ratified the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005. Switzerland, thereby expressed a willingness to stand up for cultural protection and promotion. The commitment was made to address a wide range of specific tasks and to assume responsibility for the future in the context of cultural heritage. The appropriate measures for the implementation of the ratified Convention will take place in consultation and in cooperation with international bodies.

The ratification means first and foremost, that cultural policy is recognized as a primary and priority task at the Federal level. This step is more necessary than ever. Social and technological changes call for new politico-cultural strategies. I would like to specify two aspects.

### **The consequences of globalization and the digital revolution**

First of all: cultural diversity is threatened in the clash between standardized global cultural manifestations and personal and unique national or regional cultural influences and creations. The state has bound itself to stand up for this endangered diversity. Cultural policy is akin to eco-policy: the commitment must cover local needs – from the conservation of biodiversity in a small area to the many measures that can only be enforced through international agreements. Secondly: the digital revolution has embraced all sectors of cultural life. This radical change is

particularly obvious in the communication and music industry but is equally evident in the media landscape and visual arts. This is true for the complete chain that extends from creation to dissemination whether it relates to film, literature or other artistic fields and it applies to all cultural sectors, which face similar issues everywhere.

How can diversity be maintained under the new market conditions? How will it be possible for smaller businesses to set up the infrastructure required by the new technologies? How is historical material to be archived, documented, and given access by the public? More urgent is the question how the rights of creators and authors can be protected in the new situation. The answers to these and other questions can only be given through a coordinated and coherent cultural policy in Switzerland.

### **Cultural policy as a primary and priority task of the State**

Cultural policy is enshrined in the Federal Constitution as a function of the state. It seems as though some of the articles in the Constitution have anticipated certain ideas in the UNESCO Convention. The general purpose clause refers to well-being, sustainable development, internal cohesion and cultural diversity as objectives. It is interesting to note that cultural diversity not only has a prominent position in the article but that it is closely associated with quality of life, future orientation and identity.

The link specified between well-being and cultural diversity is illuminating. Surprising, but no less convincing, is the establishment of a mutual dependence between sustainable development and a rich cultural landscape. Only a culturally stimulating and multifaceted environment enables people to pursue innovative and promising developments in a confident, flexible and decisive manner.

### **Diversity strengthens cohesion**

This development, in turn, fosters identity. Diversity and cohesion are not in opposition. The phrase “internal cohesion” makes clear the diverse energies that should be held together in balance. Cultural diversity in Switzerland currently contributes to cohesion and self-esteem: the Swiss national identity is sustained by a culture of differences. Here is the vital contribution of Swiss cultural life to integration and hence, currently, one of the most urgent and comprehensive issues of Swiss politics. The concept of integration is not only integration into the greater whole but also restoring and refreshing cultural diversity. Integration is always an innovative process. It is not merely a question of integrating the new into the *status quo*, but of rejuvenation. Integration requires open options among the tried and trusted, both new and foreign. The integration process is a continual process of renewal to be maintained by all parties to preserve the freshness, the vitality of the greater whole, and its nourishment.

### **Integration means participation**

One cannot have integration without participation. Joint involvement is essential for the cohesion of the whole. This is just as valid for the Confederation as for a string quartet. Participation

has exchange as its foundation. The form of dialogue, based on cultural and artistic creation, allows cultural life to be the ideal training ground for more participatory and integrative processes. In the Constitution's clause of purpose cultural diversity is mentioned together with the granting of equal opportunities, the preservation of natural habitats and peacekeeping. It becomes clear that cultural diversity touches on issues concerning: education, environment, social and foreign policies. This enumeration reflects the complexity of the task of establishing strategies in cultural policies. The complexity is not only in dealing with this interconnectedness but with the variety and diversity of cultural expression itself. It is not surprising that the Constitution has a separate article for film and cinema to promote Swiss film culture and production. The parallel between culture and production highlights the principle that culture always includes the support of the latest creations. Moreover, when establishing the Confederation's legitimacy to create regulations for the support of film production the article emphasises variety and quality. The promotion of diversity must be combined with the demand for quality.

### **Communication and exchange are two pillars of cultural policy**

This applies also to the cultural forms of expression listed in the UNESCO Convention. Their quality is measured not only with respect to uniqueness or craft and aesthetic criteria, but also to what extent they embrace common features. Whoever expresses himself wants to make himself understood by seeking a common language. The Constitution seeks to guarantee that this language extends beyond linguistic borders, "*the Confederation and the Cantons shall encourage understanding and exchange between the linguistic communities*". Understanding requires self-awareness, self-conception and understanding of others and is a prerequisite for the exchange that alone allows society to survive and develop. By the terms 'understanding' and 'exchange of ideas', the Constitution brings into play two stipulations that are central to cultural diversity. In the Constitution the call for care in dealing with the linguistic communities remains a current educational and cultural policy issue. Despite the increasing importance of nonverbal communication, language plays the key role in the context of understanding and exchanges. In particular, in the written form, it makes exchanges possible beyond the limits of time and space and social boundaries. Just as we must adhere to individual cultures in order to communicate about culture, the same applies to individual languages when it comes to language. They represent unique "embodied thought" and have created unique "styles of thought" and "cultures of knowledge"; the restriction to English as the common language, for example, in the field of science leads to a "loss of worldliness and intellectual generosity". So writes the science historian Michael Hagner. The reasoning is reminiscent of the finding by the German writer Peter Hacks, who described the various artistic genres as windows on the world, each of which allows a unique view, and with its disappearance, a specific view of the world is lost.

### **Multilingualism is living cultural diversity**

Without careful handling of the national language and regional dialect forms, Switzerland could lose a piece of its world view. The national languages represent the finest network that embraces

the country's culture and allows its development through discourse. In the practice of science and art, it is shown that the mastering of a single discipline forms the basis for the ability to master others. It is similar for language acquisition, apart from the exceptionally talented. The promotion of the first language is crucial for participation in social life and for training to think. The support of languages in the national context for the purposes of exchange proposed in the Constitution represents, on this basis, a significant contribution to cohesion and plays a major role in the protection of the diversity of cultural expressions. Multilingualism is living cultural diversity. The acquisition of language in the so-called fifth language – the language of the linguistic communities of immigrants – should also be remembered and included in the concept of “language policies”. It enriches and complicates the starting position. Innovative approaches in this context might well be fruitfully applied retroactively to deal with the traditional languages. The learning of English undoubtedly has special importance among foreign languages for activities related to international exchanges, the world of politics, economics and science. However, thought should be given as to whether a common English language really opens up the whole world. Perhaps there are other, more creative and innovative ways of using this period of early schooling?

### **Bridges from the past into the future**

Learning a language means equipping oneself for every-day life. However, only the inclusion of the literary dimension opens the nuanced view onto the various linguistic cultures. Pupils should be helped to appreciate distinctive literary traditions and approaches as well as content-focusing mechanisms and various forms of authorship. Thus, the diversity of cultures and languages can be experienced.

In the concert of the languages and among the tools to protect and promote the diversity of cultural expressions, libraries as places of archiving and documentation, as places for guidance and information, as a place of inspiration and exchange often play an underestimated role in educational and cultural policies. Their expansion into multimedia facilities and the promotion of their use deserve increased support. Only in this way can they serve as a bridge between alphanumeric thinking and the new visual and scenic forms of communication. The task of storing computer-generated results, along with those resulting from conventional production, of serving the traditional and new media, needs increased financial support from the public sector. The interaction between preserving and disseminating, the cultivation of tradition as well as contemporary creation belongs to the tasks of all museums. They therefore become an ideal forum for cultural policies and, in the broadest sense, development of an educational policy. Museum policy is a dominant theme of national cultural policy.

### **Cultural education belongs in the curriculum**

In the article in the Federal Constitution with respect to culture that gives the Federal government the right to support art and culture of a national interest, the support of culture in the field of education is referred to. Consideration of the linguistic diversity of the country is explicitly

required. The legislature makes it clear that only citizens who have the appropriate training and information, especially with respect to language, can participate in exchange and understanding. It has been realised that language, reading and literature training must be fostered as an essential part of the educational process in developing the intellect and should be practised far more than it is today. The position of the traditional subjects of music and drawing needs to be strengthened again. Cultural education must have a regular place in the curriculum extending across the age groups from pre-school to further education. If schools have the task to stimulate curiosity and a differentiated perception of life, as well as to promote independence combined with social skills, the active use of material from the world of culture and art is an obvious source. This does not mean the introduction of innumerable individual “artistic” school subjects but rather, for example, the development of an extensive and expanding interdisciplinary and exemplary dissemination of media literacy. Cross-cultural exchange is therefore taken into account in the same way as “Global Learning”. Educational institutions must not be left alone here. At the very least, the publicly funded media, radio and television, must support this effort so that multiculturalism is appreciated as an enrichment and the opportunity for insight. There is already a Charter between musicians and the Swiss Radio and Television Company for the promotion of Swiss music. Three things would be desirable: first, that private providers would participate in the media area; secondly, that this Charter leads to concrete cooperation with elementary and secondary schools; thirdly, that the Charter would serve as a role model for other cultural fields. The exemplary *Pacte de l'audiovisuel* that supports domestic production between cinema associations and television in this context also deserves a mention.

### **The school as a guarantor of equal opportunities**

Education is disseminated less through declarations than through experiences. We are moulded by our environment: at home, in the social environment and at school. This imprint has an intrinsic cultural factor. The more comprehensive the tasks of the educational institutions, in cultural policy terms, the more decisive influence do they have on their pupils and students. The educational institutions are seen as models. Their operation must conform to the curriculum. This means that the structures of the institutions must be designed as learning structures and as structures that allow experiences in terms of the training objectives. Amid all these challenges, we accord less importance to technocratic decisions and regulations than to the discourse of teachers. They must be encouraged, enabled and supported in their education and in their professional practice in order to represent and stimulate the respect for diversity of culture which directly serves the interests of their charges. They are committed to an image of the human being that has emerged and is emerging through the diversity of cultural expressions. Access to a comprehensive education, and social and cultural life is a basic need. The commitment to protect and promote the diversity of cultural expressions in Switzerland has not only an important advocate in the form of the Constitution but can build on the currently existing cultural diversity.

### **Switzerland lives cultural diversity**

This diversity is reflected in all spheres of life, in all the cultural institutions and in the professional scene of creative artists, in the astonishing density of amateur cultural associations, and in many culturally committed civil society organizations. A variety of cultural agencies at the Federal, cantonal and municipal level respond to this diversity while a patchwork of large and small foundations promote the arts at a private level. The Federal government can, and must, share responsibility for a national cultural policy with the Cantons and municipalities as well as individuals. However, the development of a strategy, cultural exchange in general, the work behind the laws, the foreign policy dimension and the evaluation of the results cannot be divided and delegated. “Local” organizations must be relieved of this responsibility. It is hoped that the current discussion about the Cultural Promotion Act will establish principles that will take into account the protection of the rich cultural landscape and the support of the existing instruments of cultural policy and will also lay the groundwork for a comprehensive, structured and sustainable cultural policy. So far in this debate, the viability and uniqueness of the Pro Helvetia Foundation is not sufficiently appreciated. In addition to promotion, exchange and mutual understanding are its main task, political independence is its opportunity. In view of current and future challenges the Foundation needs a significant strengthening of its position and financing in new dimensions.

### **The scope of the domestic cultural policy**

The claim to a comprehensive Swiss cultural policy in the sense of protecting and promoting the diversity of cultural expressions concerns its scope first of all. The starting point from a domestic point of view would be:

- Promoting the arts must be present in all regions of the country. The Federal task includes providing special assistance to areas that are less well equipped for cultural undertakings.
- Cultural policies should relate to all generations. Looking to the future, especially thinking of the young, but, given the demographic changes attention must be also increasingly paid to aging men and women who are no longer working.
- Cultural policy must embrace all the social strata. The expansion of the cultural spectrum, as a consequence of migration, calls for a differentiated strategy while the increase in poor reading and writing skills requires emergency measures.
- Cultural policy should be carefully coordinated with educational policy at all levels. The area of culturally oriented education and training of educators and trainers must be taken more into account.
- Cultural policy concerns the promotion of cultural activities in all orders of magnitude – large projects and niche productions – and in all genres and disciplines, and where new and interdisciplinary developments require special care.
- Cultural policy has to be supportive of all parts of the production chain of cultural crea-

tions, starting with creation, through production, presentation and its reception to the critical reflection and promotion of cultural discussions in public.

### **Media policy and coverage of culture**

Efforts must be made especially in the field of media policy to counteract the death of the press, the monopolization of public opinion and the end of the public cultural debate through small-scale measures and basic procedures. All providers who get support from the licence fee pot should commit to a cultural mandate that would correspond to that of public broadcasters. In terms of television broadcasters financed by licence fees, greater visibility should be given to broadcasting cultural topics at prime time (and also meaningful in terms of gender issues) because of the concessions. It is necessary – and requires courage and a deep breath – to take risks and introduce innovative solutions in order to attract the attention of the public at large to cultural diversity.

Just as urgent are strategies on a larger scale. The situation has worsened. The movement towards concentration in the media landscape is detrimental to cultural diversity, the liquidation of major publishing houses eliminates the basis for literary creation, the increasingly rapid decline of culture reporting not only in the print media brings into question the profession of journalists and publicists in the cultural sector as a whole. Public discussion about culture as a significant element in the cultural “value chain”, no longer has an appropriate place, appropriate instruments or appropriate personnel. It is a matter of urgency to identify the need of cultural policy in all parts of the country.

### **Support of creative artists**

The national perspective also includes the view of the creative artists themselves. They contribute decisively to the implementation of the Convention. In view of multiculturalism and the cultural fields created by the digitalization, the circle of representatives should be expanded. The efforts of professionals with respect to the preservation of diversity of cultural expressions should also be increasingly applied to the area of dissemination: “independent” artists have to be the foremost advocates for free access to art, they have to understand it as an aspect of their own creation. The development of models that leave space for participation is urgently needed in the cultural and artistic work. It is unacceptable that – similarly to economic development – the population has no share in highly rated areas of cultural life. The existing hierarchy of cultural forms should be questioned. The common assertion of a value gap between the works of European civilization and those of non-European cultures is not sustainable. The difference in representation of certain cultural forms in practice leads to the exclusion of some groups from cultural life. Corrective action is needed here. Throughout all layers of the population people must be enabled to experience the fact that the promotion of culture contributes to the development of a democratic coexistence. That can only happen when the promotion of arts identifies the “amateur” as eligible and takes the largely culturally marginalized social segment seriously. Creative artists are invited to take the floor.

### **Culture professionals belong in expert commissions**

Conversely, the expertise of culture professionals working in the organization and structuring of cultural policy needs to be taken seriously. In the parliamentary discussion of the Cultural Promotion Act, the establishment of a Cultural Council has so far been rejected. It is clear that the development of a cultural strategy cannot be a matter for the administration, the Parliament or the executive: Firstly, this strategy must be developed in a discourse among professionals. Specifically targeted professional bodies need to consider new systems for supporting culture and the cultural dimension of the Internet and devote their expertise to flexible project funding. A particular concern is that of cooperation with the administration and organization of private cultural funding and promotion. The people participating in the funding bodies in the area of decision-making such as the supervisory organs should be representative of the multicultural landscape, the development of new forms of culture and the importance of lay participation in all cultural forms.

### **Quality criteria of the culture support**

The role of such bodies is also to define handling of the culture support and its updating. The performance of the affected institutions themselves must be examined and if possible extended beyond the conventional separation and traditional art spaces. The promotion of diversity itself has a place among the criteria and, in this sense, so do the experimental nature and the clarity of authorship. In the era of events, sustainability and efforts to develop promising dissemination measures need to be rethought. All of these criteria including obligations within the meaning of participatory, inter-cultural and education-oriented approaches stimulate the necessary scrutiny. They should not be understood as a mandatory part of rigid rules of an excluding nature but as important indicators.

Fostering culture cannot be confined by rules and regulations. It takes place in fields of action, reflecting the diversity of individual initiatives, and grants them ever and again the character of the precedent. However, individual criteria such as claims for copyright and social security for cultural professionals must of course be part of a canon of cultural promotion.

### **Cultural policies need scientific principles**

Whether we are dealing with bodies that directly promote culture, or bodies which develop strategy as part of their performance mandate, whether this is devoted to managing the super-ordinate organization of cultural life, or whether it involves monitoring and evaluation institutions, therefore also involving Parliament: all entities involved need scientific support as an essential basis for cultural policy-making.

- There is a need for scientific studies to yield consequences as a basis for decisions in policy areas remote from culture with respect to the diversity of cultural expressions. Conversely, this means: Which culturally oriented questions must be placed in areas remote from culture? The question of cultural compatibility must be asked systematically.

- The activities in cultural exchange between Switzerland and abroad up until the present require analysis, especially with respect to protecting and promoting the diversity of cultural expressions. This requires, among other things, statistical surveys.
- A cultural policy challenge also requires systematic history-oriented humanities' research: with respect for the relevance to cultural policy especially, art researchers and art historians should be encouraged to create principles that take into account on the one hand, an artistic research concept and on the other hand give the socio-cultural dimension more room.
- Practice-oriented research should work more together with all archive centres for the arts and museums. We need to solve a host of new problems in the logistical and technological sector; this concerns principles to implement a new "memo policy".

In a countermove, the cultural policy dimension should be taken into account in science policy. First of all, the diversity in the academic field should be preserved: the reduction of specialized fields in the humanities is evident. Secondly, society needs to be placed in a position to deal with developments in the sciences. Vague fears and uncontrolled reactions should be countered by transparency, by expert and understandable communication and by public management of ethical discourse. This is not only a part of science policy but also of cultural policy. The Federal agencies involved need to be given scientific support in the context of departmental research.

### **Comprehensive cultural statistics are part of cultural policy instruments**

A comprehensive statistical basis is required for the scientific work and the superordinate cultural policy monitoring and control. The backlog is large in spite of current efforts across all sectors from the creative industry through to brass band music and amateur theatre. The work on cultural statistics should take into account the pluralisation of forms of artistic expression and involve issues that go beyond pure economic and quantifiable aspects. Performance mandates are not only to be implemented by the administration. The posing of particular issues must also result from the observation of the development of cultural life as revealed by experts. Scientific and statistical studies are a part of the foundation for the development and evaluation of a strategy. Deficits should be identified here, especially in a segment of cultural policy that found no mention: foreign policy in the scope of a comprehensive cultural policy. Large gaps exist here with respect to the evaluation and analysis of specific cultural programmes and the use of means from individual funds. In political practice, the importance of cultural exchange in our foreign relations should again be taken into account.

### **Cultural exchange as an essential part of foreign policy**

Specific cultural programmes, grants and cultural policy measures also belong in the foreign policy agenda. Cultural understanding is a contribution to the understanding among nations and peoples and to securing peace. Especially in exchanges with developing countries, it becomes clear that culture is not a luxury but, in the interests of promoting development and maintenance of the cultural heritage, it may well be in a useful tool against poverty. In this case, cul-

tural life can also be immediately effective as an economic factor. It is the task of cultural policy to foster the presence of cultural goods from developing countries and to promote demand in Switzerland, the infrastructure in partner countries and organizations that help provide an academic education. The international dimension of cultural policy is also essential for domestic cultural production. It allows Swiss creative professionals to participate in European cultural programmes. International exchanges in both directions help prevent the marginalization of the Swiss cultural life. It opens up horizons, enables participation in global dialogue and brings Swiss creative professionals into touch with new developments. Cultural policies must encourage cultural exchanges with foreign countries, especially in the innovative and experimental areas and with respect to cultural production from small-scale and less developed areas because, due to commercial reasons, the globalized market produces nothing there.

### **Cultural policies in the area of legislation and economics**

It is very clear in international exchange that cultural policy should be defined in large contexts. The conclusion of bilateral and multilateral negotiations, and international economic agreements involving Swiss players requires a dedicated cultural policy stating that cultural values are not economically negotiable. International cultural exchange requires an easing of customs procedures for the import of equipment for cultural productions, and other facilities conducive to cultural exchange. New arrangements allow double subsidies within the meaning of encouraging contributions with different orientations. Flexibility is also needed in visa issues. The cultural movement of persons between Switzerland and Africa or South America for example, suffers from complex, costly and sometimes discriminatory bureaucratic demands. The details required for such rules, regulations, and on matters of legislation concern many cultural and political issues. Legislation in the entire field of communications and intellectual property law is a foundation of cultural activities, especially at an economic level. This must be negotiated in the international field in terms of the protection and promotion of cultural diversity.

Domestically, relevant cultural aspects need to be identified in connection with construction and spatial planning. Tax and insurance issues may be of cultural significance: It is important to prevent cultural life being burdened with the implementation of a revision of the VAT and efforts should be made to relieve museum budgets from the impact of new regulations concerning insurance premiums. Another role of cultural policy is to create favourable conditions for the growth of creative industries. This has become a major economic factor. Supporting the arts generates not only costs but also pays in the long run.

### **Investments transform funds into festive garments**

At the same time it must be recognized that both the implementation of the UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions, as well as a comprehensive cultural policy requires significant Federal investment in financial terms. The term investment once meant the granting of representative symbols to the office holder, especially his formal apparel. In the process of investment money changes its appearance. Investment in

the protection and promotion of the diversity of cultural expressions means a transformation of financial resources into truly festive garments. The term investment in these contexts is far more accurate than subsidy (a term which was also not in use in Germany until the end of the 19th Century) with its definition of an allocation of state funds without an obligation to repay. Investment in cultural matters is beneficial to all areas of life. However, this is not shown in quarterly financial statements but requires farsightedness. Current experience leaves no doubt that these investments are more sustainable than those allocated during the last decade of the economy. Investing in a rich cultural life works against the loss of “proportionality” that can be recognized as the core of today’s societal problems.

### **Cultural diversity belongs to the substance of the common good**

In recent decades the ability to put oneself into context, into relation, to enter into relationships and to stand up for them, has given way to unrelatedness. Status symbols, income and omnipotence are the attributes to describe the narcissism of the generation of working professionals; the prestige of brands, immediate satisfaction and physical strength are those of youth. The only related point both age groups have, although their values are different, their orientation is the principle of “ranking”. The inclusion into a diverse cultural environment can counteract this narcissism.

Immanuel Kant spoke of the development of interest in the I, moving to the interest in others and finally to the “Weltbeste” (*summum bonum*). A slightly smaller-sized term than “best for the world” can be found in his pedagogical considerations: the common weal, i.e. the common good. In periods with a lack of proportion, this almost forgotten term should be recalled. The diversity of cultural expression belongs to the substance of the common weal.

The final word has to be given to the economy. The economist John Stuart Mill wrote 150 years ago in his essay about freedom: *“It is not by wearing down into uniformity all that is individual in themselves, but by cultivating it and calling it forth, within the limits imposed by the rights and interests of others, that human beings become a noble and beautiful object of contemplation.... In proportion to the development of his individuality, each person becomes more valuable to himself, and is therefore capable of being more valuable to others.”*

Zurich, August 2009

## INTERNATIONAL DEVELOPMENT COOPERATION

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The sectoral workshop “International Cooperation” was composed of experts from civil society engaged in various areas: cooperation NGOs, promoters in Switzerland of the culture of the South and East, information and lobby groups, press agencies, fair trade organizations.

The four objectives that emerged from the discussions are:

- undertake a thorough evaluation of past policies and activities of Switzerland for culture in its international development cooperation – particularly the “At least one percent” Fund of the SDC<sup>1</sup> (Swiss Agency for Development and Cooperation) – and draw conclusions for a future cultural cooperation policy;
- define and implement a policy of consistent and proactive cultural cooperation with the South<sup>2</sup> for the diversity of cultural expressions;
- develop the demand in Switzerland for quality cultural goods and services from the South;
- implement an international trade policy consistent with Switzerland's commitment to promoting diversity of cultural expressions.

### 1. Challenges: Culture is a key dimension of sustainable development

Internationally it has been recognised that the idea that culture is now a key factor in the fight against poverty. Over the past decade, the World Bank has identified indicators of cultural development. The UNDP in its Global Report on Human Development, then the European Consensus of 2005 stating that culture is an integral part of the policy of the European Union, UNCTAD in its important 2008 report on the creative economy, are just some examples of awareness of the role of culture in development.

More than ever, culture is not a luxury. The figures speak for themselves. For example: commercial trade in culture increased for nearly 10 years by at least 7% per year. Africa, however, represents less than 1%. For Jamaica, the sector related to copyright employs over 12,000 people full time and represents 5% of GDP.

Beyond the numbers, culture, as a means of creative expression, is a factor in social transformation. In the South, it is often an element of reflection with respect to economic and social systems, often burdened with even more inertia than in the North. Therefore, talking of development without including culture as one of the axis of a policy of cooperation, seems somewhat misplaced or outdated.

In its action plan *Strategy for Sustainable Development 2008-2011*, the Federal Council identified

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<sup>2</sup> [www.deza.admin.ch](http://www.deza.admin.ch)

<sup>1</sup> What is meant by “South” are developing countries, incl. Eastern Europe countries and emerging countries like China and India, given the deep inequalities and high poverty which exist in these countries.

culture as an interdisciplinary issue (Point 11). The fundamental role of culture is recognized for all economic and social transformation; a condition for sustainable development. The consistency of public policy, therefore, requires considering culture as an interdisciplinary theme of the international development cooperation policy of the Confederation.

## 2. Observation: The cultural cooperation policy of Switzerland has weakened

a) **“Culture is not a luxury”**: The basic reference is the 2003 SDC document. “Culture is not a luxury” which “places the cultural principles of the SDC in a wider context... “ in order to “encourage the desire to undertake cultural projects, to further integrate culture and to find synergies with SDC programmes as a whole”.

In what context was this document prepared? In 1988, the UN launched the World Decade for Cultural Development. Switzerland was a member of its Intergovernmental Committee. With the presence of Kurt Furgler, former Federal Councillor, at its heart, Switzerland participated in the work of the World Commission on Culture and Development chaired by Javier Perez de Cuellar, former Secretary General of the United Nations. Switzerland contributed financially to its work. The highlight of the Decade was the publication in 1996 of the Commission report “Our Creative Diversity”.

In 1998 in Stockholm, the Intergovernmental Conference organized by UNESCO on cultural policies for development (“The Power of Culture”) concluded the Decade and confirmed through its action plan the commitment of the international community to clearly integrate a cultural component in international development cooperation policies. Switzerland took an active part in the debates in Stockholm and undertook a reflection that led to “Culture is not a luxury.”

b) **A shrinking commitment**: The international development cooperation policies of Switzerland had long been noted for taking into account specific cultural aspects in its programmes and projects. This is natural given the multicultural and federal nature of our country and, more generally, considering our preference to give priority to “local” rather than “global” orientation.

One of the measures to be implemented in early 2000 by the SDC, in the wake of the document “Culture is not a luxury”, was the promotion of local cultures in its partner countries in the South by allocating at least one per cent of its bilateral budget to culture.<sup>3</sup> Meanwhile, in Switzerland, the made a clear commitment to culture either directly through the SDC, or through the Fonds Culturel Sud (*Cultural Fund for the South*) of Artlink<sup>4</sup>, or by direct support to the South for stage arts (music, theatre, dancing) or visual arts (cinema) or support in Switzerland for festivals and cultural development agencies (trigon-films<sup>5</sup>).

We should rather say, “had made”. In fact, the commitment of Switzerland has been gradually reduced to a trickle. Today, Pro Helvetia<sup>6</sup>, which from 1984 to 2001 was active in the “South-North”

<sup>3</sup> Principes du travail de la DDC dans le domaine culturel du 4 novembre 2002

<sup>4</sup> [www.artlink.ch](http://www.artlink.ch)

<sup>5</sup> [www.trigon-film.org](http://www.trigon-film.org)

<sup>6</sup> [www.prohelvetia.ch](http://www.prohelvetia.ch)

programme in promoting cultural projects both in the South and in Switzerland, is no longer visible, so to speak, in this field. The visibility of the SDC in connection with the cultural expression of the South has been severely criticized by Parliament and has crumbled. The budget of the SDC for culture has been reduced from 5 to 3 million Francs while, in the context of the in-depth reform of the SDC, the subject of culture has almost disappeared.

Regarding the “At least one percent for culture” Fund, the situation is bleak. A lack of clear guidelines has prevented a satisfactory and productive use of what was to have been a significant financial incentive to local cultures. These sums available to the coordination offices in the SDC partner countries were sometimes unused or often managed without consistency or medium term objectives. No studies on the use of the “At least one percent for culture” Fund are available. Apart from that the programmes of the State Secretariat for Economic Affairs (SECO), another key agency in the international development cooperation of Switzerland, did not contain elements – direct or indirect – to promote the diversity of cultural expression. The encouragement by SECO of companies in the South does not concern the cultural industries.

**c) A lack of consistency in international commitments:** This ‘shrinking’ policy occurred while the country pledged clear solidarity and cultural cooperation of developed countries to developing or emerging countries. Switzerland played a very active and progressive role in the negotiations that led to the adoption of the UNESCO Convention of 2005 on the protection and promotion of the diversity of cultural expressions. The above finding is particularly disturbing in that Switzerland became a party to the Convention by ratification in October 2008. In other words, from the point of view of cultural cooperation, the country’s gradual disengagement at a concrete level conflicts with her commitment at the diplomatic level.

It is worth recalling three of the nine objectives of Article 1 of the Convention that are detailed further in the provisions of Articles 12 to 18 and 20 of the same text:

- Promote dialogue between cultures in order to ensure broader and better-balanced cultural exchange throughout the world; to support intercultural respect and a culture of peace
- Reaffirm the importance of the link between culture and development for all countries, especially developing countries, and encourage actions undertaken nationally and internationally to secure recognition of the true value of this link
- Strengthen cooperation and solidarity in a spirit of partnership, particularly in order to increase the capacity of developing countries to protect and promote the diversity of cultural expressions.

Thus, today, Switzerland has not only a legal basis for implementing cultural cooperation, but also a moral duty to fulfil its international commitments in this area. The political will must follow, as it has followed, for example, in most countries of the European Union, Canada and Brazil.

In July 2009, the SDC adopted “The strategic focus with respect to promoting intercultural and artist exchanges of the South and East (2010-2015)”. Despite its shortcomings, will it be the first step in this direction? It remains to be seen whether the encouraging intentions of the document will lead to practical results in its implementation.

### 3. Action: Re-vitalise Swiss commitment to culture in development

Experts from the International Cooperation workshop have in their reflections, highlighted four pivotal points that Switzerland should follow to be consistent with the ratification of the UNESCO Convention:

a) **Undertake a thorough assessment of the past policies and activities of Switzerland with respect to culture in its international development cooperation policy – in particular the SDC “At least one percent for culture” Fund – and draw conclusions for a cultural cooperation policy for the future; this to be carried out in collaboration with other stakeholders (Cantons, NGOs, Pro Helvetia, the private sector).**

Without statistics or evaluation of past experience, any discussion or definition of new policies could be ineffective or irrelevant. Conversely, equipped with benchmarks, public, private and cooperation NGO players will be able to estimate the impact of a policy of cultural cooperation, as they can, for example, assess such impact in production, health, education or social areas. They will then be better equipped to define strategies and actions for the diversity of cultural expressions.

Proposals:

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- Conduct a thorough and comprehensive evaluation of the use of the “At least one percent for culture” Fund.
- Establish detailed statistics of Swiss support for the culture of the South.

b) **Implement a Swiss policy of proactive and consistent cooperation for the diversity of cultural expressions.**

As shown in Paragraph 1 (Challenges), the importance of culture for development and the fight against poverty is a fact proven by many players and reports from international agencies. At the same time, we must recognize that there exists a gap between this recognition and the means (especially financial) implemented by the community of States. In this context, it is time for the Swiss cooperation to put culture at the top of the agenda and that its bodies – especially the SDC – seriously reconsider re-establishing it as a policy instrument. This should be done, in particular, in three ways: through concrete programmes in developing countries, through increased financial support at the multilateral level and through policies of a structural nature.

In this regard, beyond the cultural policies in their strictest sense, encouraging the diversity of cultural expressions also involves reflection and implementation of structural policies such as,

*inter alia*, the promotion of peace in areas of high migration or the rights of indigenous peoples and minorities that are the number one victims of climate change.

Proposals:



- Integrate culture as an interdisciplinary element of the Swiss international development cooperation policy and provide the structures necessary for its follow-up.
- Involve concerned organizations of Swiss civil society in defining the framework of a renewed cultural cooperation policy.
- Create an exchange platform (Forum) of Swiss cultural cooperation organizations to enrich the reflection on the choices to be made among cultural projects to be supported in the South and in Switzerland.
- Ensure Government interdepartmental coordination (SDC, FOC, SECO, OFCOM, Pro Helvetia, etc.) for the implementation of a cultural cooperation policy in line with the 2005 Convention.
- Define a clear framework for the conditions of access to the “At least one percent for culture” Fund.
- Promote the “At least one percent for culture” Fund through communication on the projects supported, allowing artists supported in the South to tour in Switzerland.
- Develop public-private partnerships for co-productions (shows, films, publications, tours, etc.).
- Support cultural exchanges and co-productions between countries of the South through instruments of decentralized cultural policy.
- Promote the objectives of the 2005 Convention like other Conventions such as that of 1970 against illicit traffic of cultural property, among members of the diplomatic corps and Swiss consular agencies or organizations of civil society and the private sector inclined to stay in the South.

**c) Increase the demand in Switzerland for quality cultural goods and services from the South**

The development of a market for cultural goods and services from the South in Switzerland is closely linked to the supply of these products. Thus, a clear relationship exists between encouraging production in developing countries and distribution in Switzerland.

Encouraging quality production is essential. Demand in the North, to be sustainable, must dissociate itself from a simple act of solidarity. The cultural product has an intrinsic value. The practice of fair trade in food products has demonstrated that quality is a prerequisite for market access in the North.

The same is true of cultural products (music, films, literature, crafts) that also contain a signifi-

cant added value in the message they transmit. The tolerance of the market for lower quality products from the South is no longer viable.

Supporting production in the South (co-productions) and distribution in the North (festivals, exhibitions and stage presentations, facilitated mobility of artists, support of distribution channels, especially public service broadcasting) will provide support to both the offer of product and an expanding market.

Proposals:



- Make possible the allocation by several offices of the Confederation of funds for a same cultural project.
- Increase significantly the means of dissemination and promotion of the cultures of the South in Switzerland.
- Facilitate the mobility of culture professionals from the South, especially by facilitating the granting of visas.
- Facilitate the temporary importation of cultural equipment.
- Granting preferential tariffs for imports of cultural products from the South.
- Encourage cultural production of the South to meet quality criteria that will facilitate access to markets in the North.
- Support cultural organizations of migrant populations in Switzerland.
- Contribute to the promotion of the cultures of the South in Switzerland by automatically allocating that part of the “At least one percent for culture” Fund, that is not spent by the coordination offices of the SDC.

**d) Implement an international trade policy consistent with its commitment to promoting diversity of cultural expressions.**

Faced with bottlenecks on the multilateral track, Switzerland – like many other industrialized countries – has committed itself to negotiating a growing number of bilateral free trade agreements with developing countries. While, until now, in the wake of the European Union, Switzerland has not sold off culture as a commercial trade off, there is concern that there will be a shift in this position on the day when it comes face to face with countries that consider access to the Swiss market for certain services that compete with their own cultural industry as crucial. Moreover, the increasing pressures on the WTO to liberalize audio-visual services as well as discussions on the regulation of cultural content distributed electronically could greatly change the situation in the future.

In this context, Switzerland must ensure that its decisions and commitments regarding foreign trade policy – bilateral and multilateral – are not an obstacle to the promotion of the diversity

of cultural expressions, and even encourage it. A balance must be found, because the diffusion of foreign cultural goods is an important factor of mutual enrichment; preventing their access to the Swiss market would hardly be compatible with the expressed desire to increase the availability of cultural products from the South.

Particular attention should be paid to the consequences of the Swiss policy with respect to tourism and the protection of intellectual property; areas where it has interests that are often aggressive and can have a direct or indirect impact on cultural diversity. Another sensitive issue could be that of opening the market for the production of cultural goods and services to service providers from countries with strong cultural industries (e.g. film and audio-visual).

Proposals:



- Respect the principle defended by the international civil society organizations, not to make culture an object of trade negotiations.
- Encourage ratification of the 2005 Convention by the countries of the South.
- Promote the objectives and provisions for the implementation of the 2005 Convention among multilateral organizations especially in the field of international trade (WTO, OECD, etc.).
- Contribute annually to the International Fund for Cultural Diversity of at least 2% of the annual obligatory contribution of Switzerland to UNESCO.
- Resist the desire of some countries in the WTO to consider cultural content that can be disseminated electronically as “virtual goods” thus no longer coming under the aegis of GATS, but of GATT – an agreement that offers far less flexibility for countries with respect to protection and subsidies.
- Organize regionally in the South, together with other European countries, academic or professional training aimed at strengthening the capacity of the countries of the South to develop, establish and implement cultural policies and to increase their effectiveness in trade negotiations.
- Train the countries of the South in the proper management of copyright and intellectual property and ensure a fair return of fees collected in Switzerland to the countries and artists of the South.

## **THEATRE AND DANCE**

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Theatre, as the most public of all arts, has undergone several dynamic transformation processes in its history. The various forms of theatre are today subsumed into such diverse forms as the municipal theatre with its three branches, the production of musicals, obeying the global market laws, and the avant-garde forms mixing theatre and dance. Given the historical polysemy of the term “theatre”, the group of experts has defined a material frame of reference. This framework takes into account the social environment of the theatre and turns its functional definition based on a democratic approach into the starting point for reflections.

In terms of narrowing down the scope of theatre to concerns for protecting and promoting cultural diversity, the expert group has focused on some aspects of theatrical life. This represents mainly the situation in the German-speaking part of Switzerland, but it is pointed out that the issue must also be looked at from the political and cultural consciousness of French and Italian-speaking parts of Switzerland.

### **1. Theatre between societal self-reflection and emancipation**

Creation in theatre is usually understood as a means for social and political self-reflection, as a socially cohesive drive, providing a strong impulse towards enlightenment. The theatre offers a fascinating benchmark with respect to local conditions due both to the immediacy and the spatial constraints of its communication. This critical consciousness and this linking to specific sites are both central to the cultural and political legitimacy of public support to theatre as well as the basis for the largest diversity in Swiss-based theatre life.

In recent years, trends can be observed – economically and politically motivated – to transfer the theatrical “dramaturgy” to other social areas of action (“events” as a marketing tool, the “dramatization” of policy-making, etc.). Theatre is thus increasingly perceived as a calculated effect, through directing, which contradicts the principle of reciprocal communication. If the public perception of theatre continues to develop in this direction, it threatens to erode the very legitimacy of theatre.

The theoretic-cultural considerations are of interest with respect to the diversity of cultural expressions in the field of theatre in three ways:

1. It provides an approach to the qualitative dimension of the diversity of cultural expression, to identify and evaluate processes of change.
2. It offers a basis for argumentation in cultural policy decision-making processes.
3. It can serve as a starting point for aesthetic and communicative strategies of theatre professionals in order to respond artistically to processes of change.

## 2. Current Hazards

In examining in a superficial manner Switzerland's theatre life, it seems that the principle of diversity of theatrical expression is largely satisfied: municipal theatre, independent stage and other programmes provide an extensive range – from “safeguarding of heritage” to the most advanced forms of theatre. In addition, Switzerland has a rich amateur experience in all language regions that maintains popular cultural heritage and is open to innovative forms of theatre. However, recent developments show that the diversity of theatrical forms of expression is nevertheless under pressure. Three examples:

**Bern:** The example of the debate over the future of the theatrical landscape of the Swiss capital and, in this respect, the proposed shutting down of the ballet as a division of the municipal theatre in favour of independent contemporary dance has made it clear that the diverse forms, genres and branches in the theatre have different functions and different audiences, and that they are complementary in the sense of a living diversity.

**Basel:** The same applies in the nine-year long debate about the future of the Kulturwerkstatt Kaserne Basel, one of the most important institutions for independent theatre and dance professionals in Switzerland. The local theatrical history of the last twenty years is striking in that the content and aesthetic development of the municipal theatre was decidedly affected by the impulse from the innovations of the independent theatre activities. Without an affirmatively formulated performance mandate at the Kaserne Basel and some adequate funding, the whole of Basel theatrical life would be threatened with impoverishment.

**Luzern:** The structure of cultural promotion has substantially changed due to the financial and local government reform of 2008. The responsibility for culture has been passed on from the Canton to the municipalities, most of which do not have the required experience with the procedures and criteria linked to the new duties, nor have sufficient resources.

There is a risk that the traditionally diverse and active folk and amateur theatre landscape could sustain damage due to this structural overload.

## 3. Cultural diversity as a crosscutting political issue

In addition, one can notice a tendency to emphasize economic cultural aspects in Luzern's cultural promotion. Tourism-oriented culture is favoured here at the expense of the exciting friction between folk and amateur theatre, municipal theatre and the local independent venues. This example clearly shows that cultural diversity is a crosscutting theme that embraces cultural, economic and social policy and should, therefore, be widely discussed:



- The consequences of decisions outside cultural policy areas should be carefully researched

for their effect on the diversity of cultural and theatrical forms of expression. All areas of regulation influencing the diversity of cultural and theatrical expression, hindering their development or impeding access to them should be identified.

- Guidelines should be established to provide avenues into the political process for the inclusion of cultural and theatrical issues in relevant policy areas.
- Finally, the Federal and Cantonal cultural promotion laws should be reviewed in order to mention specifically the protection and encouragement of cultural and theatrical forms of expression.

#### 4. Theatre and integration

In the present diversity of the theatre scene, there are gaps in terms of the perception and reflection of demographic changes. On the one hand, one sees a higher diversity of forms of cultural expression caused especially, by migration. On the other hand, such influences do not have the importance in theatre programmes that would reflect the active cultural participation of the population in the life of the theatre.

To put it bluntly: the perception of foreign theatre cultures is limited to a few encouraging festivals and the less encouraging performances of commercial troupe tours in which “folklorism” of theatre cultures reflects a neo-colonial culture.

The reasons for this deficiency lie notably, in the widely specialised understanding of a high culture theatre that has its origins in the institutionalization of the theatre as a bourgeois (educational) expression of culture. To fully take advantage of the possibilities of theatrical variety and include the participation of the currently excluded population groups, the expert group recommends that:

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- The mandate of the existing institutions must be broadened to expressly allow the integration of diverse theatrical expression beyond the usual partitioning (as in Central Europe) to be positioned on the same level as the safeguarding of cultural heritage.
- Personalities who represent the diversity of cultural expressions and can use their influence in the formulation of performance mandates and claim the allocation of management positions should have a seat in the decision-making and controlling bodies of the institutions.
- Theatre institutions must develop strategies to allow questions of cultural diversity to flow into their programmes and their personnel structure, especially in their choice of artistic management.
- Theatre institutions must lower barriers for the representation of diversity within their structures. This concerns their programmes as well as their communication (marketing, public relations) but also the admission prices for certain categories of public. The evaluation of such barriers should be part of their mandate.

- In the public procurement guidelines for funding the so-called independent theatre, special emphasis should be given to the introduction of projects that reflect and represent the diversity of theatrical expressions.
- In appointing officers to specialised commissions, foundation boards and other bodies for the promotion of independent theatre work, representation of the diversity of cultural expressions should be taken into consideration.
- The selection process for support of theatrical productions should be supplemented with diversity-friendly mechanisms. The participation of a public interested in culture (through voting) or temporary curator models should be discussed.
- Theatre professionals should be encouraged through targeted support for projects to engage in productions which focus on issues dealing with the diversity of theatrical forms of expressions.

### 5. Diversity and cultural education in the theatre

For the purposes of developing the vibrant diversity of cultural expressions, the expert group welcomes efforts on the part of institutionalized theatres to encourage the participation in its programmes of populations of all origin, education and age groups. This includes the institutionalized theatre education for children and adolescents.

“Education” projects, some of which are interdisciplinary, initiated at the municipal theatres in Zurich and Basel, in collaboration with academic institutions are an approach worth following. However, the question arises whether they fall foul to too much self-promotion and too little the development of young people’s creativity. The exploitation of the participating children and adolescents as cultural-political figureheads can be avoided only if the participatory projects are an integral part of the professional institutions, i.e. with substantial access to the resources (workshops, technical departments, budgets).

Cultural education has its most important basis in the readiness of educational institutions to put culture and theatre as part of their curricula. “Reforming” the educational institutions and implementing cost-cutting measures – including budget cuts that prevent theatre projects, courses and attendance to theatre – puts cultural education in schools at high risk. These developments not only deprive the theatres of an important audience but also cut back the possibility of attracting young people to theatrical confrontations with life and social issues.

Theatre professionals should, therefore, like politicians dealing with culture, actively become involved in the pursuit of the following objectives:



- The diversity of cultural and theatrical forms of expression must be established as an integral component in the curricula.
- Cultural and theatrical education should be integrated as a crosscutting theme in school life

through participatory projects and must have the necessary time and financial resources available.

## 6. Children's and youth theatre

Children's and youth theatres have gained an artistically specific profile and nowadays are seen as an independent branch. Until the 1990s, the Swiss children's and youth theatre was regarded as one of the most original and innovative in Europe and was present at all the major international festivals. In recent years, however, there has been a striking loss of importance of this branch. The recent shutting down of the children's and youth theatre department of the Zurich University of the Arts is the latest and most visible indication of that. To help the children's and youth theatre return to significance for the preservation and promotion of the diversity of cultural expressions, the following actions are required:



- The establishment of incentives that make creative exploration of theatre with children and adolescents attractive for theatre professionals.
- Art universities should consider children's and youth theatre equivalent as the training of theatre professionals and should adapt their programmes accordingly.
- Theatre programmes for children and adolescents must be affordable and attractive for their partners, especially educational institutions, through the granting of financial support for performances.

## 7. Folk and amateur theatre

Folk and amateur theatre is important, especially in rural areas as a central element of the theatre diversity. They also express local self-understanding and civil society self-organization. Therefore it is necessary to:



- include the importance and needs of folk and amateur theatre explicitly in the laws promoting culture and cultural policy guidelines of the Cantons and municipalities.
- give access to the amateur theatre groups to public funds as well as to training according to self-defined criteria.

## 8. Cultural exchange at national level

As in other areas of culture, the multilingualism of Switzerland is still not sufficiently reflected in the programmes nor in the exchange between the theatrical institutions existing in the various parts of the country. Because the various theatre cultures are oriented to the content, form, and institutionalization of the large neighbouring country (i.e. Germany), there is broad mutual lack

of interest amongst theatre professionals as well as amongst the public. The theatrical cultures of the various parts of the country. are widely divergent. This is clearly reflected in the unique “Transhelvetia” theatre exchange project funded by several foundations.

Only in the area of the contemporary dance scene is the nation-wide initiative “Reso. Tanznetzwerk Schweiz” (Reso. Swiss Dancing Network). It offers transversal and systematic promotion and co-ordination. There is a blatant need for action at the national cultural exchange level:



- Sponsors are encouraged to intensify national cultural exchange following the Reso example.
- Organizers must be increasingly encouraged to programme productions and groups from other parts of the country.
- Projects that deal both in the manner in which they are organized and in their content with multilingualism in Switzerland should receive special support.
- Theatre professionals need to be stimulated in their programming in order to reflect cultural diversity and multilingualism in Switzerland artistically.

### **9. Cultural exchange with foreign countries**

The venues of the “independent theatre” should be encouraged to take greater account of the diversity of theatrical forms of expression. A concept of international cultural exchange based on the principle of equal cooperation should be reformulated; performances and co-productions in particular should more often refer to the culturally diverse populations living in Switzerland. It is recommended:



- The “independent theatre” should maintain and promote more vigorously the international diversity of theatrical forms of expression through performance contracts and the provision of earmarked funds.

## FILM AND CINEMA

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The group of experts examined the issue of cultural diversity as a complex system where all elements discussed are representing factors that contribute to the diversity of cultural expressions: to the variety of production and offer on the one hand, to the physical as well as intellectual accessibility on the other (appreciation based on education).

The film sector is particularly important at the Federal level, because the Confederation has an explicit constitutional mandate in the Film Act “to promote the diversity and quality of the films on offer and the creation of films and to aid the development of film culture”.

### The Digitalisation of cinema

The impending digitalisation of cinema projections offers interesting perspectives but also significant dangers: with satellite transmission it could offer access to any film in any cinema in the world at any time. Cinemas on the periphery may thus not only profit optimally from the launch of major film productions but also by showing a diverse range of films for a dedicated audience.

For many small and rural cinemas, however, digital conversion will not be possible without financial support from public sources. The exorbitant cost of digital projection equipment (with questionable durability, higher service costs and necessary modifications) calls for an innovative policy to prevent the required investments leading to dependency in programming.

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- To ensure continuing cultural diversity in the films on offer, as many cinemas as possible should be initiated into the digital age.
- To enable small arthouse and rural cinemas to equip themselves with suitable screen projection technology (2k), funding schemes and supportive measures should be examined. A public debate among the professionals to discuss all the existing models, including public corporations and cooperatives, is urgently needed before making a decision.
- The support of cinemas should follow quality standards, both in the diversity of their programmes and in the technical projection and sound quality.
- A model for financing the conversion to digital projection must be directly negotiated between cinemas and distributors. Cinemas have to maintain their freedom in the choice of films.
- Parliamentary initiatives at the federal level are urgently required to ensure that the Confederation is committed to rapid action with respect to this development of the cinema industry.

### **Cinema programmes and distribution**

The current focus of support for marketable Swiss films is a hindrance to diversity: it suffocates films from countries with “small” cinema productions. The Studio cinemas are overloaded with art-house mainstream productions and productions with distribution subsidies, thus pushing the fragile ones over the edge. All too few of the many important films of the international production that appear either in the Locarno or the Nyon festivals can be seen on Swiss screens – even in specialist/art-house cinemas.

It is not enough that one can point to hundreds of titles that are seen only briefly in the urban centres such as Zurich or Geneva, one must also be able to see commercially less successful, but artistically or culturally important films, nationwide.



- The diversity of the offer in rural areas must be vigorously strengthened (especially in combination with the conversion to digital projection).
- Cinema subsidies should be so implemented that a variety of films from around the world should be promoted effectively in all locations. The screening of quality films should be supported regardless of their share of the programme on a screen or at a single cinema. The programme of the Federal office of Culture promoting diversity is insufficient.
- In particular the support of subtitling should be considered: nationwide diversity presupposes the availability of linguistic versions.
- The repertoire of historical Swiss films must continue to be decentralised and be available throughout the country, at least in important locations.
- The promotion of cinema venues must depend on specific qualitative merits. The assessment criteria should be developed under the guidance of a specialist commission with continual evaluation and development.
- The creation of a specific label for access to cultural film funding should be considered.
- A significant reduction of cinema prices (the savings from digital projection) could be used to support diversity in film programming.

### **Commercial and non-commercial cinema**

A prerequisite to perceive and foster the diversity of cinematic creativity, in addition to a geographically widespread cinematic landscape – and its economic prosperity – is non-profit screening. Non-profit cinemas (repertory cinemas), film clubs, as well as film-show initiatives in cultural and youth centres, religious institutions or schools, have always been a preparatory path for film-makers and traditions that later had commercial success. The federal film promotion and other stakeholders have, however, pushed film culture and diversity into the background, using economic arguments.

- The funding policy needs to be restructured in favour of cultural diversity.
- Cultural support has to earn its name and give the word “culture” first priority. Cultural film activities outside commercial cinema that ensure a more intensive perception, an intensive dialogue with the public and programme variety should be promoted.
- The public sector must recognize the potential of non-profit film organisations and support their networks (such as *Cinélibre*) with the necessary financial resources in order to strengthen their cooperation and enable further initiatives. Thus, and thanks to a structured and strategic discourse with respect to film policy of the cultural film players, the funds would be allocated more effectively.
- Initiatives that circulate films brought into Switzerland thanks to international film festivals, in a national or regional context should be supported (like *Films du Sud* or *Black Movie*) as well as initiatives like *Roadmovie* or the former *Selection Show* of the Solothurn Festival.
- Those activities should be explicitly funded when they support the film and film education initiatives in schools and for young people.
- Up-to-date initiatives should be developed, examined, appropriately financed and implemented to enable the access of the public to the diverse repertoire of historical films.
- A network of projection locations should be established where archived films could be regularly shown. Strategies should be developed so that the most important works from film history stored in film archives should remain available to the public. These activities must be placed high on the agenda in the support of such venues.

### **Presence and accessibility of films from Africa, Asia and Latin America**

Compared to other European countries there is a surprising number of non-European films that do not originate from North America being screened in Swiss cinemas, mainly thanks to small, dedicated film distributors and the trigon-film distribution that is subsidized by the SDC (Swiss Development Cooperation Agency). In general, however, the admission numbers, especially outside the centres, are rather modest. Of the approximately 80 films that were shown at the Fribourg Film Festival in 2009, only the main winner found a distributor in Switzerland.

On television, the situation is different; every day we are confronted with images from the South but they are mainly from a European perspective and the distribution is decided by western agencies and television stations. Many events that are important as such and project a positive image beyond the misery, hardly ever find their way into our TV programmes.

### **Distribution**

- The Confederation should provide adequate support for all distributors that programme

non-European films to the extent that makes good advertising for the film possible.

- It should be required of federally-funded cinema operators that they screen a certain proportion of films from Africa, Asia and Latin America. These films should be attractively programmed and not be replaced within one week. This way, they can benefit from mouth-to-mouth propaganda and journalistic reflection.
- The specific situation of small cinemas should be taken into consideration regarding this aspect.
- Institutions that distribute films from Africa, Asia and Latin America for education and classroom viewing and not for cinema showings, should also be supported by the Confederation.

### **Festivals**

- Festivals that offer a programme of cultural diversity and a majority of films from Africa, Asia and Latin America, should be actively supported by the Confederation.
- A coordinated policy on subsidising cultural diversity in films should be formulated by the participating Federal offices. These subsidies should be awarded to those festivals evaluated as offering true cultural diversity and not judged by the number of admissions.
- The financial support of the international film festivals should include the obligation to show a specific proportion of films from Africa, Asia and Latin America.

### **Television**

- The self-determined pressure of television quota should be abolished regarding films from Africa, Asia and Latin America and the best slots made available for these films. There should be no market constraint on the existing documentary film broadcasting slots.
- More weight should be given to the obligation of cultural education by reinforcing the appropriate departments.
- Swiss Television should participate financially in international (non-European) productions, for example, films that are supported by the *Swiss fund visions sud est*.

### **Film education**

It is essential to cultivate the senses, as well as having experiences in film history and the current aesthetic debates in order to be fully aware of, appreciate and productively process the existing diversity of filmic expressions. It is also about fostering in students an interest in other cultures, arousing their curiosity and reinforcing their sense of responsibility as members of civil society.



- In our curricula, there is still a lack of mandatory learning objectives and standards as well as attractive teaching materials for the competent and constructive promotion of visual and media education at all school levels.

- In all curricula, from kindergarten through to secondary education, mandatory standards should be formulated for film education and the constructive promotion of visual communication.
- At higher levels of study, the skills in visual communication should be given a weight equivalent to languages and mathematics.
- In the basic training in colleges of education, skills in the field of visual communication need to be actively promoted and assessed. Such mandatory courses and further education programmes should also be offered by these colleges to qualified teachers.
- A reserve of good teaching material for film education and the promotion of skills in the field of visual communication should be prepared and propagated.
- Educative visits to film festivals and accompanying film studies should be encouraged; the results should be evaluated and these projects intensified, if considered worthwhile.
- Education in sustainable development and thus global learning should be included in the mandatory curricula. Above all, it should arouse the interest of students in other cultures, guide them towards thinking in terms of networks and strengthen their sense of responsibility as members of civil society.
- Television must take part in this educational campaign.

### **Film Writing and Publications**

Film writing, especially in its most popular form of criticism (critiques) or reviews, presents film as an art. Without this echo in newspapers and magazines, on the television and radio – and increasingly in recent years on the Internet – many films, especially those targeting a smaller audience, sophisticated works or those from lesser-known regions, would remain unnoticed by the general public.

Today, there is no longer a daily newspaper in Switzerland with a full-time film editor. The vast majority of the reviews are written by independents, untrained, with no knowledge of film history and whose fees do not ensure survival but are simply a “sideline” often supplementing the main source of their income. The result is a loss of professionalism – not to speak of the restricted diversity of values and interpretation.

The decline of professional film criticism, (with a viable income and appropriate status) has destabilised the whole field of film publication. Such a specialist writer who has no platform where he is able to propound and pass on his knowledge, soon loses his skill and this has led to the lack of reputable Swiss voices that could reflect our creativity internationally.

Film critics and the film press are vital for encouraging diversity in film culture – for the public as well as for film-makers. Subsidized media and those financed by license fees must offer quality film journalism beyond the simple announcement of events.



- Given the overall economic and structural media crisis, the cultural public-service of the media must be addressed by an overall concept.
- Awareness must be raised about the importance of free cultural reporting and professional film criticism as a prerequisite for diverse film culture.
- Swiss film periodicals must be supported with commitment and especially spread among the adolescent reading public (subscriptions).
- Measures are necessary to compensate for the increasing failure of the daily press, and alternative cooperative projects should be taken into consideration to guarantee nation-wide access to a diversity of films as well as quality discussion. Editors also require good working conditions, financially speaking as well. A shift of professional criticism to the blogosphere is not a solution.
- With regard to the impending disappearance of specialist criticism in small newspapers, cooperative manuscript services (such as the Swiss newspaper supplement service *Schweizer Feuilleton-Dienst*) should be developed. Of course, it is necessary to clarify which projects are useful for the interested public being able to perceive the variety of offer and discovering new films, namely new combinations of print and on-line information services.
- Press subsidies should be allocated according to qualitative criteria, while the working conditions of media employees should be protected by minimum standards to allow them to maintain their independence.
- Local radio and television, like the Swiss Broadcasting Corporation SRG, should contribute to the public service, to the presence of diversity and discussion.

### **Diversity of production and forms**

Many films that become part of film history for aesthetic or political reasons, because they are in opposition to the current social and artistic norms and therefore are in the focus of debate in Locarno or Nyon, seldom reach our cinemas and certainly not cinemas outside the so-called main urban centres. Even our television does little to access, disseminate and discuss such scarcely marketable films.

If our film makers do not have the opportunity to see the global diversity in innovative filmmaking and do not discuss the variety of issues in such films, this will, of necessity, lead to a reduced field of vision, to isolation from international movements and their debates, and thus to conformism. To provide a contrary dynamic, the situation requires the encouragement and promotion of original and courageous filmmakers and a lively exchange of ideas among creative people.

Under these circumstances, today's promotion of the presence of Swiss films in our cinemas is a double-edged sword: although it sometimes helps fragile films to obtain a hoped-for prolonga-

tion it also displaces foreign films whose screening is equally important for our film culture and our cinema.

- Support should be focused on the production, distribution and accessibility of a wide variety of film forms and genres.
- The support of production must be fostering innovative film authors and especially the continuity of their work.
- Experimental forms and fragile genres should be supported with commitment.
- Exchange programmes, fellowships for film makers and the use of studios abroad should be encouraged.
- The quality discourse among filmmakers and the continued aesthetical education should be encouraged.
- The positions in the film section of the FOC should be filled by professionally trained persons who are experienced in cultural policy making and anchored in cultural life.

### **Statistics, monitoring, involvement of civil society**

The preparation of all the experts' contributions was hampered by a lack of statistics on which a cultural analysis and a funding policy debate could be based. Only for the film sector some statistical production data are available, but market figures do not reflect the real cultural process. The Cultural Promotion Act provides a basis for cultural statistics (Article 27 CPA) that are vital for monitoring the development in the field of cultural diversity and the public debate on the implementation of the Convention.

The group of experts recommends:

- Statistics and analysis should not primarily serve economic considerations, but also cover cultural policy aspects and make reliable statements about film-cultural activities. The existing gaps in film activities outside commercial cinema must be filled. Qualitative information is needed in addition to quantitative data.
- The Confederation must be responsible (together with professional bodies) for the monitoring of the digital roll-out in order to duly adapt structures and legal regulations, if possible proactively.
- As has been requested for years by culture professionals, a Cultural Council needs to be created to advise the Ministry and the Federal Council on all cultural matters.
- A consultative body should be created according to Article 11 of the Convention to ensure the effective participation of civil society in implementing the Convention.

- An Observatory run by civil society should be created to:
  - monitor the development of cultural life, especially of cultural diversity;
  - determine which areas of cultural life especially need promoting, then prepare and publish studies on the effectiveness of activities supporting cultural diversity;
  - serve as a permanent dialogue partner of the Swiss Federal Statistical Office in the development of its indicators and its strategies in the cultural sector;
  - advise the Confederation, regarding the policy for the protection and promotion of cultural diversity and to supply information to the Council every four years in order to make the report to UNESCO (under Article 9, paragraph A of the Convention).
- The Observatory must be provided with adequate staffing and resource.
- A position should be established in the Office of Culture to manage the link between the Observatory, the consultative body, the other players and the authorities.
- The audience research of the SRG and the research from OFCOM must contribute to the assessment of quality, demonstrate the diversity and allow effective control of its public-service offers. (e.g. to optimize the effective reach of the cultural programmes, especially for the youth).
- The Federal Office for Culture should be charged with reviewing all operations and projects in all areas (from social policy to fiscal policy) with respect to their cultural compatibility.

## **EDUCATION**

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Cultural diversity is cultivated first at school. But other channels play an active role such as cultural activities promoted by local authorities and civil society.

### **I. Restore public education to its role as a vital institution of democracy**

The school has a mission: to transmit the culture, knowledge and values of our country by which it defines it, humanizes it and ensures its well-being. The school plays a key role in the perpetuation of democracy through the education of future citizens.

#### **1. We must reject the proposed privatization of education as conceived by the GATS**

Public education is the result of the general will of the people; this is why it is entrusted to a State institution and its teachers are certified by appointment. Its contents must not be subordinated to private interests or regulated by the law of supply and demand.

#### **2. Refocus education on general culture and reinforce the irreplaceable role of teachers**

The school must provide the knowledge and tools to understand the world in all its diversity. Faced with the enormous wealth of information means (Internet, images, TV, media), we must train young people, set on a solid base of knowledge, to master the sources of information by sorting, arranging and maintaining a critical distance.

The desire to “standardize” teaching does not fulfil legitimate educational needs. It is through teachers, their culture and their professionalism, that knowledge is transmitted, and not through systems. The methods and procedures lie within their jurisdiction and should remain as flexible as possible to meet the wide variety of situations that characterizes our society.

#### **3. Enhance the value of scientific humanism and artistic education**

The scientific approach has suffered from a double devaluation: rejected by some circles due to consequences considered to be harmful (nuclear, GMO...), or reduced to its commercial potential.

- · Science as a method of investigating the world and a critical approach to reality is a fundamental tool for educating with a humanist objective. Its weakening opens the door to irrational excesses.

An over-valuation of knowledge that is “useful” to the labour market has led to the introduction of specialization at the expense of disciplines such as the arts. It is an illusion to try to anticipate what would be useful for the labour market.



- Vocational training is a segment that connects the school to the professional world. It will be that much better when it is based when needed on solid general knowledge.
- The arts are as important as other disciplines in the training of the mind to guarantee adaptability to a variety of future work situations and to life itself.

#### 4. Tackling illiteracy is a priority

Modern civilizations are founded on the written word. All ability to study, be informed and think is based on it. Illiteracy is a major factor of social and cultural exclusion:



- We need to identify the mechanisms that lead to illiteracy through major surveys, to determine the endogenous and exogenous factors in order to redefine the priorities of the primary school.

The Swiss Conference of Cantonal Ministers of Education (EDK) is indiscriminately introducing two foreign languages in the 3rd and 5th grade of primary school at breakneck speed. At the crucial moment when the difficulty in reading - which affects one out of five or six pupils - should be detected and compensated by appropriate measures. This measure fatally penalizes the weakest pupils; yet the very disappointing results obtained so far from early education do not support the official line.



- The expert group, consisting of persons all practising several languages, was very sceptical of an introduction to foreign languages by teachers who do not speak them fluently.

#### 5. Give priority to the mastery of the first language

The regional language of the place of study is simultaneously the language of integration, study and conceptualization. It must be mastered in all its oral and written aspects. It is probably the teaching of the first language that has suffered the greatest decline in the past decade.

#### 6. Ensure diversity of educational materials

There is a parallel trend to the desire to “standardize education” in the standardization of educational material, particularly in language teaching, that is more in line with commercial imperatives than educational needs.



- It is important to maintain the greatest possible diversity of information sources.

*The external channels: local authorities and community-based activities*

Recent findings of PISA (*Programme for International Student Assessment*) have shown to what extent the family and social environment play an important role in success or failure at school. Therefore, public education must also be able to rely on external channels.

**7. Reduction of the educational divide and failure at school is achieved by reinforcing extracurricular support and a true cultural policy at local authority level**

The policy of democratization of studies in the years 1960-80 focused on all approaches to compensate for deficiencies in the family environment to achieve academic success: creating libraries, services to help study (support, advice, etc.), resting places for children who cannot return home, school kitchens at low prices, advice for parents, etc. Yet it is this support that suffered most from the economic policies of the 1990s.

Apart from this, the school is not the only place for cultural education. Youth centres, community centres, welcoming newcomers should also be part of the cantonal and local authority policies to complement academic effort.

- - We must preserve and develop local cultural institutions and maintain a stimulating environment with the advantage of reaching young people in their environment.

**8. Strengthen collaboration between the school and cultural institutions**

Since the 1960s, museums, concert venues, institutional theatres and cultural centres developed policies to sensitize the public to culture with the sponsorship of public authorities, primarily of the cities and municipalities and secondly by the State. These cultural institutions contribute to the promotion of culture.

- - One of the great achievements of the democratization of studies has been the opening of cultural institutions to schools. Many young people, insufficiently exposed to culture, owe their first access to it to the school.

**9. Encourage community-based cultural activities**

Switzerland is blessed with an important and very diversified civil society that simultaneously plays a role of stabilizing democracy and integrating people. Many local organizations offer the opportunity to practice a cultural activity in amateur theatre, music, dancing, and film clubs. They should be encouraged.



- Encouragement of activities undertaken voluntarily by civil society is expressed especially by the removal of discriminatory clauses prohibiting their subsidising.

## II. The place and role of language learning in Switzerland

National languages, cultural languages, languages of international communication, immigrant languages, each have their place in our country. The reversal of historical priorities in the 1990s and promises for the labour market that owed more to publicity than actual opportunities introduced considerable confusion.

### 10. Priorities for the teaching of national languages, those of citizenship

While it is important to give consideration and welcome immigrant populations (especially by promoting the transmission of their culture of origin) and to ensuring openness to the world through international languages, the historical continuity and stability of countries are based on citizenship and languages.

That a majority of the German-speaking region of Switzerland identifies itself with English before French cannot remain without consequences for the long-term cohesion of Switzerland and its historical choice of a multilingual identity that has assured us a century and a half of civil peace. The highly polarized vote of the Federal Assembly of 2007 on the priority of national languages or the freedom given to the Cantons cannot be the last word.



- The UNESCO Convention focuses on the primacy of the identity aspect of cultural goods and languages on their market value; this argues in favour of priority being given to teaching of the second national language.

The conflict between the second national language and English is a false problem that comes from confusion about the objectives of the acquisition of one or the other. Most students are required to use English during their studies. So far, they manage very well with what they learn in secondary school and that they may supplement by targeted university courses in the field of study.



- The exclusive adoption of so-called communicative methods (which efficacy is not proven) occurred at the expense of their cultural aspect that was considered a teacher's hobby. We must give back to literature, especially, its place in language teaching.

#### 11. A way forward: the mobility of the young as trainees

The Swiss Conference of Rectors of Universities of Teacher Education (COHEP) has made several recommendations aimed at encouraging the mobility of young trainees. It instructed its “mobility team” to clarify the terms with an initial implementation in bilingual Canton of Valais where teachers during their training now spend one year out of three in the other language region of the Canton (Brig and/or Monthey). The Canton of Fribourg is moving in the same direction.

#### 12. For a Swiss Erasmus

Meanwhile, in March 2008, the Swiss Society of Teachers of Secondary Education (SSPEs) adopted the project ‘For a Swiss Erasmus’, a result of the work over many years of its Commission for modern languages. This involves encouraging students through incentives to spend part or all of their study time in another language region so that in the medium term, this mobility would become widespread. The end of adolescence is a time of life that is particularly conducive to mobility. The advantage for the country of a course of study in a second national language is twofold: to train elites familiar with both a national language and the lifestyles of those who speak it.

- Within a generation, we could create a “quality standard” which would make it quite natural for students to spend part of their study time in a second national language.

#### 13. For a comprehensive language strategy that reflects reality

Today, school has been extended to 18-20 years for more than 80% of young people. Everything is not definitive at 12 years old, or even 15 years old, a fact that must be taken into account before introducing the teaching of two languages early on and that would heavily penalize students with difficulties learning the first language.

- We must relieve the primary school of inordinate pressure with respect to languages, re-establish what it can do, and give absolute priority to the first language and the reduction of the “educational divide”.

### III. Intercultural relations: enhance the acceptance of other cultures

#### *By the school*

#### 14. The school is the melting pot of cultural diversity

The school is the core of socialization of new generations. Children and young people live in the ‘now’, and their ‘now’ is their actual environment. Their school experience is thus absolutely crucial. It is a melting pot of cultural diversity with three conditions:

a) **A teacher trained in cultural diversity and tolerance**

We need to be extremely attentive to the cultural and civic training of teachers and those responsible for schools by integrating in their training, knowledge of the issue and dialogue mechanisms to defuse conflicts of identity and to promote intercultural education.

b) **A school experience respectful of all and free from stigma**

The safest vector of tolerance between cultures lived within the school is a peaceful coexistence between students with their own cultures, accepting differences without stigmatizing them. This cohabitation must be guaranteed by rigorous attention to all manifestations of intolerance and a clear demarcation of identity claims that are opposed to humanist values. This is not promoting just anything, but rather defending without compromising cultural diversity based on knowledge.

The school should be a place of active tolerance, i.e. all players must be trained in and adhere to the values of the “social contract” that unifies society.

c) **Integration into the teaching of values supporting respect for diversity**

A modern education, incorporating advances in anthropology, should show any human being in its cultural and “physical” diversity without wanting to establish a hierarchy; this represents a significant contribution to both tolerance and the perception of diversity.

*By creating an environment respectful of mankind*

**15. Education in diversity in a suitable environment**

The school alone cannot deal with antisocial behaviour of children living in criminogenic cities; tolerance and civility also depend on controlled neighbourly relations. Urban and cantonal authorities as well as civil society organizations have an educational duty to create the conditions for peaceful neighbourhood relations.

*For an ecology of one's living environment*

The rise of sensitivity to ecology is a factor favouring reflection and developments that take into account the population-environment relation and cultural needs. The living environment is an essential element of integration or discrimination. If one settles ethnic minorities in a location that is, in addition, poorly designed, this immediately gives rise to the ideological confinement of a monoculture and manifestations of exclusion.

*The importance of neighbourhood associations in cities or municipalities.*

By focusing on the immediate environment, neighbourhood associations open a space for expression by the population as it really is, regardless of origin.

*For an experience of cultural diversity*

**16. Any event, any performance that reflects cultural diversity works in favour of public education.**

Without going into detail, we note that many “underground” or “alternative” music movements

that have mobilized some of the youth since the 1980s have largely contributed to a familiarity with other forms of cultural expression that were not transmitted through education and our family traditions.

# MUSIC

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Musical diversity offers us manifold aesthetic experiences of our cultural heritage, makes cultural differences audible, enables creativity and innovation through exchange and dialogue. It is revealed in a lavish range of offerings of concerts, festivals and clubs, in the stylistic breadth of musical productions that are accessible as files on physical recorded media and through the media, as well as in the variety of musical activities of laymen. To promote and to maintain this diversity requires a favourable environment.

Ten music experts representing different regions of Switzerland, musical genres and fields of activity have discussed musical diversity and drawn up recommendations for its support.

## 1. Musical education

Music is everywhere in Switzerland. According to surveys by the Swiss Federal Statistical Office, a fifth of the Swiss population plays an instrument while a sixth is active as singers. These figures clearly show the importance that is attributed to practicing music in Switzerland. This strong amateur musical life is reflected in the steadily growing musical activities of children and adolescents. The musical education in schools, the instrumental and singing lessons at music schools as well as other musical education is sometimes insufficient to meet the demand for a wide range of musical education.

In conjunction with other artistic disciplines, musical education should be at the centre of education should teach children to participate in cultural activities as well as integrate them into society. Music is primarily a value in itself and is its own justification; it is also a means of education as it can help children and adolescents to apply, discover and develop themselves. The teaching of music at school with a wide stylistic breadth and through a variety of activities is far from being implemented everywhere today. To meet the need for such a broad musical education a sufficient number of hours needs to be devoted to music teaching in curricula, adolescents should be guided in active musical listening, trained to have a critical approach to the acoustic environment and have their awareness of musical diversity raised. Only when children receive a broad musical education from an early age can they be interested in music and cultural diversity as adults and actively contribute to a varied musical life.

Particular importance should be given to the music universities. These institutions train teachers to pass musical diversity in a qualified and committed manner to pupils in schools. Furthermore, music universities provide and maintain a trans-cultural musical dialogue through their involvement in international networks of educational and cultural institutions.

The following objectives should be implemented urgently:



- The Confederation, Cantons and municipalities should enable all people living in Switzerland, regardless of to which social level they belong, to participate in a stylistically

broad and qualified musical education from early childhood to old age.

- All primary schools should offer a musically diverse education that is better coordinated between Cantons, including foreign musical cultures, at all levels in the classroom.
- Trans-disciplinary projects with orchestra, art or cultural heritage institutions should be initiated by providing special resources to schools.
- Music schools and other institutions promoting musical activities should be supported through secure financial subsidies.
- Musically competent teachers should teach at all school levels, and they should have access to regular training and mutual exchange of experience.
- Music universities should be open to foreign students and teachers and be able to develop into key institutions of exchange and guardians of musical diversity.

## 2. Music promotion

Through modern communication technologies a great variety of sounds in digital format has become available and exchangeable. Music, however, lives as a social event and as a form of dialogue. In order to make direct musical encounters possible, locally based music players need greater recognition and effective support.

The direction in which support efforts can be aimed, can be seen in recent initiatives involving Swiss folk music. Rooted in local and regional traditions and characterized by a high number of active amateur ensembles, it has steadily changed over the course of its history, through mutual exchange and productive appropriation of other musical genres, for example the Austrian yodelling traditions in the early 20th Century, or the Irish folk music in the 1970s. It is difficult to assert a repertoire of folk music against widely promoted popular music. However, the recent willingness to support initiatives from the folk music scenes financially has led to an upturn in various regional traditions. Folk music could enter into new relationships with other musical genres and expand its repertoire through the publication of ethnographic music collections. Activities could be revived at centres of excellence for folk music and a folk music degree course set up in a music university.

Looking at the situation of all musical genres, the amount of funding currently available does not match the value of rich musical activities as they affect the quality of life of the population or the attractiveness of a region. Public spending on culture in the musical field is insufficient to uphold the principle of diversity. Among other things, one of the problems for the support of musical diversity is that Swiss cultural funding has to be applied in accordance with the principle of subsidiarity; niche products have a difficult time finding counterparts when responsibilities are pushed to and fro.

Frequently, various musical genres have their own needs for funding. The differences arise according to a genre's specific socio-cultural and creative contexts and the elements in the music production chain up to reception. For example, folk music ensembles often perform in region-

ally limited areas and in individual concerts, so that the folk music scene cannot profit from existing tour funding mechanisms. Equally, for hip-hop, while there is adequate funding for record production, the support of the arrangement and organization of concerts, that is crucial for the success nowadays, is not enough. Contemporary classical music is contiguous to a tradition of critical compositional work which musicians must reflect in the creation of their new works. Similarly, various musical activities require specific legal and business knowledge, so advice and evaluations could be effective supporting measures.

Demographic change requires increased communication between young and older generations, between urban and rural populations and between native populations and immigrant groups. Attending music concerts is, according to a Federal survey on cultural behaviour of 2008, one of the most frequent cultural activities in Switzerland; the population even wishes to increase this activity. Music concerts offer many possibilities for social integration that recognizes cultural differences. The condition is that music productions from all genres, and not just the heavily promoted mainstream titles, should gain a hearing.

The group of experts recommends:



- The Confederation, Cantons and municipalities should support the safeguarding and promotion of musical diversity and musical exchange between communities far more strongly.
- It is suggested that funding institutions should review their procurement directives with respect to the conditions for the support of musical diversity.
- Greater support should be given to the work of small players in the Swiss music business working with niche productions, promoting young musicians and musical activities outside urban centres.
- Access of the population to music and its performance should be ensured for the full breadth of musical expressions.
- Musical diversity has shaped the image of Switzerland, as did multilingualism. This diversity should be made known by sponsoring institutions, and returned to the heart of the activities of the national communication that shapes the image of Switzerland abroad.
- The variety of foreign musical traditions should reach a wider audience than before, especially the music of groups of foreign origin living in Switzerland.

### **3. Music and the media**

The media is of the utmost importance for the music scene: the radio broadcasts, the broadcast of video clips, television appearances or announcements and the coverage in print and online media are essential in order to ensure the perception of the variety on offer. The media's musical selection and critical involvement with music in all its diversity affects music consumption and social negotiations of cultural values.

The musical spectrum, which the media deal with and make audible, today reflects the diversity of local and regional music cultures only to a small degree. Often, the media promote the differentiation in sectorial offerings and focus on top-selling foreign titles. However, the success of the Swiss internet platform *www.mx3.ch* for popular music and *www.vxm.ch* for folk music prove demonstrates that there is also a demand for Swiss music in its regional differences; these offer musicians promotional opportunities, include listeners in the selection processes of radio programmes and are very popular.

The interest in Swiss music is evident also in its increasing presence on the radio. Since the adoption of the *Charter of Swiss Music* (2004) between Swiss musicians and the SRG SSR idée suisse (Swiss public broadcasting corporation), the public radio stations have noticeably increased the share of Swiss music. The Charter stipulates that the contracting parties lay down annual target values for the broadcasting of Swiss music productions, check a sample of the music broadcast and discuss measures to increase the presence of Swiss music in their programs. The following conclusions can be drawn from the recent work of the organ responsible for the implementation of the Charter: quota rules for Swiss music may restrict the freedom of programming, but, equally, the music selection of programme directors may not be well adapted to the demands of listeners.

The group of experts recommends the following measures:



- The public radio channels of SRG SSR idée suisse should further increase the proportion of Swiss music broadcast and orientate their programmes increasingly to musical diversity.
- Private radio stations should join the Charter of Swiss Music.
- All media should increasingly present diverse local traditions of musical creation and offer critical appraisal of musical life in their musical offers, reportages and brief profiles.

#### 4. Framework for the music industry

A flowering of musical diversity requires that local musical traditions, niche musical productions, musical expressions of minority cultures and young musicians be given opportunities in the marketplace. This requires an appropriate legal basis for musical and music industry activities.

A basic condition for a continuous and diverse musical scene of high quality is social security for musicians, organizers and promoters: they are frequently in contractual relationships based on project contracts and several part-time jobs so that the laws relating to social security cannot always be applied.

Likewise, music and artistic creators must be assured of remuneration for their creative work. For many, the remuneration from copyright and related rights represents an important part of their income. However, the enforcement of these rights is increasingly being called into ques-

tion. In addition, the European Union recently proposed the liberalization of the territorial jurisdiction of collecting societies in the field of promising distribution channels (cable, satellite, online) in the interests of the large music industry corporations. Smaller collecting societies of the size of SUISA (the Cooperative Society of Music Authors and Publishers in Switzerland) would come under increasing pressure and consequently an economically significant proportion of the repertoire should be withdrawn in favour of large individual companies. Thus the administrative costs for a smaller turnover, consisting of niche production repertoire, would be increased and have to be covered at the expense of authors. Negative effects would result for the vast majority of musicians who are not among the big earners in the music business, but contribute to a high diversity of musical activities.

The transaction traffic for usage rights that the SUISA operates with similar foreign institutions, as well as the international trade statistics for the music industry show that more foreign music is heard in Switzerland than Swiss music is heard abroad. The current account deficit could be interpreted as an indication of a musically open Switzerland. However, as this is primarily dominated by cultural imports from the Anglo-American regions, this openness should be seen as closing out the diversity of music cultures from other regions. And it is an indicator that the music industry in Switzerland urgently needs support in order for the diversity of local musical productions to have a wider dissemination at home and abroad.

The group of experts recommends:



- The social security of musicians should be ensured.
- Musicians should be supported by national and international legal rights and their enforcement in order to guarantee them remuneration for their diverse creative work and their commercialisation.
- With respect to possible new regulations to the detriment of collecting societies, the Confederation should hold discussions with the EU and the World Intellectual Property Organization (WIPO).

## 5. Integration of networks and centres of excellence

To successfully promote musical diversity will require competent advice to be given to by players that are anchored within the creative music scene.

Therefore, the group of experts recommends:



- Networks and centres of excellence of the music sector, including the music universities and their practice-oriented research departments, should be involved and adequately supported in the implementation of measures.

The whole population will benefit from these measures. An interesting and lively music scene is characterized by different genres of music, a repertoire of great diversity within the genre, by the diversity of local musical traditions and the musical presence of various social groups, of different generations and social strata, professional and amateur musicians, of linguistically distinct communities.

## LITERATURE

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No one denies today that there is a considerable wealth of literary texts available. But wealth does not necessarily mean the same as literary variety. Rather, the question arises: How can one determine a qualitative diversity in this quantity of literature? A meaningful answer must differentiate the many forms of literature and consider the entire book or literature chain and the use of the literature.

A group of experts has discussed the situation with respect to the diversity of literary forms of expression, and has identified four areas of action for the current literature policy:

1. Differentiation of literary forms: the promotion of diversity must differentiate literary expression into genres, the target reader and translations. The literary forms may also mutually intermingle.
2. Literature chain: Measures taken to protect the diversity of cultural expression should be examined throughout the entire literature chain. This applies to: writers and their work(s), the conditions of production in various media (books and digital media), the dissemination, the interpretation (for example by artists and performers of literature) as well as the appreciation and reception of literature. It should be noted in this context that in the domestic book market less than twenty percent comes from Swiss production.
3. Orientation in appreciation and reception: literature needs public appreciation and reception. In order to support a differentiated perception in the mass of publications, to ensure access (through libraries, promotion of oral literature, dissemination of literature by different sensory channels and to facilitate new discoveries (*pro specie rara*), reviewing, selecting and disseminating mechanisms are needed, whereby the fundamental questions with respect to quality have to be addressed: what kind of diversity is or should be created?
4. Literary text in the digital world: literature is still primarily disseminated today through the media of the book. However, the production of books and the bulk of the work with respect to the text, the manipulation of the text, the communication about and making available the text, distributing and archiving it, mainly take place in digital form. Moreover, non-book forms of literary texts are increasingly changing the way we deal with literature and reading promotion. It is an open question as to where the digital evolution of literature will take us.

### 1. Problem areas

There are many players involved in the production and use of literature. These include: literature authors and their publics, publishers, booksellers, support groups (including the tertiary sector), literary criticism in the media, organizers, cultural institutions and schools, further education and institutions promoting reading, libraries, teaching institutions (clubs, agents, etc.), in addition to political and administrative bodies and the collecting societies.

The following problem areas were identified for players in the literary field with respect to the diversity of cultural expression:

- Lack of continuity for authors with respect to their economic security, the publisher and the supportive environment (for example, author coverage in the media);
- Inadequate acceptance of the author's voice in society, low status of literature in schools and gaps in the promotion of reading;
- Lack of social relevance of the artistic quality in literature;
- Unforeseen new avenues of writing, as well as in reader response and behaviour as a result of the development of digital technologies and new text forms (SMS, chat, net literature, etc.);
- With respect to the digitalisation of texts, unpredictable consequences for their accessibility, marketing and archiving;
- Uncertain development regarding copyright in the electronic media;
- Changes in the publishing industry;
- The lack of a comprehensive literature policy in Switzerland;
- Importance of the Swiss-benchmark ("Swissness").

### 2. We need a comprehensive Swiss literature policy!

Continuous development of a Swiss literature policy is required in order to promote the diversity of literature effectively. From this, the strategic objectives and framework for the sustainable development of literature can be formulated. This literature policy must be comprehensive, because it also relates to themes concerning social or financial issues, domestic and foreign policies, updating and development of history and reflection on the present. A review of cultural compatibility is indispensable in almost all policy areas.

In a territorial sense, 'Swiss' is understood to mean everything that is created within Swiss borders. Therefore, the fostering of the national languages belongs to the same diversity as the intercultural dialogue between different population groups, including those from immigrant backgrounds. In addition, it is important to have direct dialogue with neighbouring countries and

the European Union. Literature can significantly contribute to mutual understanding within the country and abroad.

The components of a literature policy include, *inter alia*, equitable and efficient promotion of all players involved in the literature chain (authors, publishers, booksellers, literature projects in the digital domain as well as literary institutions and events). Suitable promotion of the digital literary world is also one of these components. Moreover, the support of institutions housing literary events and libraries is an essential component in a concise literature policy.

The group of experts recommends that the Confederation, cantons and municipalities should:

- 
- Create a Swiss literature policy with instruments for the promotion of all elements in the literature chain.
- Have Switzerland join the European Cultural Programme, which among other aspects in the field of literature, would allow Swiss participation in the European Literature Prize.
- Encourage literary translations both between the national languages on the one hand, as well as from or to other languages.
- Encourage reading tours by Swiss authors abroad and foreign authors in Switzerland.
- Give authors opportunities to use studios in Switzerland and abroad.
- Work out a complete Swiss Memorandum that includes the preservation and transmission of literary heritage.
- Monitor activities and projects with municipalities, cantons and – through the Federal Office of Culture – the Confederation in all policy areas for their cultural compatibility.
- Have the Federal Office of Statistics produce statistics annually to monitor the literary sector.
- Monitor digital development with respect to literature and have the Confederation adapt legal structures and principles in a timely and proactive manner in cooperation with specialized bodies.
- Promote oral literature (pre-school language and reading activities) as well as dissemination of literature through the various senses (visual, auditory and oral).

### 3. Priority areas for action

#### 3.1. Diversity in the mass

The discussion of relevancy and quality in literature should be strengthened and tools developed to provide orientation in the mass of publications and in order to make diversity perceptible.

It is here that professionals can help, firstly, by advising the policy and promotional institutions in public and private hands on cultural issues and by assessing literature projects; the members of such bodies should be changed periodically.

Secondly, literary criticism provides orientation. This must be strengthened in all media, in print as in online, audio or visual media.

Finally, labelling systems could also be used to promote the awareness of diversity. Labels indicating quality can easily be developed, especially in the age of a global digital network.

Thematic pools can be created on the Internet to allow access to literature in a structured manner (in the style of the *readme.cc* project) and, in this way, provide a stimulating mix of editorial content, and expert and public opinions.

The group of experts recommends that:



- The Confederation should establish a permanent interdisciplinary Cultural Council as a consultative body for cultural policy issues.
- The cantons and municipalities should have an institutionalized interdisciplinary advisory board for cultural issues.
- The Confederation, cantons and municipalities should call on qualified working groups from the cultural sector with respect to specific questions and projects.
- The Confederation should strengthen the activities of the Schweizer Feuilleton-Dienst (SFD, a Swiss culture supplement agency) so that it can work more effectively throughout Switzerland, bypassing language barriers and providing the media with culturally critical articles..
- In cooperation with the regions, the Confederation should produce a cultural supplement with translations into the other national languages, and disseminate it to the media.
- The Confederation should support the development, commissioning and marketing of a broad network Internet platform covering the Swiss literary scene.

### 3.2 Literary education

Literature should be an integral part of school education. The educational mission should be so adjusted that literature is seen as valuable in itself and not only as a means to promote reading. Thus literature must necessarily be a component of universities teacher training and other educational training institutions.

Reading and literature must be given greater importance outside the classroom. There should be a campaign to raise awareness, educate parents with respect to reading promotion and thus accustom children to books before school age. Special projects should be supported to take literature and reading out of the classroom and into leisure.

The following measures should be implemented:



- The Federal Office for Culture should initiate literature campaigns for the general public, including poster campaigns, T-shirts with catchy slogans, labelling of hotels as «Bibliotels» (Book Hotels), and Book-Crossing-libraries in the waiting areas of railway stations and airports.
- The Confederation should buy a certain number of books from the publishers as a promotional measure and distribute them to the population in accordance with a concept to be developed.
- The Confederation should recognize literary education as an integral part of teaching at Universities of applied sciences and arts (e.g. ECTS points); the Cantons should work towards the recognition of literary education in universities of teacher training and other educational teacher training institutions.
- In addition to supporting school projects the Confederation, Cantons and municipalities should encourage extracurricular projects with respect to literature and reading education including parental education, such as the project «Buchstart» (first book) of Bibliomedia and the The Swiss Institute for Children's and Youth Media SIKJM.
- The Confederation should support the Swiss Foundation of Publications for Young People SJW so that new editions can be produced in all national languages with literary content by contemporary authors.
- Cantons should encourage readings in schools by authors in their region.
- Cantons should actively support institutions engaged in educational or extracurricular reading promotion such as the organization Children's and Youth Media KJM.
- Cantons should promote the Swiss reading forum with the online Internet platform [www.literalitaet.ch](http://www.literalitaet.ch) that so far has the backing of ten Cantons and serves as an interface between reading research and reading promotion.
- Pupils should practice discussion using literary texts and write their own literary criticism of a text they have read and publish it on a website.
- Support should be given to lists of recommendations for orientation in the mass of published works that are created by professionals but also by pupils, and published on the Internet.
- Schools should also endeavour to participate in projects such as "school novels" specifically to promote literary writing.
- Students are invited to award a literary prize of their own.

### 3.3. Continuity

Continuity is central to the creation and visualization of literature. Therefore all the elements of the literature chain need to be promoted, including translations. It plays an important role in the diversity of languages (including other common languages in Switzerland) in addition to the national languages.

With the Internet, new opportunities arise for the permeability of various languages so that Swiss literature may more easily penetrate into other cultures and languages.

The following actions are recommended:

- The Confederation should provide an optimal legal framework for comprehensive literature promotion including, inter alia, the fixed book prices law, lending right and library law.
- The Confederation should support nation-wide the UNESCO World Book and Copyright Day by, for example, declaring it a free reading day in Swiss schools.
- The Confederation should support the creation of a list of literary works worth translating, both for translations of Swiss literature into other languages as well as important world literature into the Swiss national languages.
- The Confederation should support initiatives for new forms of distribution for literature (e-books or print-on-demand) and help to make the literary heritage of Switzerland accessible while respecting the copyright.
- For their libraries, Cantons and municipalities should systematically acquire Swiss literature in all national languages, as well as in the so-called “fifth national language” (the languages of the immigrant populations), which can be done for example by automatic delivery of a certain percentage of new books to the libraries.
- Librarians should receive a literary education to enable them to be discerning in the mass of literary works published.

### 3.4. Framework conditions for writers

Most important of all, writers should have a favourable environment to create literature. This would cover all the issues related to a professional understanding of the work of writers and translators, for example, copyright law, social security or education and training.

The group of experts recommends that:

- The Confederation should create a favourable legal environment for the professional group of authors (professionals practising literary writing or translating), especially with respect to social security, taxation and intellectual property rights.

- The Confederation should provide tools that better coordinate the promotion of authors throughout Switzerland and make it more transparent and accessible, such as via a literary portal on the Internet.
- The Confederation should recognize qualified education and training institutes for authors, such as the Swiss Institute of Literature in Biel.
- In collaboration with the professional association (AdS Authors of Switzerland), the Confederation should develop guidelines intended for social services so that professionally practising authors are recognized as self-employed and their income classified accordingly.
- The Confederation, cantons and municipalities should train the employees of administrative departments so that they can develop an (expert) understanding of the specific occupational image of the author.
- The collecting society ProLitteris and other cultural organizations should proactively work for future regulations concerning digital rights and offer comprehensive information to authors.

## **VISUAL ARTS / PRESERVATION OF CULTURAL HERITAGE**

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### **A. Key messages and requirements**

#### **I. Culture and cultural diversity must be seen as a priority issue in the wider public.**

- Cultural identity and diversity must be made a high priority objective with the same privileges as extending the motorway and rail networks, rescuing the banks, or purchasing new fighter planes. Supporting culture is one of the primary missions of Federal, Cantonal and municipal authorities.

#### **II. In the general media crisis, art publishing that offers far more than just information about cultural events, is shrinking. This hinders public access to culture.**

- Innovative measures should be implemented to stem the disappearance of art publishing.

#### **III. Public museums are starving and suffering in competition with private collectors' museums. Their insurance budgets eat away the funds available for exhibitions and impede their duty of safeguarding the regional heritage through acquisitions.**

- Federal aid is needed for insurance requirements in the arts without this aid being taken from the fostering funds themselves.

#### **IV. Art in public spaces, but also projects for art and building, suffer from randomness. It is unclear under what conditions art can be placed in public spaces and then be cleared away later.**

- Procedures and rules are required for public art to protect artists but, above all, society.

#### **V. The preservation of tangible and intangible cultural heritage is in danger in Federalist Switzerland.**

- In order to safeguard the Swiss cultural landscape that is unique in its characteristics and diversity, inventory and statistics is required, as well as a more workable Spatial Planning Act.
- The Swiss Agency for Development and Cooperation SDC, must include the conservation of cultural heritage monuments in their mandate.

### **B. The proposals in detail**

#### **I. Cultural diversity should be emphasized in public discourse**

Significantly, the principle behind the UNESCO Convention, cultural diversity, should be strengthened between, and in, countries; as an engine for cultural development and identity, it deserves equal rights with the short and medium term objectives of economic growth. Accordingly, more weight should be given to this in the balancing of goods and interests.

##### **I.1. In-depth awareness at the Federal level**

Although there is a parliamentary culture group with 72 members, its meetings are poorly attended. There are hardly any cultural statements to be found on the websites of the parliamen-

tarians. Significantly, the statement of the Minister of the Interior and Culture, Mr. Couchepin, in the 2007 report on the draft of the law supporting the arts, says the eligibility rules would not “lead to any cost increase”. This “Couchepin paradigm” should be fought against.

The tight control of funds reflects the growing importance of culture in our society and does not take into account current changes in values. In economically unstable times, the State-supported role of culture becomes more important, as less work requires of each individual enhanced responsibility and an awareness of one’s own identity. This is defined not only through work but also by membership of a social, cultural community. The awareness and tolerance for diversity in these various ideological groups is a crucial peace-building factor. Therefore:



- Cultural identity must be retained as an objective with the same privileges as an extension of the motorway and rail networks, rescuing the banks, or the purchase of new fighter planes. Supporting culture is one of the primary missions of Federal, Cantonal and municipal authorities.
- 300 million, not 30 million, Francs for Pro Helvetia!

### **I.2 The ‘church steeple view’ is too narrow**

With respect to the allocation of funds, the question will always be asked: Is the artist living here and will the effect of support be here? Instead of asking: is a work useful for the local population or the decentralized cultural dissemination? (An example: unlike in Australia, it is not possible for a Swiss gallery to obtain from Pro Helvetia a contribution towards the transport and insurance costs of participating in an art fair in South Korea although it serves to represent Swiss culture abroad.)



- The promotion criteria for cultural dissemination must be reviewed.

### **I.3. Public cultural and artistic discourse must be stimulated**

If the legislative work on the Cultural Promotion Act and its regulations are ever completed, a Cultural Council should be created after the model of the well-established “Round Table” of the cultural organizations managed by Suisseculture. However, such a consultative body of NGOs has been called for several times but a regulation at the legislative level has been rejected by the National Council and Council of States up to now.



- As of 2010, various options will be looked at with respect to establishing a Cultural Council.

## **II. The structural media crisis should not be laid on the back of cultural reporting.**

**II.1.** Culture and arts publishing is a favourite victim of the structural media crisis of 2009. The

Presidential Conference of Suisseculture said it was extremely concerned about the disappearance of feature pages. “The Art Newspaper” laments the declining production of art books and art criticism. The budget that already forces art programmes into the off-peak times on television has been massively cut in favour of individual event broadcasts that are oriented to the mainstream. The visual arts are especially affected because of the high entry barriers. Symptomatic: The Radio and Television Act 2006 covers films, literature and music as part of the cultural contract – visual arts are mentioned nowhere.

**II.2.** Changes to the types of text run parallel to the reduction of the specialised art journalists – an endangered species. However, criticism is part of a discussion that reflects the work of art in a public and professional manner. Art criticism shapes art policy, the procurement by public authorities and private collectors. The “tip” has prevailed; the positive or sometimes negative short recommendation in entertainment magazines or in the pages of newspapers. Frequently the “making of” and the portrait of the star are the product of the PR departments, whether he is now called Jeff Koons or Damien Hirst.

As for art publishing, there has been an even clearer market failure of both print and electronic media. Some publications have jumped into the gap like the pan-Switzerland/Europe “Kunstbulletin” published by the Swiss Art Association, the “Swiss Art” published by visarte or regional cultural magazines such as “Das Kulturmagazin” (Central Switzerland), “Artinside” (a special publication of the Basler Zeitung). What is needed is as follows:



- Subsidized subscriptions should be made available for school libraries and teachers’ rooms with the help of the regional school concordats.
- Media diversity should be supported through collective subscriptions to Swiss culture and art magazines for Federal/Cantonal agencies and cultural tourism offices, Swiss representation abroad (embassies) and other institutions.
- Amongst the requests of the Publishers Association of Swiss Newspapers should be examined in greater detail the following: subscribed publications should be exempt from Value Added Tax, subject to lower postal taxes and tax deductions.

The funding of a foundation is worth examining in order to be able to contribute to culture and arts publications so to obtain deeper analysis and critical projects in periodic media, and where project eligibility and the willingness of media editors to publish a project can be shown (as in the example of the New Zealand TV Promotion, 2009). The funds, which the Swiss Press Supplement Service now receives, could be included in such a foundation.



- Models for culture and art publishing should be assessed and a foundation established for their maintenance with an initial amount of 50 million Francs.

### III. Art museums and artists should be relieved from the insurance burden

The National Council and the Council of States have approved a version of the Arts Promotion Law, in the context of which the Federal government can allocate grants to museums and collections for operating and project costs, as well as insurance premiums for major exhibitions. Insurance premiums for particularly important collections in public museums have to be included in the operating costs in the Regulations. Furthermore, direct art education by the museums as part of art education should be compensated. (For example: free admission for school classes and a second free admissions for children with an adult.)



- The acquiring of art by museums should be strengthened – by improved funding of the Gottfried-Keller Foundation and the Swiss Federal Art Commission for purchases of Swiss art.
- Full-time artists and other professionals often suffer when commissioned works are cancelled and they fall through the gaps in our social security system. This creates fear and anxiety thus compromising cultural diversity. The divergent approaches of the Parliament in the new Cultural Promotion Act should be harmonized and implemented.

### IV. Procedures should be defined for art in public places

In most urban areas (“space design”) but also in rural transport renovations (“roundabout art”), there is an opportunity for artistic presentations.

Often it is part of renovation potential – rather than traditional sculptures by innovative interventions (“contextual art”). Existing works have to be dealt with respect, but without taboo. The city of Zurich has set up a commission establishing such criteria. With the help of such bodies, municipal or Cantonal cultural representatives could seek meaningful coordination that would have to include copyright and cultural aspects. (For example: “Expiration Date” and reassessment of a site-specific character after twenty years; rules for dealing with “discarded” works.)

There are similar questions with respect to “art and building” projects. For publicly commissioned works, local interests are often more heavily weighted than are variety and quality. (For example: uniform competitive procedures in accordance with model regulations, extension of the well-established compulsory Federal and Cantonal art and building requirements to private construction projects of more than CHF 20 million.) A number of measures should be examined:



- Appeal to Federal and Cantonal cultural officials, inclusion of SIA (Swiss Association of Architects and Engineers) – model procurement, competition rules –, and ETH (Swiss Federal Institute of Technology Zurich), Werkbund (Work Federation of Architects, Artists, and Builders), homeowners association, establishment of a competence and counselling centre; involvement of experts at a community level with respect to public art issue; for example, to stop a further flood of unqualified “roundabout art” efforts.

## **V. Secure the tangible and intangible cultural heritage in its diversity.**

### **V.1. International dimension**

The UNESCO Convention also extends cultural diversity to an object protected by international law. Thus, Switzerland is encouraged to respect its aims even in foreign policy and external economic activities. (For example: no export risk guarantees should be granted for projects forcibly inundating irreplaceable cultural goods or displacing ethnic minorities.) It is therefore not enough for the Confederation in its activity to support without commitment, “local culture” through the SDC. The agency should also include the safeguarding of cultural heritage.

### **V.2. National dimension**

Only what is known can be legally recognized, promoted and protected. The statistical basis for culture and art industry in Switzerland is underdeveloped. For example, between 20 and 50 percent of small businesses and enterprises of the creative industries are not included in the statistics. Accordingly, knowledge about the art and design field is unreliable. Culture statistics must fully take into account the cultural diversity of contemporary art and cultural heritage.

Cultural diversity also means respect for materials. (For example: no plastic windows in buildings worthy of protection for reasons of economy; no energy renovations that are inconsistent with the actual site or building worthy of protection.)

Cultural diversity manifests itself in the regions with their regional characteristics, in the typical regional architecture, and in the specifically trained craft and environmental techniques (agricultural knowledge). The Swiss cultural landscape is unique in its diversity and distinction. Its integrity is of the highest importance for national cohesion and tourism.

It is in the regional cultural landscapes that the cultural characteristics of each kind (dialect, building culture, theatrical approach, art, etc.) are crystallized which, together, represent the diversity. They need sustainable conservation and careful maintenance.

- · This proposed partial revision of the Spatial Planning Act (RPG) should be immediately taken in hand in order to halt the continuing urban sprawl, even if the revision failed recently. The aim of this revision should be to create a handier law that takes into account cultural diversity and to strengthen the role of the Federal government in regional planning, especially with respect to the Cantonal master plans.

Art and education – a project of the Swiss Commission for UNESCO– should not be sacrificed to the trend for accelerated natural sciences’ loading of the curricula.

- · Passive and active art education belongs in the curricula; art museums have to be included.

## MEDIA

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The Media working group considered the protection and promotion of cultural diversity, especially in such a small area as diverse as Switzerland, “a nation formed by the people’s will”, as a public matter of great importance. The media are part of the said diversity: as players they fulfil the very real role of multipliers at the service of society as a whole.

The rapid changes in the media and the media landscape require pragmatic action, combined with a high degree of flexibility – As several of the relevant issues concern other creative media in a similar manner, the Media working group divided its proposals and demands for the promotion of the diversity of cultural expressions into an interdisciplinary area and a media-specific area.

### 1. Interdisciplinary

#### 1.1. Cultural diversity needs an advocate

Everyone is proud of the diversity of Switzerland, but what this actually means is hardly discussed. In general, awareness of diversity is limited to the existence of Romansh language. In everyday life, politicians and government at all levels leave cultural diversity and thus a significant aspect of Swiss identity to chance, namely: interest groups of various cultural genres, such as environmental non-governmental organizations, other private initiatives.



- The Media working group calls for the creation of a body that addresses the cross-cutting theme “Diversity of Cultural Expression”, a body that would operate independently of any Federal office and would act as consultant and documentation centre for everything related to diversity in the broadest sense.

A Federal Office for Cultural Diversity (FOCD) would be a body without executive powers, its mandate would be to act as an advocate for cultural diversity, independent, objective, persistent, unswerving. The FOCD would not be a bureaucratic monster that would eloquently and passively manage rather than stimulate; it would not compete with private organizations, it would complement and support them. The FOCD would:

- a) serve as an advisory body to be consulted on for municipal, cantonal and federal projects having an impact
  - on linguistic diversity;
  - on artistic activities in the schools under pressure from PISA (Programme for International Student Assessment ) and other head-driven studies;
  - on social diversity, for example, in the tax haven Canton Zug, where out-of-place foreigners (with no interest in integration, but financial clout) settle for a limited time, thus pushing up

rents sky-high so that less financially well-endowed Zug residents are forced to leave. Or in Andermatt, where farmers, due to owners selling their land to the Sawiris' consortium, can no longer manage to live and some must leave for the Jura.

b) work closely with the Cantons, when it comes to ideas and programmes for schools, it now concerns the integration of children/families from other cultural backgrounds or which were referred to earlier as “local colour”.

c) see itself as an advocate of cultural diversity when, for example the Spatial Planning Act is undermined and threatened with the reconstruction of entire landscapes as industrial wastelands, special zones for the super rich or speculator “resorts”, to protect mountain landscapes from being overexploited, or where commercial myopia replace recreational areas or protected landscapes will be sacrificed to the production of energy.

### 1.2. Where are the cultural statistics on diversity?

Switzerland as a financial centre has an affinity to numbers. In the case of cultural statistics, those who seek detailed information on quantifiable aspects of the much-vaunted cultural diversity, learn about the culture of abdication.



- The Media working group demands the inclusion of cultural statistics in the portfolio of the Swiss Federal Statistical Office as an indication of cultural diversity, and calls upon the political authorities to discuss immediately the allocation of appropriate funds.

### 1.3. Erosion of copyright: danger for diversity

Since the beginning of the Internet revolution, the remuneration of creators and authors has become, *de facto*, negotiable. The Media working group has been concerned with the effects of this quasi-natural trend that represents an unhealthy development for those affected in the media industry. It is, however, fully understood that this issue is of vital importance for all creators. The media experts recommend:



- The immediate need for a thorough examination of the acute danger to intellectual property rights in Switzerland and requiring the attention of political decision-makers.
- Proposals must be developed to show how Switzerland must act in the field of intellectual property rights.
- Models must be developed to remunerate creativity other than through advertising.

Safeguarding intellectual property rights in all fields is of the utmost urgency: Content must be paid for, creativity has its value! It is clear that if this is not compensated more equitably, cultural diversity will be in immediate danger. The protection of intellectual property, adapted to meet

new and constantly changing circumstances, is indispensable as part of a media that reflects social reality and takes cultural diversity into account.

#### 1.4. CTI? Culture – technology – innovation!

Each year, the Federal Office for Professional Education and Technology sponsors universities of applied sciences and arts with millions from the innovation pot of the Confederation. This CTI cash flow, named after the former Commission for Technology and Innovation CTI, excludes the cultural sector. Money for technology without content, for innovation's sake, is a bad investment. It is time to adapt the CTI formula to new realities: culture – technology – innovation.



- The Media working group requests that the CTI does not limit itself in the allocation of its funds to technological innovation or scientific projects, but also takes into account the needs of cultural diversity.

## 2. Media-specific requirements

### 2.1. Quality and diversity has a price

The study published on July 1 this year by the Swiss Press Association on media usage shows how the media budgets of individual households are continuing to steadily move away from print media to the telecom/IT area: Less is being spent on (printed) content and more is being spent on access to and use of the new media. The consequences for private publishers has been dramatic falls in advertising revenues, mergers, discontinuing of titles at an alarming pace with resulting deterioration in journalism/editorial standards. This in turn necessarily means massive losses in quality and fewer journalists and thus less cultural diversity. Editors and publishing houses are concerned about the countless redundant employees and those taking early retirement and their families. Still, not much can be done by the State with respect to this crisis; Switzerland does not believe in direct support for private print media. In any case, the preservation of questionable structures and the financial security of quality titles are usually a matter for private owners.

However, the public sector could make quite an important contribution by supporting efficient and effective print media by means of indirect press promotion, e.g. through targeted subsidies for postal charges. This sometimes represents up to 70 percent of third-party costs that endanger the existence of small and medium-sized media companies and association newspapers. Impressive as the figures are, Parliament remains unimpressed: three years ago, the Federal Parliament, in its mania for saving, reduced down to a paltry 20 million its indirect support to the press through the subsidy of infrastructure. A classic case of saving in the wrong place: by the end of 2007, the Federal government paid 80 million Swiss Francs a year just to the Postal service to cover the deficit caused by the preferred postage rates granted to subscribed newspapers.



- The public sector should support print media by means of indirect press promotion, e.g. targeted subsidy for postal charges.

Another aspect of indirect press promotion through infrastructure spending is the offers and pricing in the telecom sector.

- Non-profit publications that are important for the preservation of cultural diversity, should benefit from favourable prices e.g. for the use of the “information highway”.

## 2.2. Licence fee to protect the cultural mandate

As already stipulated in earlier concessions, the Confederation also stipulates in the concession in force today with respect to the SRG SSR idée suisse (Swiss public broadcasting network) that it must fulfil a cultural mission with the licence fees it receives. This requirement also applies to private providers that may benefit from the new fee pot. The commitment to the cultural offers is not challenged but has always given rise to discussions about the “how” and especially the “when”. The Media working group feels that the fact that those interested in culture must regularly wait until late evening for Swiss television to fulfil “its” mission is discriminatory. Midnight transmission times are only for cultural enthusiasts. This is shown by the ratings. But as ratings in the public service media are becoming increasingly important, the cat is biting its own tail.

On the other hand, there is a persistent rumour that culture kills ratings and, therefore, could never be programmed in “Prime Time”. This is not true, for example, in the case of “Culture Time” on 3sat channel: the programme, regularly broadcast at 7.20 pm, includes Swiss contributions and has a good audience. That supply stimulates demand’ is well-known. It is to be suspected that an attractive offer of cultural programmes in the early evening would not drive away regular viewers but could actually attract more.

Since last year, the fulfilment of the cultural mandate has come under heightened scrutiny: SRG – and other providers who benefit from licence fees – now have to satisfy four quality criteria: credibility, responsibility, relevance, and journalistic professionalism in addition to the established performance mandate that includes information, entertainment, education and cultural components. They are required to create their own content and standards to meet the criteria and are obliged to publish the results and to regularly audit their fulfilment.

The Radio and Television Act (RTVG) and the concession based on it, stipulates that the SRG also has a special responsibility for the integration of the foreign resident population. After intense preparation, in April 2008 for the first time in its history, the SRG arranged an “Integration Week”. This involved all SRG stations throughout Switzerland, each reflecting their individual character, culture and language. Cultural diversity was brought to life; national productions were deliberately omitted. The response to this Integration Week was mostly positive, the actual consequences will inevitably appear only in the medium and long term.

## 2.3. Media services: A level playing field for all

The development and access to transmission networks for the supply of electronic media are perennial. Although convinced of the need for a strong public service, the Media working group cannot take pleasure in the monopolistic behaviour of Swisscom, at the expense of some very profitable customers. This mandate of basic services to the population should not be determined

as Swisscom sees fit. No matter how good the offer of electronic media is, or whether the pricing policy is appropriate or whether access is guaranteed, the no man's land is falling increasingly under the sway of numerically powerful groups because traditional offerings such as newspapers are disappearing and one does not know what to do with the new media. This applies to people and especially to women who may have never used computing and the Internet in their careers. And it also applies to those for whom the computer is the main working tool, but who do not want to miss the tactile experience of holding a book or a newspaper in their hands.



- Access to the electronic media services must be guaranteed at affordable prices.
- Despite the new attractive offer, especially for the youth, the “traditional” electronic media, radio and television, have not at all been released from the obligation to provide complete, high-quality and diverse programmes. Access to information and culture should be ensured for all population groups.

This is for their own sake but also because of the sometimes overly naive handling by many users of the new media whose teething problems are obvious: “We still have much to do until the new media fulfil the same measurable ethical and legal requirements and are considered to be as reliable as the traditional media” stressed the Polish media scientist Karol Jacubowicz in May of 2009 at the meeting of the European media ministers.

#### **2.4. Competition Commission, ComCom and cultural diversity**

When the Competition Commission COMCO considered the expansion of Tamedia from Zurich up to Lake Geneva, they gave the green light after just a short time. Legally, in their opinion, there was nothing against the deal. A political comment on this and other mergers is denied to the Commission, but media policy in this very delicate area even led the COMCO to voluntarily waive its right to impose conditions of a substantial nature by insisting e.g. on respect for the cultural differences between German-speaking and French-speaking Switzerland.



- The Media working group requests that the Competition Commission note the impact of all future decisions on cultural diversity.
- The Federal Communications Commission (ComCom) should be required to devote itself not only to technical aspects but should also take into account the needs of cultural diversity in its infrastructure decisions.

In short, structural policy has always been about creativity and culture and this must be in the positive sense.

Original text: German

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