

## FOREWORD

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*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