



Stadt Zürich
Präsidialdepartement

Cultural Strategy 2020— 2023

A Strategy
B Figures

**Fraumünster Church,
22 December 2018,
7 p.m.:**

**Christmas concert by the
Zurich Boys' Choir, performance
of Wolfgang Amadeus
Mozart's Coronation Mass.**



Cultural Strategy 2020–2023: Structure

This report is designed as an electronic document which is available for download at stadt-zuerich.ch/kulturleitbild-20-23.

Part I: Strategy, objectives and figures

Part I lays out the cultural policies of the City of Zurich for the 2020–2023 period. It provides an analysis of the current arts and culture landscape and describes the specific challenges facing Zurich as a city of culture. It sets out the goals and projects that will decisively shape the cultural agenda over the next four years. This section also contains a summary of practical measures, a financial overview of cultural funding for the 2020–2023 period, a review of the cultural agenda for the 2016–2019 period, and statistical information on cultural funding. (Length: 94 pages)

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A few words on the Cultural Strategy 2020–2023

Zurich is growing. The city is becoming younger and more diverse. By the year 2035, it is projected that Zurich will be home to around 70,000 more inhabitants. With people from 170 countries already living here today, it is safe to say that many of them will not be Swiss citizens. And many of them will be young, too: the fastest-growing age group in Zurich is 10- to 19-year-olds.

These developments reflect the dynamic of the city: Zurich is successful, people enjoy living and working here, and the city provides an attractive living environment. I am pleased with these developments, although I know that they are accompanied by challenges. These challenges also extend to cultural life in the City of Zurich. Growth means increased pressure on urban space. Culture needs affordable space to flourish, be it for production or performance. With the population becoming increasingly diverse, we must also ask ourselves if our cultural activities truly serve as many of our inhabitants as possible – including those with different cultural backgrounds. Technological change is bringing disruption to the cultural arena as well.

These are issues that we have to confront head-on. With that said, I strongly believe that cultural life in Zurich is in an excellent position. Artists and cultural institutions are making significant contributions to the cohesion of our community and playing an important role when it comes to shaping societal trends. Over the past four years, large cultural events have shined an even brighter spotlight on Zurich as a cultural city, both on a national and international stage. The 100 Years of Dadaism event and the 11th edition of Manifesta, the European Biennial of Contemporary Art, showed our cultural competence and our willingness to take part in cultural experiments. We were able to complete large projects such as the expansion of the Kunsthaus Zürich art museum. Meanwhile, smaller institutions and the independent arts scene have been flourishing.

Our era is defined by change and surprising innovations. The arts and culture are essential for coming to grips with this uncertainty. Culture seeks out novelty, and artists are the experts of the future. They show that the unknown is not a threat but rather food for thought and an opportunity to see things in a new light. The Zurich City Council believes that culture helps us meet the challenges of life with curiosity, confidence and the spirit of innovation.

The Cultural Strategy 2020–2023 arose out of an ongoing conversation between cultural stakeholders and the Zurich Cultural Affairs Office. The past four-year period has seen many round table talks, discussions and events that promoted dialogue between artists, employees of cultural institutions, and members of the Cultural Affairs Office. The results of this dialogue have been incorporated into the city's cultural strategy, which is outlined in this report.



Zurich's cultural scene should continue to be diverse and excellent over the next four years as well. The primary goal of our cultural policies is to provide artists and institutions with fertile ground for their evolution and development.

I would like to thank everyone who has helped make Zurich such an attractive cultural location. I am grateful to our artists, who make important cultural contributions under conditions that are often challenging. Likewise, I am grateful to our audiences, who are committed to the arts and willing to take risks. I would also like to thank all the volunteers who have contributed to cultural life here in our city as well as our generous patrons and sponsors. Special thanks are also due to the Canton of Zurich, which plays a key role in keeping our cultural life vibrant both with direct subsidies and a financial equalization scheme for big cities. Finally, I would like to thank the inhabitants of Zurich. As taxpayers, they are all co-investors in our shared cultural project. I believe that this is an investment not only in supporting culture but also in building an open and vibrant society. And I believe that it's worth it.

Corine Mauch, Mayor



Cultural agenda for the 2020–2023 period (summary)

Zurich is experiencing a period of great change. The city is growing rapidly, with the population consisting of people from a wide range of cultural backgrounds. Demographically, the youth population is outpacing the population of older people, and rapid technological change continues to make itself felt in every area of life. Zurich's success has led to increased price pressure on affordable space.

Taking this situation into consideration, the cultural policies of the City of Zurich for the 2020–2023 period are aimed at tackling the following challenges: growth, diversity, urban space, technological change and speed.

As a space for reflection, experimentation, personal encounters and interpersonal exchange, the arts and culture have a central role to play in this era of dynamic change. Culture builds bridges and strengthens the cohesion of communities.

The cultural strategy for 2020–2023 aims to preserve what has already proven to be successful while also increasingly exploring new paths and daring to experiment. After all, no one can say for sure what the future will bring – especially against the current backdrop of social and technological flux.

The following four sections outline our main objectives and how we intend to achieve them.

Improve conditions for artists, institutions and the public

This is one of our most urgent priorities for the next four years. Zurich ranks very highly as a cultural city thanks to the favourable conditions it provides, and we intend to keep it that way. These favourable conditions include:

- Sufficient subsidies
- Functioning infrastructure
- The right incentives
- Inspiring environment

Public officials should play a supportive role here, providing assistance to cultural activities that would not arise otherwise. The issue of urban space is a central issue for Zurich's cultural strategy. This is a challenge for public officials, as there is not enough affordable space available on the market. Practice space for musicians is one particular area that requires attention.



Take a more flexible approach to cultural funding

When it comes to supporting culture, Zurich needs to be faster and more flexible in order to keep up with the fast pace of change. The Labor für neue Formen der Kulturförderung (Laboratory for New Forms of Cultural Support) is one initiative that the city has launched to this end (see [Chapter 2.3, page 30](#)). Furthermore, over the next four years the Cultural Affairs Office should assess whether a return to a global budget would be sensible and whether the Theater am Hechtplatz and the Zürcher Theater Spektakel should continue to be run by the city.

Cultural policymakers in Zurich want to tackle these questions over the course of 2020–2023: Are there blind spots in our cultural policies? Does the concept of art promoted by the city correspond with today's reality? Are the eligibility criteria for cultural funding in line with current conditions? These questions will be explored in an ongoing conversation at the Laboratory for New Forms of Cultural Support. The lab will allow young artists to give their input and provide an agile framework for trying out new ways to foster culture – and perhaps even for supporting new kinds of art.

Consider the funding landscape: connecting institutional and project support

Pending approval by the relevant authorities, the City of Zurich will be implementing a new funding model for dance and theatre. The new model aims to offer more transparency and build clear-cut identities for both institutions and independent groups. At the same time, funding for independent and institutional cultural partners will be distributed with both in mind.

Widen participation, embrace diversity

The public's participation in cultural activities will also be a central priority for policymakers over the next four years. The main question is how cultural institutions can widen their appeal to diverse audiences, meeting them on equal footing and letting them take part in the cultural life of the city. This question also involves how to strengthen the cultural activity portfolio in a growing city. Cultural initiatives in neighbourhoods outside of the city centre should receive more support.



Review of cultural agenda 2016–2019 (summary)

Zurich's cultural agenda for the 2016–2019 period focused on the following four key areas of action:

- Widen participation, embrace diversity
- Set the tone, raise profiles
- Improve conditions
- Strengthen relationships with cultural partners

All the projects and measures described in the Cultural Strategy 2016–2019 were implemented almost without exception. Some individual deadlines had to be shifted, and the scope of some projects and measures had to be adjusted.

Please refer to [Chapter 2.1, page 58](#), for an overview of all the projects and measures that were implemented over the 2016–2019 period.

Widen participation, embrace diversity

In an event co-organized with the Canton of Zurich, the Cultural Affairs Office invited all partner institutions receiving subsidies to a meeting to explore the topic of public participation in the arts. Speakers from Switzerland and abroad highlighted different approaches, reported on their experiences, and shared what they see as opportunities and risks. (For more information, refer to [Key action area 4: Strengthen relationships with cultural partners, page 61](#).)

The goal of widening participation was added to the service agreement between the City of Zurich and the institutions it funds. The institutions are also required to provide reports on this matter. The outcome has been positive: the vast majority of cultural institutions have been tackling the goal of strengthening public participation with a wide spectrum of initiatives. We have successfully raised awareness of this topic among our partner institutions.

However, we noted that the concept of participation means different things to different people and that some aspects of this goal are easier to implement than others. One particularly challenging area is achieving diversity on the management and supervisory boards of cultural institutions. The Cultural Affairs Office is not exempt from this challenge. Meeting this goal requires more time and constant engagement with the topic.

The Federal Cultural Dialogue, a platform for exchange among cultural affairs professionals at the federal, cantonal and municipal levels, published a handbook on public participation in art and culture in spring of this year. The handbook held up the City of Zurich's approach as an example to follow.



Set the tone, raise profiles

Here we achieved goals in three categories: events, funding and institutions.

Events

In 2016 the Cultural Affairs Office was able to set the tone with two big events: the 100 Years of Dadaism event and the 11th edition of Manifesta, the European Biennial of Contemporary Art.

The Dada centennial was designed as a festival that invited the participation of various stakeholders in the city. A deliberate decision was made not to create a board of trustees for the event. Rather, the organization Dada100 Zürich was responsible for the festival and took charge of all the coordination and communication. The concept worked well: around 200 events took place over the course of the year. The centennial was well received by local, national and international press, ensuring that people remain aware that Zurich was the birthplace of the Dada art movement. In 2017, a majority of voters approved the acquisition of the property at Spiegelgasse 1 as well as the payment of an operating allowance to Cabaret Voltaire, meaning that the birthplace of Dada is now the property of the City of Zurich.

The European Biennial of Contemporary Art, called Manifesta, chose Zurich to be its host in 2016. Developed by German performance artist Christian Jankowski, the theme of the exhibition that year was WHAT PEOPLE DO FOR MONEY and was highly participatory in nature: artists worked together with professionals from Zurich to create works of art. Students documented the art-making process on film. Curated exhibitions in the Löwenbräu art district, at Helmhaus and at 34 other locations throughout the city showed historical works of art alongside newly created ones, putting both up for discussion. Cabaret Voltaire was turned into an artists' guild and served as a performance space.

Much importance was placed on new approaches to sharing art. The event was a success: Manifesta 11 was visited by 190,000 people, with over 18,000 taking part in tours. In a visitor survey conducted by the Sociological Institute of the University of Zurich, over half of the visitors said they had no professional relationship to the art world. Additionally, 80% stated that they would visit more contemporary art exhibits in the future as a result of their experiences at Manifesta.

Funding

Following a significant increase in funding from the city and the canton, the Zürcher Filmstiftung (Zurich Film Foundation) took the opportunity to revamp their funding rules to be in line with current needs and conditions in film production.



Regarding the performing arts, the City of Zurich launched a project with the aim of setting out principles for fostering dance and theatre with a view to the long term. Around 70 representatives from the Zurich dance and theatre scene were involved in this process and delivered a final report with concrete suggestions on how to strengthen the local performing arts landscape.

The decision on which measures to take for the 2020–2023 period is pending with the relevant political authorities.

Institutions

In 2018, the Zentrum Architektur Zürich ZAZ (Zurich Architecture Centre) opened its doors in the Museum Bellerive building. During a three-year pilot project, this interdisciplinary forum will offer exhibitions and events on the topic of cities, architecture and urban space.

In May 2019, the Le Corbusier House reopened after being completely renovated. It is the last building designed by Le Corbusier and is under the ownership of the City of Zurich. It will be run by the Museum für Gestaltung (Museum of Design) over the next four-year period.

In early 2019 the permanent exhibition Simply Zurich opened at the National Museum Zurich. This interactive exhibition shines a light on the varied history of the City of Zurich and the Canton of Zurich. An organization has taken on the task of organizing complementary activities throughout the canton to involve the public in discussions about the past and the future of Zurich.

Improve conditions

The Zürcher Filmstiftung has received increased funding from both the city and the canton and has developed new funding rules for grantees, which has dramatically improved conditions for filmmakers. A new funding model for dance and theatre is aimed at achieving similar improvement for performing artists. (For more information, please refer to New funding system and introduction of concept funding model, page 40.)

Regarding the visual arts, we worked together with the Swiss Institute for Art Research (SIK-ISEA) to launch an information centre on artists' estates. This service has been in high demand and is making an impact when it comes to advising surviving relatives.

In May 2017 a decisive majority of voters in Zurich agreed to rebuild the Tanzhaus, which had been destroyed by fire, and to increase its funding. This will give the Zurich dance scene better infrastructure and general conditions.

In the same year, the Tonhalle Maag was opened as an interim concert hall for the Tonhalle Orchestra. Constructed in record time, the Tonhalle Maag provides the orchestra with an excellent performance hall during the renovation of the Tonhalle.



In 2018, an unjuried art show took place once again after a several-year break. Around 250 artists presented their work at 25 locations throughout the city. The exhibition was accompanied by an extensive event programme.

Strengthen relationships with cultural partners

Many of the measures implemented from 2016 to 2019 were based on strengthened cooperation between the Zurich Cultural Affairs Office and its various cultural partners. With regard to the goal of widening audiences and improving participation, the city worked together with the canton and the federal government. The director of the Cultural Affairs Office represented the City of Zurich at a working group on this topic, which was hosted by Nationaler Kulturdialog (National Dialogue on Culture).

The Dada centennial and Manifesta 11 would not have been possible without close cooperation on the federal, cantonal and private institutional level.

The revision of the Zürcher Filmstiftung's funding rules was also carried out in close consultation with the Canton of Zurich and took the federal government's revised film funding rules into consideration.

One particularly successful example of cooperation with private institutions was the aforementioned information centre on artists' estates, which was jointly founded by the Swiss Institute for Art Research (SIK-ISEA) and other private foundations.

Other changes

Due to limited funding, it was decided to hold the Tage für Neue Musik music festival every two years starting in 2016. The city-run City Summer pop festival was also put on hold in 2016 for the same reason. The city's operating allowance to Junges Literaturlabor JULL (Youth Literary Lab) was reduced by CHF 50,000 following the institution's success in widening its fundraising base.

As the interest in doing artist residencies abroad has declined, the decision was taken to dissolve four studios over the 2016–2019 period: the dance studio in San Francisco, both visual arts studios in New York and Istanbul, and the studio in Varanasi. A new grant-funded residence for digital arts in San Francisco has been available since 2019. The dissolution of the studios has freed up some funding for the visual arts, which has been reallocated to project-based grants.

We support culture

If you talk about supporting culture, you first need to define your terms: what culture is, the mission of public funding, and the fundamental principles underlying this support.

Defining culture

Finding a meaningful, usable definition of culture is a great challenge today. This is primarily due to the increasingly broad definitions of culture that have come into use over the past several decades. UNESCO has a very general definition of culture: «In its widest sense, culture may ... be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.» [1]

This very general and abstract definition is of limited use when applied to supporting culture on a municipal level. The broader elements of culture are in part taken care of by other departments and offices of the city, for instance the preservation of historical monuments, sociocultural issues, fostering integration, and economic development. For this reason, the Cultural Affairs office applies a narrower definition of culture for its scope, as set out by the Municipal Code.

Mission

The Cultural Affairs Office is based on Article 67 of the Zurich Municipal Code, which sets out the duties of the Mayor's Department: «preserving and fostering literature, music, visual arts, theatre, dance and film» and «operating its own cultural institutions and carrying out general cultural functions».

Both publicly funded cultural activity and independent cultural activity enrich the cultural landscape of Zurich and are central to ensuring its vitality, diversity and innovation.

The Cultural Affairs Office in Zurich is not usually the creator of culture. Rather, it sees itself as the provider of a framework to foster culture. However, the Cultural Affairs Office needs to maintain an overview of the entire cultural landscape and set priorities. These priorities are incorporated into requests sent to the political authorities for approval.

[1] Mexico City Declaration on Cultural Policies, World Conference on Cultural Policies Mexico City held by UNESCO, 26 July – 6 August 1982.

Artistic freedom

The Zurich Cultural Affairs Office is guided by the principle of artistic freedom as defined by Article 21 of the Swiss Constitution. The freedom to think about and formulate new, unusual and/or unconventional concepts within the protected realms of art and culture is an important achievement of modernity that is closely related to the development of modern democracy. Artistic freedom also means the freedom to create art for art's sake, that is, outside the framework of utilitarian function. Art provides space for the imagination to run wild, be it in the form of fiction or pure inventiveness, without the need to have an immediate purpose. An important element of this model is the freedom to discuss art, put it up for public debate, and assess it critically.

Reflection and making sense of the world

Our society is developing and changing at a rapid pace. What holds true today is no longer true tomorrow. People are confronted with a contradictory and increasingly complex world. Culture helps us find our place in the world. It provides space for contemplation in which we can reflect on our actions. It also teaches us to view the world in a more nuanced way.

Education and democracy

The arts are a school for sight, sound, emotions and thought. Through engaging with the visual arts, theatre, dance, literature, music and film, we learn how to look at and listen to things more closely and to observe with increased sensitivity and attention. Culture sharpens the senses and give us hints about what is worth reflecting on. Everyone in a democratic community has an interest in coexisting alongside alert, attentive and thoughtful community members.

Quality of life

People in Zurich feel content. The cultural landscape plays an important role in this feeling of well-being: surveys of the population regularly give cultural life the highest ratings. Referenda on cultural matters are usually approved by a wide margin. This shows how much Zurich's inhabitants value the city's varied cultural activities and how willing they are to invest in them.

Long-term community well-being

In democratic societies, public investment in culture must be seen as legitimate in the eyes of the people. However, this opens up opportunities for exploitation: some may wish to use the arts to protect a certain image, while others may want to use them as an instrument for changing the world for the better or as a tool for strengthening social cohesion. Faced with this kind of pressure, the arts run the risk of succumbing to unrealistic expectations and the demands that arise from fleeting sociopolitical situations. Supporting the arts and culture in a sustainable way means taking the long-term well-being of the community into account.



Innovation

We now live in a knowledge-based society. Innovation and knowledge production are key resources within this framework. Similar to scientists, artists are driven by curiosity and the desire to experiment. A country like Switzerland, which does not have its own natural resources, depends on innovation and creativity, both of which require freedom to succeed. The government can and should play a role in making sure this freedom is available. Fostering culture also means fostering innovation.

Employment and value creation

The arts and culture create jobs and make a measurable contribution to the economic prosperity of Zurich. Cultural institutions subsidized by the city contribute around CHF 212 million in gross value creation to the economy, including more than 1,300 jobs (full-time equivalents). The operational needs of cultural institutions provide business opportunities for other companies in Zurich to the tune of around CHF 66 million, which in turn creates more jobs. On the whole, cultural institutions funded by the city have created an additional 2,000 full-time positions. [2]

[2] Source: Kultur als Wirtschaftsfaktor. Study by the Julius Bär Foundation, 2015.

**Junges Literaturlabor JULL
(Youth Literary Lab),
6 February 2019,
2:30 p.m.:**

**Afternoon of free-form writing for
children, young people and adults,
led by Svenja Herrmann.**



Joya

Amy
Leo
Chase

Kael
Alia
Enja
Beatrix
Ria
Klamm
Jakob
Nia
Schneeballen

A Strategy

A Strategy

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1 Cultural policy: local responses to global societal trends

Global societal trends can also be seen in Zurich to varying degrees and intensity. A future-proof cultural policy needs to find local solutions and shape the direction of change.

Growth

Cities are growing all around the world. In 2016 around 54% of the global population lived in urban centres. By the year 2030, this figure will be around 60%. [1]

Compared to other cities globally, Zurich is small. However, urbanization is occurring here to the same extent, if not even more markedly than in bigger cities. Over the past several years, the population of Zurich has increased more than any other central European city. [2] An even slightly higher growth rate is foreseen for the city for the next 15 years.

An intermediate population projection foresees that Zurich will grow by 70,000 people by the year 2035. The outlying neighbourhoods of the city will experience the most growth: Schwamendingen, Seebach and Hirzenbach, followed by the Escher-Wyss district. [3] In absolute terms, the population of Seebach is projected to grow by 10,000. [4] This is as many inhabitants as some in Swiss cities.

This has the following implications for cultural policymaking in Zurich:

- The cultural offerings of the city and the accompanying infrastructure need to be in line with the needs of a growing population.
- Cultural activities in outlying neighbourhoods should receive stronger support.
- Cultural activities must also reach new inhabitants.
- In growing cities and agglomerations, it is increasingly important for government cultural affairs offices to network with each other and exchange ideas. Cultural policymakers in Zurich will need to look beyond their own political borders, both municipal and cantonal.

[1] UN Habitat: World Cities Report 2016: Urbanization and Development.

[2] Ibid. Copenhagen (1.1%), Munich (1.2%), Zurich (1%), Vienna (0.8%), Paris (0.7%), Hamburg (0.5%), Amsterdam (0.6%), Lisbon (0.5%) and Milan (0.2%).

[3/4] Statistics City of Zurich: stadt-zuerich.ch/prd/de/index/statistik/themen/bevoelkerung/bevoelkerungsentwicklung/bevoelkerungsszenarien.html



Diversity

The composition of populations is changing around the world due to both urban growth and globalization. Zurich is among the ten European cities that experienced the biggest changes in population composition between 2009 and 2014. [5] As of 2017, 32.1% of the inhabitants of Zurich did not have a Swiss passport, making it the European city with the biggest population of foreigners.

People from over 170 countries live in Zurich. The intermediate population projection of the city statistical office foresees that migration from Germany will continue to decline while migration from both European and non-European countries will rise steadily. This means that by 2030, the ethnic diversity of Zurich's urban community will be greater than it is today.

The age structure of the city will also change. Since the year 2000, the number of children and 30- to 39-year-olds in Zurich has increased considerably, while the number of 70- to 80-year-olds has decreased. By 2035 the most growth (+58%, or 17,000 people) is anticipated to be among 10- to 19-year-olds. [6] This means that Zurich is not only growing but also becoming younger and more diverse. [7] The growth of the youth population is particularly interesting, as this is the opposite of what is happening on the national level, where the number of elderly is set to increase sharply. [8]

This has the following implications for cultural policymaking in Zurich:

- The cultural offerings of the city must adapt to an increasingly diverse population. Cultural spaces must act as places for people to meet and share experiences. Culture and cultural institutions contribute to social cohesion.
- Participation in cultural life is important. It gives different demographic groups access to culture and allows them to shape the course of cultural development.
- Cultural institutions will increasingly have to adapt their activities to reach younger audiences.
- The diversity of committees (supervisory boards, management teams and expert commissions) is a central concern.

[5] Together with Luxembourg, Oslo, Rome, Stockholm, Lausanne, Montpellier, Bergen and Toulouse. Source: UN Habitat, World Cities Report 2016.

[6/7] Statistics City of Zurich: stadt-zuerich.ch/prd/de/index/statistik/themen/bevoelkerung/bevoelkerungsentwicklung/bevoelkerungsszenarien.html

[8] Federal Statistical Office: bfs.admin.ch/bfs/de/home/statistiken/kataloge-datenbanken/medienmitteilungen.assetdetail.39909.html



Urban space

Population growth in cities has led to increased pressure on urban space. Residential and production space have become scarce; prices are climbing. Ways of living and working that cannot keep pace with the rising costs are being eliminated, a development that impacts artists and cultural institutions particularly strongly. Two figures from London illustrate the severity of the situation. Between 2007 and 2015, around 35 % of all concert venues disappeared. [9] A study from 2014 forecast that around 30 % of all art studios would face a similar fate within five years. [10]

Fortunately, Zurich has been spared from such a dramatic displacement of artists and cultural locations thus far. [11] This is because the city has been pursuing an active, forward-looking policy with regard to living and studio space for several decades. In the absence of such a policy, Zurich would be a much less attractive place for artists to live and work.

This has the following implications for cultural policymaking in Zurich:

- There is a continued need for an active policy approach with regard to living and studio space for art and culture. Culture needs space to flourish.
- Support for / initiation of temporary-use projects, which turn private space into publicly available space for art and culture, will remain a central task for the Cultural Affairs Office.
- There is an increasing need for cultural space in parts of the city that are undergoing rapid development.
- Exchange and cooperation between the Urban Development and the Cultural Affairs offices will become more important.

[9] Rescue plan for London's Grassroots Music Venues, 2015

[10] Greater London Authority: Artists' Workspace Study, 2014

[11] Zurich Urban Development Office: Räume und Bewegungen der Kreativen in Zürich 1989–2014 (Studie)



Technological change

Technological change – and digitalization in particular – is shaping our everyday lives with a steady flow of new devices and software applications. It is disrupting entire industries and sectors as well as fundamentally changing how culture is created, distributed and experienced. What digital natives perceive as normal is seen by older generations as cataclysmic change.

Digitalization offers enormous potential to try out new ways of empowering people. We use the term empowerment here to mean enabling people to participate in shaping social development processes. [12] Digitalization has lowered the economic barriers for generating art, culture and knowledge and offers new ways to exchange ideas and participate in cultural processes. The possibilities for immediate interaction between art and audiences are multiplying. At the same time, digitalization also poses risks: manipulation, unwanted outside influence and big data.

Digitalization has also dramatically changed the job profiles of those working in the arts. Whether it is in art production, criticism or curation, professionals in the arts currently find themselves in a state of upheaval. One cannot predict what these professions will look like in the future.

This has the following implications for cultural policymaking in Zurich:

- The Cultural Affairs Office will use digitalization to empower people and create incentives to make use of this possibility.
- The Cultural Affairs Office will create space for experimentation and develop new models of fostering the arts.
- Cultural institutions will have to use the opportunities presented by digitalization and have funding ready to use for this purpose.
- Copyright will become increasingly important in our digital world.
- The Cultural Affairs Office must create incentives to motivate people working in the cultural sector to artistically and critically engage with the opportunities and risks posed by digitalization.

[12] Föhl, Patrick S. and Wolfram, Gernot: Transformation im Kulturbereich. Begriffe und Beispiele. In: Kulturmanagement Network Magazin: Veränderung. Themen und Hintergründe. Nr. 114, September 2016, p. 32 ff.



Speed

The aforementioned societal trends are all occurring at breakneck speed. At the same time, we cannot predict the extent and consequences of technological developments. This creates great challenges for political governance, with policymakers often unable to keep pace with social and technological change.

This has the following implications for cultural policymaking in Zurich:

- Supporting culture provides space for people to slow down and reflect in an accelerated world.
- The Cultural Affairs Office needs a political framework that allows for flexible reactions to social and technological change.

Conclusion

Society can perceive change as an opportunity if the change is experienced and discussed together. Dialogue between people in urban communities is therefore becoming increasingly important. Culture and the arts create space for this dialogue to take place. It encourages reflection and experimentation. Culture promotes participation and can build bridges. It strengthens cohesion in communities and offers the opportunity to shape change in a positive way.



2 Cultural policy objectives

2.1 Introduction

Government support of cultural activities must strike the right balance between preserving cultural memory and providing space for change and innovation.

Cultural memory creates identity. Every society is shaped by its cultural traditions and cultural institutions – by what has come before and what has been preserved. This is a form of cultural heritage that is of great value and should be treated with care.

A vibrant society also requires constant renewal and questioning of what has come before. Artists are specialists when it comes to novelty. Supporting the arts in a sustainable way that contributes to societal well-being means giving artists time and space to be daring and experimental – and also to fail.

For the 2020–2023 period, the Zurich Cultural Affairs Office is aiming to achieve a reasonable balance between stability and dynamism and preservation and renewal.

It will do so with the following four objectives in mind:

- Improve conditions for artists, institutions and the public
- Take a more flexible approach to cultural funding
- Consider the funding landscape: connecting institutional and project support
- Widen participation, embrace diversity



2.2 Improve conditions for artists, institutions and the public

People are at the centre of cultural policymaking in Zurich: the people who create the art as well as those who engage with it.

A vibrant and high-quality cultural landscape like the one in Zurich is something that requires constant care and attention. Without this care and attention, the dynamic arts and culture scene may risk withering away. This means that preserving the cultural landscape is the most important task of public cultural affairs officials. It is a task that often involves rather banal measures – but ones that make a great impact for those involved.

Artists

Affordable space for creating art is rare in Zurich. An active policy with regards to urban space will therefore continue to be of central importance to improving conditions for artists. Over the next four years, the City of Zurich wants to lead the way when it comes to jazz, rock and pop music, as it is especially difficult for musicians to find suitable practice space. The mobile music boxes that the city introduced several years ago have proven to be a success, so we are aiming to put more of these into use.

Opportunities for temporary-use projects should continue to stay on our radar. This does not mean that artists should only receive temporary space but rather that the use of makeshift space offers an additional way to quickly provide them with inexpensive space. One of the biggest temporary-use projects is at the Zentralwäscherei building in the industrial quarter. Some of the rooms there will be available to artists until at least 2026.

When it comes to funding projects, the Cultural Affairs Office needs to constantly adapt to changing needs and ways of living and working. This was done in the visual arts, for instance, by reducing grants for residencies abroad in favour of project-based grants. The reason was the decline in demand for extended stays at artists' residences abroad, particularly in far-flung destinations. The city has started supporting curated programmes in music clubs and in doing so is pursuing two objectives: to strengthen the clubs themselves and to help them better position themselves as venues for the local music scene, which in the end benefits local musicians. Furthermore, funding options should be increased for Zurich's well-established and flourishing musical theatre scene.



The city also wants to improve conditions for artists by raising awareness about artist remuneration among the partner institutions that it subsidizes. This particularly holds true for the visual arts. Exhibition spaces should be encouraged to provide appropriate remuneration to artists who temporarily show their work there.

Institutions

The city is aiming to increase the operating allowance for institutions where this is necessary and justified, for instance for the Museum Haus Konstruktiv modern art museum, the youth literacy promotion organization Schweizerisches Institut für Kinder- und Jugendmedien, the Unerhört! jazz festival, the Zurich Boys' Choir, the Zurich Jazz Orchestra, the Tram Museum and the Zürcher Theater Spektakel.

Providing good conditions for the arts and culture also means providing good physical and operational infrastructure. With this in mind, we would like to mention the following projects foreseen for the 2020–2023 period: The renovation of the Theater am Hechtplatz is planned. The Kunsthaus museum and the Tonhalle concert hall will occupy their new premises following their expansion and renovation, respectively. Modernizing the Schauspielhaus Zürich theatre will be a larger undertaking. For the past fifty years, the facilities have only been maintained but not upgraded. Much of the technical equipment is at the end of its life cycle, and the infrastructure is no longer in line with what is needed to run a modern theatre. The renovation will begin at the earliest in 2025, but preparation for the project will already start during the 2020–2023 period. The first step is for the City Council to present several possible renovation plans to the City Parliament.

Audiences

We will be continuing our push to widen the audiences of cultural activities (for more information, please refer to [Chapter 2.5, page 32](#)). Marketing projects that raise awareness of cultural activities and present them in an appealing way will also continue to receive support. One example is the cultural calendar on kulturzueri.ch.

Implementation

Various measures have been planned in order to implement this cultural objective. An overview of all measures categorized by which objective they fulfil can be found on [Chapter 2.6, page 33](#).



2.3 Take a more flexible approach to cultural funding

When it comes to supporting culture, Zurich needs to be faster and more flexible in order to keep up with the fast pace of change. Culture is treading new ground: innovative technologies are opening up hitherto undreamt-of possibilities for artistic expression and leading to new forms of art-making and communication. Globalization, migration and increasing mobility are leading to heightened diversity but also to a growing need to assert distinct identities in response to the loss of a shared frame of reference.

Public funding of the arts requires acting on behalf of society to define what aspects of culture are worth supporting and how they should be supported. However, the mechanisms for selecting and evaluating what is worthy of support are coming increasingly under pressure in the face of rapid technological and societal change. Is the concept of art promoted by the city still relevant? Are the methods for selecting and evaluating what should be supported up to date? Are there blind spots in our cultural policies? Cultural policymakers in Zurich want to tackle these questions in the form of an open dialogue with an experimental, lab-like character.

The question of what constitutes the core of artistic expression – regardless of medium – will remain central to the Cultural Affairs Office. The expansion of artistic practices and techniques should not lead to mission creep for the Cultural Affairs Office. The Office wishes to avoid expansion into areas such as economic development, science funding or promoting Zurich as a location in general. The pertinent question is rather what art is today and what it can be.

Over the next four years, the Cultural Affairs Office wants to evaluate its own evaluation and selection methods. We will address questions such as: What is the core of artistic expression? What gives something an artistic quality? Who can be considered an artist today? The goal of this discussion is not to question the fundamental mission of the Cultural Affairs Office but rather to critically examine our funding policies, processes and mechanisms to ensure that they are fit for the future.

The city also wants to lead the way by setting up a recurring event to promote dialogue between art and science. Zurich is characterized by an extraordinarily dense and high-quality network of scientific and cultural institutions. The goal is to make use of the great potential for exchange between these two fields in the form of a recurring event such as an exhibition and/or festival.

The Cultural Affairs Office should also assess whether a return to a global budget would be sensible (the Office was previously part of the global budget pilot programme until 2010). The assessment should consider whether a global budget would directly promote creative, innovative and flexible thought and action in the Cultural Affairs Office. The Office must also assess whether the Theater am Hechtplatz and the Zürcher Theater Spektakel should continue to be run by the city. As part of the municipal administration, these organizations are pulled in two directions by the demands of the public sector and the free market of art and culture. This tension limits the organizations' scope for action and ability to react appropriately.

**Implementation**

Various measures have been planned in order to implement this cultural objective. An overview of all measures categorized by which objective they fulfil can be found on [Chapter 2.6, page 33](#).

2.4 Consider the funding landscape: connecting institutional and project support

Until now the Cultural Affairs Office has divided its funding activities and improvement measures mainly among what it considered to be two distinct spheres of activity: project-based funding for the independent arts scene and institutional funding for organizations, events and festivals. However, a recent project entitled Dance and Theatre Scene in Zurich took a holistic view of the funding landscape. This analysis showed just how strongly the independent and institutional scenes are intertwined as well as where they are distinct and how they influence each other. It is therefore no longer sensible to think of funding for independent and institutional actors as separate matters. A modern approach to fostering the arts needs to take a global view in order to find political solutions that benefit the majority of cultural stakeholders and improve the quality of the cultural landscape. The Dance and Theatre Scene in Zurich project, which was launched with the inclusion of relevant stakeholders and carried out from 2017 to 2018, is a model of how to incorporate a global view of the funding landscape into cultural policymaking. Over the next four years, the Cultural Affairs Office is planning to implement the measures that were defined within the scope of this project.

Implementation

Various measures have been planned in order to implement this cultural objective. An overview of all measures categorized by which objective they fulfil can be found on [Chapter 2.6, page 33](#).



2.5 Widen participation, embrace diversity

The Cultural Affairs Office will be continuing its push to widen participation and embrace diversity. Over the past several years, the Office has been successful in starting a broad discussion on this topic as well as raising awareness among stakeholders and initiating numerous projects and activities.

Our work here is not done. The concept of participation in the arts and culture still means very different things to different people. Some institutions are not yet aware that inviting the participation of the public extends beyond communication methods to fundamental questions about how cultural institutions perceive themselves.

In order to address the issue of cultural participation more thoroughly, we must remain in an ongoing dialogue, exchange experiences and be able to reflect critically. The goal of widening participation is a challenge not only for institutions and artists but also for the Cultural Affairs Office itself. We are also under an obligation to live up to the values of diversity and public participation in our day-to-day activities.

The Office aims to lead the way in the coming years when it comes to where cultural activities are held. Most institutions and cultural events are concentrated in the city centre. However, forecasts show that significant population growth is set to occur in Zurich's outlying quarters. Therefore we should increasingly support cultural initiatives in the outskirts of the city. One example is the concert venue Hombis Salon, located in the north of Zurich.

Another objective: more cultural institutions in Zurich should receive the «Kultur inklusiv» label. The label is awarded to cultural institutions that are firmly dedicated to ensuring that they are as accessible as possible to interested members of the public – including people with disabilities. Currently four cultural institutions in Zurich have received this label: Museum Rietberg, Schalktheater, Tanzhaus Zürich and Zürcher Theater Spektakel.

Implementation

Various measures have been planned in order to implement this cultural objective. An overview of all measures categorized by which objective they fulfil can be found on [Chapter 2.6, page 33](#).



2.6 Projects and measures categorized by objective 2020–2023

- I** Improve conditions
- F** Take a more flexible approach to cultural funding
- L** Consider the funding landscape
- W** Widen participation, embrace diversity

Film

Film culture: assessment of the festival scene for more info see page 36	I F L W
Filmpodium 2025	I F L W

Theatre and dance

New funding model incl. concept funding model for more info see page 40	I F L W
Dance and theatre for children and young people for more info see page 42	I F L W
Independent production office and uncensored rehearsal/performance space for more info see page 42	I F L W
Renovation of Theater am Hechtplatz	I F L W
Increase subsidy for Zürcher Theater Spektakel	I F L W
Assess organizational structure of Theater am Hechtplatz and Zürcher Theater Spektakel	I F L W

Classical and contemporary music

Turn Tonhalle Society into a public company	I F L W
Assess continued operation of Maag music venue for more info see page 45	I F L W
Cultural development in Zurich North: establish Hombis Salon / Verein für Spontankonzerte (Club for Spontaneous Concerts)	I F L W
Zurich Boys' Choir: cover rental costs for rehearsal space	I F L W
Increase available funding for musical theatre activities	I F L W



Jazz, rock, pop

Increase subsidy to the Unerhört! festival	I F L W
Increase subsidy to Zurich Jazz Orchestra	I F L W
Encourage development of music clubs	I F L W
More practice space for musicians	I F L W

Literature

Increase subsidy to youth literacy promotion organization Schweizerisches Institut für Kinder- und Jugendmedien SIKJM	I F L W
Increase grant funding for more info see page 48	I F L W

Visual arts

Increase subsidy to Museum Haus Konstruktiv modern art museum	I F L W
New edition of Kunst: Szene Zürich (Art: the Zurich Scene)	I F L W
Review and adapt funding structures	I F L W
Increase funding for the purchase of artwork	I F L W
Remuneration for artists for more info see page 29	I F L W
Digital arts: grants for residence in San Francisco for more info see page 55	I F L W

Interdisciplinary projects and measures

Future-proofing cultural support: Laboratory for New Forms of Cultural Support for more info see page 30	I F L W
Support cultural initiatives in rapidly growing neighbourhoods for more info see page 22	I F L W
Höschgasse museum quarter	I F L W
Solidify public participation in arts and culture for more info see page 30	I F L W
Define service agreements with partner institutions	I F L W
«Kultur inklusiv» label for more info see page 32	I F L W
Mandates for all municipal operations	I F L W
Global budget for culture for more info see page 30	I F L W

Other projects and measures

Solidify continued existence of Zentrum Architektur Zürich	I F L W
Increase subsidy to Tram Museum	I F L W
Arts meets science	I F L W
Kleinmuseum für jüdische Malereien (Small Museum of Jewish Paintings)	I F L W



3 What we support

3.1 Film

Situation

Zurich is the filmmaking centre of Switzerland. The majority of Swiss film production takes place here, and audiences have access to a wide spectrum of film culture: numerous cinemas, the Filmpodium cinema for classic films, several smaller film festivals, and the Zurich Film Festival, which has grown into a large event. Digitalization has brought about fundamental changes in the audiovisual arts when it comes to producing, distributing and engaging with films. The following development has become apparent: the demand for and production of audiovisual storytelling will remain, but the formats and playback devices are changing.

The City of Zurich has allocated the majority of its filmmaking funds to the Zürcher Filmstiftung (ZFS) since its founding in 2004. Around 90% of municipal filmmaking funds (CHF 7.8 million) are given to ZFS to support film production. Working together with the Canton of Zurich, the city sought to increase support for filmmaking over the 2016–2019 period, raising its subsidy to ZFS by CHF 1.5 million (a CHF 4.5 million increase including the contribution from the canton). This funding was granted with the expectation that ZFS would develop new funding rules in line with current conditions in production and new technical possibilities in audiovisual media. Additionally, ZFS was expected to concentrate more on topic and story development.

ZFS is responsible for film production. The remaining 10% (CHF 891,200) of municipal funds for film go towards what is generally referred to as film culture. This includes institutions that show and distribute films: the Xenix film club, the Zurich archive at Cinemathèque suisse, the promotion agency Swiss Films, the non-profit film distributor Trigon-Film, and film festivals that receive regular support such as the youth festival Schweizer Jugendfilmtage, the experimental Videoex festival and the Zurich Film Festival.

Nominees Week, which screens films nominated for the Swiss Film Award at the Filmpodium cinema, is also considered part of the film culture category.



Outlook

Film production (Zürcher Filmstiftung ZFS)

The ZFS has completely revamped its funding rules and will be implementing them during the 2020–2023 period. Projects that receive support should reflect the diversity of the society we live in. All types of funding possibilities must therefore be openly accessible. Over the next few years, ZFS will evaluate its grant applications – what gets submitted and what gets approved – in order to shed light on how it awards and distributes funding. A new low-barrier funding instrument called Fast Track has been introduced, which offers fast and unbureaucratic financial support to up to three audio-visual projects each year. The projects should be technologically innovative or show special artistic merit. ZFS will cover 80% of the total financing, with a maximum contribution of CHF 400,000 per film. The experience with this new funding instrument will be evaluated, with measures being developed for other types of funding if necessary. Additionally, restrictive categories (division into genres such as feature film, documentary, animation, transmedia arts, series, etc.) have been eliminated, which allows filmmakers to be much more flexible when it comes to creating their final product.

Film culture in the city

Over the next four years, the City of Zurich wants to continue its successful cooperation with the city and canton of Geneva. Under the banner of the Association «Quartz Genève Zürich», the ceremony of the Swiss Film Award will alternate between Zurich and Geneva every year.

Film festivals are growing around the world, a trend that stands in contrast to the decline in viewers at normal cinemas. The City of Zurich is also experiencing an increase in the number of smaller film festivals, as evidenced by the grant applications that land on the municipality's desk. Therefore the city will review its approach to supporting festivals during the 2020–2023 period. The goal is to support smaller festivals with a flexible funding pot. To this end, the currently available grant amount should be raised from CHF 50,000 to CHF 110,000 per year – an increase of CHF 60,000. Most new festivals concentrate on a specific theme and have programming that appeals to different segments of the population. We must keep the goal of widening audiences in mind when supporting film festivals. The first step is to work on the application and approval procedure for issuing festival grants.



3.2 Dance and theatre

Situation

General

Fostering dance and theatre is an important part of the City of Zurich's cultural policy. Financially, funding for dance and theatre makes up the biggest proportion of the city's cultural budget. This is mainly due to the fact that theatre, particularly at dedicated institutions, requires a lot of personnel in all areas from art to technical equipment.

As the dance and theatre landscape will be undergoing the biggest funding changes, this section will go into greater details than others.

The current funding system is divided into support for institutions and support for independent groups and artists. Institutions may receive temporary or permanent funding. Permanent funding means receiving recurring funds over an indefinite period of time. This must be approved by the voters of the City of Zurich. Institutions currently receiving permanent support include the Schauspielhaus Zürich, the Neumarkt theatre, Gessnerallee Zürich, the Tanzhaus Zürich and Fabriktheater (as part of the subsidy to the IG Rote Fabrik). This funding amounts to CHF 48.5 million, by far the largest part of the annual funding budget for dance and theatre. The Theater am Hechtplatz and the Zürcher Theater Spektakel are operated by the municipality. Their funding is approved by the City Parliament as part of the budget approval process. All other dance and theatre institutions receive support in the form of temporary four-year contributions. The City Parliament decides on these contributions and sets them out in the form of directives. This amounts to a total of around CHF 3 million for the ten institutions receiving this kind of funding in 2019.

Dance and theatre also have grant funding at their disposal. The amount is decided annually by the City Parliament; in 2019, these funds amounted to CHF 3.1 million. The dance and theatre expert committees, which are independent from the municipal administration, use this grant pot to fund individual projects, guest performances, awards and project-based stipends. Around one-third of this funding is reserved for multi-year contributions to independent collectives and artists. The City Parliament has delegated the task of deciding on multi-year funding to the City Council.

**Situation for dance**

The most important institutions for contemporary dance in Zurich are the Tanzhaus, Gessnerallee Zürich, the Fabriktheater and the Zürcher Theater Spektakel. They provide practice rooms, equipment and dramaturgical accompaniment. They also co-produce and/or put on dance performances. The central hub is the Tanzhaus in Wipkingen, which offers practice rooms, training and residences. It was destroyed by fire in 2012 and is scheduled to reopen in autumn 2019. In May 2017 voters approved permanent funding for the Tanzhaus.

The City of Zurich wishes to foster the local dance scene and dance activities by providing the best possible general conditions and production opportunities. One particular area of focus is contemporary free dance. Although it is a younger discipline compared to theatre, it has been steadily growing and gaining attention. Several representatives of the Zurich dance scene tour with great success in Switzerland and abroad.

Situation for theatre

Zurich is home to a vibrant theatre scene with international reach. Venues and theatres that receive no public funding contribute to the scene alongside institutions supported by the city. Productions put on by the acting companies at Schauspielhaus Zurich and Theater Neumarkt regularly receive international attention. The independent theatre scene plays an important role in setting the tone in the theatre community by tackling topics important to the city and through artists with international star power. Theatres in Zurich are well-visited.

Local theatres offer a wide variety of productions and events, resulting in a diverse aesthetic that appeals to wide segments of the population. Alongside theatres that produce their own shows and have their own acting companies (Schauspielhaus, Theater Neumarkt), there are a variety of institutions that use co-production funding to participate in independent shows and host guest performances (Gessnerallee Zürich, Fabriktheater, Theater Stadelhofen, Theater Winkelwiese). Other theatres rent out their premises or make them available in exchange for a portion of ticket sales (Theater Stok, Keller62). In between there are also institutions that take a mixed approach, offering both in-house productions as well as guest performances (Theater am Hechtplatz, Theater Rigiblick, Miller's, Theater PurPur, sogar Theater). The Zürcher Theater Spektakel is an annual international festival that hosts and co-produces guest performances.



The Cultural Affairs Office aims to strengthen the professional theatre scene in Zurich through targeted funding measures. The Office's support is intended to set the tone, raise the profiles of individual institutions, provide structural funding to institutions, and support independent theatre with production, research and dissemination.

Dance and Theatre Scene in Zurich project

In February 2017 the Cultural Affairs Office launched the *Dance and Theatre Scene in Zurich* project. It was divided into four phases:

- Review of current situation (February–June 2017)
- Concept development (July 2017–April 2018)
- Concrete measures (June–December 2018)
- Implementation (since January 2019)

The ICG (Integrated Consulting Group) from Graz, Austria, participated as external consultants. The project involved representatives from dance and theatre institutions as well as the independent dance and theatre scene. External specialists also provided support.

The project was initiated by the mayor with the goal of raising the profiles of individual institutions, closing any potential gaps, and creating a basis for clear, transparent decision-making processes for dance and theatre funding. Much had changed, both in terms of artistic practice and funding, since the last study of Zurich's dance and theatre landscape in 1991. Municipal support of the independent scene and the institutions' traditional canon had developed organically without any overarching strategy. Political discussions on the topic took place only sporadically. The review of the dance and theatre situation in Zurich in 2017 revealed the concrete need for improvement in the following areas:

- Offerings for children's and youth theatre are spotty and cannot meet the demand for formats that appeal to young audiences.
- Contemporary dance has not yet gained sufficient foothold in Zurich.
- Service agreements with subsidized institutions are intended to define the respective institution's cultural policy objectives and help them build distinct identities and reputations. So far this has not entirely been the result.
- The system is not transparent, and it is hard for new ideas to take root.
- The funding system works mostly well, but there is potential for improvement when it comes to fostering collaboration and exchange between institutions, groups and independent artists.

Using these findings as a basis, the City of Zurich developed a new funding system that introduces a concept funding model alongside targeted measures to strengthen the dance and theatre landscape as a whole.

All interim and final reports for each project phase can be found at stadt-zuerich.ch/tanz-theaterlandschaft.



Outlook

New funding system and introduction of concept funding model

Starting in autumn 2022, public funding for dance and theatre will be reorganized with the goal of building more distinct reputations for individual institutions. New initiatives should receive better chances and should be handled in a clear, transparent process.

Starting in the 2022–2023 season, the aim is to divide funding into three categories: continuous funding, flexible funding and grant funding. We intend to move the flexible funding category to a concept funding model. New institutions, institutions with four-year subsidies, and independent collectives will be eligible to apply. The City Parliament and the voters of the City of Zurich still need to approve the concept funding model. The referendum is planned for 2020.

Continuous support will be allocated to all institutions that were already receiving permanent support as well as institutions that are run by the municipality: the Schauspielhaus, Theater Neumarkt, the Gessnerallee Zürich, Tanzhaus Zürich, Fabriktheater, Theater am Hechtplatz and Zürcher Theater Spektakel. This category will be expanded to include a dance and theatre house for children and young people (KJTT-Haus), which will have production equipment that can be used in the new organization's work with the independent dance and theatre scene.

The status of institutions that co-produce shows will also change. Gessnerallee Zürich, Fabriktheater, Tanzhaus Zürich and Zürcher Theater Spektakel will receive additional funding so that they may work on raising their profiles as production partners. This will be done by redistributing funds previously in the grant category. The service agreements with these partner institutions will stipulate that the additional funding must be used for the purpose of promoting artists and collectives in Zurich. Similar to the previous funding system, the new model foresees that the majority of the funds – around CHF 55.1 million – will go towards the continuous support segment of Zurich's dance and theatre landscape.

The flexible funding category, which will have a budget of around CHF 6 million, includes dance and theatre institutions currently receiving four-year subsidies, new institutions, and local independent collectives and artists. In the future, anyone in the flexible category will be eligible to apply for concept funding, which is intended as a replacement for previous types of funding (two-, three- and four-year funding and project funding). Concept funding will be allotted over the following time frames:

- 6 years for institutions
- 4 and 2 years for independent groups and individual dance/theatre performers



Applicants can submit concepts in the flexible funding category in different formats. Institutions can apply for funding for full-fledged operating concepts covering a six-year period. In the concept, the institution should outline a reasonable plan for promoting itself as organization with a distinctive identity within the Zurich dance and theatre scene.

With the flexible funding category moving towards a concept funding system, funding applications for concepts that involve institutional cooperation with independent collectives and/or performers are both possible and welcome. The objective is to encourage greater artistic diversity within Zurich's dance and theatre scene and to complement the continuous funding category with flexible, innovative funding options.

There may be some institutions that previously received multi-year subsidies but that do not receive further support in the first phase of the transition to the concept funding system. They will receive a total of CHF 600,000 over two seasons as a transitional measure to allow them to adapt to the new funding system.

A diverse independent jury appointed by the City Council will make recommendations to the City Council with regard to how concept funding should be distributed. The dance and theatre committees will be dissolved.

The goal of the concept funding system is to help shape Zurich's dance and theatre scene in a way that is diverse and dynamic. The objective is to have a healthy mix of tradition and innovation and canonical performances and contemporary works that speak to broad, diverse audiences. The jury is not intended to be a purely specialist committee but rather to include the perspective of the public as well. Jury members must have deep knowledge of the local scene and be able to assess the applications with regard to how they fit into total landscape from a cultural policy and strategy perspective.

Most of the funds earmarked for dance and theatre grants will be redistributed within the new funding system, with some going towards institutions that co-produce performances (continuous funding) and some going towards concept funding (flexible funding). This means that the grant funding category will shrink significantly. A total of CHF 550,000 will continue to be made available every year to support small, one-time dance and theatre projects. Each project is eligible to receive a maximum of CHF 25,000. The idea is that the Cultural Affairs Office will award these grants themselves, which are then to be used to give small projects an initial boost or to support guest performances.

In order to introduce the concept funding system, both a reallocation of grant money and additional funds of around CHF 1.2 million are needed.



Additional elements of the new funding system

In addition to the new concept funding system, the following measures are planned to enliven the dance and theatre scene or to close existing gaps:

- Dance and theatre for children and young people: There is currently no modern, comprehensive institution in Zurich that is dedicated to dance and theatre for children and young people – despite the fact that demand for broad and diverse offerings in this area continues to rise. The Tanz- und Theaterhaus für Kinder und Jugendliche (KJTT) is a proposed new institution that aims to close this gap and promote this genre as a legitimate art form. The dance and theatre house should be run in close cooperation with existing institutions and initiatives and should focus its programming on children. Two possible locations are currently being reviewed: the Koch-Areal and the armoury of the old barracks. The earliest possible opening date is 2024. The voters of the City of Zurich still need to approve this measure. A maximum of CHF 1.8 million would be budgeted for this institution per year.
- Independent production office: Starting in 2021, the city intends to make an annual contribution of CHF 200,000 towards the operation of an independent production office and an affiliated platform for consulting, networking and production management training. In Zurich there is a scandalous lack of professional production managers who support dancers and actors with organizational, financial and legal tasks. The independent production office is intended to close this gap and train professionals for the future. The independent production office will help strengthen knowledge transfer and the Zurich dance and theatre scene as a whole by providing low-barrier access to advice, information and networking opportunities.
- Uncurated space: It is difficult for dancers and actors in Zurich to find space to rehearse and perform. For this reason, we are introducing an uncurated space in 2021, to be financed with a contribution of CHF 250,000 per year. As a low-barrier space to rehearse and perform, the uncurated space is an efficient and inexpensive way to train the next generation of artists. Possible locations: temporary-use space or institutions not receiving concept funding.



Impact of the new funding system

The objective of the new funding system is to foster the vibrancy of the dance and theatre landscape over the long term and to increase the quality and professionalism of the scene.

- The independent dance and theatre scene will benefit from the new system in numerous ways. The new system offers increased subsidies to institutions that do co-productions along with concept funding and individual grants – and thereby more opportunities to access municipal dance and theatre funding. Today a maximum of 10 independent groups receive recurring subsidies. However, with the move to the new funding system, up to 17 groups will be eligible for this funding.
- The continued push to strengthen and vitalize the independent dance and theatre scene will have a positive impact on institutions. Institutions are being called upon to build distinct reputations within the dance and theatre landscape as a whole. They are being challenged to take on daring productions from the independent scene and to improve their network with other institutions. This will lead to an increase in quality and more national and international attention being given to their productions.
- Institutions will have distinct identities in the eyes of the public. The new funding model provides for a wide variety of programming that takes the diversity of the city more into account.
- Concept funding means better support for dance as an art form. More independent dance troupes will have the opportunity to receive multi-year funding. The reallocation of production funds from the grant pot to institutions that co-produce performances will also be a boon for the Tanzhaus.

These measures can close the gaps that were identified in the Dance and Theatre Scene in Zurich project. Implementation of these measures is contingent on approval from the City Parliament and the voting public.



Transitional phase

While waiting to secure approval, the new funding model still requires fine-tuning and clarification. If the City Parliament and voting public approve the introduction of the new funding model and the implementation of the accompanying measures, the transitional phase before the actual implementation will occur during the 2020–2023 period.

A move to the concept funding system would occur during the 2022–2023 season at the earliest to allow institutions that are impacted enough time to acclimate themselves to the new situation. The affected dance and theatre institutions are drawing up policies to prepare themselves for the possible change. The current funding system (see [Dance and theatre, page 37](#)) will remain in place until the new funding system can be implemented.

If voters approve the creation of the dance and theatre house for children and young people (KJTT-Haus), it would be operational at the earliest in 2024. This means that starting in 2020, temporary funds in the amount of CHF 400,000 per year should be set aside for dance and theatre projects for children and young people.

The opening of the independent production office and uncured rehearsal/performance space are planned for 2021. The City of Zurich will support these two new initiatives with an operating and a rental allowance.

3.3 Classical and contemporary music

Situation

The classical and contemporary music scene in Zurich is changing. The spaces, people and performances are all in flux. The Tonhalle, the concert hall of the city's biggest orchestra, is currently undergoing renovation. The Tonhalle Maag, an old industrial building turned into a modern concert hall, is an excellent interim venue for the orchestra – not only in terms of acoustics. Its location in the Escher Wyss nightlife district has also opened up possibilities for attracting new audiences. The orchestra itself is also forging new paths. Following the departure of Lionel Bringuier, the orchestra will be under the artistic direction of Paavo Järvi starting in the 2019–2020 season.

The number of people who buy season tickets for the orchestra has been dwindling. More and more, people are deciding to visit individual concerts at the spur of the moment. This holds true not only for the Tonhalle Orchestra but for classical music in general. This has consequences for the programming and positioning of orchestras, choirs and organizers. The steadily decreasing number of season ticket holders makes budgeting and financing more complex. Predictability is reduced, and ticket sales have proven to be very volatile. Municipal subsidies and reliable third-party sponsors are becoming increasingly important.



Outlook

The first season in the Maag concert hall showed that the venue is more than just a temporary solution. The city would therefore like to explore options with private partners regarding the possibility of turning the building into a permanent venue for musical performances in Zurich West after the renovation of the Tonhalle is complete.

The building is privately owned. If it continues to exist as a music venue, the city could offer some financial support – which could, if necessary, allow for performances that are not able to cover their own costs. An independent ownership structure would have to be formed to this end.

The Zurich Chamber Orchestra (ZKO) also now enjoys improved conditions thanks to a thorough renovation of its premises at the ZKO Haus in Seefeld. Additionally, the ZKO took part in the Focus Contemporary: Zürich West festival in November 2017. With Focus Contemporary, cultural stakeholders explored a new model of what a contemporary music festival can be. It was a joint project by the Tonhalle Orchestra, the Collegium Novum Zürich, the Zurich University of the Arts, and the city-run Tage für Neue Musik festival. A larger number of sponsors (potentially including the Zurich Opera House) may be considered for future editions. Contemporary musical theatre is enjoying growing popularity in Zurich. There were not enough available public funds for all musical theatre projects that would have been worthy of support. The funding available for musical theatre activities should therefore be increased.

Over the past several decades, the contemporary music scene has witnessed tremendous development, with composers from Zurich increasingly enjoying success at home and abroad. However, there is still a lack of knowledge when it comes to historically informed performance practice with early musical instruments. The Zürcher Barockorchester (Zurich Baroque Orchestra), launched in 2018, has sparked hopes that this gap can be closed. The Zürcher Sing-Akademie's professional concert choir is also enjoying a new beginning with a change in leadership. Neither institution would survive without government support. The Zurich Cultural Affairs Office needs to keep an eye on these developments while still setting priorities within a limited budget.



3.4 Jazz, rock, pop

Situation

Numerous local, Swiss and international musicians take the stage for jazz, rock and pop performances every day in Zurich. The jazz scene in Zurich has enjoyed an excellent international reputation for decades. Local contemporary jazz musicians regularly make waves beyond Switzerland's borders. However, the pop and rock scenes have not yet achieved this level of success (with a handful of exceptions).

The current music scene in Zurich is extremely compartmentalized. With the exception of the Rote Fabrik and the Moods jazz club, there are no larger non-commercial institutions dedicated to jazz, rock and/or pop music in the city. For this reason, the heterogeneous independent music scene is the relevant priority for the Cultural Affairs Office. Depending on the genre, musicians may have very different needs and challenges. Many small institutions, labels, festivals, clubs and agencies are also part of the jazz, rock and pop landscape.

Over the past two decades, the music world has undergone cataclysmic structural changes. The rise of file-sharing at the turn of the century sent album sales – the main source of income for most musicians – plummeting. So far a recovery is not yet on the horizon. File-sharing software, which was in parts ruinous for those in the music industry, has now been pushed aside in favour of streaming platforms. However, the income from these platforms is usually insufficient to balance out the loss of income from the sale of physical media.

This disruptive transformation has also touched local music industries, albeit with some delay. With the loss of physical album sales, live performances have gained increasing importance for everyone in the music value creation chain. This has led to consolidation over the past few years, with national and international concert organizers increasingly pushing out local actors. It is this commercialized environment that makes Zurich a one-of-a-kind location in Switzerland for concerts, with immense variety on offer. However, this also means fewer and fewer opportunities for local artists and less space for musical niches. Another challenge for the local music scene: the longer the rental agreement, the more difficult it is to find affordable practice space for musicians or studios for music students.



Outlook

The Cultural Affairs Office in Zurich has the task of creating conditions that allow musicians to continue to be artistically active in the city, whether it is on- or offstage. To this end, ten additional mobile music boxes should be introduced to increase the available practice space. These mobile units can be used to create permanent practice spaces for musicians as well as temporary ones within temporary-use facilities.

Funding for clubs should also be introduced. Clubs that curate and run their own concert programmes and take local musicians into account should be supported.

Another measure to improve conditions for musicians: increased contributions to the Unerhört! jazz festival and the Zurich Jazz Orchestra. Organizing these concerts is becoming increasingly demanding, making it necessary to professionalize the structures of both organizations. Furthermore, fee payments to orchestra members should be increased.

3.5 Literature

Situation

Zurich is a place of intensive critical engagement with the literary world. No other city in German-speaking Switzerland has such a high concentration of publishing houses. Zurich is also home to many renowned and well-networked authors and translators. The Verband Autorinnen und Autoren der Schweiz (Swiss Authors' Association) and the Schweizer Buchhändler- und Verlegerverband (Swiss Association of Booksellers and Publishers) are also headquartered in Zurich. A network of independent, socially engaged booksellers and libraries are scattered throughout the city alongside important international literary agents. Literature is also taking its place on numerous stages both large and small throughout the city. Nearly every public cultural space now offers literature readings as part of their programme.

Purely literary events have become more uncommon and have to fight for attention in a widening cultural market. However, the Literaturhaus am Limmatquai (House of Literature at Limmatquai) and the «Zürich liest» book festival provide an ongoing professional portfolio of multilayered activities for encounters with people in the literary field and for discussing literary topics. The Junges Literaturlabor JULL (Youth Literary Lab) gives young city dwellers who are less familiar with the world of literature an opportunity to experiment with the cultural tool of language in a creative way. And for those who would like to experience the physical dimension of literature, there are exciting exhibitions put on by Literaturmuseum Strauhof.



In our era of new media, accelerated perception and decreased attention spans, literature has to assert itself more strongly now more than ever before. There is a rich variety of entertaining multimedia distractions on offer, while reading comprehension abilities are on the decline. Fewer readers mean fewer book sales. This will require inventiveness on the part of publishing houses and bookshops. Reading in isolation in a quiet room is being displaced by reading as a publicly experienced act. The authority of the printed word and the traditional literary canon are being dissolved. Spontaneous forms of linguistic expression and interactive literary platforms are cropping up, and government support of literature must also expand its criteria and be open to new societal developments and innovative formats. Flexibility is necessary, but so is the preservation of quality standards.

Outlook

Ensuring literary quality requires preserving a literature-creation value chain that is robust at every step of the way, from creation to production to sales. The city focuses its support for literature on the authors. For more than half of the authors in the city, writing literature is their main occupation, although this only yields negligible income for most. Working year grants and literary prizes give authors the financial means to work on new or existing texts and allow them to continue creating. Increased attention will be paid in the future to the fact that producing and experiencing literature no longer exclusively takes place on paper – and not necessarily in the German language. The creative achievements of literary translators are now recognized as being part of the authorship of a work. In a multinational society, their job is becoming increasingly important and gaining in esteem.

Applications for grants for printing costs for fiction, works related to the cultural heritage of Zurich, and events rose by around 50%, from 40 in 2014 to 59 in 2018. Since the euro crisis, publishing houses that publish Swiss literature have been increasingly dependent on printing cost allowances to remain competitive within the German-speaking book market. With regard to events, innovative formats that make literature accessible to wider audiences are receiving increasing support. To keep the grant rejection rate more or less on the same level as it is today, the available funding for literature should be increased (it was last increased eight years ago). Involving different segments of the population in the city's literary activities and critical public reflection on literary creation should be prioritized when it comes to distributing funding.



3.6 Visual arts

Situation

There are few cultural spheres that are as internationally well-networked as the art world. The Zurich art scene is shaped by very different actors. Numerous artists and training and educational institutions are as much a part of Zurich's art landscape as the vibrant independent scene and diversified art market. There are numerous touchpoints with visual arts in the creative economy, for instance architecture and graphic design as well as fashion and photography. Our digital world floods us with an endless stream of images in real time. Here it is becoming apparent that art centres outside of Europe are having an increasing influence on how art is locally produced and experienced. Additionally, the influence of wealthy private actors in the art world is on the rise.

Current real estate developments pose a tough challenge for the production of art unless there is a guarantee of immediate high returns. The art market is currently experiencing disruption, with the traditional gallery model being called into question. This is a model that was booming at the turn of the century in Zurich. Adding to this are the financial challenges experienced by local institutions. Compared to other institutions internationally, they have a high to very high degree of self-financing and must make considerable efforts to raise funds from private donors and other third parties.

Outlook

Most funding for the visual arts is in the form of subsidies to institutions. We can only partially guess what impact the expansion of the Kunsthhaus museum will have on the Zurich art landscape as a whole. The Kunsthhaus is the biggest visual arts institution supported by the city and the biggest arts institution in Switzerland. It must work on further developing its reputation and becoming a more important part of Zurich's positioning as a cultural player on the local, national and international level.

In general it will become even more important than it is now for art institutions to cement their relevance among broad segments of the population. Even smaller art institutions in Zurich will have to increasingly review their position within the city's changing cultural landscape. The City of Zurich sees its role as accompanying stakeholders on this journey.

As part of this, the Cultural Affairs Office should be able to freely and unbureaucratically adapt how it distributes grants in response to potential changes in the cultural landscape. One main principle of future public funding will be that artists should not become dependent on the public purse. Rather, public funding should be used in a targeted manner as a form of career development.

The Cultural Affairs Office should take both artistic quality and societal relevance into account when choosing what art to support. The best form of support is



giving art a high degree of visibility. The city is therefore striving to create formats that bring art from Zurich to the people and/or motivate institutions to do so themselves.

The local art scene is currently undergoing a palpable fundamental transformation. The city sees its task as shaping this change to achieve diversity and an appropriate balance between young and old and institutional and independent actors.

3.7 Interdisciplinary projects and projects using new forms of media

Situation

It is increasingly common for projects in the arts and culture to cross genres. The boundaries between visual arts, music, dance, theatre, literature and film have become fluid. The theatre is now a space for video installations to be projected; the orchestra pit is abandoned in favour of the stage, where performers are also dancing and conversing.

Inter- or cross-disciplinary projects and projects using new forms of media have long been part of the city's cultural support programme. It is difficult to evaluate which projects in this genre are worth supporting. One needs in-depth knowledge of certain fields as well as familiarity with interdisciplinary forms and new practices.

For the 2016–2019 period, interdisciplinary projects were their own grant category. However, our experience over three years showed that having interdisciplinary projects as a separate category with specific funding criteria had a restrictive effect on applicants. As a result, the interdisciplinary grant category was primarily used for projects that were conceptually not well thought out and of questionable artistic merit.



Outlook

Going forward, grant applications for interdisciplinary projects and projects using new forms of media should be submitted in the category most closely related to the project. For this reason the city's expert committees for each field are staffed so that they cover experience in as many different areas as possible. This means that every committee has members with the right expertise to properly judge interdisciplinary projects or projects that make use of new media. Should this once not be the case, members of other committees with the right expertise will be involved in the decision-making process.

In case of doubt, applicants can contact the relevant cultural affairs official ahead of time to clarify the procedure. Interdisciplinary projects are subject to the same general criteria as other publicly supported art initiatives.



4 Overview of projects and measures for the 2020–2023 period

Film

Film culture: assessment of the festival scene

Smaller new film festivals should receive flexible support alongside the Zurich Film Festival and the Videoex festival. Here the focus will be on supporting themed festivals that make valuable contributions to the diversity of the city's cultural offerings. Grants for film culture should be increased and used to support these festivals (for more information, please refer to [page 36](#)).

Filmpodium 2025

The Filmpodium cinema wants to reach new and younger audiences. It also has plans regarding accessibility for the disabled as well as public cultural participation.

Theatre and dance

New funding model incl. concept funding model

Institutions and independent collectives should jointly apply for concept funding. This will make the funding process more transparent and flexible and raise the profiles of individual institutions and independent productions. The concept funding model is planned to be implemented in autumn 2022, depending on the outcome of political decisions (for more information, please refer to [page 40](#)).

Dance and theatre for children and young people

The situation for dance and theatre for children and young people should be improved. There are plans to establish a dance/theatre hall to stage professional productions for children and young people. Until it is operational, dance and theatre projects for children and young people should be supported using grants from the dance and theatre funding pot. To achieve this, grant funds should be temporarily increased starting in 2020 (for more information, please refer to [page 42](#)).

Production office and uncured space to support the independent arts scene

Both of these measures are aimed at increasing the attractiveness of Zurich as a place to work and produce art in the eyes of independent artists. The goal is also to provide low-barrier access to infrastructure and/or services (for more information, please refer to [page 42](#)).



Renovation of Theater am Hechtplatz

The Theater am Hechtplatz needs to be renovated. Various equipment has reached the end of its life cycle. The renovation should also improve particular areas of the theatre and make it more comfortable for audiences.

Increase subsidy for Zürcher Theater Spektakel

Contributions to the Zürcher Theater Spektakel should be raised in 2020, with the primary objectives being to open up access to free events and to increase the participation of the population in cultural life.

Assess organizational structure of Theater am Hechtplatz and Zürcher Theater Spektakel

As part of the municipal administration, these organizations are pulled in two directions by the demands of the public sector and the free market of art and culture. This tension limits the organizations' scope for action and ability to react appropriately. The organizational structure should therefore be reviewed.

Classical and contemporary music

Turn Tonhalle Society into a not-for-profit public company

The Tonhalle Society is planning to reorganize from a club into a not-for-profit public company. The objective is to make Tonhalle more attractive for third-party funding and to increase its equity base. The reorganization will also lead to improvements in governance. There will be clearer regulations regarding the rights and duties of entities that grant subsidies.

Assess continued operation of Maag music venue

The Cultural Affairs Office needs to review whether the Maag concert hall, which was created as an interim solution during the renovation of the Tonhalle, can continue to operate following the three-year renovation period. An independent ownership structure would have to be formed to this end. Municipal contributions could allow for performances that are not able to cover their own costs (for more information, please refer to [page 45](#)).

Cultural development in Zurich North: establish Hombis Salon / Verein für Spontankonzerte (Club for Spontaneous Concerts)

The Club for Spontaneous Concerts is a cultural initiative in Zurich North, one of the fastest growing parts of the city. The club should receive support. Hombis Salon, run by singer and musician Christoph Homberger, has developed into an important cultural communication project and platform for up-and-coming musicians. It should receive recurring subsidies to ensure its survival.

**Zurich Boys' Choir: cover rental costs for rehearsal space**

The Zurich Boys' Choir currently practices at the schoolhouse in Binz, where they pay rental fees to the City of Zurich. In light of the choir's tight budget, the city will cover the rental costs as part of a subsidy.

Increase available funding for musical theatre activities

To better promote contemporary musical theatre activities in Zurich, the funding available for this genre should be increased as part of the classical and contemporary music budget.

Jazz, rock, pop

Increase subsidy to the Unerhört! festival

The Unerhört! jazz festival has gained in artistic quality and made a name for itself over the past few years. Its organizational structures should now be adapted and professionalized. The city's funding contribution should be increased to this end.

Increase subsidy to Zurich Jazz Orchestra

The Zurich Jazz Orchestra has made a name for itself as a unique orchestra of very high quality. In order to ensure that this remains the case, it is necessary to increase payments to the musicians. The city's subsidy to the orchestra should therefore be increased.

Encourage development of music clubs (pop, rock)

Clubs that curate and run their own concert programmes and provide platforms for local musicians should receive support. The city's contribution to jazz, rock and pop funding should be increased to this end.

More practice space for musicians

The amount of practice space for musicians should be increased by 2023 (subsidized and/or cost-covering contribution). Ten additional music boxes will be introduced to achieve this.

Literature

Increase subsidy to youth literacy promotion organization Schweizerisches Institut für Kinder- und Jugendmedien

The Schweizerisches Institut für Kinder- und Jugendmedien has strongly increased the services it offers and its visibility in Zurich. The subsidy it receives was last raised in 2008 and should now be increased.

**Increase grant funding**

Zurich is a vibrant literary city. Grant applications for events, festivals and printing cost contributions have been growing. To keep the grant rejection rate at the same level as it is today, an increase in available funds for literature is necessary (for more information, please refer to [page 48](#)).

Visual arts

Increase subsidy to Museum Haus Konstruktiv modern art museum

The Zurich Electricity Service is ending its sponsorship of the Museum Haus Konstruktiv modern art museum. The city has not increased its subsidy over the past decade. The museum requires more support, as it has almost exhausted its private fundraising options.

New edition of Kunst: Szene Zürich (Art: the Zurich Scene)

Kunst: Szene Zürich was a new event format that was tried for the first time in November 2018. It is under review and depending on the conclusion will be held every four years. The next edition is planned for 2022.

Review and adapt funding structures

The funding model for the visual arts is being reviewed and adapted to be in line with current realities. This has led to replacing certain residency grants with project-based grants, to name one example.

Increase funding for the purchase of artwork

The acquisition of artwork is the most direct form of funding given to the visual arts. Price levels on the art market have risen dramatically, and funds for purchasing artwork have not kept up with this reality. The amount should therefore be raised.

Remuneration for artists

An awareness campaign should educate institutions about the need to remunerate artists not only for exhibition costs but also for their work itself (for more information, please refer to [page 29](#)).

Digital arts: grants for residency in San Francisco

In 2019 the city started awarding one stipend per year for a digital arts residency in San Francisco. After a three-year period the initiative will be reviewed, and a decision will be made on whether the programme should be continued.



Interdisciplinary projects and measures

Future-proofing cultural support: Laboratory for New Forms of Cultural Support

What will cultural support look like in the future? A new project involving cultural stakeholders aims to find out where art is going and how cultural affairs officials should react. One part of the experiment is an innovation fund to support new cultural projects. This project is limited to the 2020–2023 period (for more information, please refer to [page 30](#)).

Support cultural initiatives in rapidly growing neighbourhoods

Support should be given to cultural initiatives in the areas of Zurich that are experiencing the most growth. As there are currently no plans for construction projects, the support should go towards projects that take place in these neighbourhoods (for more information, please refer to [page 22](#)).

Höschgasse museum quarter

Exterior signage and furnishings will be introduced to the Höschgasse museum quarter (Zentrum Architektur Zürich, Le Corbusier House, Atelier Haller) to strengthen its identity and make it more attractive.

Solidify public participation in arts and culture

The goal of widening participation in arts and culture needs to be emphasized further among the partner institutions funded by the city, for instance through an ongoing dialogue between the city and the institutions (for more information, please refer to [page 32](#)).

Define service agreements with partner institutions

All institutions receiving more than CHF 100,000 must enter into a service agreement with the city. The objective is to achieve the agreed-upon cultural policy goals in an optimal and transparent way. Institutions with permanent funding are subsidized on the legal basis of a service agreement.

«Kultur inklusiv» label

This label is awarded to cultural institutions that are firmly dedicated to being as accessible as possible to people with disabilities. Currently four cultural institutions in Zurich have received this label. The goal is to increase this number (for more information, please refer to [page 32](#)).

Mandates for all municipal operations

Helmhaus, Theater am Hechtplatz and Filmpodium, which are all run by the city, will receive a new mandate.

**Global budget for culture**

The Cultural Affairs Office will review whether a global budget for culture is a better fit for its funding mission and whether it would offer more flexibility and scope for action (for more information, please refer to [page 30](#)).

Other projects and measures

Solidify continued existence of Zentrum Architektur Zürich

The Zentrum Architektur Zürich, located in the former Museum Bellerive, is a pilot project being run from 2019 to 2021. Depending on the outcome of the project, the Zentrum Architektur Zürich could be made permanent. The evaluation should also review whether the operating funds provided by the city are sufficient. Initial experience shows that an increase may be necessary.

Increase subsidy to Tram Museum

The city's current subsidy to the Tram Museum covers its rent but not its operating costs. Going forward, the Tram Museum should also receive a subsidy that includes a contribution to operating costs.

Arts meets science: recurring event to foster dialogue

Zurich may be relatively small, but it has an incredibly high density of renowned research and cultural institutions. There is great potential for exchange between these two fields that could be unlocked in the form of a regular event. Here the focus would be on building bridges between art and science and what potential this holds for society. During the 2020–2023 period, we will review whether it would make sense to establish a platform for exploring the interface between art and science in Zurich. This project is currently being undertaken between the city and ETH Zurich, the University of Zurich, the Zurich University of the Arts, Zurich Tourism, and private stakeholders. An independent ownership structure would have to be formed to take the project further.

Kleinmuseum für jüdische Malereien (Small Museum of Jewish Paintings)

The Jewish wall paintings in the city-owned building at Brunnengasse 8 are of international significance. They should be made accessible to the public. To this end, the Cultural Affairs Office of Zurich will take on the rental costs. The operating costs will be financed privately.



5 Review of cultural agenda for the 2016–2019 period

Key action area 1: Widen participation, embrace diversity

Planned projects and measures	Implementation
Achieve an optimal age/gender/sociocultural background mix on committees.	Diversity is taken into account when selecting replacements for committee members. Gender parity has been achieved.
Add the goal of widening participation and embracing diversity to all service agreements with institutions receiving funding.	We have raised awareness of this issue among our partner institutions. Various programmes and initiatives have been launched or are already implemented.
More support for cultural projects in outlying neighbourhoods and/or artistic engagement with the cultural reality on the ground in these neighbourhoods.	Projects on the outskirts of the city received support depending on what was proposed and the quality thereof.
Recurring operating allowances for Theater Hora and establishment of space at Rote Fabrik.	The City Parliament approved the operating allowance for Theater Hora. The theatre runs a rehearsal space at Rote Fabrik.
Support the Junges Literaturlabor JULL for a three-year pilot period.	The City Parliament approved the extension of the pilot period.
Continuation of the dance festival (Zürich tanzt).	The City Parliament approved a new four-year directive.



Key action area 2: Set the tone, raise profiles

Planned projects and measures	Implementation
Increase annual municipal contribution to the film foundation from CHF 6 million to CHF 7.5 million.	The City Parliament approved the increase.
Revise funding criteria to increase available funding for experimental low-budget films by up-and-coming filmmakers.	The ZFS revised their funding guidelines.
Analyze dance and theatre landscape in Zurich with the goal of building distinct identities for individual institutions.	The final report was drafted, and the measures are announced in this report.
Host Manifesta 11.	The eleventh edition of Manifesta was visited by around 190,000 people.
Host 100 Years of Dadaism event.	The centennial received significant attention both locally and internationally.
Develop a lasting structure for the Le Corbusier House.	The Le Corbusier House is now run by the design museum. The City Parliament approved the funding allowance.
Review the suitability of Museum Bellerive to host a centre for architecture and urban planning.	The pilot project has begun.



Key action area 3: Improve conditions

Planned projects and measures	Implementation
Review extension of temporary use projects at Migros Herdern and Mediacampus Altstetten.	The City Parliament approved the extension of the temporary use projects.
Review options for (temporary) creation of production space.	New temporary use studios were created at Flüelastrasse 30 and 32.
Reconstruction of the Tanzhaus.	The new Tanzhaus will open its doors in September 2019.
Infrastructure investments in Tonhalle, Moods jazz club and Theater Rigiblick.	The infrastructure projects at Moods jazz club and Theater Rigiblick have been completed. The renovation of the Tonhalle is underway.
Renovation of the B wing at Rote Fabrik.	The renovation has been delayed by legal objections from those in the neighbourhood.
Introduction of multi-year funding for jazz, rock and pop.	The funding model turned out to be unsuitable and was not implemented.
Incremental increase of funding for independent theatre projects.	The City Parliament approved the budget increase for the Cultural Affairs Office.
Increase of operating allowances for Zurich Jazz Orchestra, Collegium Novum and sogar Theater.	The City Parliament agreed to raise the operating allowances.
Operating allowance for Cabaret Voltaire starting in 2017.	The City Parliament decreased the request of the City Council and approved the operating allowance.
Targeted increase of subsidy to the Swiss Institute for Art Research (SIK-ISEA) for artists' estate information centre.	The information centre is up and running and has proven popular.
New exhibition format for presenting the work of visual artists from Zurich to replace the Kunstszenen format as of 2018.	The event Kunst: Szene Zürich successfully took place in a new format.



Key action area 4: Strengthen relationships with cultural partners

Planned projects and measures	Implementation
Emphasize support for film in cooperation with federal and cantonal officials.	The canton also increased its funding to the film foundation, and the federal government was informed of the revised regulations.
Swiss Film Award ceremony to alternate between Zurich and Geneva.	The City Parliament approved renewing the subsidy to the Swiss Film Award.
Continuation of exchange with Swiss Arts Council Pro Helvetia and the Canton of Zurich on the promotion of artist-run spaces.	The various organizations are in ongoing discussions.
Joint planning and approval of institutional literary activities (Literaturhaus, Literaturmuseum Strauhof and Junges Literaturlabor JULL).	The various institutions have entered into an ongoing exchange and continue to make use of synergies.
Strengthen cultural-political cooperation on the cantonal level.	Coordination between the two entities has been enhanced. One example is the jointly organized event on the topic of cultural participation.
Cooperation with Swiss Arts Council Pro Helvetia to promote local art abroad.	Synergies were used where possible. One example is the participation of artists from Zurich at the theatre festival in Avignon.

**Theater Rigiblick,
16 December 2018,
5:45 p.m.:**

**Born to Run – tribute to
Bruce Springsteen by and
featuring Daniel Rohr and
ten musicians.**



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1 Introduction

The City of Zurich finances its subsidized cultural activities through three sources: municipal contributions funded by tax revenue, direct contributions from the Canton of Zurich to institutions and the financial equalization scheme for big cities, and funds donated by sponsors and patrons. The financial equalization scheme in particular is an important element of the city's cultural funding, with around CHF 43 million flowing into the city's coffers from this source. This accounts for around 30% of the total budget of the Cultural Affairs Office (2018 budget). This chapter focuses on the city's contribution as funded by tax revenue.

The city's cultural expenditure (as classified under the functional budget for culture) has been stable and predictable for many years, amounting to 1–1.5% of the city's total expenditure since 2001. Cultural expenditure currently accounts for 1.2% of the total budget (please refer to the chart on [page 68](#)).

Since 2010, the city has been spending an average of 70 cents per inhabitant per day on supporting cultural activities.

The proportion of 1–1.5% of the city's total budget should also apply to net cultural expenditure for the 2020–2023 period. Despite bigger cultural investments such as the expansion of the Kunsthaus museum and new measures for dance and theatre, the city's cultural expenses will remain within this range.

The new Municipality Law (GG) and Municipal Regulations (VGG) that went into effect on 1 January 2018 have brought about changes such as bringing the harmonized accounting regulations for municipal authorities, special-purpose associations and institutions in Zurich in line with the standards in effect throughout the rest of the country. The new HRM2 accounting model that went into effect on 1 January 2019 is in parts significantly different than its predecessor model HRM1. Significant changes have been made in areas such as account systems, investments, write-offs, and pension fund contributions and annuity obligations. This means that it is not possible to do a one-to-one comparison with previous budgets and accounts that were created based on the HRM1 system until 2018. The multi-year comparisons depicted in the tables and diagrams on the following pages therefore include either retrospective data (up to and including the 2018 budget) or forward-looking data (budget and planning data from the 2019–2022 revenue and expenditure plan or assumptions about the situation in 2023).

Along with their budget proposal, the City Council always provides the City Parliament with a medium-term revenue and expenditure plan for the forthcoming four-year period. The 2019 budget was approved by the City Parliament on 14 December 2018 (Resolution No. 2018/351). At the time of the editorial deadline for this report, the 2019–2022 revenue and expenditure plan (Resolution No. 2018/352) and the 2019 budget were the most up-to-date sources of financial data that had been approved by the City Parliament. Detailed information on the expenses (income statement) of the Cultural Affairs Office (please refer to [pages 70–75](#), [77–85](#), [90–92](#)) are therefore based on this data. For 2020 onwards, all factors known to the Cultural Affairs Office by mid-March 2019 were taken into consideration.

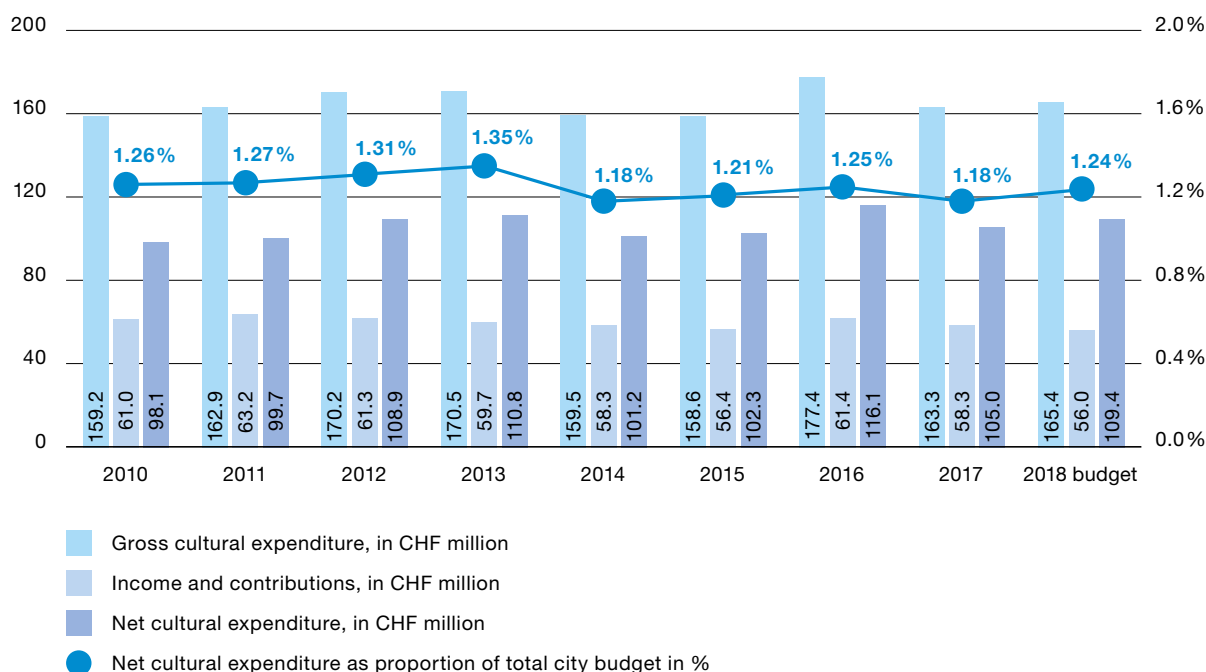


In Chapter 2 we outline the City of Zurich's functional budget for culture as it is presented in the city's income statement. The functional budget for culture also includes the cultural expenditure of other departments and offices. However, the tables and diagrams from Chapter 3 on depict only the expenditure of the Cultural Affairs Office (please refer to the section 1510 «Kultur» in the city's income statement).



2 City of Zurich's cultural expenditure

2.1 Multi-year overview of City of Zurich's cultural expenditure (functional budget for culture)

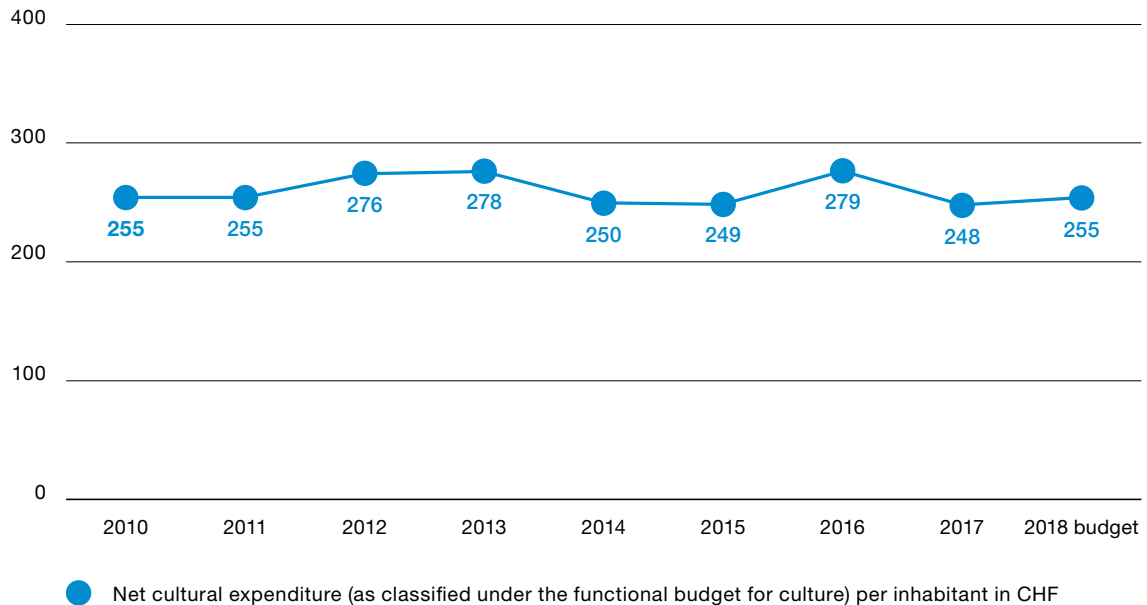


This chart shows the total cultural expenditure of the City of Zurich as categorized under the functional budget for culture in the city's income statement until 2018. This budget category includes the cultural expenditure of other departments and offices, internal transactions, income from entry fees at city-owned cultural institutions, and financial equalization contributions from the Canton of Zurich. In 2010, gross cultural expenditure (as classified under the functional budget for culture) amounted to CHF 159.2 million. In the same year, income from contributions (e.g. for financial equalization) and from entry fees amounted to CHF 61.0 million. This figure does not include income from privately run institutions that are subsidized by the city, as this income is reported directly in the institution's respective operating statements. The City of Zurich's net cultural expenditure therefore came to CHF 98.1 million for 2010.

The blue line shows net cultural expenditure (as classified under the functional budget for culture) as a proportion of the city's total expenditure in per cent. Since 2010, this figure has fluctuated between 1.2% and 1.4%. In the 2018 budget, funding in the amount of CHF 165.4 million was earmarked for gross cultural expenditure (as classified under the functional budget for culture), with CHF 56.0 million anticipated in income and contributions. This amounted to an estimated net cultural expenditure (as classified under the functional budget for culture) of CHF 109.4 million. With total municipal expenditure budgeted at CHF 8,784.4 million, this equated to 1.2% of the city's total spending.



2.2 Multi-year overview of net cultural expenditure per inhabitant



This chart shows the development of net cultural expenditure (as classified under the functional budget for culture) per inhabitant from 2010 to 2018. This budget category includes the cultural expenditure of other departments and offices, internal transactions, income from entry fees at city-owned cultural institutions, and financial equalization contributions from the Canton of Zurich. As the chart on [page 68](#) shows, the city's net cultural expenditure (as classified under the functional budget for culture) rose by 11.5% from 2010 to 2018. However, the population of Zurich also grew by 11.3% during this period, meaning that annual net cultural expenditure per inhabitant remained relatively constant during this period, fluctuating between CHF 249 and CHF 279.

This means that since 2010, the city has been spending an average of around 70 cents per inhabitant per day on supporting cultural activities.



3 Financial changes 2020–2023 (income statement)

3.1 Introduction

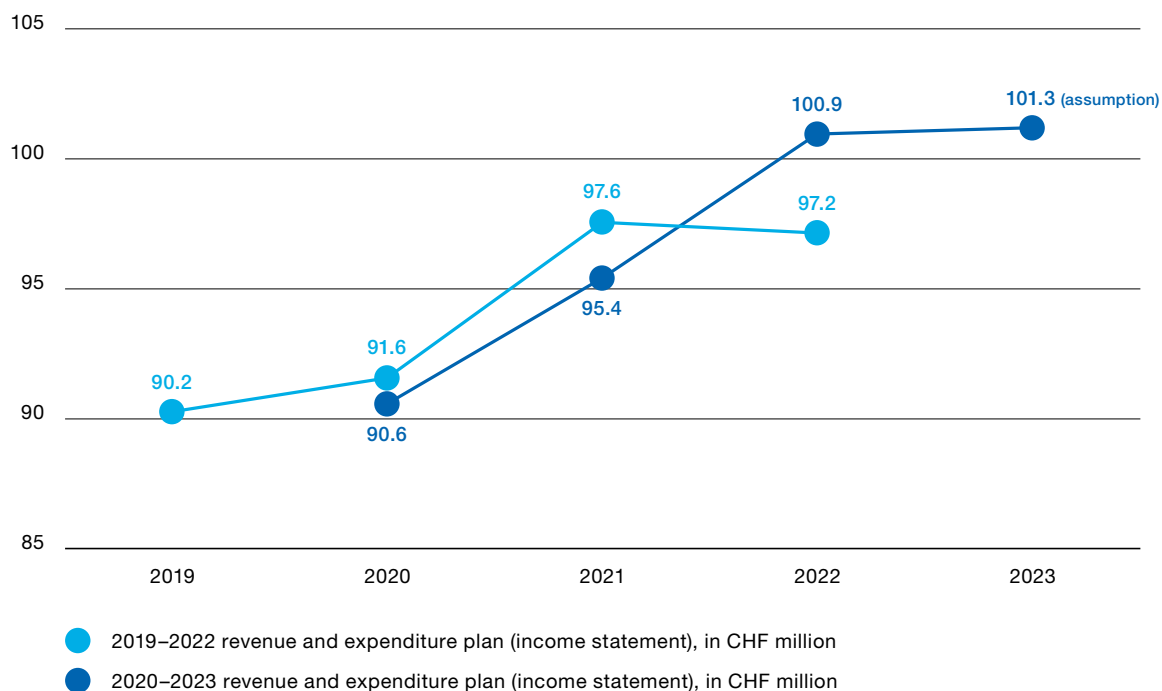
The 2019–2022 revenue and expenditure plan, which serves as a basis for this report, does not include the full financial ramifications of the cultural projects and measures planned for the 2020–2023 period. The sharp rise in the funding amount in the 2019–2022 revenue and expenditure plan for 2020 and in particular 2021 is primarily due to the increase in operating allowances for the Zürcher Kunstgesellschaft art society and the foundation for the Kunsthaus art museum. These increases are scheduled to be made in connection with the expansion of the museum (please refer to the chart on [page 71](#)).

The 2020–2023 revenue and expenditure plan is expected to contain additional expenses for projects and measures outlined in this report (an annual amount of between CHF 1.2 and CHF 3 million, increasing over the 2020–2023 period). These additional expenses had not yet been taken into account in the 2019–2022 revenue and expenditure plan. The projected 2020–2023 revenue and expenditure plan will also include additional, currently known changes such as increases in internal allocation on the part of Public Real Estate Management of the City of Zurich as well as various other, mostly small adaptations. The financial ramifications of these changes are not yet clear. Additional annual expenses of around CHF 600,000 to CHF 1.5 million have been budgeted for this purpose. It was not yet possible to take changes in connection with inflation compensation or the financial equalization scheme for big cities into account. The projected 2020–2023 revenue and expenditure plan will also include a considerable reduction in expenses for the 2020–2021 period due to the opening of the extension building at the Kunsthaus art museum. This reduction in expenses is projected to be CHF 2.7 million for the year 2020 and CHF 4.8 million for the year 2021. This means that despite the aforementioned additional expenses in 2020 and 2021, the 2020–2023 revenue and expenditure plan will be under much less budgetary pressure than the 2019–2022 revenue and expenditure plan (please refer to the chart on [page 71](#)).



In 2022 all measures and projects outlined in this report will take effect, and the Kunsthaus museum's extension building has opened its doors. This means that increased operating allowances and write-offs will apply in full that year. Furthermore, we foresee additional expenses in 2022 and 2023 for covering rental costs. These factors explain the increase in the funding budget in 2022. In 2023 we anticipate that expenses will stabilize on this level.

Comparison of revenue and expenditure plans: 2019–2022 vs. 2020–2023





Cultural Strategy 2020–2023: projects and measures costing over CHF 20,000

The following table shows all projects and measures outlined in this report that have financial ramifications over CHF 20,000. Projects and measures already included in the 2019–2022 revenue and expenditure plan are also included here.

Institution Project	2019 budget in CHF	2020 increase vs. 2019 budget, in CHF	2021 increase vs. 2019 budget, in CHF	2022 increase vs. 2019 budget, in CHF	2023 increase vs. 2019 budget, in CHF
Film					
Increase available funds	50,000	60,000	60,000	60,000	60,000
Dance and theatre scene					
Facilitate establishment of uncuration space	starting in 2021		250,000	250,000	250,000
Production office and platform	starting in 2021		200,000	200,000	200,000
Dance and theatre for children and young people	starting in 2020	400,000	400,000	400,000	400,000
Establishment of concept funding	starting in 2022			550,000	1,300,000
Allowances during transition period to concept funding model	starting in 2022			150,000	300,000
Theatre					
Increase operating allowance for sogar Theater	176,500	75,000	75,000	75,000	75,000
Increase funding to Zürcher Theater Spektakel	1,911,778	100,000	100,000	100,000	100,000
Classical and contemporary music					
Increase available funds for musical theatre	800,900	100,000	100,000	100,000	100,000
Hombis Salon / Verein für Spontankonzerte (Club for Spontaneous Concerts)	starting in 2020	80,000	80,000	80,000	80,000
Cover rental costs for Zurich Boys' Choir	starting in 2020	30,000	30,000	30,000	30,000
Jazz, rock, pop					
Increase available funds for supporting clubs	966,300	50,000	50,000	50,000	50,000
Cover rental costs for new music boxes	starting in 2020	50,000	50,000	50,000	50,000
Increase operating allowance for Zurich Jazz Orchestra	100,000	30,000	30,000	30,000	30,000
Increase operating allowance for Unerhört! festival association	156,200	50,000	50,000	50,000	50,000
Literature					
Increase available funds	259,200	40,000	17,000	17,000	17,000
Increase operating allowance for Literaturhaus (House of Literature)	420,000		23,000	23,000	23,000
Increase operating allowance for youth organization SIKJM	71,600	30,000	30,000	30,000	30,000
Visual arts					
Increase available funds for purchasing artwork/ reorganizing project-based grants	855,000	100,000	100,000	100,000	100,000
Increase operating allowance for Museum Haus Konstruktiv modern art museum	775,000		200,000	200,000	200,000
Kunst: Szene Zürich event				400,000	
Interdisciplinary support and additional subsidized institutions					
Increase operating allowance for ZAZ architecture centre	150,000		75,000	150,000	150,000
Increase operating allowance for Tram Museum	125,800	40,000	40,000	40,000	40,000
Cover rental costs for Small Museum of Jewish Paintings	starting in 2020	30,000	30,000	30,000	30,000
Laboratory for New Forms of Cultural Support 2020–2023	starting in 2020	260,000	410,000	260,000	35,000



3.2 Multi-year overview of Cultural Affairs Office funding by type for the 2020–2023 period

The table below shows a multi-year overview of temporary and permanent funding as well as grant funding (grant pot, stipends, prizes, studios, storage and practice space) as presented in the 2019–2022 revenue and expenditure plan. The overview includes the funding-related cultural projects and measures listed in [Chapter 2](#) of this report. Assumptions for the year 2023 are based on an extrapolation of planning data for 2022 (2019–2022 revenue and expenditure plan) as well as currently known changes relevant to 2023.

The opening of the Kunsthhaus museum's extension building has been postponed, resulting in a postponement of the subsidy increase that had been earmarked in the 2019–2022 revenue and expenditure plan. This postponement has already been factored in to the table below. When creating this report, we were not yet able to factor in potential shifts between different types of funding that may occur as a result of the planned changes to the dance and theatre funding model. Adjustments for inflation and potential changes in rental cost payments were also not taken into consideration. The new HRM2 budget model, which was implemented on 1 January 2019, has introduced accounting changes such as the new requirement to also report rental payments (internal allocation to Public Real Estate Management) as subsidies. This means that subsidy expenditure is higher than in previous years' budgets, which were created based on the HRM1 model.



Subsidies including rental cost payments and projects/measures in this report

	2019 budget in CHF	2020 revenue/ expenditure plan in CHF	2021 revenue/ expenditure plan in CHF	2022 revenue/ expenditure plan in CHF	2023 assumptions in CHF	2019–2023 changes in CHF	2019–2023 changes in %
Permanent funding contracts	89,434,200	89,188,200	92,978,200	95,538,200	95,538,200	6,104,000	6.8 %
Temporary funding contracts	11,734,900	12,718,400	13,592,400	14,167,400	15,067,400	3,332,500	28.4 %
Grant funding grant pot, stipends, prizes, studios, storage and practice space	16,148,400	16,371,400	16,320,000	16,770,500	16,320,500	182,100	1.1 %

In 2023, subsidies to institutions with permanent funding contracts are projected to be around CHF 6 million (6.8%) higher than in the 2019 budget. This increase is primarily attributable to the increased operating allowance for the Kunsthaus museum (art society and museum foundation) in connection with the opening of its new extension building.

Between 2019 and 2023, annual subsidies to institutions with temporary funding contracts are projected to rise by around CHF 3.3 million (28.4%). This includes expenditure for the dance and theatre scene, an increase in operating allowances for existing institutions, and support for new projects and institutions such as the ZAZ architecture centre located in the former Museum Bellerive building.

The planned increase in the grant pot means that in 2023, the grant funding category will grow by CHF 182,100 (1.1 %) compared to 2019. The increase planned for 2022 is related to running the next edition of the Kunst: Szene Zürich art festival.



4 Budget of the Cultural Affairs Office

As mentioned at the beginning of Part B, the 2019 budget (Resolution No. 2018/351) was the most up-to-date source of financial data approved by the City Parliament that was available when this report was created. The table below shows the different components of the Cultural Affairs Office's gross cultural expenditure.

Cultural Affairs Office of the City of Zurich (income statement for 2019 budget)

	CHF	% of total Cultural Affairs Office expenditure
Permanent funding: subsidies incl. rental costs	89,434,200	60.2 %
Temporary funding: subsidies incl. rental costs	11,734,900	7.9 %
Grants: general pot, stipends, prizes, studios	16,148,400	10.9 %
Internal allocation of rental costs/use of own property	8,872,200	6.0 %
Staff costs incl. municipal institutions and events	6,871,100	4.6 %
Third-party service costs (incl. municipal institutions and events)	6,683,300	4.5 %
Write-offs on loans, participations, investments	5,080,600	3.4 %
Additional material expenses	3,805,100	2.6 %
Total expenditure (income statement, gross)	148,629,800	100.0 %
Compensation for double-booking of rental costs	-7,139,600	
Expenditure of the Cultural Affairs Office (gross)	141,490,200	

Cultural subsidies (including payment of rental costs) comprise around 80% of the Cultural Affairs Office's expenditure. These subsidies support a total of 17 permanently funded institutions and around 50 temporarily funded institutions as well as private organizations and artists. With the introduction of the HRM2 accounting system, this category now includes rental cost payments for various institutions in the amount of around CHF 7 million. Rental expenses for facilities made available to subsidized institutions and individuals must now be double booked under the HRM2 system (allocation to Public Real Estate Management as well as the subsidized institution/individual). Around 1 % of the total expenditure of the Cultural Affairs Office goes towards rental and lease expenses for properties used by the administration and municipal institutions.

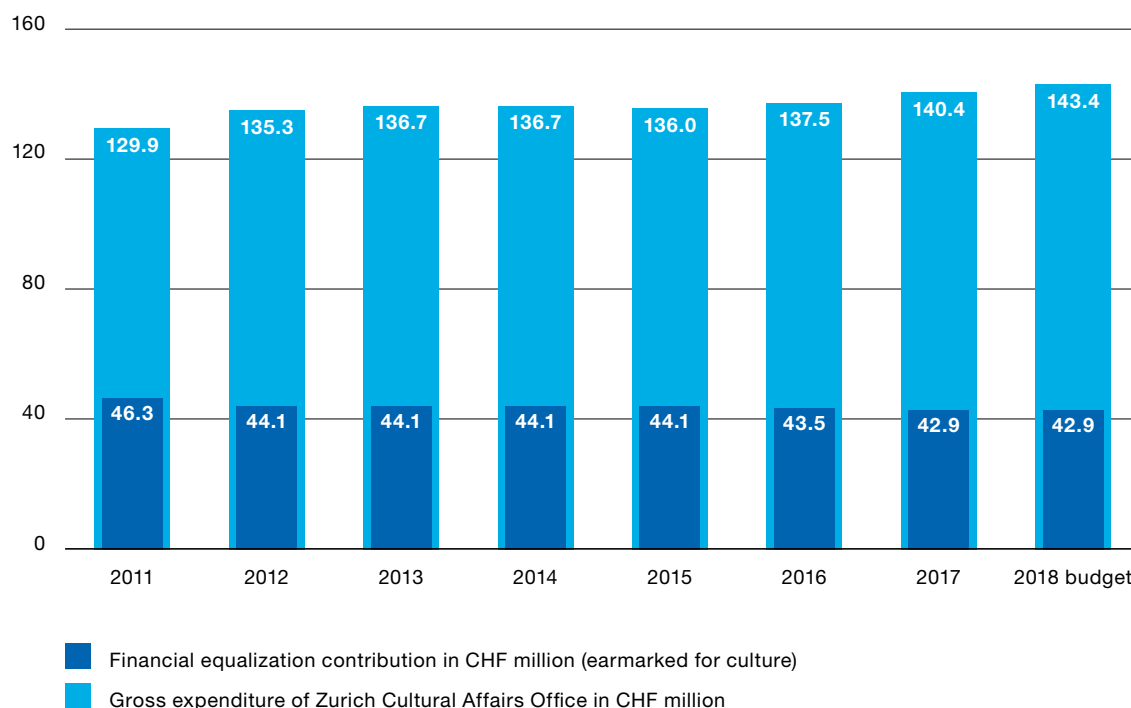
Staff costs for the Cultural Affairs Office, including those for municipal institutions and events, amount to around 5 % of the Office's total expenditure. The third-party service costs category includes the expenditure of the Cultural Affairs Office as well as that of municipal institutions and events.



5 Cantonal financing of cultural activity in the City of Zurich

Since the new financial equalization law went into effect on 1 January 2012, 10.7% of the funds transferred from the Canton of Zurich to the City of Zurich as part of the scheme have been earmarked for promoting the arts and culture.

The graph below shows a multi-year overview of the expenditure of the Cultural Affairs Office in relation to the portion contributed via the financial equalization scheme. The overview starts in 2011, which was the last year before the new financial equalization law took effect. The cultural funds from the equalization scheme have fallen 2.7% since the introduction of the new law, dropping from CHF 44.1 million in 2012 to CHF 42.9 million in 2018. The expenditure of the Cultural Affairs Office has risen by CHF 8.2 million, or 6.0%, over the same time frame. The financial equalization scheme in particular is an important element of the city's cultural funding, with around CHF 43 million flowing into the city's coffers from this source. This accounts for around 30% of the total budget of the Cultural Affairs Office (2018 budget).

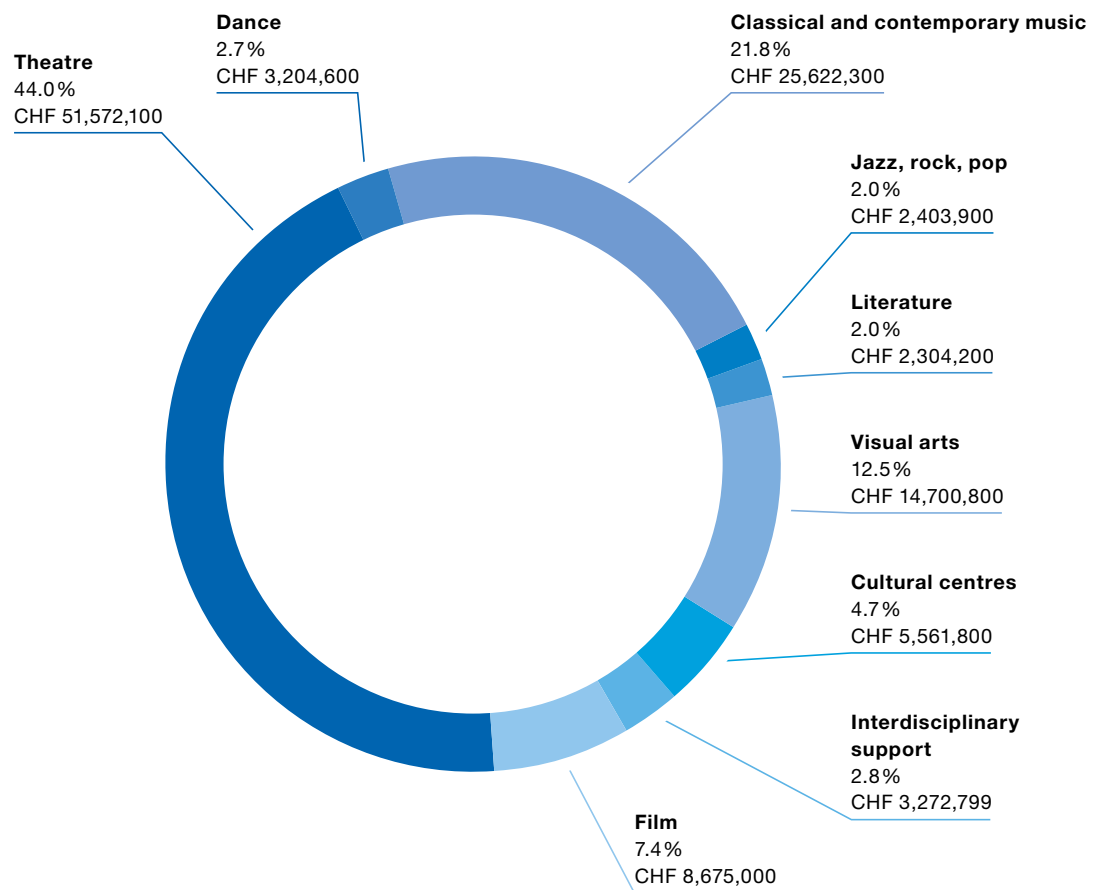


Furthermore, the Canton of Zurich supports the Zürcher Theater Spektakel with an additional CHF 330,000 per year. The canton also supports various cultural institutions in the city with direct subsidies that are not a part of the equalization scheme and therefore not depicted on this graph. One example is the Zurich Opera House, which receives an annual operating allowance of CHF 80 million directly from the canton (figure from 2017).



6 Distribution of cultural funding in the 2019 budget

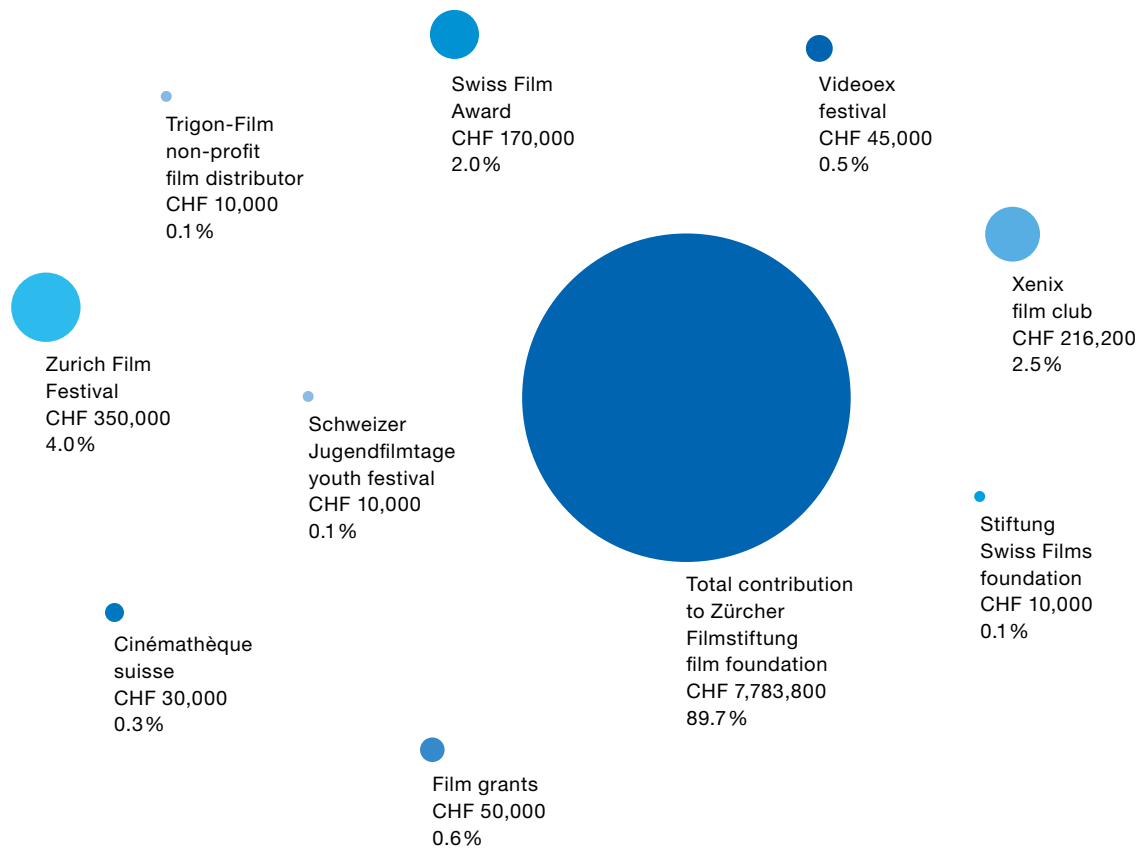
6.1 All funding areas



This diagram shows how cultural funding is distributed among the different areas supported by the municipality. The uneven distribution is attributable to funding areas that require the use of large buildings. Taken together, theatre (Schauspielhaus), classical and contemporary music (Tonhalle) and visual arts (Kunsthaus) receive around 78% of the total cultural funding distributed by the City of Zurich. Around 3% of municipal cultural funding goes to small or tiny cultural institutions from different funding areas. Various cultural centres also receive funding to the tune of around CHF 5.5 million (5%) per year.



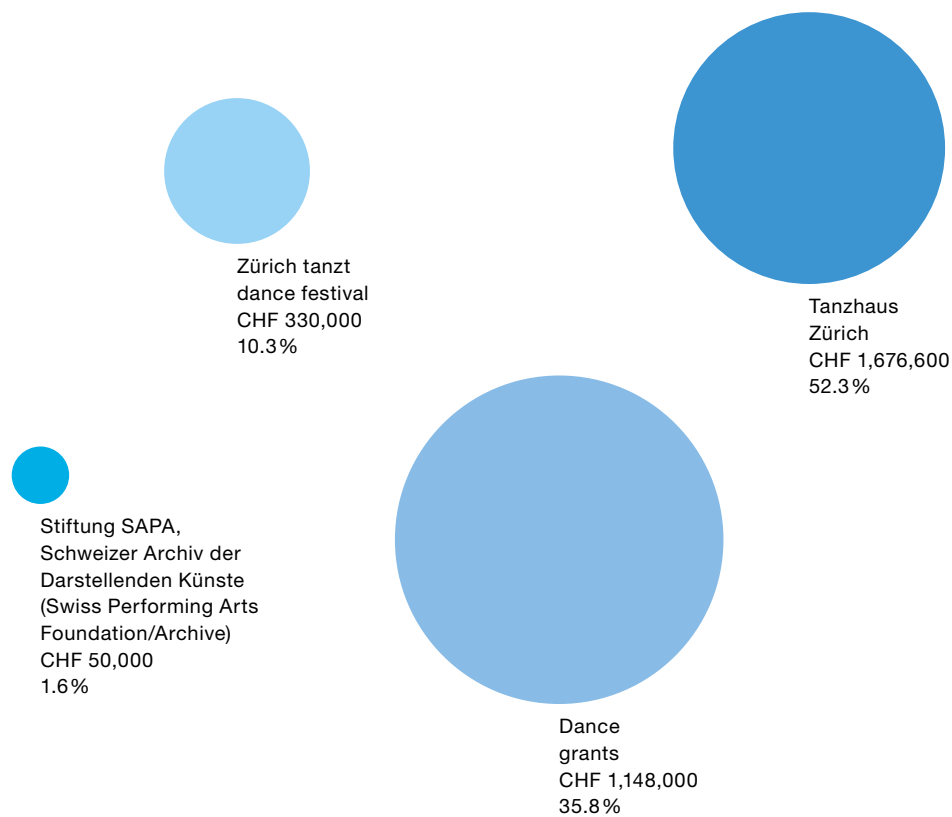
6.2 Film



Over 90% of the funding for film goes towards the grant pot and subsidies to the Zürcher Filmstiftung film foundation for open-ended film production. The total contribution to the Zürcher Filmstiftung consists of money contributed by both the City and the Canton of Zurich (as of the 2019 budget).



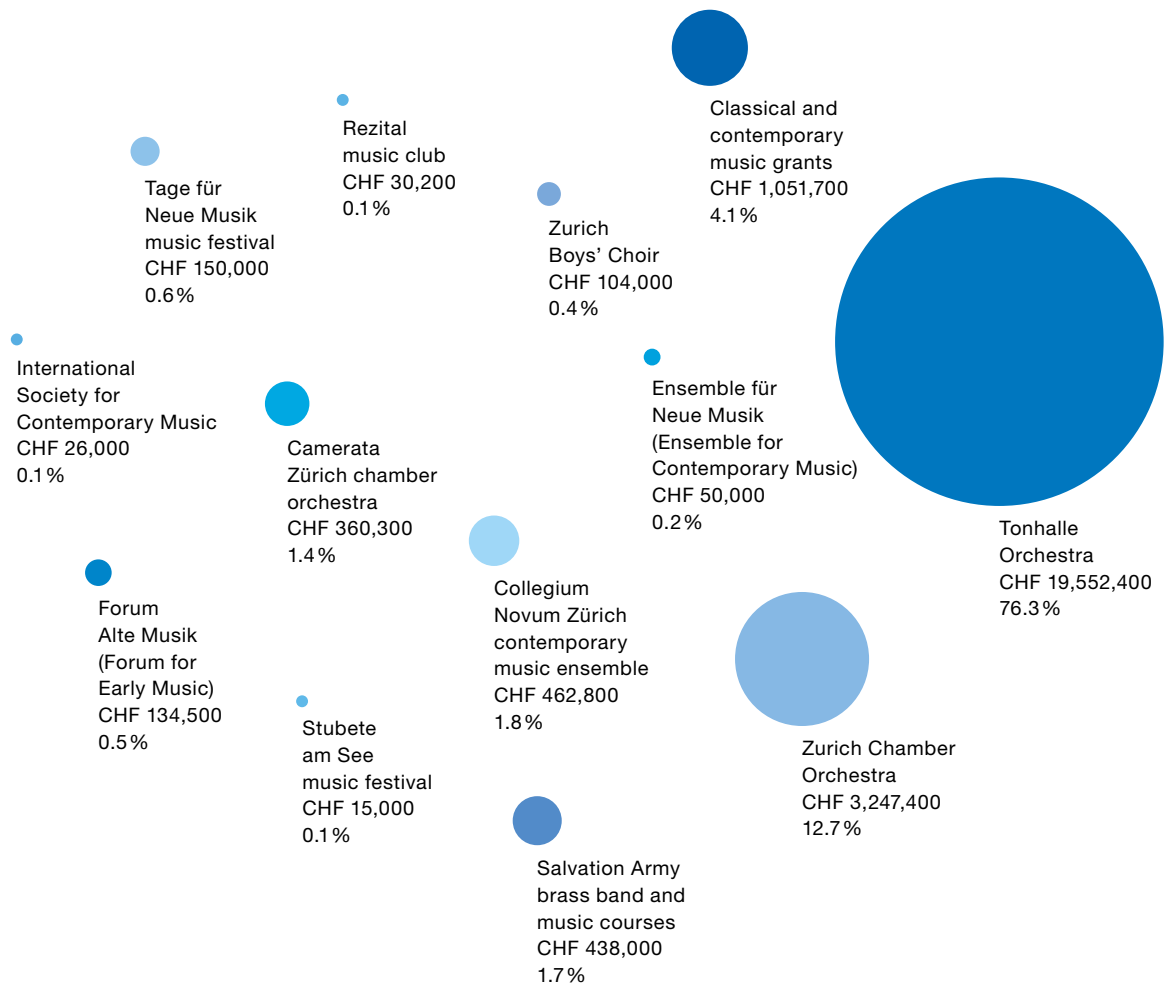
6.4 Dance



A total of 35.8% of municipal dance funding goes towards grants. The Tanzhaus receives around 52% of the total funding for its role as a production and rehearsal institution; this figure includes rental cost payments (as of the 2019 budget).



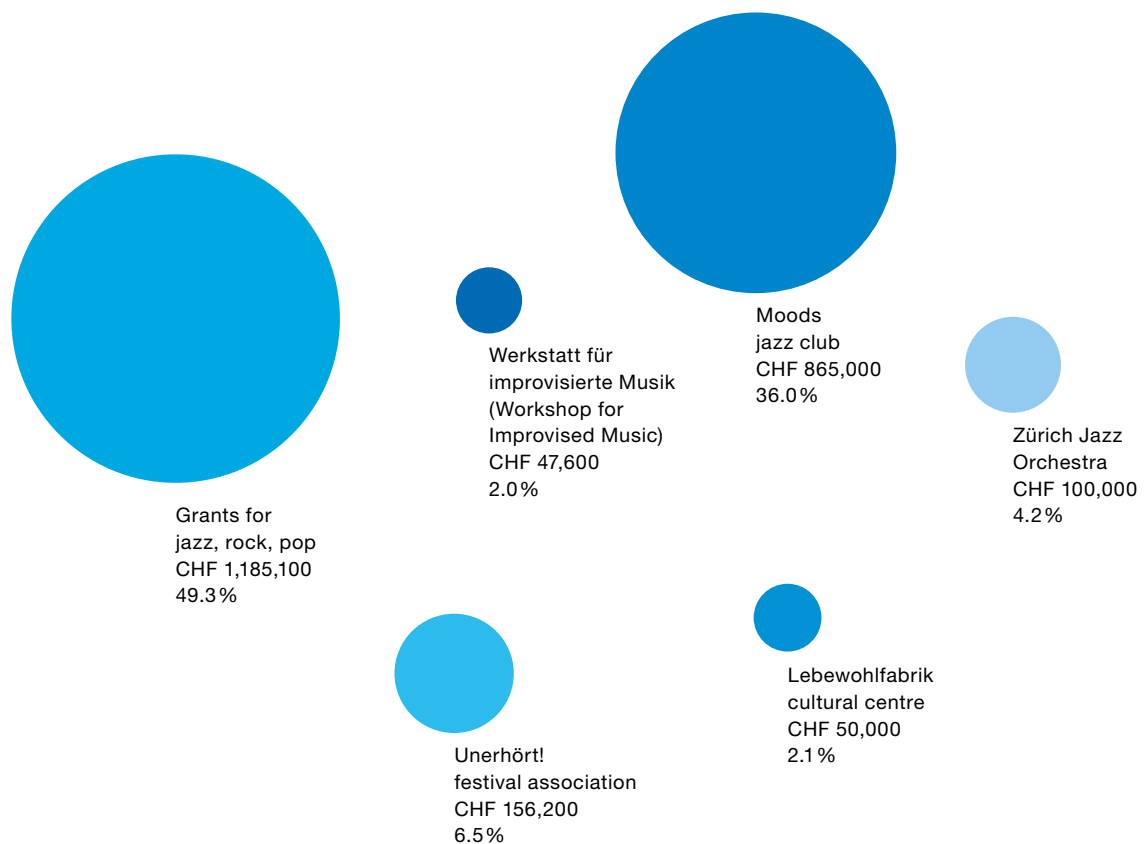
6.5 Classical and contemporary music



The Tonhalle receives 76% of the funding in the classical and contemporary music segment. Staff costs for the 100-person Tonhalle Orchestra make up the largest part of this expenditure. Subsidies to the Zurich Chamber Orchestra accounted for around 13% of the total budget for this funding area (as of the 2019 budget).



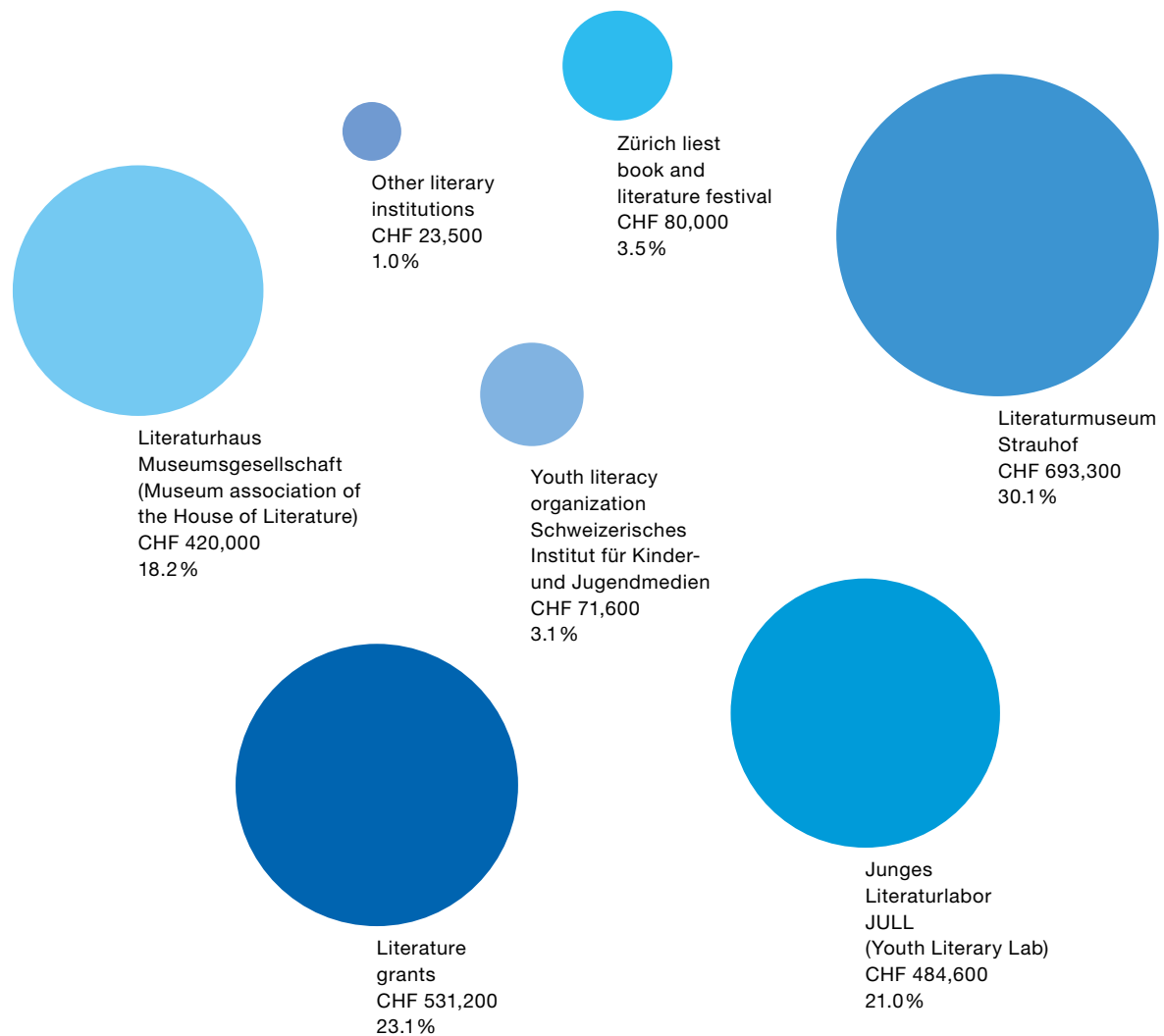
6.6 Jazz, rock, pop



Around half of the funding in this area is allocated to grants. Other subsidies are given to the Moods jazz club and other jazz, rock or pop institutions (as of 2019 budget).



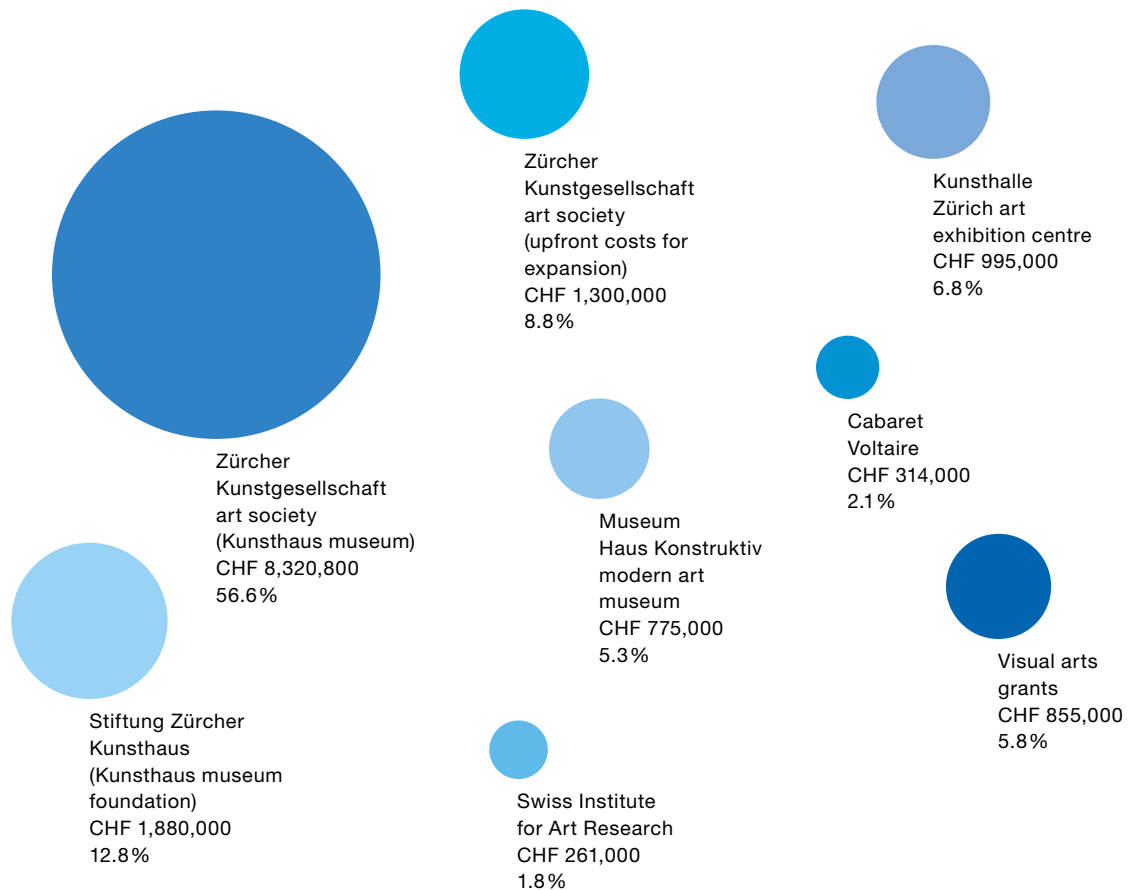
6.7 Literature



Around 23% of the funding for literature is distributed as grants. Around two-thirds of the remaining funds are allotted to the museum association of the House of Literature, the Youth Literary Lab and Literaturmuseum Strauhof (as of the 2019 budget).



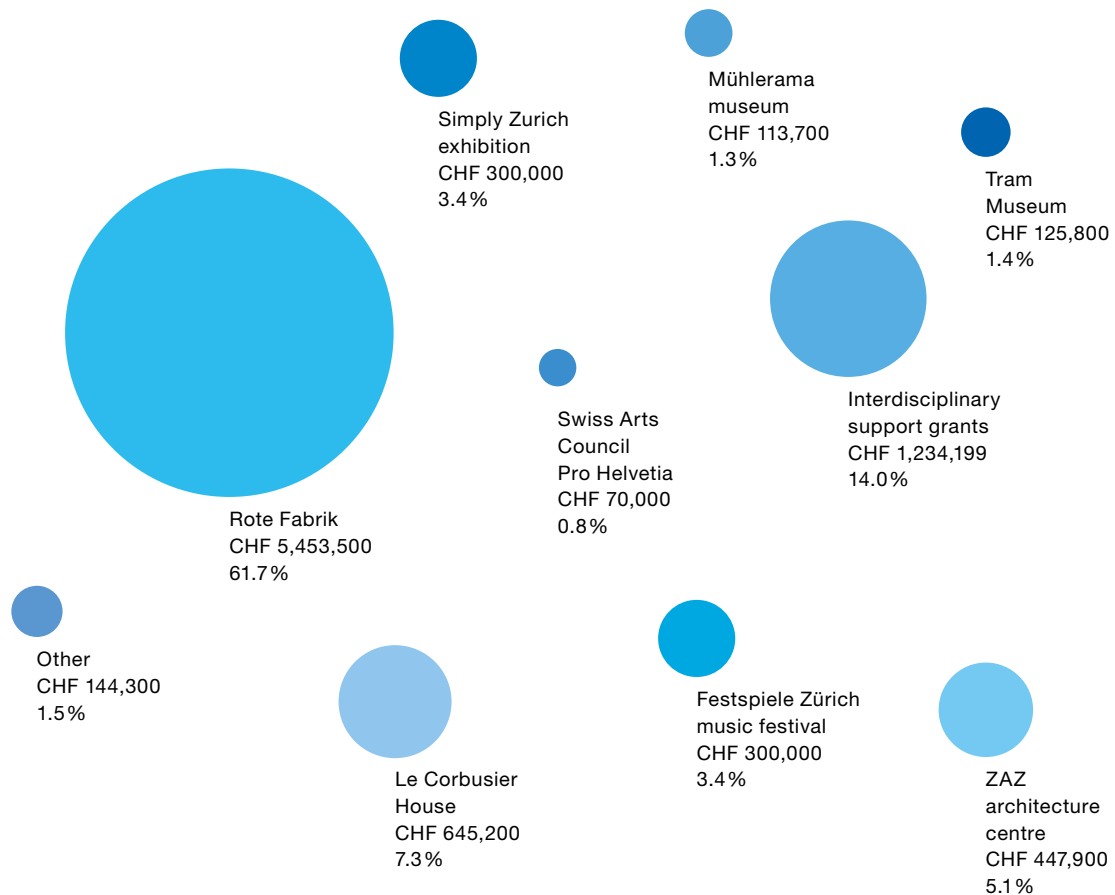
6.8 Visual arts



Around 78% of visual arts funding is given to Zurich's Kunsthaus art museum (museum foundation and art society). This includes the upfront costs for the expansion of the museum, the last instalment of which was made in 2019. The proportion of funding allotted to the Kunsthaus is in line with the funding given to other large cultural institutions in Zurich such as the Tonhalle (76% of classical and contemporary music funding) and the Schauspielhaus (74% of theatre funding) (as of the 2019 budget).



6.9 Interdisciplinary support and cultural centres



Around 62% of interdisciplinary funding goes towards operating and rental allowances for Rote Fabrik. The City of Zurich also supports various interdisciplinary institutions and events in a wide range of sizes. Around CHF 1.2 million (14%) in grant money is distributed to artists and projects every year in the form of stipends, allowances and studio rental payments. The City of Zurich also awards an art prize and a prize for exceptional cultural contributions, both of which are funded from this source (as of the 2019 budget).



7 Acceptance rate for cultural grants

Along with structural support of cultural institutions and awarding prizes, honours, studio stipends and working year stipends, the City of Zurich also supports the creative endeavours of independent artists by awarding grants for productions, events, printing costs, etc. A total of around 1,500 grant applications for activities in dance, theatre, contemporary and classical music, jazz/rock/pop, literature, visual arts and interdisciplinary arts come across the municipality's desk every year.

As shown in [Chapter 6](#), the amount of funding available depends on the cultural sector being supported; the type and regularity of funding also differs. The acceptance rates for cultural grants shown in the following pages should therefore be understood in the context of their specific funding area. The annual averages (application and acceptance figures) were calculated based on the data available from the 2014–2017 period. Please note that for most of the grants that were awarded, the grant applications were only partially approved.

Theatre grants

Every year the theatre funding area awards an average of around 50 grants to applicants to support performances, production and research or for three-year funding agreements. The current average acceptance rate for theatre grant applications is around 48%.

	Number of applications	Number granted	Per cent granted
Allowance for performances, guest performances, operations	26	21	
Three-year funding agreement	1	1	
Production allowance	66	23	
Research allowance	12	5	
Application-based grant funding (annual average)	105	50	47.8%



Dance grants

The dance funding area awards around 20 performance grants every year. An average of 17 grants are awarded on the recommendation of the dance committee. The current average acceptance rate for dance grant applications is around 49%.

	Number of applications	Number granted	Per cent granted
Operating allowance	4	2	
Platform allowance	3	3	
Production allowance	20	11	
Research allowance	7	1	
Application-based grant funding (annual average)	35	17	48.6%

Classical and contemporary music grants

Every year the classical and contemporary music funding area awards one stipend for work abroad, one working year stipend for musical interpretation and one working year stipend for musical composition. On average, an additional 191 applications for supporting concerts, festivals and musical theatre productions are approved every year in the form of allowances and subsidies for non-cost covering events. The average grant acceptance rate comes out to a relatively high 72%, mainly due to the many applications that are partially approved.

	Number of applications	Number granted	Per cent granted
Non-cost covering event	201	147	
Working year grant (musical interpretation)	5	1	
Musical composition allowance	31	24	
Working year grant (musical composition)	5	1	
Musical theatre allowance	22	17	
Application-based grant funding (annual average)	264	191	72.0%



Grants for jazz, rock, pop

The jazz, rock and pop funding area awards around 15 production and project subsidies per year. Around 150 grant applications for general support allowances and studio funding are also approved on average. The current average acceptance rate for jazz, rock and pop grant applications is 56.5%.

	Number of applications	Number granted	Per cent granted
Stipend for artist residence abroad	19	3	
Festival allowance	20	12	
Concert series allowance	14	10	
Musical production allowance	148	76	
Touring allowance	49	34	
Supporting programme allowance	22	18	
Application-based grant funding (annual average)	271	153	56.5%

Literature grants

The literature funding area awards eight literary prizes every year. Four working year stipends and an average of forty-five grant applications for general support allowances, printing cost allowances and event allowances are also approved (partial approvals). The current average acceptance rate for literature grant applications is 57.6%.

	Number of applications	Number granted	Per cent granted
Printing cost allowance for fiction	20	4	
Printing cost allowance for non-fiction	27	18	
Event allowance	20	13	
Application-based grant funding (annual average)	19	14	
Application-based grant funding (annual average)	86	49	57.6%



Visual arts grants

The visual arts funding area awards one working year stipend and one stipend for art communication every year. An additional 61 grant applications for work-specific and studio stipends (art stipends), printing cost allowances, artistic space allowances and other project allowances are also awarded on average. The current average acceptance rate for visual arts grant applications is around 19%. The visual arts grant pot is also used to purchase artwork from around 20 artists every year. This explains the lower acceptance rate compared to other funding areas.

	Number of applications	Number granted	Per cent granted
Work-specific and studio stipends (art stipends)	201	16	
Stipend for art communication	8	1	
Printing cost allowance	40	17	
Artistic space allowance	25	14	
Project allowance	47	14	
Application-based grant funding (annual average)	321	61	19.0%



8 Recurring subsidies

The table below shows all institutions with permanent or temporary funding agreements that received at least CHF 20,000 in support from the Cultural Affairs Office in the 2019 budget.

	2019 operating allowance in CHF	2019 rental payments in CHF	Total subsidies in 2019 in CHF
Film			
Zurich archive at Cinémathèque suisse	30,000		30,000
Xenix film club	134,500	81,700	216,200
Swiss Film Award	170,000		170,000
Videoex festival	45,000		45,000
Total contribution to Zürcher Filmstiftung film foundation	7,783,800		7,783,800
Zurich Film Festival	350,000		350,000
Theatre			
Miller's	204,600		204,600
Schauspielhaus Zürich	37,971,300		37,971,300
sogar Theater	176,500		176,500
Theater Hora	169,700		169,700
Theater Keller62	50,000		50,000
Theater Neumarkt	4,490,800	720,400	5,211,200
Theater PurPur	150,000		150,000
Theater Rigiblick	355,000	200,800	555,800
Theater Stadelhofen	404,800	149,600	554,400
Theater Stok	33,500	75,900	109,400
Theater Winkelwiese	713,500	56,000	769,500
Gessnerallee Zürich	2,136,700	1,461,900	3,598,600
Dance			
Stiftung SAPA, Schweizer Archiv der Darstellenden Künste (Swiss Performing Arts Foundation/Archive)	50,000		50,000
Zürich tanzt dance festival	330,000		330,000
Tanzhaus Zürich	877,200	799,400	1,676,600



Classical and contemporary music

Camerata Zürich chamber orchestra	360,300		360,300
Collegium Novum Zürich contemporary music ensemble	462,800		462,800
Ensemble für Neue Musik Zürich (Zurich Ensemble for Contemporary Music)	50,000		50,000
Forum Alte Musik Zürich (Zurich Forum for Early Music)	134,500		134,500
International Society for Contemporary Music, Zurich	26,000		26,000
Salvation Army brass band and music courses	438,000		438,000
Tonhalle Orchestra	19,552,400		19,552,400
Rezital music club	30,200		30,200
Zurich Chamber Orchestra	3,247,400		3,247,400
Zurich Boys' Choir	104,000		104,000

Jazz, rock, pop

Moods jazz club	865,000		865,000
Lebewohlfabrik cultural centre	50,000		50,000
Unerhört! festival association	156,200		156,200
Werkstatt für improvisierte Musik Zürich (Workshop for Improvised Music)	14,000	33,600	47,600
Zurich Jazz Orchestra	100,000		100,000

Literature

«Zürich liest» book and literature festival	80,000		80,000
Junges Literaturlabor JULL (Youth Literary Lab)	377,600	107,000	484,600
Literaturhaus (House of Literature)	420,000		420,000
Literaturmuseum Strauhof	477,700	215,600	693,300
Youth literacy organization Schweizerisches Institut für Kinder- und Jugendmedien	71,600		71,600
Other literary institutions	23,500		23,500

Visual arts

Cabaret Voltaire	101,000	213,000	314,000
Kunsthalle Zürich art exhibition centre	995,000		995,000
Museum Haus Konstruktiv modern art museum	775,000		775,000
Swiss Institute for Art Research	261,000		261,000
Stiftung Zürcher Kunsthaus (Kunsthaus museum foundation)	1,880,000		1,880,000
Zürcher Kunstgesellschaft (Kunsthaus museum)	8,320,800		8,320,800
Zürcher Kunstgesellschaft art society (upfront costs for expansion)	1,300,000		1,300,000

Interdisciplinary support and cultural centres

Simply Zurich exhibition	300,000		300,000
Festspiele Zürich music festival	300,000		300,000
Mühlerama museum	113,700		113,700
Le Corbusier House	500,000	145,200	645,200
Rote Fabrik	3,216,100	2,237,400	5,453,500
Swiss Arts Council Pro Helvetia	70,000		70,000
Tram Museum	125,800		125,800
ZAZ architecture centre	150,000	297,900	447,900



9 Investments 2020–2023 (investment statement)

The table below shows all investments currently planned for the 2020–2023 period (as per the investment statement). These investments are explained in detail in Chapter 3 of Part A.

CHF	2020	2021	2022	2023
10 new music boxes (practice space for jazz, rock, pop)	350,000			
Kunsthaus museum investment	15,000,000	8,867,000		
Rebuilding House of Literature		250,000		
Rebuilding/renovation sogar Theater	250,000			
City of Zurich's share in Tonhalle Zürich AG		500,000	500,000	

Imprint

Concept and editorial team

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Audience/visitor photos

Photographer Michael Meier, one half of the Zurich art duo Rico & Michael, took pictures of people in the foyers of Zurich's cultural institutions before they visited an event. A selection of these photos has been used in the Cultural Strategy 2020–2023. The images show that the portfolio of cultural activities supported by the City of Zurich and run by its institutions is wide, varied and appealing to a diverse swath of the population across all age groups.

