



In August 2017 the *Moldova National Youth Orchestra* had their first expedition with *La La Play* across Moldova in remote rural localities, where people have never listened to live classical music. “*Sonata of Wine*” took place on the southern Moldovan vine yards of the company “*Vinaria din Vale*” (Valley Winery). It aimed at promoting Moldovan small wine-makers and was dedicated to Moldovan farmers and workers in agriculture. The Event was transmitted live via social media channels.

Picture: ©Adrian Ianovici

# SDC's support to artistic and cultural expressions in the South and the East

Overview 2013 - 2018

# Abstract

## Cultural percent

- The expenses for arts and culture have increased from 0.53% of the total operational budget in 2013 to 0.72% of the total operational budget in 2018. At the same time, the total operational budget of the SDC has increased as well.
- Compared to the report in 2013 there are one additional full-fledged regional and two more country programmes.
- The budget for country programmes has almost doubled since 2013, while the budget for regional programmes has increased by roughly 20%.
- The budget for small actions has increased by roughly 30% and the percentage share of small actions remains more or less the same as in 2013.
- Some participants of the survey mentioned how an impact is difficult to achieve with small actions.

## Fields of activity and themes

- In order to have an idea of where arts and culture is implemented, the participants were asked to indicate in what fields of activity they operate.
- The field of activity that most country representations indicated in the survey was *Promoting culture as an element of social cohesion*.
- Projects relating to Music remain a majority since 2013.
- Visual Arts and Cinema have become more popular since 2013.
- 70% of all projects in 2018 were mainly urban and only 6% were exclusively rural.

## Impact of Culture and perception of Swiss funding

- 78% of the participants think that culture-related projects have a lasting impact.
- Especially the importance of sustainability was mentioned, since there is a need to reach independence from Swiss and international support.
- The difficulty to reach sustainability and independence from SDC support on a long-term perspective through small actions was indicated.
- The Swiss long-term commitment is seen as unique and much appreciated, also in the civic sector, the non-governmental sector and the authorities.

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# 1. Introduction

*“Cultural rights are the human rights that tell us we are human”, writes François Matarasso in the first out of 10 reflection Papers on the role of arts and culture in development cooperation<sup>1</sup>. Indeed, access to arts and culture is essential for sustainable development and SDC’s support to cultural activities contribute to the achievement of the SDC’s overall objectives for development, transition, and humanitarian aid.*

This report shows SDC’s support to artistic and cultural expressions in the South and the East in 2018. It is based on the results of a study carried out by the Team Culture and Development (C&D) of the Division Knowledge-Learning-Culture. Support to arts and culture in SDC partner countries is managed by SDC country representations in a decentralized way and there is no exhaustive overview of SDC-supported cultural activities worldwide. A first survey carried out in 2009 gave a mainly quantitative and descriptive picture of SDC support to arts and culture. The second survey, carried out in 2013, was conducted on both a quantitative and a qualitative level. Also the survey of 2018 aims at showing both quantitative and qualitative results.

The goal of the survey is to receive a regular picture of SDC’s cultural commitment and allows to track trends. Getting an overview of how much and what kind of cultural activities are happening in the partner countries enables to coordinate the work in a more adequate and adapted way. The survey of 2018 therefore puts a special focus on fields of activity in order to reveal in which areas arts and culture is mostly employed.

## 2. Methodology

The survey collected information on financial volume, type of projects, type of activities, themes, artistic disciplines, field of activity, the value of cultural projects and the perception of SDC’s work in the country or region. In comparison to 2013, this year’s survey contained more qualitative questions, but included also a set of quantitative questions. The survey was divided into a general part and a project-specific part and was sent to **44** country representations (cooperation and programme offices). **33** country representations participated in total, whereof **28** responded to both the general and the project-specific part, **4** only responded to the general part and **one** only responded to project-specific part. The project-specific part had to be filled in per project. Due to a high amount of one-off small actions, most countries did not have the capacity to answer the questions for all their projects, but chose a couple of examples. A total of **67** projects (from 29 country representations) were reported. Here, the level of information differs: Some of the participants referred to small actions, some to a whole programme and some to a single project within a programme. This can be explained with an ambiguity in the formulation of the question. Therefore, when looking at the results taken from the project-specific survey it has to be considered that the 67 projects can refer to both small actions, programmes and small actions within programmes.

Additionally, some information was confirmed via phone calls, which gave a more profound understanding of the data. Out of the 44 country representations, **11** did not answer. For **8** of these country representations the data concerning their expenditure on arts and culture in the year 2018 could be gathered from the SAP<sup>2</sup> statistics.

Despite some inconsistencies the survey and its analysis have all in all provided a good overview of SDC’s cultural commitment and have led to useful conclusions that will help the Team C&D to maintain and improve the coordination and support of arts and culture work for the SDC.

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<sup>1</sup><https://www.shareweb.ch/group/Cultureisaglobalmatter/SitePages/Category.aspx?CategoryID=1&SiteMapTitle=Paper%2001>

<sup>2</sup> “Systems, Applications & Products: the Swiss Federal Administration uses this software for support processes in the areas of finance, human resources, logistics and real estate management. Country representations are continuously asked to provide data concerning their expenses which are then compiled in a statistical overview.

### **Box 1: Principles of SDC cultural policy**

The promotion of creative expressions, the access to cultural life, the support of creative industries, the protection of minorities and the protection of cultural heritage are focus areas of the SDC support to arts and culture. The SDC supports local arts and culture sectors in partner countries through dedicated projects and programmes and with earmarked funding. All types of cultural expressions are eligible. Funds are primarily utilized to build up knowledge, institutions and networks (versus infrastructures).

The SDC's culture programme in Switzerland is managed by the Culture and Development Team of the Knowledge-Learning-Culture Division. According to the guiding principles, each division is obliged to allocate at least 1% of the total budget to the promotion of arts and culture. The principle of the cultural percent applies in all four domains of SDC operations: South Cooperation, Cooperation with Eastern Europe, Global Cooperation and Humanitarian Aid. Responsibility for implementation of the principle falls to the SDC's geographic divisions and global programmes. To the extent possible, the contributions are managed locally and primarily by SDC country representations in order to best adapt the support to local needs and realities. The SDC prefers to support multi-year programmes rather than sporadic short-term projects, because the former enable to achieve sustainable results. A full version of these principles can be found on the SDC website, SDC Culture and Development Policy, p. 26, Appendix 1 & 2.

Wherever possible, engagement at micro level (support to cultural projects) is combined with measures at macro level (enhancement of framework conditions for cultural expression, namely freedom of speech, access to culture and information).

### **Box 2: SDC's types of project in the field of arts and culture**

**Arts and culture programmes:** the term "programme" refers to a long-term intervention, carried out over several, multi-year phases. A programme is based on a thorough strategic reflection (entry proposal), where options in terms of focus and partnerships, and the added-value of SDC's intervention are analysed. Objectives go beyond production and diffusion of artworks; they may address issues of capacity and institution strengthening with selected partners, framework conditions, etc. Programmes strive for sustainable results for the development of the local arts and culture sector. A programme usually selects a limited number of partners, but can however keep a "small action fund" component. Programmes can be carried out at the level of one country (country programmes) or several countries (regional programmes).

**One-off activity (Small actions):** the terms "micro" or "small action" refers to support to a one-off activity, limited in time. Small actions are managed by country representations using their "global credit". The timeframe is limited to 18 months, not renewable. The financial scope is max 300'000 CH per country; most small actions in the field of arts and culture amount to between 1000 and 100'000 CHF. Small actions typically support artistic production and diffusion (a theatre play, music or film festival, etc.).

**Cultural activity integrated into a programme on a different theme:** in the design of programmes in other thematic areas, support to cultural or artistic activities can be integrated with a specific objective, e.g. sensitization through theatre or film in a health or climate change programme; or support to crafts, cultural industries or cultural heritage/tourism sector as part of an "employment and income" programme.

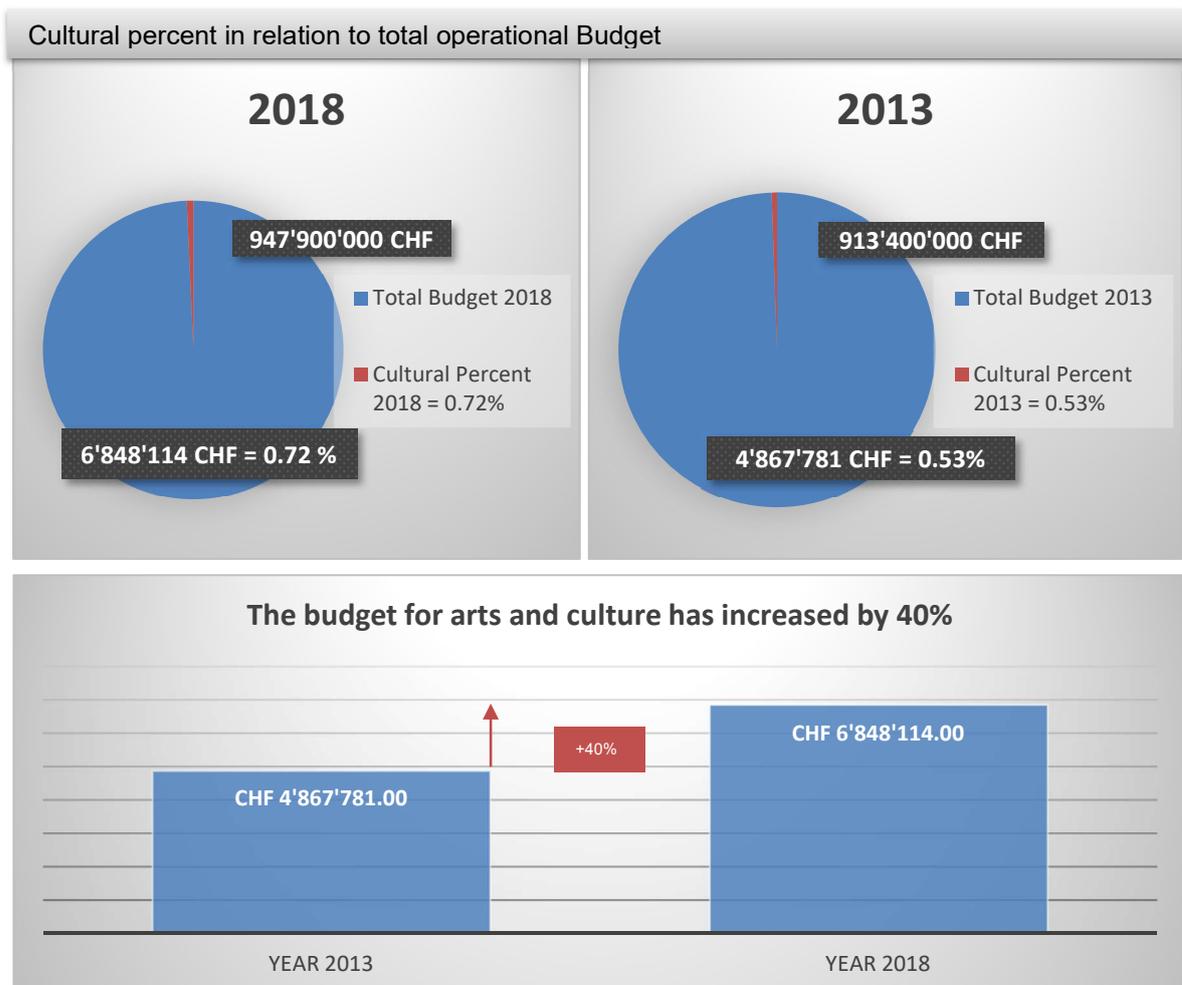
### 3. Results in Numbers

#### 3.1. Percentage of SDC budget allocated to arts and culture

In 2018 SDC allocated a total budget of **CHF 6'848'114** for cultural activities in its partner countries and regions. This represents **0.72%** compared to the total operational budget of the SDC in 2018 of **CHF 947'900'000**<sup>3</sup>. In contemplation of these numbers SDC almost reached its 1% benchmark. And compared to 2013, where the cultural percent corresponded 0.53%, there has been an increase of the cultural budget.

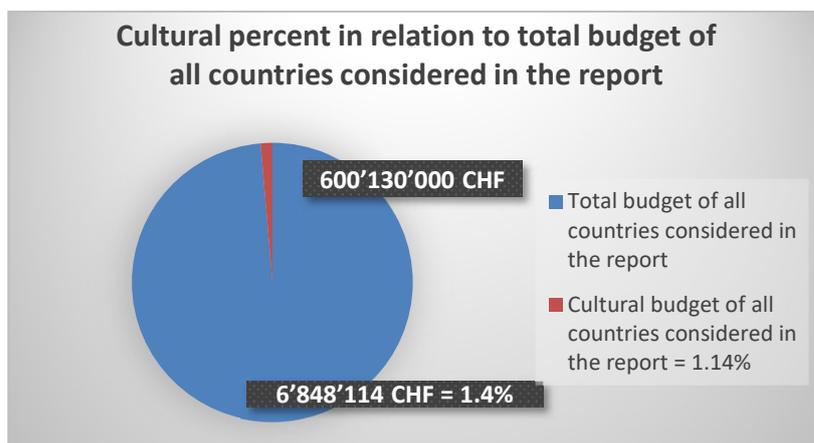
However, the total culture budget needs also be compared to the total budget only of the country representations considered for the report<sup>4</sup>, since not all country representations participated in the survey. This corresponds to an amount of **CHF 600'130'000**. In relation to this number, the arts and culture budget represents **1.14%**, which surpasses the 1% as a reference point.

SDC has spent **CHF 1'980'333** more on arts and culture in 2018 than in 2013. Also, in comparison to 2013 the total SDC budget has increased by **CHF 345'300'000**, while the cultural 1% has increased. This means that the expenses for arts and culture keep up with the total SDC budget. It shows a positive trend towards a long-term increase of SDC support to arts and culture and a stability of the cultural 1%.



<sup>3</sup> Expenses of the areas of responsibility Humanitarian Aid, Development Cooperation, Cooperation with Eastern Europe, without the global contributions and projects. The numbers have been taken from the public document "T06s-03.06.19-de, Bilaterale Ausgaben der DEZA nach Land und Aufgabenbereich 2018 (Mio. CHF)"

<sup>4</sup> See 3.3 for the list of all included countries.



### 3.2. Distribution by priority countries/ regions

Country representations from all three SDC corporate domains (regional cooperation, cooperation with the East and humanitarian aid) are engaged in promoting local culture. **14** participants of the survey have spent up to CHF 100'000 on arts and culture in 2018. **13** participants of the survey have spent more than CHF 200'000 on arts and culture in 2018, of which **three** are regional programmes and **five** are country programmes.

Continent	Country	Spent Budget on Arts and Culture in 2018
Africa	Burkina Faso	488'000.00
	Benin <sup>5*</sup>	81'600.00
	Egypt*	35'738.00
	Ethiopia*	108'047.00
	Mali	275'472.00
	Morocco	5'200.00
	Niger*	41'797.00
	Rwanda	20'530.00
	Somalia	100'000.00
	Sudan*	32'574.00
	Tanzania	280'000.00
	Chad	53'750.00
	North Africa Cultural Programme*	300'000.00
	Southern Africa Region	500'000.00
Asia	Afghanistan	505'008.00
	Cambodia	2'100.00
	Laos	177'652.00
	Myanmar	141'243.00
	Nepal	87'000.00
	Mongolia	100'000.00
	Pakistan	800'000.00
	Latin America	Bolivia
Cuba*		49'390.00
Haiti		253'514.00
Honduras		180'561.00
Nicaragua*		175'745.00

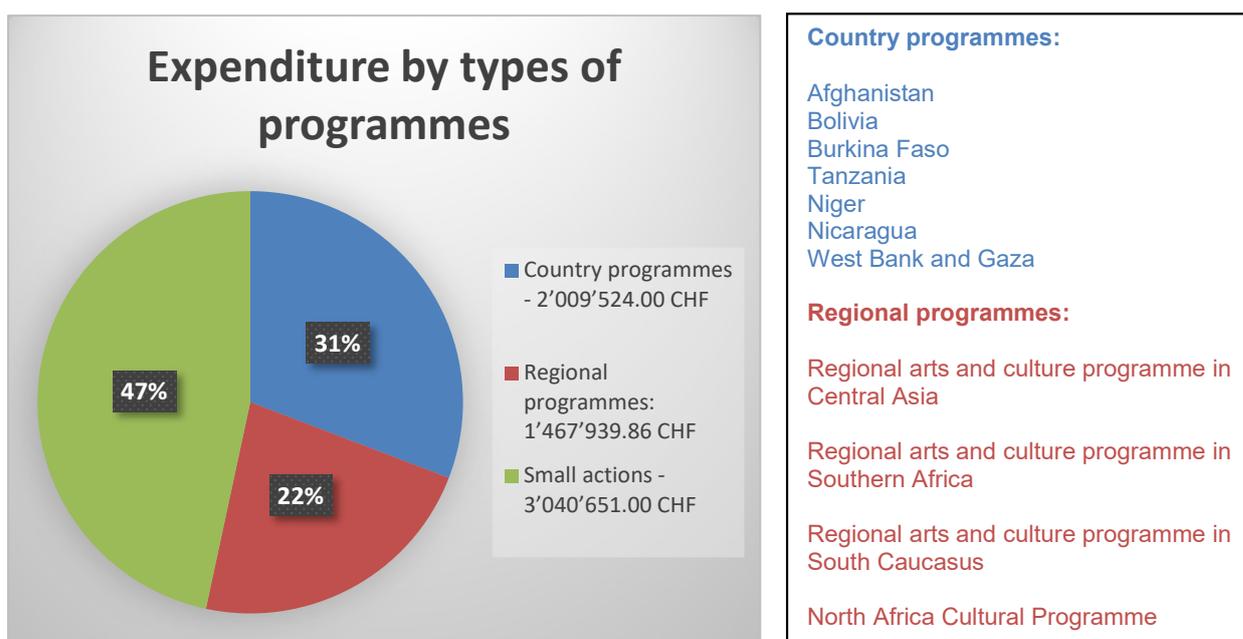
<sup>5</sup> The budget from countries marked with a \* have been taken from the SAP statistics

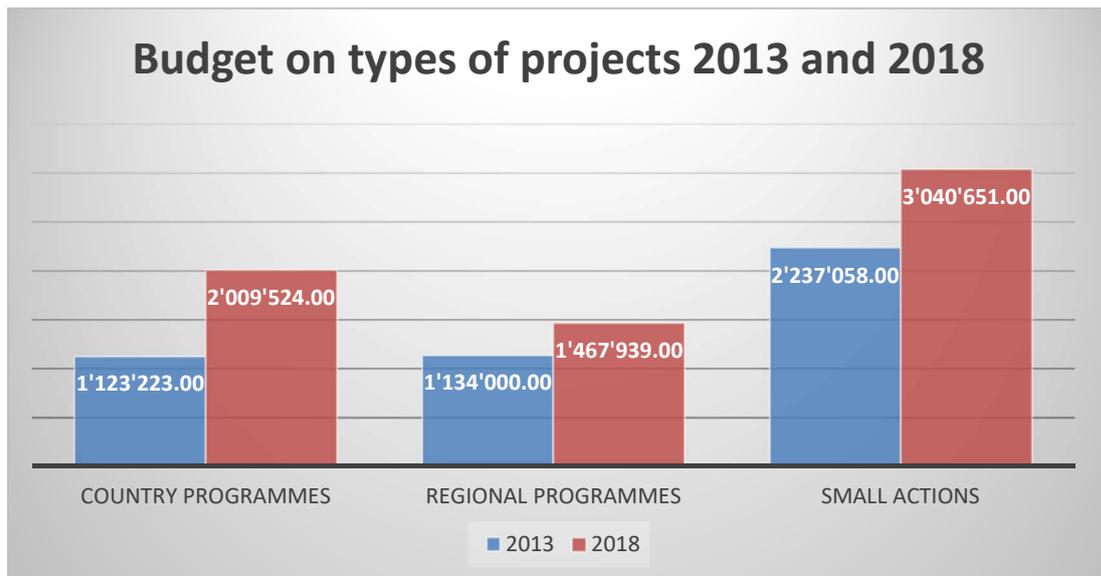
<b>Europe/ Mediterranean</b>	<b>the</b>	Albania	100'000.00
		Bosnia	107'723.00
		Central Asia Region	513'490.00
		Kosovo	330'000.00
		Macedonia	75'000.00
		Moldova	213'557.00
		South Caucasus Region (Georgia, Armenia, Azerbaijan)	154'449.86
		Ukraine	40'000.00
		West Bank and Gaza	259'000.00
<b>Total</b>			<b>6'848'114.86</b>

### 3.3. Distribution by programmes

The distribution by types of project has been analysed based on the information from the general survey, where each country representation had to indicate whether their cultural activities are based on a country programme, a regional programme or small actions. On a percentage basis the distribution between different types of projects remains more or less the same as in 2013. There is still a trend to focus on small actions rather than establishing programmes, making almost **50%** of all projects. Meanwhile the distribution between regional and country programmes is more or less equal.

However, the increase of budget spent on arts and culture is also noticeable in the separate categories. The budget for country programmes has **almost doubled** since 2013, while the budget for regional programmes has increased by roughly **20%** and the budget for small actions by roughly **30%**. Moreover, compared to the survey 2013, there are two country programmes and one regional programme more in 2018. So even if the trend of conducting small actions continues, there is an increase of implementing programmes. This might be led back to a strong communication coming from the C&D Team concerning a preference of establishing programmes.

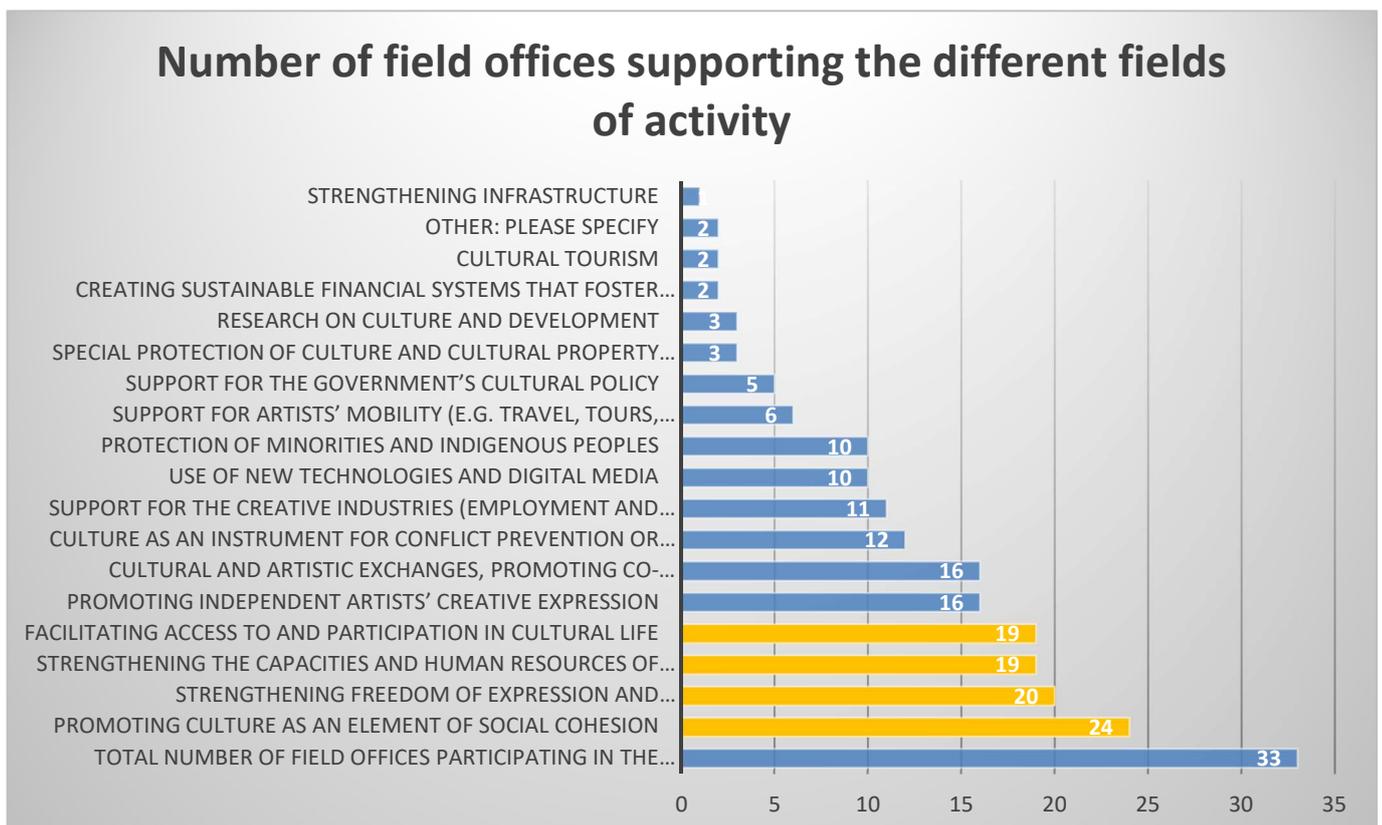




### 3.4. Distribution by fields of activity (based on the information from the general survey)

The fields of activity where cultural projects take place give an insight on where arts and culture can be employed most effectively. The fields of activity are formulated based on the UNESCO Convention on the protection and promotion of the diversity of cultural expressions from 2005. The answers concerning the fields of activity come from the general survey and multiple answers were possible.

The country representations participating in the survey related mostly to the field **“Promoting culture as an element of social cohesion”**: 24 country representations were assigned to this field. The second-most mentioned field of activity was **“Strengthening freedom of expression and fundamental freedom”** that 20 country representations were assigned to. 19 country representations reported to relate to **“Strengthening the capacities and human resources of artists and cultural institutions”** and another 19 reported to relate to **“Facilitating access to and participation in in cultural life”**.

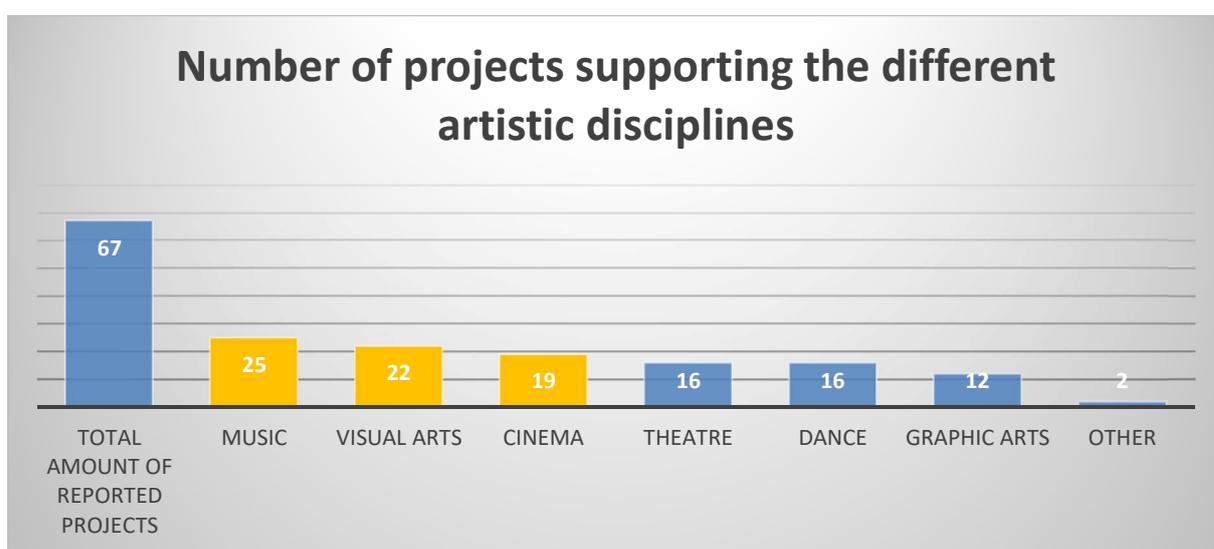


Fields of activity	Number of country representations supporting the field of activity
Support for the government's cultural policy	5
Promoting independent artists' creative expression	16
Strengthening the capacities and human resources of artists and cultural institutions	19
Strengthening infrastructure	1
Facilitating access to and participation in cultural life	19
Promoting culture as an element of social cohesion	24
Culture as an instrument for conflict prevention or peacebuilding	12
Strengthening freedom of expression and fundamental freedoms	20
Support for the creative industries (employment and income)	11
Support for artists' mobility (e.g. travel, tours, participation in events)	6
Cultural and artistic exchanges, promoting co-productions	16
Use of new technologies and digital media	10
Protection of minorities and indigenous peoples	10
Special protection of culture and cultural property in crisis situations	3
Creating sustainable financial systems that foster culture and development	2
Research on culture and development	3
Cultural tourism	2
Other: please specify	2

### 3.5. Distribution by Artistic disciplines (based on project-specific information)

The artistic discipline that was reported to be the most supported was **music**; 27 projects were named within this artistic discipline. Second most frequent artistic discipline were the **visual arts**, supported by 24 projects and third was **cinema** supported by 22 projects. Compared to 2013 Music has remained the artistic discipline that is most frequently indicated. However, Visual Arts and Cinema has become more popular since 2013.

However, several options were possible and many programmes include many different activities or aim at funding further projects. **5** projects indicated to have an exclusive focus on music, **6** an exclusive focus on visual arts and **7** an exclusive focus on cinema. Within these three artistic disciplines **8** projects were small actions and **15** projects were carried out within a programme.

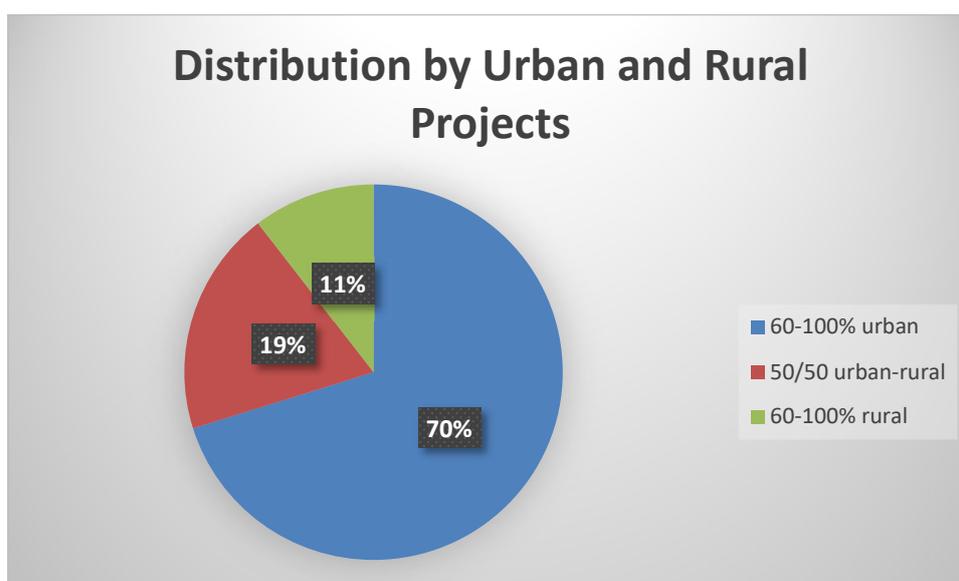


Music	25
Visual arts	22
Cinema	19
Theatre	16
Dance	16
Graphic Arts	12
Other	2

### 3.6. Distribution by Urban/Rural (based on project-specific information)

The participants were asked to indicate to how many percent the projects they mentioned were urban and/or rural. Among the 67 projects that were reported a majority of **70%** indicated their project being between 60 and 100% urban. **67.7%** indicated to be exclusively urban. **19%** of the project were listed as 50% urban and 50% rural and **11%** of the projects reported to be between 60-100% rural.

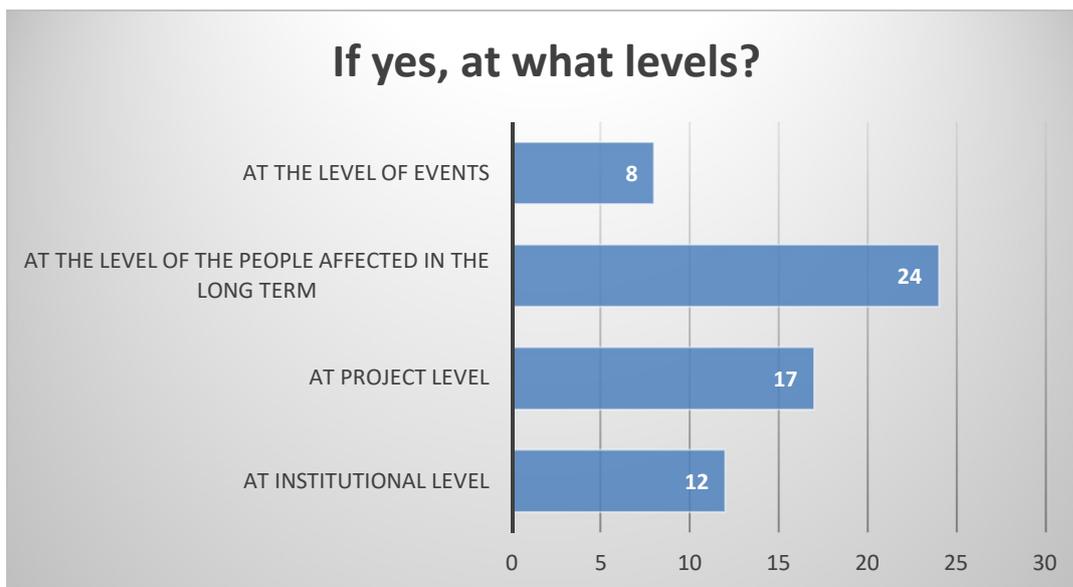
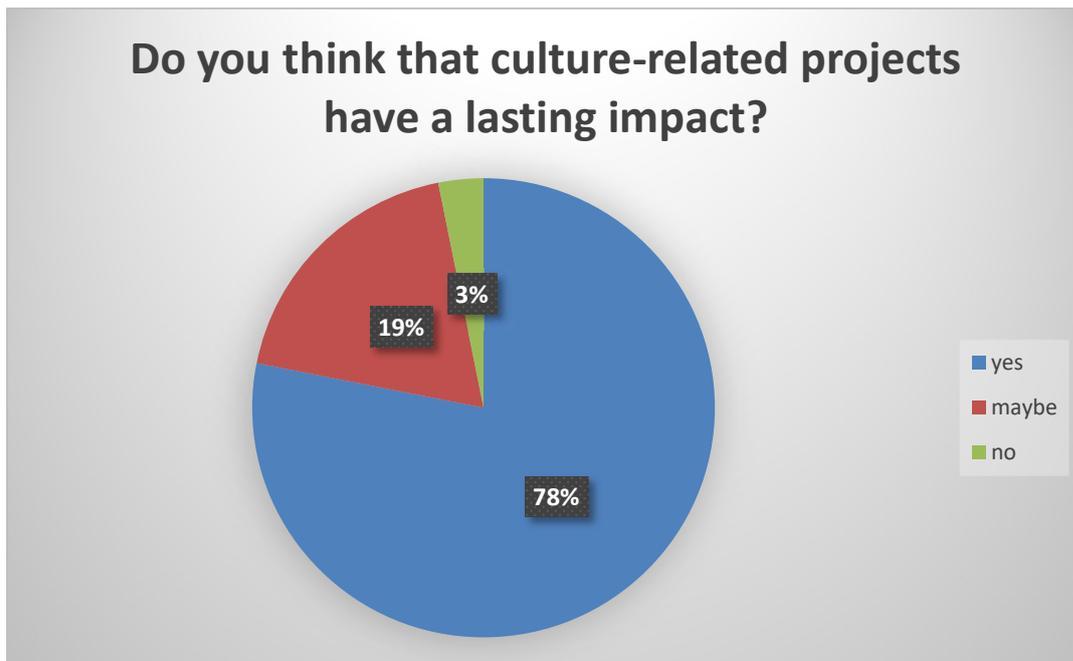
Although the majority of the projects are at least 60% urban, it has to be noted that 67.7% are exclusively urban and 6% are exclusively rural, which means that **26.3%** of all projects are combining rural and urban activities. Compared to 2013, where 45% of all small actions linked rural and urban areas, the combined activities have decreased. However, it has to be taken into account that the 67 projects do not represent the totality of project carried out in 2018.



### 3.7. Perception of the value of culture

The 33 country representations were asked whether they think that culture-related projects have a lasting impact. 78% answered affirmatively. Among those 78% culture is seen as having the greatest impact on the people affected in the long term.

Sustainability was pointed out as important factor in the implementation and maintenance of culture projects, since there is a need to reach independence from Swiss and international support. However, it is seen as rather difficult to achieve sustainable impact through small actions. Many participants mention the societal relevance, the importance of giving a platform to artists and support the freedom of expression. However, some participants also pointed out that impact does not only have to be seen as positive, but can also have a negative connotation.



### 3.8. Perception of Switzerland's funding – examples and discussion

Swiss funding in the partner countries is overall positively perceived. The Swiss long-term commitment is seen as unique.

In many answers the participants mention the appreciation of arts and culture projects by the civic sector, non-governmental sector and the authorities. Also the importance of artistic freedom is frequently mentioned. One participant appreciates the fact that Switzerland supports local arts and culture without necessarily promoting Swiss arts and culture.

However, some questioning voices were raised in connection with the small actions: On the one hand some participants of the survey mention that small grants can have a great impact on underfunded artistic domains. On the other hand it is seen as difficult to have sustainable impact with small actions. Additionally, several participants indicate that the limited funds in general do not always correspond with the needs of partners and artists.

## 4. Conclusions

### Cultural percent

The total operational budget of the SDC has slightly increased, while the expenses for arts and culture have increased as well. In relation to the total operational budget of all SDC partner countries, the cultural percent corresponds **0.72%**, which is an increase of **0.19%** since 2013. This shows a positive trend towards a long-term cultural engagement in the SDC. If relating the expenses on arts and culture to the total budget of the countries considered in the report, the cultural percent is surpassed with **1.4%**.

A general increase is also visible when contemplating the different programmes. Compared to the report in 2013 there are one more full-fledged regional and two more country programmes. Also the budget for country programmes has **almost doubled** since 2013, while the budget for regional programmes has increased by roughly **20%**. This might be led back to a strong encouragement from the C&D Team concerning the establishing of programmes. Also, the implementation of new country and regional programmes can be connected to committed individuals who have supported the establishing of long-term programmes. The rotation of staff in the SDC is advantageous in this context, since ideas and involvement rotate together with the individuals. However, also the budget for small actions has increased by roughly **30%** and the percentage share of small actions remains more or less the same as in 2013. Also, in the qualitative results concerning the impact of arts and culture projects, some participants of the survey mentioned how an impact is difficult to achieve with small actions.

### Fields of activity and themes

In order to have an idea of where arts and culture is implemented, the participants were asked to indicate in what fields of activity they operate. The field of activity that most country representations indicated in the survey was *Promoting culture as an element of social cohesion*. Other fields of activity that many country representations related to were

- *Strengthening freedom of expression and fundamental freedom*
- *Strengthening the capacities and human resources of artists and cultural institutions*
- *Facilitating access to and participation in in cultural life*

On an artistic level it can be noted that projects relating to Music remain a majority since 2013. Meanwhile the Visual Arts and Cinema have become more popular since 2013.

Not surprisingly 70% of all projects in 2018 were mainly urban and only 6% were exclusively rural. This confirms the general view that arts and culture is more accessible and easier to implement in the urban areas. But of course it also leaves the open question of how to involve rural areas in the arts and culture sector.

### Impact of Culture and perception of Swiss funding

78% of the participants think that culture-related projects have a lasting impact. Especially the importance of sustainability was mentioned, since there is a need to reach independence from Swiss and international support. However, the difficulty to reach sustainability and independence from Switzerland on a long-term perspective through small actions is indicated. This critique reappears in the reactions to Swiss funding. This again leads back to the importance of implementing and establishing programmes, which seemingly is developing positively but can still be improved. Nonetheless, the Swiss long-term commitment is seen as unique and much appreciated, also in the civic sector, the non-governmental sector and the authorities.