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Support of minority co-productions by the Federal Office of Culture

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Abstract
Introduced by the Federal Office of Culture (FOC) in 2019, the support scheme for minority coproductions was evaluated twice, in 2020 and 2025. In both surveys, stakeholders (producers and experts) expressed strong support for the scheme. This support scheme is based on a single expertise and a points system. It is a system that places less emphasis on the artistic aspects than on the production and financial structure of a project. This has shown to be a effective method for evaluating film projects that already have undergone a selection process by other funding institutions, such as minority co-productions. The points system allows the application process to be more predictable and thus enabling producers to make more binding commitments to partners and establish solid co-productions. It also allows the film fund to use the criteria to incentivize substantial co-productions that benefit the national industry. For example, the points system achieved gender parity in support without the need for quotas. The points system also ensures results with regard to the audience. The evaluation has shown that supported minority co-productions are more likely to enjoy festival and box office success than national films and majority co-productions, probably because they have a larger international potential.

1. Introduction

Until 2018, the Federal Office of Culture (FOC) had neither a specific scheme nor a separate budget for minority co-productions. Minority co-productions were evaluated by the same committees that were responsible for national films and majority co-productions and organized by genre. There is a subcommittee for feature films, one for documentaries, and one for animated films.

From 2012 to 2017, the number and budget of minority co-production projects receiving funding fell by half. An important factor was – among uncertainties about Switzerland's access to the MEDIA program - the increasing competition for access to selective funding and the tendency of the committees to give priority to national films. In 2016, the committees did not recommend a single minority project for funding. The lack of support for minority co-productions had an impact on the networking of Swiss producers. It became increasingly difficult to set up majority co-productions, as all co-producing countries expected a certain degree of reciprocity.

In 2019, the FOC introduced a special minority co-production scheme with the aim of making the process predictable and transparent for all parties involved. A special annual budget of CHF 2 million per year was also allocated. [1]

The most important elements of the minority co-production scheme are *single expertise* and the *points system*.

The points system shifts the assessment partly

from a purely artistic evaluation to a balance between artistic, economic, and reciprocity criteria. Minority co-production projects have already undergone a selection process in the country of the majority co-producer. The Swiss minority co-producer has little leeway to respond to a committee's criticism of artistic aspects.

The balanced criteria consist of five criteria that together add up to 100 points

- Connection to Switzerland
- Reciprocity
- Advancement of project
- Distribution potential
- Quality of the project

In 2021, *sustainable production* was added as a criterion. In addition, there is a *gender bonus* of 5 points if gender parity was not achieved in the recent past, and a *language bonus* of 5 points for national languages that received little support in the recent past.

As for the regular selection system, there are still four calls for proposals per year. The FOC collects the recommendations of individual experts and then supports the projects with the highest scores.

The evaluation of the project is based on three key documents, namely
- the evaluation guide
- the co-production analysis
- the reciprocity list

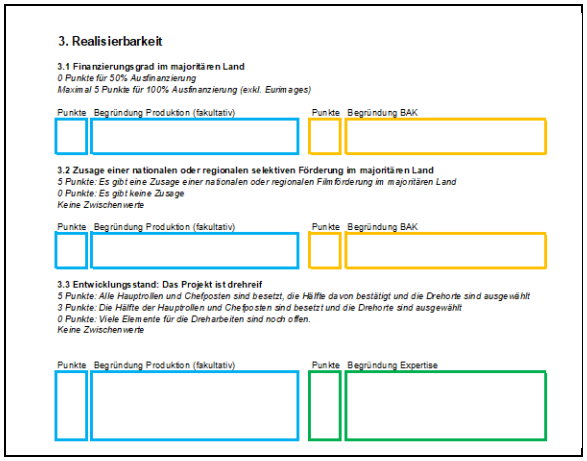


Figure 1: Evaluation guide

The *evaluation guide* walks producers and experts through the points system (Figure 1). Producers self-assess each criterion (blue fields).

The FOC assesses the objective criteria (yellow fields) and the experts assess the remaining criteria (green fields). Finally, the experts write a text with an overall evaluation recommendation.

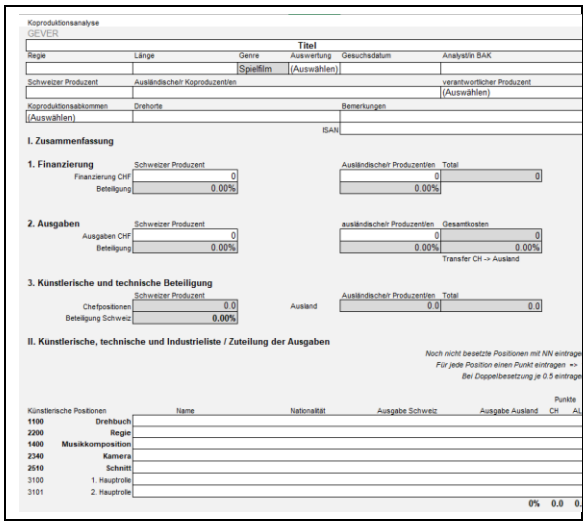
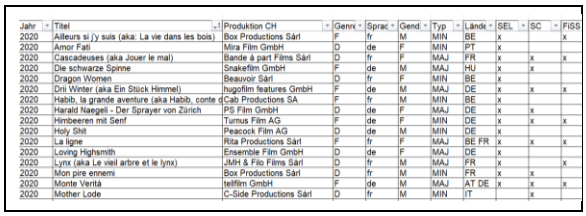


Figure 2: Co-production analysis

The *co-production analysis* document records the financial and artistic participation of the co-producers (Figure 2). It is used to assess whether the terms of the co-production agreements have been fulfilled. Artistic participation also leads to points in criterion 1.3.



Jahr	Titel	Produktion CH	Genre	Sprache	Gender	Typ	Länder	SEL	SC	FISS
2020	Ailleurs si j'y suis (aka: La vie dans les bois)	Box Productions Sàrl	F	fr	M	MIN	BE	x		x
2020	Amor Fati	Mira Film GmbH	D	de	F	MIN	PT	x		
2020	Cascadeuses (aka Jouer le mal)	Bande à part Films Sàrl	D	fr	F	MAJ	FR	x	x	x
2020	Die schwarze Spinne	Snakefilm GmbH	F	de	M	MAJ	HU	x	x	
2020	Dragon Women	Beauvoir Sàrl	D	fr	F	MIN	BE	x		
2020	Dril Winter (aka Ein Stück Himmel)	hugofilm features GmbH	F	de	M	MAJ	DE	x	x	x
2020	Habib, la grande aventure (aka Habib, conte d	Cab Productions SA	F	fr	M	MIN	BE	x		
2020	Harald Naegeli - Der Sprayer von Zürich	PS Film GmbH	D	de	F	MAJ	DE	x	x	
2020	Himbeeren mit Senf	Turnus Film AG	F	de	F	MIN	DE	x	x	x
2020	Holy Shit	Peacock Film AG	D	de	M	MIN	DE	x		
2020	La ligne	Rita Productions Sàrl	F	fr	F	MAJ	BE FR	x	x	x
2020	Loving Highsmith	Ensemble Film GmbH	D	de	F	MAJ	DE	x		
2020	Lynx (aka Le vieil arbre et le lynx)	JMH & Filo Films Sàrl	D	fr	M	MAJ	FR	x		x
2020	Mon pire ennemi	Box Productions Sàrl	D	fr	M	MIN	FR	x	x	
2020	Monte Verità	tellfilm GmbH	F	de	M	MAJ	AT DE	x	x	x
2020	Mother Lode	C-Side Productions Sàrl	D	fr	M	MIN	IT		x	

Figure 3: Reciprocity list

The *reciprocity list* provides producers with information on how to calculate the points they can receive for reciprocity (Figure 3). Reciprocity is calculated on the basis of a five-year balance sheet and concerns both the reciprocity of countries and the reciprocity of producers.

The minority co-production system has now been in place for six years. The points system was slightly adjusted in 2022. In 2020, an initial evaluation of the points system for the period 2019-2020 was carried out, with the result that the new system was well received by stakeholders [2].

The aim of this evaluation is to verify whether the positive initial response is stable. The evaluation covers the period 2019-2024 and essentially follows the methodology used in 2020.

2. Methodology

The evaluation consists of two parts: an internal evaluation and a stakeholder survey.

The *internal evaluation* is an analysis of funding data for minority co-productions. It primarily compares data from the 2020 study with current data in order to identify possible developments. In addition, data for the evaluation is also collected (festivals, cinemas in Switzerland and Europe).

A comparison is made between an initial period from 2019 to 2021 and a second period from 2022 to 2024 in order to obtain two periods of equal length with sufficient absolute figures. However, the changes are often nominal and not statistically significant. We use the Fisher test for significance[1].

Unless otherwise stated, the source for the funding data comes from a consolidated compilation of the internal document *liste reçue*. This file contains data on 213 applications for the period 2019-2024, including details on the points system.

Table 1: Participation survey 2025

Group	N
Invited producers	68
Responses with applications 2022-2024	37
Responses with support for 2022-2024	25
Responses with applications 2019-2021	32
Responses with support for 2019-2021	24
Responses with applications before 2019	21
Responses with support before 2019	15
Invited experts	23
Responding experts	14

The *stakeholder survey* was conducted from September to October 2025. The stakeholders were 68 producers who had submitted projects between 2021 and 2024, as well as 23 current experts. The survey was anonymous. It consisted of a mix of multiple-choice and open-ended questions.

Table 2: Participation in the survey 2020

Group	N
Invited producers	60
Responses with applications 2019-2020	34
Responses with approvals for 2019-2020	18
Responses with applications before 2019	32
Responses with approvals before 2019	26
Invited experts	20
Responding experts	17

We received 52 responses (Table 1). Participation was high in all subgroups[2], and although the absolute numbers are small, we consider the sample to be representative of these groups and also comparable to the 2020 survey (Table 2).

The results are discussed jointly by all participants. Deviations in the following subgroups are mentioned if they are significant (Fisher's test):

- Applied in the most recent period and approval received (positive experience)
- Applied in the most recent period, but only rejections received (negative experience)
- Applications for multiple periods (experienced productions)
- Applications only for the last period (young production companies)
- Experts (third parties)

If there are deviations between 2020 and 2025, these are tested for significance using the Fisher test.

For simplicity, percentages are used throughout the results, even if the number of participants is less than 100. Blank responses were ignored

4. Results

When results are statistically significant, it is mentioned in the text.

[1] The Fisher test calculates the probability that the nominal differences between two or more characteristics of two groups are purely coincidental. If the test is below 0.05, the result is considered significant.

[2] The subgroups overlap. For example, the same producers may have submitted projects in both the 2022–2024 period and the 2019–2022 period.

4.1 Internal evaluation

4.1.1 Support decisions

There were four calls each year. Between 29 and 40 applications were submitted annually (Table 3). The number of applications has remained stable. The approval rate is around 40%, while it was higher during Covid 2020- at 50% (Figure 4).

Minority co-productions can have both foreign and Swiss directors. Until 2022, the majority of funding went to projects directed by foreign directors. Since 2023, the amount of funding for applications directed by Swiss directors has been almost as high as for applications directed by foreign directors (Figure 5). The approval rate for projects directed by Swiss filmmakers is nominally higher, but not statistically significant, even in the second period.

Table 3: Support decisions by year

Year	Applications	Approvals
2019	36	14
2020	35	19
2021	40	20
2022	38	17
2023	29	12
2024	35	14

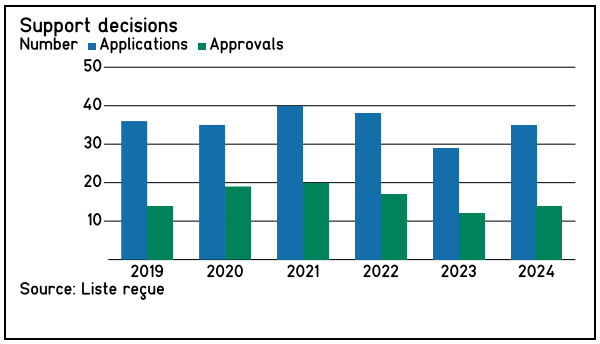


Figure 4: Support decisions

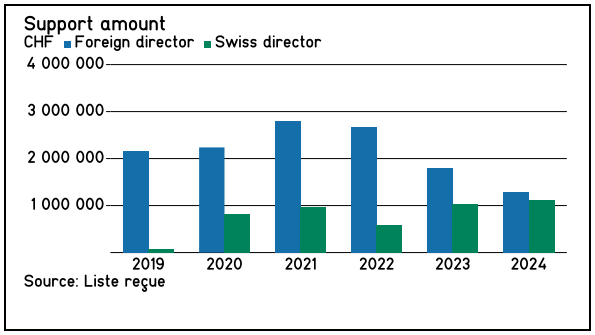


Figure 5: Support by nationality of director

The number of applications, approvals, approval rates, and funding amounts for documentary films declined between the first and second periods, although the decline in the approval rate is not significant (Table 4, Figure 6).

The approval rate for projects is significantly higher for projects by female directors (Table 5, Figure 7). However, this significance only applies to the entire period (F 57%, M 38%) and the first period (F 63%, M 41%). For the second period, 2022–2024 (F 50%, M 34%), the difference between women and men is no longer significant even if the high nominal difference suggests otherwise. In both periods, there are fewer applications for female directors than for male director. *The gender bonus in the points system enabled parity in approvals in the second period.*

To complete the picture: 24% of applications concern young talent. The approval rate is similarly high.

Table 4: Support decisions by genre

Year	Applications	Approvals
DOC 2019-2021	39	21
DOC 2022-2024	26	19
FIC 2019-2021	62	25
FIC 2022-2024	68	29
ANI	6	2
Short films	12	8

Table 5: Support decisions by gender of director

Year	Applications	Approvals
F 2019-2021	46	29
F 2022-2024	46	23
M 2019-2022	59	24
M 2022-2024	56	20

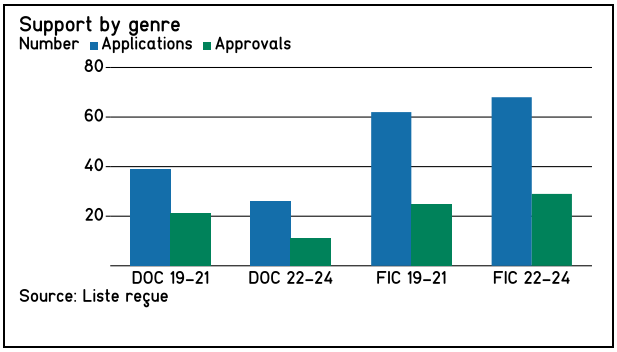


Figure 6: Support by genre

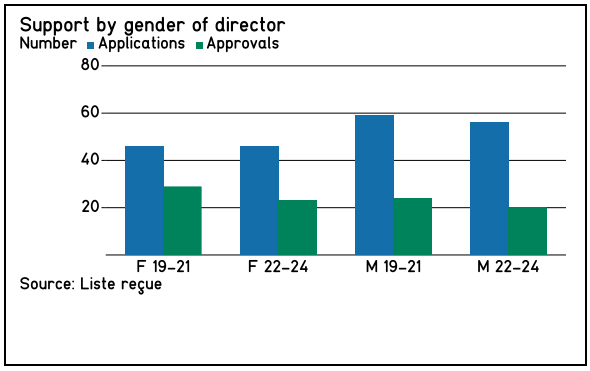


Figure 7: Support by gender of director

The number of applications from German-speaking Switzerland and French-speaking Switzerland is roughly the same (Table 6, Figure 8). *The approval rate for applications from German-speaking Switzerland is significantly higher overall.* However, there are no significant differences in the approval rate for the period 2022-24.

Table 6: Support decisions by language region[3] of the production company

Year	Applications	Approvals
DE 2019-2021	47	28
DE 2022-2024	43	21
FR 2019-2022	46	18
FR 2022-2024	40	15
IT 2019-2021	18	7
IT 2022-2024	19	7

As far as co-production partners are concerned, all traditional co-production countries are represented, but there are a considerable number of applications and approvals from third party countries (Table 7, Figure 9). The approval rate is above average for projects from Germany and below average for projects from Italy and France.

The lower approval rate for projects from France and Italy may be related to the high volume of applications from these countries. In terms of the outcome of the evaluation process, the number of approvals is balanced between the language regions. There are 30 approvals for French-speaking countries (France, Belgium and Canada), and 31 for German-speaking countries (Germany and Austria). National financing for all theatrical movies is split 59:33 between German and French speaking language regions respectively. Finally, the proportion of approvals for projects from Italy (18%) far exceeds the proportion of Italian-speaking Switzerland in film financing (8%) [3].

Table 7: Support decisions by majority country

Year	Applications	Approvals
France	46	17
Italy	46	12
Germany	44	27
Belgium	17	9
Austria	8	4
Canada	6	4
Netherlands	6	3
Spain	5	2
Georgia	2	2
Poland	2	2
Other (0-1 approval per country	30	14

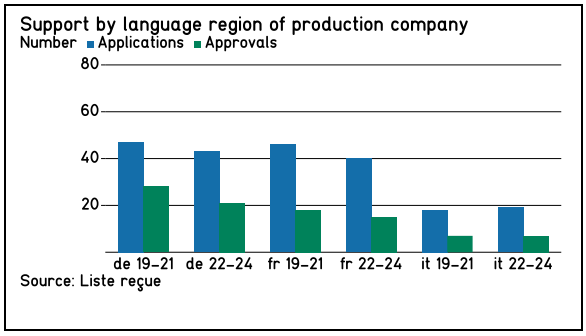


Figure 8: Support by language region of the production company

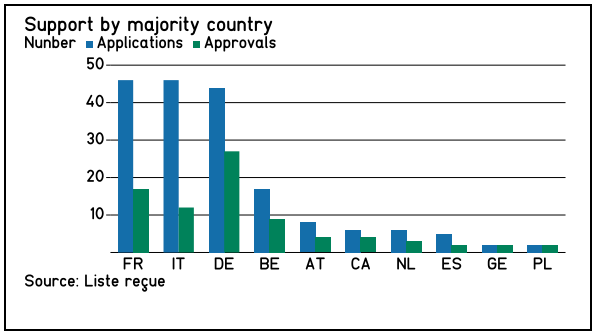


Figure 9: Support by majority country

4.1.2 Points system

There is no clear picture as to whether competition has become tougher over time (Figure 10). The potential approval threshold has risen from 80 to 85 in 2023. However, the

[3] DE: german, FR: french, IT: Italian speaking

difference between the number of approvals and rejections has remained roughly constant. *It can be observed that the average score of approved projects is closer to the threshold than the average score of rejected projects*. It is more difficult to significantly exceed the threshold.

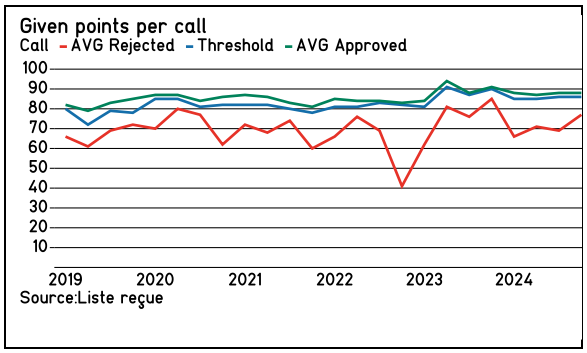


Figure 10: Given points per call

There are nominal differences between the groups, but these are only considered significant if the difference is greater than two standard deviations (Table 8).

Table 8: Points given per project group

Group	Points	Standard deviation
Approved projects	85	4
Rejected projects	71	11
Fiction	76	12
Documentary	79	9
Animation	78	7
Female director	79	10
Male director	76	12
DE region producer	81	7
FR region producer	75	12
IT region producer	74	13
Majority Germany	83	6
Majority Austria	82	3
Majority Canada	81	4
Majority Belgium	78	11
Majority France	75	13
Majority Italy	73	12

This is the case for

- approved projects (85) compared to rejected projects (71), which means that the points system consistently generates a threshold that is suitable for support decisions
- majority co-production country Austria (82) and Canada (81) vs. Italy (72)

The lower average points for France and Italy and the higher standard deviation reflects the high number of applications from these countries and their lower approval rate (Table 7).

The points system was adjusted in 2021. Criterion *3.4 common co-production* was reduced from 5 to 3 points. Criterion *3.5 reference bonifications* was reduced from 5 to 2 points. A new criterion *5.3 sustainable production* was added. For this reason, we are comparing the period 2019-2020 with 2021-2024.

We can see that some criteria (*1.3 artistic participation, 3.2 national funding, 3.3 stage of development,* and *5.2 quality of the creative team*) are almost always met (Figure 11).

The criterion *1.3 artistic participation* is an incentive criterion. The producer can design the project in such a way that the maximum is achieved. It therefore makes sense as a criterion, but at the same time has little influence on the awarding of the submitted projects, as everyone strives to fulfill it.

The number of points awarded increased *in 1.1 connection to Switzerland*, *3.1 majority financing*, and *3.5 reference bonifications* (but with fewer points). It decreased in *4.1 international distribution* and *4.2 national distribution*.

In a context where many criteria are often met, competition between projects determines the criteria where this is not the case. The standard deviation of the points awarded is decisive for competition between projects. The higher it is, the greater the influence of the criterion on the award (Figure 12).

The greatest influence is exerted by *the reciprocity of the production company,* with 3.8 points in 2019-2020 and 4.1 points in 2021-2024.

The international and national distribution strategy had little influence in the first period (1.7 points), but in the second period it is the second and third most important criterion with 2.9 points.

In fourth place is the *connection to Switzerland*, which in the second period, with 2.4 points, surpassed *multilateral co-production* with 2.2 points and the *screenplay* with 2.1 points.

The influence of *common co-productions* and *reference-bonus film funding* declined sharply due to the low score.

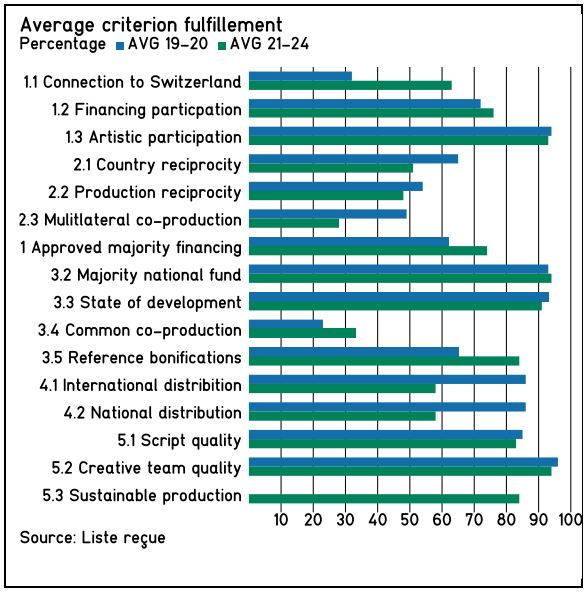


Figure 11: Average criterion fulfillment

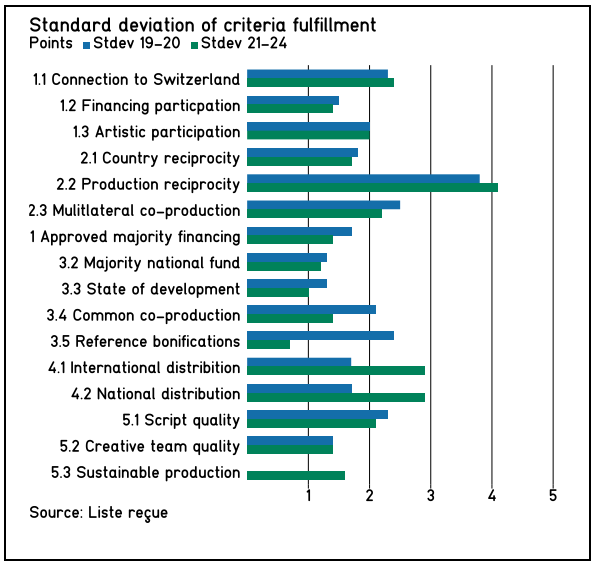


Figure 12: Standard deviation of criterion fulfillment

4.1.3 Influence of the experts

The FOC evaluates criteria 1.2, 1.3, 2.1, 2.2, 2.3, 3.1, 3.2, 3.4, and 3.5 according to objective criteria. The experts evaluate criteria 1.1, 3.3, 4.1, 4.2, 5.1, 5.2, and 5.3.

The expertise of individual experts may involve a certain degree of subjectivity. If a film project is assigned to an expert who is stricter than average, then that film project is at a disadvantage in the competition for points.

However, this practice is difficult to measure because we do not know the inherent quality of the project that the experts are supposed to evaluate.

We can measure the following: How large is the standard deviation of the sum of FOC and expert criteria? This gives an indication of how large the influence of the expert is.

We can measure the average and standard deviation of the expert evaluations per expert and compare whether there are significant differences.

Finally, we can measure whether the expert evaluation depends more on the expert or on the FOC points. The theory behind this is that there is a correlation between the actual quality of the project and the FOC points.

We carry out these tests over the entire observation period.

Table 9: Distribution of points

Point giver	**Average**	**Standard deviation**
FOC points	38.7	7.1
Experts points by expertise	38.7	8.4
Expert point by experts	38.6	4.8

FOC and expert contribute the same number of points on average (Table 9). The standard deviation is also roughly the same. The standard deviation between the experts is 4.8 points. It is lower than the standard deviation between the individual evaluations.

The regression test shows that there is no correlation between the points awarded by FOC and the points awarded by experts (r = 0.015) and that there is also no correlation between the experts (r = 0.026).

We therefore have a standard deviation of 4.8 out of 38.6 points between the experts, which cannot be explained by other factors, and which could be influenced by the subjectivity of the expert. *Expressed as a percentage, subjectivity can account for a maximum of 12% of the expert's professional competence.*

4.1.4 Audience of minority co-productions

The following data was compiled manually from the finished films: festival invitations (Succès Festival[4]), cinema attendance figures in Switzerland, and cinema attendance figures in Europe according to Lumiere DB. A film is considered distributed if it has received either festival points or cinema attendance figures.

As expected, the exploitation results abroad are many times higher than the results in Switzerland. However, the results in Switzerland for the 2021 production year reach a six-figure value, which has had an impact on the Swiss market share (Table 10).

Distribution is only complete for the first period (2019–2022), which is why the figures for recent years are currently lower.

On average, a minority co-production achieved 7000 festival points, 4000 admissions in Switzerland, and 72 000 admissions in Europe.

No comparative figures are available for Swiss films. However, we do have an indirect comparison. We define success as more than 10 000 cinema admissions in Europe or 10 000 festival points.

An evaluation from 2021 shows that only 2% of Swiss films are both festival and box office successes according to the above criteria [3]. This is not the case for minority co-productions. *Among the supported minority co-productions, 50% of the films are either festival or box office successes and 15% are both* (Figure 13).

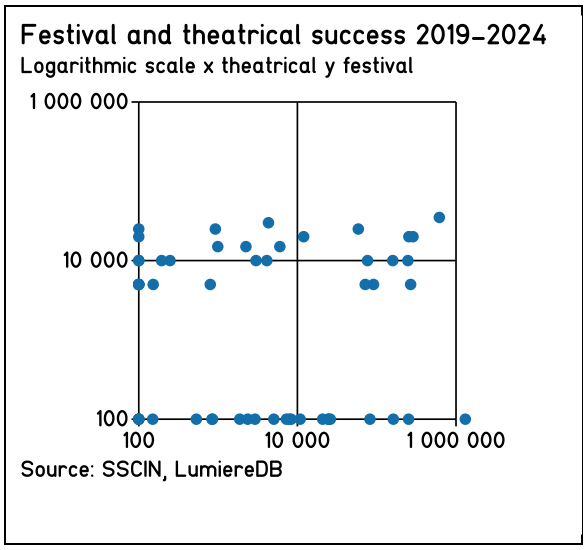


Figure 13: Festival and box office success of minority co-productions

Table 10: Key figures for film distribution

Support year	Approvals	Released	Festival points	Admissions CH	Admissions Europe
2019	13	11	30 000	22 000	237 000
2020	15	13	110 000	24 000	492 000
2021	20	17	140 000	148 000	2 505 000
2022	16	11	90 000	29 000	464 000
2023	11	3	30 000	6 000	248 000
2024	13	0	0	0	0

4.2 Acceptance by the stakeholders

4.2.1 Application procedure

A large majority consider the forms and application process to be simple and understandable (Figure 14).

However, the paperwork is still perceived as *time-consuming*, and the time required has increased from 2020 to 2025. In 2020, the median time required to fill out the co-production analysis was 16 to 20 minutes, 2025 it was 21 to 30 minutes. The time required to fill out the evaluation guide was over 20 minutes in 2020, and it was 21 to 30 minutes in 2025. The same time periods are reported for completing the steps on the application platform. It is notable that the majority of time needed is not used to fill out the fields of

[4] The Succès Festival points are only used here as a simulation to evaluate festival performance. The actual Succès Cinéma program only awards festival points to national films and co-productions with Swiss directors in which they have a majority stake.

the forms, but to collect the information for the data which comes from various sources.

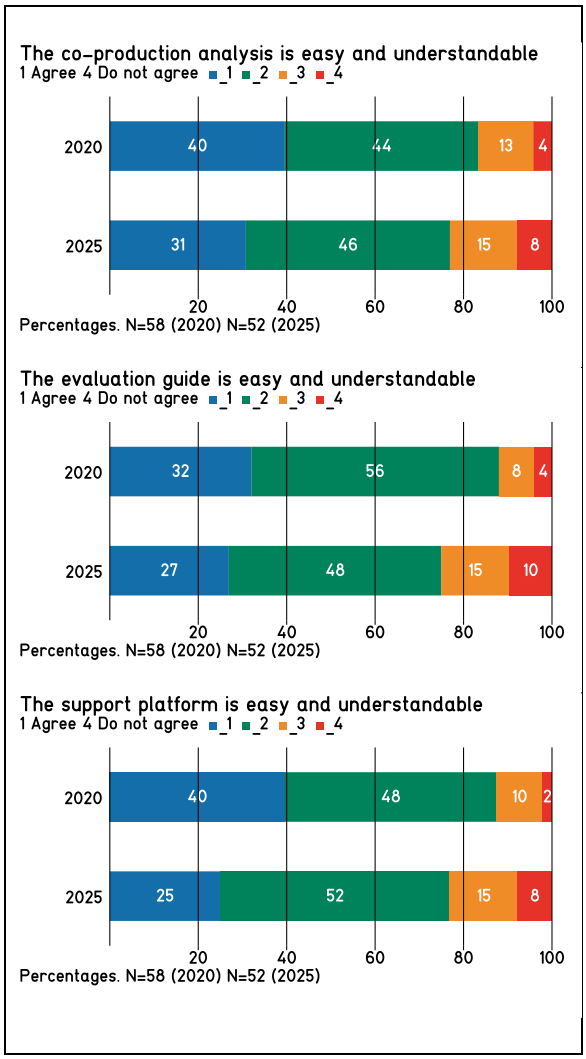


Figure 14: Application process experience

Participants identified the following problems with the *co-production analysis form*:

- The influence of each position on artistic participation must be determined by trial and error.
- International co-production partners do not understand the form.
- It is difficult to handle shared positions by people of different nationalities.

However, producers had already filled out the form in the past had no particular problems filling it out again, and the time-consuming part is more the negotiation of artistic positions between the co-producers.

The participants suggested

- adding an FAQ, in particular,
- adding explications of the minimum criteria,
- adding explications shared positions,
- adding an Italian version of the form and
- giving more points to the positions of director and screenwriter.

The following problems were identified for the *evaluation guide*:

- The Excel format is not ideal for editing text.
- The reciprocity list is difficult to find on the website and difficult to read.
- The allocation of points, especially for intermediate values, is not always clear.

Participants suggested

- adding more intermediate values,
- reviewing the exact wording of each criterion for clarity and
- improving the layout.

The following problem was identified for the *support platform*:

- The platform is very slow.

The participants suggested

- improving the server response and
- making the user interface more responsive.

4.2.2 Criteria in general

A clear majority consider the criteria to be *appropriate* (Figure 15).

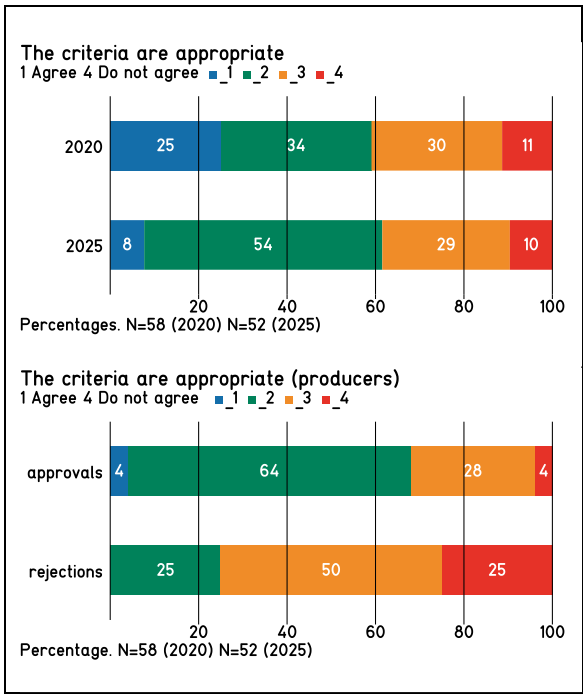


Figure 15: Criteria are appropriate

Production companies that have not received any

approvals are more critical. 68% of production companies that submitted applications for 2022-2024 and received at least one approval consider the criteria to be appropriate. Among production companies that only received rejections, this figure is only 25%. The difference is significant.

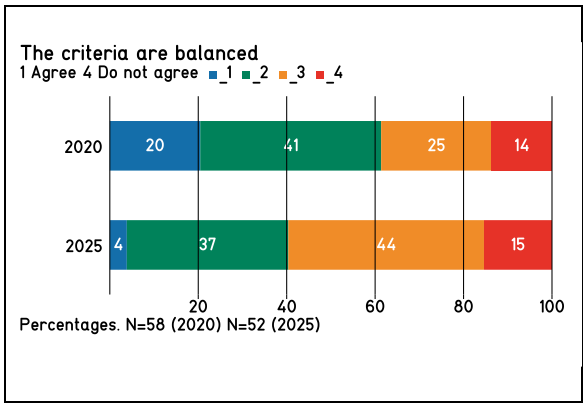


Figure 16: Criteria are balanced

In contrast, only 41% of respondents consider the criteria to be *balanced*. In 2020, the approval rate was still 61% (Figure 16). The difference is significant.

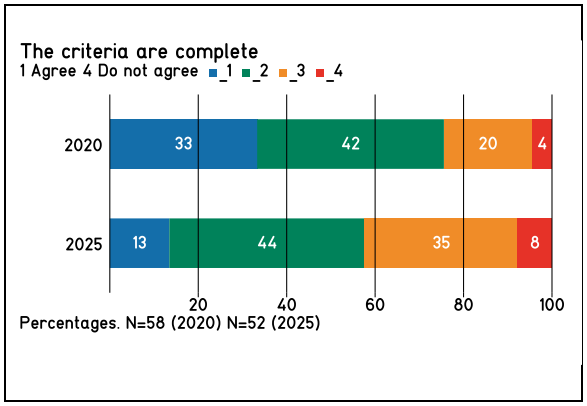


Figure 17: Criteria are complete

A majority consider the criteria as *complete* (Figure 17).

4.2.3 Ponderation of the criteria

The weighting of most criteria is considered correct by an absolute or relative majority (Figures 18 and 19). No criterion is considered to be weighted too low. Some criteria are considered to be weighted too high:

- *2.1 country reciprocity*
- *2.2 producer reciprocity*
- *3.4 common co-production*

For criterion *2.1 country reciprocity*, there was a relative majority who considered it correct (50% correct, 45% too high). This ratio has reversed in 2025 (40% correct, 56% too high). However, the difference is not significant.

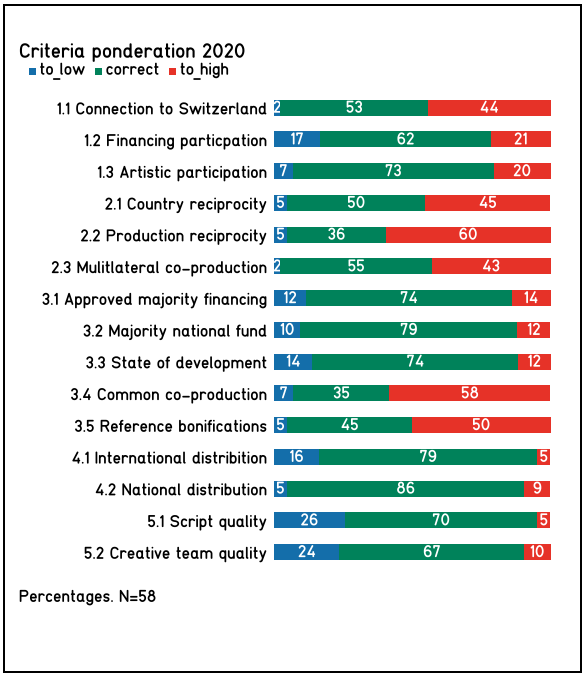


Figure 18: Criteria ponderation 2020

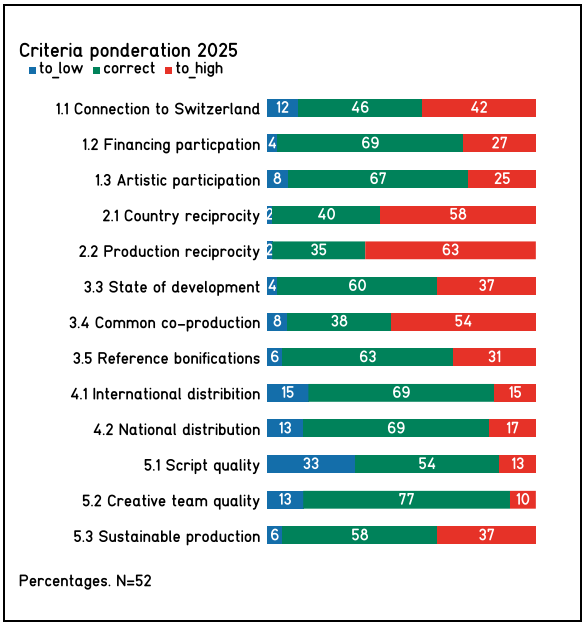


Figure 19: Criteria ponderation 2025

Criterion *2.2 producer reciprocity* is the criterion with the highest percentage of participants considering weighting too high, both 2025 and 2020. Among production companies that submitted applications between 2022 and 2024 but did not receive approval, 83% consider the weighting to be too high. The difference is significant.

The ponderation of the criteria *3.4 common co-production* and *3.5 reference bonification* was reduced after a majority of survey participants considered them too high. A majority now consider the ponderation of criterion *3.5* as correct, while the ponderation of criterion *3.4* continues to be considered too high.
The ponderation of the criterion *5.1 script quality* is considered as correct by 54% and too low by 33%. This is the criterion with the highest percentage of participants that considered a criterion to be too low, both 2025 and 2020.

A majority of 54% consider the ponderation of the gender bonus to be correct, just as in 2020. A majority of 56% consider the ponderation of the bonus for the language bonus to be correct. However, 58% of experienced producers consider the language bonus too high. This difference is significant.

4.2.4 Propositions on the criteria

Participants made numerous propositions to the regarding criteria, significantly more than in 2020.

They suggested:
- adding reciprocity points for the majority co-producer,
- adding points for experience with international co-productions,
- adding points for experienced directors,
- adding points for first films[5],
- adding bonus points for underrepresented co-production countries,
- adding points for artistic and quality criteria and create additional detailed criteria,
- reducing points for Swiss directors,
- reducing reciprocity points or allowing for more intermediate values,
- removing points for the connection to Switzerland,
- allowing more intermediate values in general,
- adding supplementary measures (co-production meetings, workshops, presence at festivals)

However, some voices are opposed to adding further criteria in order not to dilute the effect of the current criteria.

Some point out that the points system favors projects that are already at a more advanced stage. This bias means that the system reduces risks and optimizes the success of projects. However, if Swiss producers were to enter into co-production earlier with an approval, they would probably have more influence on the development of the projects.

4.2.5 General evaluation of the new support scheme

73% of respondents rate the evaluation process as transparent, 52% as fair (Figure 20). There are no significant differences between the groups.

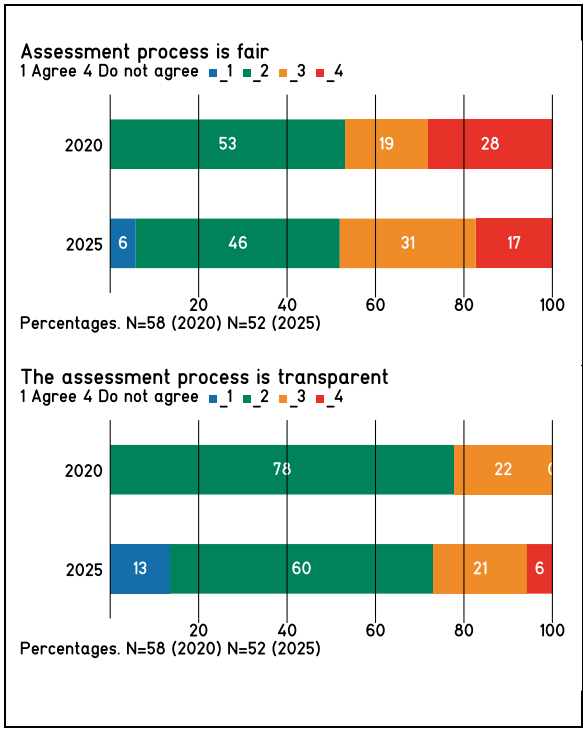


Figure 20: Quality of the assessment process

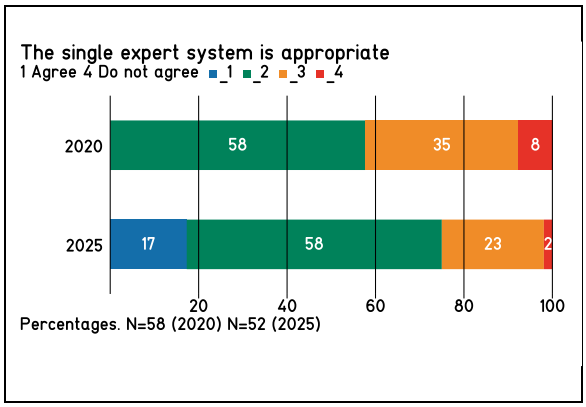


Figure 21: Single expert system

[5] This suggestion cancels the suggestion above

Support for individual expertise has increased significantly from 58% to 75% (Figure 21).

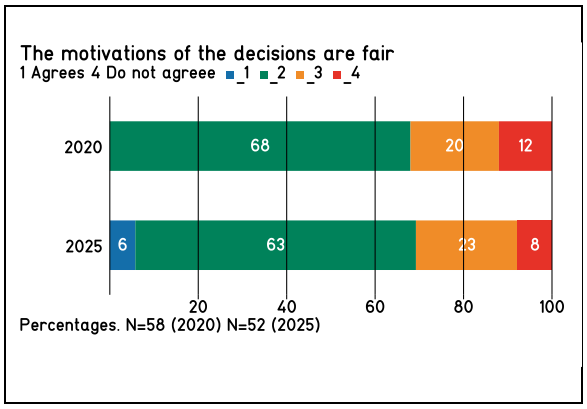


Figure 22: Motivation texts

A majority of 69% consider the evaluation motivation texts to be fair (Figure 22).

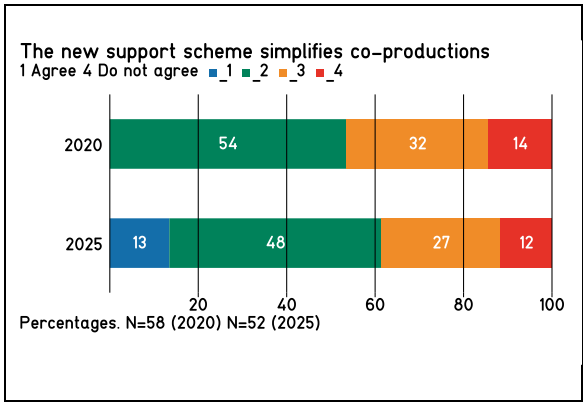


Figure 23: Impact on co-productions

A majority of 61% agree that the new procedure simplifies co-productions (Figure 23).

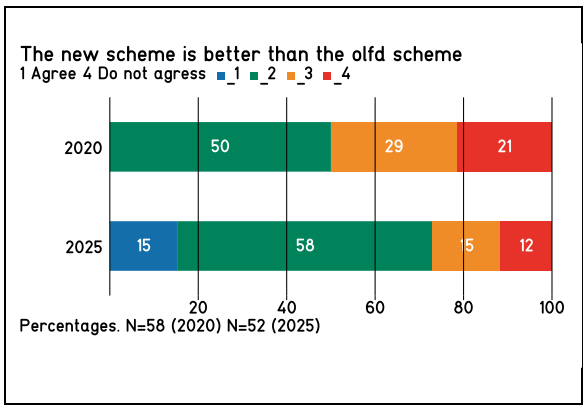


Figure 24: Comparison with old scheme

Support for the new procedure has increased significantly. Instead of 50%, 73% of respondents now consider the new procedure to be better than the old one (Figure 24).

4.2.6 General suggestions

The participants suggested:

- considering the contradiction between the increasing importance of creative criteria and the role of single experts,
- considering how projects can be financed by the FOC at an earlier stage[6],
- considering how to assess whether the announced national crew members have actually been appointed,
- obtaining double expertise, and using average to reduce subjectivity,
- in case of rejections and second application, using the same expert,
- considering that the current points system is optimized for 30% financial participation, and that requirement may not be realistic for co-productions of larger projects and
- using this kind of evaluation procedure as template for other support schemes of the FOC.

Participants made the following comments on co-productions in general.

- The focus should be more international and not limited to Cannes and Berlin.
- The increasing complexity of co-production construction requires faster decision processes.
- The number of co-production agreements should be increased (South America, Asia, Africa).
- It should be possible to make, under certain conditions, to realize co-productions without agreement.
- Audiovisual co-production should be possible.
- Just a reminder of how valuable it is to have the FOC's support for minority co-productions.

5. Conclusions

The two surveys show that the minority co-

[6] This support scheme only provides funding at the production stage. However, MEDIA Desk Suisse offers funding for the co-development of Swiss minority projects. The first film projects developed using this funding have already applied for the co-production scheme and received approval.

production scheme is now well established and accepted by the stakeholders.

- The points system creates predictability in the application process, enabling producers to make binding commitments to partners and establish solid co-productions.
- The points system enables the fund to use the criteria to define incentives for substantial co-productions that benefit the national industry.
- Supported minority co-production are more likely to have festival and box office success than national films and majority co-productions.
- In both surveys 2020 and 2025, stakeholders (producers and experts) showed strong support for the scheme.

All that is needed is gradual adjustment over time.

6. Acknowledgements

Thanks to the producers and experts for taking the time to fill out the survey.

Thanks to Corinne Steiner (currently responsible for the minority co-production scheme), Nadine Adler Spiegel and Laurent Steiert (co-directors section film FOC) for their support.

7. Declaration of Interest

This paper is not an independent study. Both the evaluations from 2020 and 2025 were conceived and conducted by me as an employee of the Federal Office of Culture. I also implemented the minority co-production scheme in 2019 and was responsible for the scheme from 2019 to 2021.

References

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[3] M. Bürcher, «Die Finanzierung der Schweizer Kinofilmproduktion 2024,» Bundesamt für Kultur BAK, Bern, 2025.