



Federal Foreign Office

# 2020 – Third Quadrennial Periodic Report

on the Implementation of the 2005 UNESCO Convention  
on the Protection and Promotion of the Diversity of Cultural Expressions  
in and by Germany in the 2016-2019 Reporting Period







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# Summary

— The protection and promotion of the diversity of cultural expressions are the basis of the cultural policy of the Federal Government, the Länder and the local authorities in Germany. They promote a culture of participation of civil society actors at all levels. According to the 2018 Report on Cultural Funding (Kulturfinanzbericht), public spending for the protection and promotion of culture and the arts amounts to 0.34% of gross domestic product. Co-productions on an equal footing and the dismantling of inequalities are important goals for international cultural cooperation.

This report presents 100 sample measures that strengthen sustainable systems of governance for culture. In this context, the strong trend of Länder and municipalities compiling longer-term cultural guidelines and cultural development concepts continues. In these efforts, they are actively responding to demographic, digital and ecological transformations. The innovative capacities of cultural infrastructures and institutions are becoming even more important. Cultural diversity is now the rule, not the exception. Artistic projects and cultural education are contributing to dialogue in society. During the reporting period, many refugees arrived in Germany from crisis and war zones. Some of the measures reported on here were in response to this development.

The plurality of media systems continues to guarantee freedom of opinion and a diversity of contents. It provides all citizens with various entry points to the media while ensuring that the populace has a presence in the media. A “media diversity monitor” has now been actively deployed across Germany.

Multi-year transformation programmes for museums, archives and libraries designed to expand their digital competencies are responding to the digital environment’s challenges and disruptions. The promotion of digital creativity as a tool of democratic popular culture and media culture must be institutionalised at some point in the future.

Model projects that stabilize and strengthen the efficacy of socio-cultural work play an important role in boosting the competencies and capacities of civil society entities.

Cultural content and forms of expression from countries in the Global South have continued to gain visibility thanks to international cooperation, co-productions, mobility, preferential treatment and artist residencies. Cooperation with cultural actors in Africa was further increased, partly in response to the debate, ongoing since 2017, on questions related to German colonial history and the handling of collections from colonial contexts. The successful programmes for publishers and for emerging cinematic talent have been further deepened and expanded. In 2019, they actively participated in the new medium-term cooperation initiative “Fair Culture” on the concept of preferential treatment in the artistic and cultural sector.

The 2030 Agenda for Sustainable Development shapes the role of culture in strategies for sustainable development. The German Sustainable Development Strategy, initially adopted in 2017 and revised in 2018, was the first to use the concept of a “culture of sustainability” as a guiding principle, whereby public programming funds for transformative cultural projects were made available. Important sectors of the creative industry, such as film and television, are developing prototypes for ecologically sound production methods.

In the framework of international and development cooperation, one focus is the structural contribution of the artistic and cultural sector towards the attainment of the Sustainable Development Goals (SDGs), particularly in countries of Africa and the Near East. The Federal Government promotes the economic strength and innovative capacities of this promising sector, which creates jobs and prospects for young entrepreneurs in particular, and opens up new fields of business.



Promoting human rights and fundamental freedoms is a requirement for implementing this UNESCO cultural convention.

Due to gender disparities, society misses out on quality, quantity and diversity of cultural content and forms of expression. Available talent is left untapped. Mentoring programmes to promote women, as well as other initiatives, were significantly expanded, the risk of violence was reduced and, overall, gender equality was embedded transversally in many different projects. This is also a focus of Germany's Presidency of the Council of the European Union in the second half of 2020.

By taking new measures, such as the Martin Roth Initiative, to protect artists and cultural professionals under threat, by intensifying its cooperation in the International Cities of Refuge Network, and by releasing general statements in response to developments, Germany has acknowledged in political terms and reinforced in practical terms the importance of protecting artistic freedom. Illiberal democracies and political systems that are increasingly re-nationalising present a challenge to artistic freedom and international cooperation.

In 2019, Germany submitted to UNESCO a 40-page implementation report on the key aspect of the social and economic status of artists and cultural professionals in the digital environment. That implementation report is included as an annex to this Periodic Report.

## Technical information

<b>Name of Party</b>
Federal Republic of Germany
<b>Date of ratification</b>
12 March 2007
<b>Organisation(s) or institution(s) responsible for generating this report</b>
Steering committee: The Federal Foreign Office (AA, lead responsibility), the Federal Government Commissioner for Culture and the Media (BKM), the Conference of Cultural Ministers (Kultur-MK) under the umbrella of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (KMK) and the German Commission for UNESCO (DUK) in its function as the national point of contact for the 2005 UNESCO Convention
<b>National point of contact</b>
German Commission for UNESCO, Bonn
<b>Name of person who signs report</b>
Heiko Maas, Federal Minister for Foreign Affairs
<b>Date of submission</b>
01 November 2020
<b>Description of consultation process with civil society to generate report</b>
<p>On 24 June 2019, the steering committee (see above) met at the Federal Foreign Office. On the basis of the resolutions by the Conference of Parties, it set the timetable for the consultation procedure and the specific priorities for the Periodic Report.</p> <p>From July to October 2019, the national point of contact called upon all civil society actors (see below) to communicate relevant initiatives and measures for the Third Quadrennial Periodic Report. During the same time period, the AA, BKM, Kultur-MK and the Länder with their respective departments participated by submitting relevant measures for the report. Additionally, the AA invited all relevant ministries, the Federal Statistical Office and the Association of German Cities to name relevant measures.</p> <p>Back in summer of 2018, at the suggestion of civil society actors, the national point of contact had also invited all stakeholders to participate in an online consultation as part of monitoring the implementation of the 2005 UNESCO Convention. Additionally, the national point of contact proactively conducted in-depth research and analyses in 2018 and 2019. Altogether, over 100 relevant measures and initiatives were thus identified by 1 October 2019.</p> <p>On 30 October 2019, the Sub-Committee for Culture and the Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO addressed the requirements of the Third Quadrennial Periodic Report and the central developments and challenges during the reporting period. In keeping with the reporting structure newly agreed in 2019, 100 contributions were compiled into a first draft by 23 December 2019.</p>

This first draft report served as the basis for three combined consultation processes:

- a) The steering committee arranged for an initial quality check and solicited feedback from all relevant federal ministries and the Länder.
- b) Actors and committees from both civil society and the expert community were invited to comment online on this draft report from 23 December 2019 to 19 January 2020.
- c) At a special session of the Federal Coalition for Cultural Diversity held in Cologne on 21 January 2020, the draft report and all online comments were peer-reviewed chapter by chapter; keywords on core progress areas and challenges during the 2016 to 2019 reporting period from the perspective of civil society actors were identified; primary outcomes, key developments, challenges, problem-solving strategies and next steps were compiled and put forward for discussion.

Some 70 comments and the findings of the consultation on 21 January 2020 were taken into account when preparing the second draft of the report in the version dated 27 January 2020. The steering committee then reviewed this version and, from 27 to 31 January 2020, arranged for feedback from all relevant federal ministries as well as from the Länder and the Association of German Cities.

The steering committee also took into account the findings of the consultations and the remarks and proposals from civil society at its final reading of the report text, which took place on 4 February 2020 under the lead responsibility of the AA, before the Federal Cabinet took note of and approved it on 12 August 2020. On this basis, it was submitted to UNESCO in November 2020.

#### **Names of representatives of civil society organisations taking part in generating the report**

- Federal Coalition for Cultural Diversity – complete list in Annex;
- Sub-Committee for Culture of the German Commission for UNESCO, chaired by Prof. Wolfgang Kaschuba, and Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO, deputy chaired by Dr Helga Trüpel; see full list of names in Annex

## Overview

# Cultural policy context, structuring cooperative cultural policy and international cultural cooperation in Germany (Cultural Governance)

In Germany, the protection and promotion of the diversity of cultural expressions provides the foundation for federal, Länder and municipal cultural policy. This protection and promotion are an integral part of the structure of the cultural promotion system in Germany and advance a culture of participation of civil society actors at all levels.

Germany's multifaceted and historically evolved cultural landscapes in its different regions provide the foundation for its cultural riches. In international comparison, Germany enjoys an especially dense network of publicly funded cultural institutions. It possesses top-class, broad-ranging and international cultural offerings – not only in major metropolitan areas but also in smaller towns and cities and in rural areas. The latter were a particular focus in the period from 2016 to 2019.

Seeking to entrench these principles of publicly supported cultural policy in international public law and to safeguard them for the future under the conditions of ongoing trade liberalisation, Germany was among the co initiators of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. From 2015 to 2019, Germany was again a member of the Intergovernmental Committee of this Convention.

The overarching aim is to ensure the unimpeded development of art and culture and to provide all citizens with access to it. One defining feature in Germany is the federalism that is enshrined in the German constitution, the Basic Law. According to the Basic Law, the promotion of art and culture is first and foremost a responsibility of the Länder and the municipalities ("cultural sovereignty of the Länder").

The Länder primarily carry out tasks that are of supraregional significance, and they maintain their own cultural institutions. They provide for balance among the municipalities and work towards coordination, cooperation and networking. The municipalities secure the foundation of cultural life and promote culture comprehensively.

In 2018, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder unanimously resolved that the cultural-policy affairs of the Länder should, as a core component of the Länder's constitutionally guaranteed cultural sovereignty, be given renewed visibility and that the public perception of their importance should be improved. Since 1 January 2019, therefore, a Conference of Cultural Ministers (Kultur-MK) has been established under the auspices of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder. This new body deals with cultural-policy matters of national significance and convenes twice annually.

In Germany, the Federal Government, the Länder and the municipalities understand themselves to be partners that complement one another and in many cases act together to safeguard cultural identity and diversity and to contribute to cultural memory. To this end, regular dialogue is maintained between all players; in addition to the regular dialogue between the Federal Government and the Länder and with the local authorities' national associations, that also includes discussion with cultural foundations at the Länder and federal levels.

In cultural and media policy, the Federal Government takes on tasks of significance to the entire country. First, it shapes the legal framework conditions within its legislative remit. The cultural representation of the Federal Republic in the capital, Berlin, remains the duty of the Federal Government. Furthermore, the Federal Government supports cultural institutions that are of national significance and represents cultural and media-policy interests at the international level.

Within the scope of its international cooperation, the Federal Government also supports cultural professionals and institutions in partner countries with the sustainable development of their cultural and media infrastructure, with the promotion of their cultural, media and creative industries, and with advice on cultural policy. The growing diversity of cultural expressions in Germany and abroad is regarded as a major opportunity. Since 2017, as part of

the 2030 Agenda for Sustainable Development, German development cooperation has stepped up its promotion of the role of culture as an engine of sustainable (economic) development.

For these tasks of national significance, the Federal Government provided a total of € 1.767 billion in funding in 2016, € 1.849 billion in 2017 and € .848 billion in 2018. In 2018, the Federal Foreign Office's share of this funding was € 1.021 billion. In November 2019, the German Bundestag increased the Federal Foreign Office's budget for international cultural policy and approved € 1.07 billion for 2020. In 2018, the Federal Foreign Office introduced the new position of a Minister of State for International Cultural Policy.

Along with ensuring favourable legal and social framework conditions for cultural professionals and for the development of culture, media and the arts, there are many support programmes and offerings for a broad spectrum of cultural expressions. These are incorporated into the corresponding federal, Länder and municipal budgets. Partly on the basis of Article 5 of the German Basic Law, cultural promotion is considered a core task for democratic polity and an investment in the future.

The freedom and quality of the media and access to it, along with freedom of opinion, are values and positions that Germany stands for as a European nation which prizes culture. Private and public service broadcasting considerably promote diversity of opinion and the formation of both individual and public opinion. This applies also and especially in the digital age, which poses new challenges for shaping the internet and digitization in a form compatible with democracy.

Because the digital transformation affects all people of all ages in nearly every walk of life, the Federal Government's digital implementation strategy makes reference to five fields of action: digital competence, infrastructure and equipment, innovation and digital transformation, societal shift toward digitalisation, and modern government. In 2018, Germany assumed the rotating Chair of the Freedom Online Coalition and in 2019 hosted the 14th Internet Governance Forum "One World. One Net. One Vision".

Numerous federal, Länder and municipal institutions receive complementary funding. In 2015<sup>1</sup>, public spending for the protection and promotion of culture and the arts alone totalled some € 10.4 billion, thereby making up 1.73% of total public-sector expenditures. Of this sum, the municipalities accounted for 44.9%, the Länder for 40.3% and the Federal Government for 14.8%. Relative to Germany's economic power, this corresponds to 0.34% of gross domestic product. Notable additional funding is provided by foundations and private patrons of the arts.

In Germany, an immigration society, cultural professionals with a particular professional, linguistic or geographical connection to other countries make a major contribution to the country's cultural wealth. Numerous non-governmental organizations, foundations, networks, festivals, artists' agencies and intermediary organisations engage in cooperation independently, both in Germany and abroad. The Federal Government provides funding for cultural projects from and in countries of the Global South and Eastern Europe.

The Coalition Agreement of the 19<sup>th</sup> parliamentary term, from the spring of 2018, explicitly specifies the need for "strengthened cultural policy research and, if appropriate, cultural statistics to be ensured by law". The new monitoring format for the 2005 UNESCO Convention, agreed by the Parties to the Convention in 2019, sets out a total of

1 Statistical offices of the Federation and the Länder – 2018 Report on Cultural Funding (Kulturfinanzbericht), p. 19; available for download at: [https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002189004.pdf?\\_\\_blob=publicationFile](https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Bildung-Forschung-Kultur/Kultur/Publikationen/Downloads-Kultur/kulturfinanzbericht-1023002189004.pdf?__blob=publicationFile)

fourteen indicators, with up to four proposals for qualitative and quantitative verification to be made for each. These indicators also make concrete contributions to the attainment of six of the 17 Sustainable Development Goals (SDGs) of the 2030 Agenda – namely the goals of equitable and quality education (SDG 4), gender equality (SDG 5), sustainable economic growth as an opportunity for all (SDG 8, especially targets 8.8 and 8.a), reduced inequalities (SDG 10, especially targets 10.7, 10.a, and 10.b), peace, justice and strong and transparent institutions (SDG 16, especially targets 16.6, 16.7, and 16.10), and partnerships to achieve these Sustainable Development Goals (SDG 17, especially targets 17.11 and 17.17).

Since summer of 2019, results and findings of this Periodic Report can be used in the framework of the data platform for voluntary reporting on the attainment of the SDGs in and by Germany.<sup>2</sup> They also serve as a resource for the update of the German Sustainability Strategy, which is scheduled for the end of 2020.<sup>3</sup>

2 [https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Nachhaltigkeitsindikatoren/\\_inhalt.html](https://www.destatis.de/DE/Themen/Gesellschaft-Umwelt/Nachhaltigkeitsindikatoren/_inhalt.html)

3 <https://www.bundesregierung.de/resource/blob/975292/1559082/a9795692a667605f652981aa9b6cab51/deutsche-nachhaltigkeitsstrategie-aktualisierung-2018-download-bpa-data.pdf?download=1> (retrieved 23 January 2020)

## Chapter 1

## Supporting sustainable systems of governance for culture

— This chapter presents fifty-one examples of measures and programmes launched or substantially amended during the reporting period which protect and promote the diversity of cultural expression at local, regional or national level and further the development of a dynamic cultural and creative sector at a structural level

This involves various public bodies playing a role in the shaping of well-informed policy making, which is often born out of initiatives from the relevant specialists in civil society and then developed further in cooperation with a range of partners (cf. Chapter 5).

The descriptions of the individual measures demonstrate that the multiple-agency principle has become the norm in this area of governance. Good results are achieved by collaboration and the pooling of skills and responsibilities. Outcomes, evaluation findings, and the type and amount of resources used are outlined wherever that information was available. An additional point of interest is which elements of the cultural value chain each measure particularly focuses on.

The materials submitted reveal a number of new stand-out features in the reporting period. Länder and local authorities have been drawing up longer-term guidelines and development strategies for culture as well as, in some cases, legislation to underpin robust cultural infrastructure that fosters diversity of cultural expression. These moves are a response to the social change brought about by demographic and ecological developments, digital transformation and erosion of democracy. Several local authorities have made this part of their bids to become European Capitals of Culture in 2025. The question of how open to innovation cultural structures and institutions are thereby continues to grow in significance.

A wide range of cultural-education initiatives are opening up new routes to art and culture, using art as a development laboratory not least for the immigration society, and working as a matter of course on issues of inclusion. It was during the reporting period that a large number of refugees arrived in Germany from crisis-ridden and war-torn regions.

Ensuring that digitalisation supports and promotes creativity and the diversity of cultural content will require not only rules and guidelines but also a willingness and accessible opportunities to proactively expand digital skills. In matters of media diversity and in libraries, museums and archives, the challenges and upheavals of the digital environment stand out even more clearly than they did four years ago. This report contains a broad spectrum of responses to them.

Sustainable systems of governance in the cultural sector are greatly strengthened when the development of dynamic cultural and creative sectors is deliberately bound up with enhancing the freedom, independence and diversity of the media, promoting creativity and access to diverse forms of cultural expression in the digital environment, creating favourable conditions for civil society organisations and having them actively involved in implementing the 2005 UNESCO Convention.

In this first chapter, on governance as one of the Convention's goals, cultural policy, media diversity, the digital environment and civil society are therefore treated in separate subsections for the sake of clarity. It goes without saying that there is a good deal of cross-pollination between these areas. In addition, they are both part of and indeed prerequisite to a well-developed culture of democratic participation, which is undergoing rapid change as a result of digital innovations.

## 1.1. Cultural and creative sectors

### 1.1.1. Land strategies for cultural policy and legal frameworks in Bremen, Mecklenburg-Western Pomerania, North Rhine-Westphalia, Saxony and Thuringia

#### Name of the policy/measure

1. **Free Hanseatic City of Bremen:** Report on Promotion of Culture (*Kulturförderbericht*), 2018
2. **Mecklenburg-Western Pomerania:** Guidelines for Cultural Policy (*Kulturpolitische Leitlinien*), 2020
3. **North Rhine-Westphalia:** Cultural Promotion Plan (*Kulturförderplan*), 2016–2018; North Rhine-Westphalia Land-Level Cultural Report (*Landeskulturbericht Nordrhein-Westfalen*), 2017
4. **Free State of Saxony:** Amendment of 11 April 2018 to Saxony's Cultural Areas Act (*Kulturraumgesetz*)
5. **Free State of Thuringia:** 2025 Museum Outlook (*Museumsperspektive 2025*), adopted in 2018, 2019 recommendations

#### Implementing actor

1. **Free Hanseatic City of Bremen:** Senator for Culture
2. **Mecklenburg-Western Pomerania:** Ministry of Education, Science and Culture; Land Council for Cultural Affairs; districts and municipalities
3. **North Rhine-Westphalia:** Ministry of Cultural, Academic and Scientific Affairs
4. **Free State of Saxony:** Land parliament and government
5. **Free State of Thuringia:** Cultural Affairs Department of the Thuringian State Chancellery; Thuringia Museum Association (*Museumsverband Thüringen e.V.*)

#### Cultural domains covered by the policy/measure

- ⊗ Cinema/audiovisual/radio   ⊗ Design   ⊗ Media arts   ⊗ Music  
 ⊗ Literature/publishing   ⊗ Visual arts   ⊗ Performing arts   ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. **Free Hanseatic City of Bremen:** <https://www.kultur.bremen.de/>
2. **Mecklenburg-Western Pomerania:** <https://www.kultur-mv.de/kultur-politik/leitlinien/faq-leitlinien.html>
3. **North Rhine-Westphalia:** <https://www.mkffi.nrw/kulturfoerderplan>; <https://www.mkffi.nrw/landeskulturbericht>
4. **Free State of Saxony:** <https://www.revosax.sachsen.de/vorschrift/17633-Aend-SaechsKRG>
5. **Free State of Thuringia:** <https://www.staatskanzlei-thueringen.de/arbeitsfelder/kultur/kulturpolitik/>

#### Main features of the policy/measure

##### Main aims

Developing longer-term governance guidelines and in some cases legislation to underpin robust cultural infrastructure that fosters the diversity of cultural expression with due consideration to demographic and digital change

- North Rhine-Westphalia: The key objective is to foster diversity, i.e. to enable every person to participate in cultural life at any age, regardless of social situation, ethnic origin, health constraints or residency status.
- Mecklenburg-Western Pomerania: The subject matter of the guidelines will cover, among other things, inclusion and participation, cultural events and facilities in urban and rural settings, and art and culture in the digital future



- Thuringia: The aim is to strengthen museums in view of the challenges relating to participation in cultural life, integration and inclusion, digitalisation and demographic change and to position them as important cultural players

#### Target groups

Inhabitants of each Land; stakeholders funding, creating and/or interested in cultural content; volunteers; museum staff and sponsors (local and Land authorities, foundations, associations)

#### Expected results

- Taking stock of varying situations in different fields of action
- Setting out funding lines and instruments in a transparent manner
- Laying foundations for sustainable cultural policy, cultural development and cultural promotion
- Identifying and preserving the public's cultural interests
- Inspiring, expanding and consolidating collaborations and networks
- Improving cultural sites and enriching the cultural scene
- Strengthening diversity and participation
- Intensifying the discourse on cultural policy
- Establishing the objectives of cultural policy and measures well ahead of time, so that the relevant stakeholders can plan
- Boosting cultural diversity nationwide
- Generating a broad basis of data for informed decisions in cultural policy
- Intensifying dialogue among museums, sponsors, the museums association and the relevant Land; expanding opportunities for cooperation and networks; promoting and strengthening the voluntary sector

#### Nature

Legislative  Regulatory  Financial  Institutional

#### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

#### Scope

Local  Regional or Land level  National  International

#### Does this measure specifically target young people?

ja  nein

#### What are the results achieved so far through the implementation of the policy/measure?

1. **Free Hanseatic City of Bremen:** Report on Promotion of Culture presented in December 2018; *Denkzellen* forums set up for dialogue between Land authorities and the independent arts scene; supraregional jury of specialists appointed to allocate theatre project funding; procurement procedure made more transparent and binding
2. **Mecklenburg-Western Pomerania:** Public discussion process involving consultations, workshops and regional conferences launched in 2017, with a complete record made publicly available at <https://www.kultur-mv.de/kultur-politik/leitlinien.html>; interim report published in 2019 presenting the areas in which guidelines for cultural policy are being developed, available at [https://www.regierung-mv.de/serviceassistent/\\_php/download.php?datei\\_id=1615820](https://www.regierung-mv.de/serviceassistent/_php/download.php?datei_id=1615820)

- 3. North Rhine-Westphalia:** North Rhine-Westphalia's Culture Promotion Act (*Kulturfördergesetz*) provides for new structures and instruments; two key instruments are the Cultural Promotion Plan and Report; first Cultural Promotion Plan drawn up for 2016 to 2018 in a participatory process in collaboration with the cultural scene and adopted by the North Rhine-Westphalian Land parliament on 15 December 2016; implementation of the Plan is flanked by the Cultural Report (*Landeskulturbericht*), which analyses general developments relating to cultural policy in North Rhine-Westphalia; in 2017, the Land government announced a 50% increase in the culture budget to € 300 million by 2022
- 4. Free State of Saxony:** Evaluation conducted in 2015 and law found to have proven effective (available for download at <https://www.kulturland.sachsen.de/download/Evaluation.pdf>); Saxony's Cultural Areas Act (*Kulturraumgesetz*) amended on 11 April 2018; annual budget for equalising the culture-funding burden between the Free State of Saxony and local government bodies in rural areas increased by € 8 million to a total of € 94.7 million
- 5. Free State of Thuringia:** Dialogue process initiated with various possible ways to participate and regional conferences held; recommendations for action drawn up; museums association given financial and staffing boost to provide consultation for museums funded by local authorities

#### Financial resources allocated to the policy/measure

Funded from the budgets of the respective Länder

- 5. Free State of Thuringia:** increase of € 2.3 million in institutional support for museums and the museums association of Thuringia (2018 to 2019)

- Federal funds    Land funds    Local-authority funds    EU funds  
 Private finance/sponsoring/own resources    Other (please specify)

#### Actors involved

Land governments and parliaments; Land cultural associations; artists; cultural institutions; civil society stakeholders

#### Has the implementation of the policy/measure been evaluated?

- Yes    No

#### Policy/measure introduced/adjusted ...

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

### 1.1.2. Culture as part of urban development strategies

#### Name of the policy/measure

1. **Chemnitz:** 2018–2030 Cultural Strategy (*Kulturstrategie*), as part of the city's bid to become European Capital of Culture in 2025
2. **Magdeburg:** 2030 Cultural Strategy (*Kulturstrategie*), as part of the city's bid to become European Capital of Culture in 2025
3. **Nuremberg:** 2018 Cultural Strategy (*Kulturstrategie*), as part of the city's bid to become European Capital of Culture in 2025
4. **Düsseldorf:** 2015–2017 Cultural Development Planning (*Kulturentwicklungsplanung*)
5. **Cologne:** 2019 Cultural Development Plan (*Kulturentwicklungsplan*)
6. **Bayreuth:** 2019 Cultural Development Plan (*Kulturentwicklungsplan*)
7. **Leipzig:** 2016–2020 Cultural Development Plan (*Kulturentwicklungsplan*)
8. **Kassel:** 2030 Cultural Vision (*Kulturkonzeption*)
9. **Mannheim:** 2030 Mission Statement Mannheim (*Leitbild Mannheim Hoch Zwei*), adopted by the Municipal Council in 2019

#### Implementing actor

1. **Chemnitz:** Department of Education, Youth, Social and Cultural Affairs, Sports and Health
2. **Magdeburg:** Department of Cultural Affairs, Schools and Sports
3. **Nuremberg:** Cultural Affairs Division of the City of Nuremberg
4. **Düsseldorf:** Cultural Affairs Office of Düsseldorf, capital of North Rhine-Westphalia; Society for Cultural Affairs (*Kulturpolitische Gesellschaft e.V.*), Institute for Cultural Policy (*Institut für Kulturpolitik*)
5. **Cologne:** Department of Art and Culture; Cologne Cultural Development Plan Steering Group (*Lenkungskreis Kulturentwicklungsplan Köln*)
6. **Bayreuth:** City Administration and City Council
7. **Leipzig:** Department of Cultural Affairs of the City of Leipzig
8. **Kassel:** Office of Cultural Affairs of the City of Kassel
9. **Mannheim:** City Administration of the City of Mannheim

#### Cultural domains covered by the policy/measure

- ⊗ Cinema/audiovisual/radio   ⊗ Design   ⊗ Media arts   ⊗ Music  
 ⊗ Literature/publishing   ⊗ Visual arts   ⊗ Performing arts   ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. **Chemnitz:** <https://www.chemnitz.de/chemnitz/de/kultur/kulturstrategie/index.html>
2. **Magdeburg:** <http://www.kulturstrategie-md.de/>
3. **Nuremberg:** <https://kulturstrategie.nuernberg.de/>
4. **Düsseldorf:** <https://www.kep-duesseldorf.de/index.php>
5. **Cologne:** <https://www.stadt-koeln.de/leben-in-koeln/kultur/fortfuehrung-der-kulturentwicklungsplanung-fuer-koeln>
6. **Bayreuth:** <https://www.bayreuth.de/kulturentwicklungsplan-online-abrufbar/>
7. **Leipzig:** <https://www.leipzig.de/freizeit-kultur-und-tourismus/kunst-und-kultur/kulturpolitische-strategien/kulturentwicklung/#c115502>
8. **Kassel:** [https://www.kassel.de/buerger/kunst\\_und\\_kultur/kulturkonzeption.php](https://www.kassel.de/buerger/kunst_und_kultur/kulturkonzeption.php)
9. **Mannheim:** <https://www.mannheim.de/de/stadt-gestalten/verwaltung/aemter-fachbereiche-eigenbetriebe/strategische-steuerung/leitbild-mannheim-2030>

Main features of the policy/measure
<p><b>Main aims</b></p> <p>Developing longer-term governance guidelines to underpin robust cultural infrastructure that promotes diversity of cultural expression in cities with due consideration to demographic and digital change; implementing global Sustainable Development Goals at the local level</p>
<p><b>Target groups</b></p> <p>City society and administration; stakeholders funding, creating and/or interested in cultural content</p>
<p><b>Expected results</b></p> <ul style="list-style-type: none"> <li>• Safeguarding, strengthening and expanding diverse cultural content</li> <li>• Setting objectives and concrete measures of municipal cultural policy for the coming years and creating planning certainty for cultural actors</li> <li>• Signposting the inclusion of cultural policy in city-wide planning and urban development</li> <li>• Identifying and protecting the public's cultural interests</li> <li>• Promoting the transcultural openness of city society</li> <li>• Establishing and transmitting cities' image as cultural sites across Germany and internationally</li> <li>• Bringing the activities of city administrations into line with the vision of the 17 Sustainable Development Goals (SDGs)</li> </ul>
<p><b>Nature</b></p> <p><input type="radio"/> Legislative <input checked="" type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional</p>
<p><b>Main focus</b></p> <p><input checked="" type="radio"/> Creation <input checked="" type="radio"/> Production <input checked="" type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment</p>
<p><b>Scope</b></p> <p><input checked="" type="radio"/> Local <input type="radio"/> Regional or Land level <input type="radio"/> National <input checked="" type="radio"/> International</p>
<p><b>Does this measure specifically target young people?</b></p> <p><input type="radio"/> Yes <input checked="" type="radio"/> No</p>
<p><b>What are the results achieved so far through the implementation of the policy/measure?</b></p> <ol style="list-style-type: none"> <li>1. <b>Chemnitz:</b> Workshops, cultural ateliers, world cafés and interviews held; ideas and feedback gathered from city society in public presentations; alternative visual version created of the Cultural Strategy Making Space for Culture (<i>Kulturstrategie „Kultur Raum geben“</i>) as a result of an open competition, namely a fold-out poster intended to make the strategy more accessible to the public, available at <a href="https://www.chemnitz.de/chemnitz/media/kultur/kulturfoerderung/kulturstrategie-online-de.pdf">https://www.chemnitz.de/chemnitz/media/kultur/kulturfoerderung/kulturstrategie-online-de.pdf</a></li> <li>2. <b>Magdeburg:</b> Public workshops and cultural discussions held as part of drafting process, with the workshops focusing on integration and migration in culture, digital transformation in cultural institutions and the strategic focuses of cultural promotion; website set up for online participation: <a href="http://www.kulturstrategie-md.de/forums/forum/diskussion/">http://www.kulturstrategie-md.de/forums/forum/diskussion/</a></li> </ol>

3. **Nuremberg:** Public consultation process conducted; city society kept abreast of news and events implementing the Cultural Strategy via <https://www.nuernberg.de/internet/kultur-referat/werkstatt.html>; activities carried out, e.g. (1) House of Games (*Haus des Spiels*) planned as a new cultural location and meeting place, (2) games-development project gameON2025 held, in which workshop groups of children and young people developed location-based digital games that can be downloaded for free
4. **Düsseldorf:** Coordination office for implementing Cultural Development Planning set up on a permanent basis; Arts Council (Rat der Künste) founded; process implemented to develop up-to-date and transparent funding guidelines; final report made available online: <https://www.netzwerk-kulturberatung.de/content/1-ueber/1-dr-patrick-s-foehl/1-publikationen/abschlussbericht-zur-kulturentwicklungsplanung-ergebnisse-und-massnahmen/kep-duesseldorf-abschlussbericht-web.pdf>
5. **Cologne:** Possibilities, principles and problem-solving strategies of future cultural affairs policy discussed at a structural level with various stakeholders; specific policy requirements formulated; 2019 Cultural Development Planning published, with a focus on five key cross-cutting issues: (1) diversity, (2) creating spaces for art and culture, (3) bringing art and culture into the public sphere, (4) increasing financial support, (5) continuing cultural development planning as a participatory process; first Holger Czukay Prize for Pop Music, with € 15,000 in prize money, awarded in 2019 in implementation of a Council cultural development planning decision
6. **Bayreuth:** Objectives and concrete measures of the city's cultural affairs policy set out; events held with cultural actors from the city and the broader region; Bayreuth Cultural Declaration (*Kulturerklärung*) and Catalogue of Measures (*Maßnahmenplan*) developed as main components of the 2019 Cultural Development Plan, the chief measures including the following: ensuring provision of funding, establishing culture funds in local authorities, improving culture marketing, setting up a round table, establishing a baroque festival, improving the educational services offered by museums
7. **Leipzig:** Workshops and discussions held; Cultural Development Plan adopted with three focuses: (1) making cultural diversity the city's calling card, (2) developing strategies for nuanced, inclusive, cross-generational and intercultural participation, (3) exploring the City of Music's potential for development and innovation
8. **Kassel:** Cultural Vision adopted, consisting of the final report on the participatory process, identification of priorities among the findings and a first round of implementation measures; Cultural Vision seen as a rolling plan that initiated the transformation process; investigations and participation-based process of analysis and communication conducted between July 2017 and June 2018, including three major culture workshops with cultural professionals, cultural affairs stakeholders from politics and administration, as well as representatives of the education, business, urban development and tourism sectors
9. **Mannheim:** LVision of the 17 Sustainable Development Goals implemented in the activities of the administration; overall organisation as well as strategic objectives and performance indicators for the setting of the budget and other governance tools developed in line with that vision; projects of relevance to the city conducted in keeping with that vision, such as planning for the 2023 Federal Garden Show (*Bundesgartenschau*)

<b>Financial resources allocated to the policy/measure</b>
Funded by local authorities <b>9. Mannheim:</b> Funding from City of Mannheim, Federal Ministry for Economic Cooperation and Development <input checked="" type="checkbox"/> Federal funds <input type="checkbox"/> Land funds <input checked="" type="checkbox"/> Local authority funds <input type="checkbox"/> EU funds <input type="checkbox"/> Private finance/sponsoring/own resources <input type="checkbox"/> Other (please specify)
<b>Actors involved</b>
Cities and their Cultural Affairs Departments, Offices and Division; cultural city associations; artists; cultural institutions; civil society stakeholders; private sector; universities; academic
<b>Has the implementation of the policy/measure been evaluated?</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
Evaluation planned as a fixed feature of cities' future activities and to be included in Germany's 2020–2023 and 2024–2027 Periodic Reports
<b>Policy/measure introduced/adjusted ...</b>
<input checked="" type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

### 1.1.3. DANCE PACT Local-Regional-National (*TANZPAKT Stadt-Land-Bund*)

#### Name of the policy/measure

DANCE PACT Local-Regional-National (*TANZPAKT Stadt-Land-Bund*)

#### Implementing actor

Umbrella Association for Dance in Germany (*Dachverband Tanz Deutschland*); non-profit organisation DIEHL+RITTER gUG

#### Cultural domains covered by the policy/measure

Cinema/audiovisual/radio    Design    Media arts    Music  
 Literature/publishing    Visual arts    Performing arts    Cultural and creative sectors

#### Website of the policy/measure

[www.tanzpakt.de](http://www.tanzpakt.de)

#### Main features of the policy/measure

##### Main aims

Artistically and structurally advancing the development of dance as an art form in Germany; strengthening the self-organisation and raising the profile of the dance scene

##### Target groups

Ensembles; artists' cooperatives; individual artists; production infrastructure and performance venues

<b>Expected results</b>
Making substantial dance projects possible by means of a long-term increase in funding for excellence; conducting dialogue with local authorities and Länder on lasting involvement with the dance scene nationwide; applying principle of additionality of funding to guarantee that co-financing from Länder matches the funding from the federal budget
<b>Nature</b>
<input type="radio"/> Legislative <input checked="" type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input checked="" type="radio"/> Produktion <input checked="" type="radio"/> Distribution und Vertrieb <input checked="" type="radio"/> Kulturelle Beteiligung und Teilhabe
<b>Scope</b>
<input checked="" type="radio"/> Local <input checked="" type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input checked="" type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
During the initial 2018–2021 project period, 15 projects were selected as eligible for funding by an independent jury of specialists and received financial and programmatic support; in 2019, positive development resulted in an extension into the first year of the coming 2021–2025 project period.
<b>Financial resources allocated to the policy/measure</b>
Five-year federal funding of € 5.6 million (2017–2021); 50 % co-financing by local authorities/Länder and, where applicable, additional funding providers, at least equal to the amount of federal funding; € 1.1 million for 2021 already approved by the German Bundestag in 2019
<input checked="" type="radio"/> Federal funds <input checked="" type="radio"/> Land funds <input checked="" type="radio"/> Local authority funds <input type="radio"/> EU funds <input type="radio"/> Private finance/sponsoring/own resources <input type="radio"/> Other (please specify)
<b>Actors involved</b>
federal Government Commissioner for Culture and the Media; German Bundestag; Länder and local authorities; Umbrella Association for Dance in Germany; non-profit organisation DIEHL+RITTER gUG
<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="radio"/> Yes <input type="radio"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
The model of cooperative division of labour to strengthen cultural diversity in the field of dance is achieving its objectives; positive assessment of the initial 2017–2018 project cycle led to an extension into the second project period, which begins in 2021.
<b>Policy/measure introduced/adjusted ...</b>
<input type="radio"/> in order to implement the provisions of the Convention <input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input type="radio"/> for other reasons that do not relate to this UNESCO Convention

<b>1.1.4. healthywithart URBANCULTURE. Network of Bavarian Cities (gesundmitkunst STADTKULTUR. Netzwerk Bayrischer Städte)</b>
<b>Name of the policy/measure</b>
healthywithart URBANCULTURE. Network of Bavarian Cities, 2019–2020
<b>Implementing actor</b>
STADTKULTUR. Netzwerk Bayrischer Städte e.V.
<b>Cultural domains covered by the policy/measure</b>
<input type="radio"/> Cinema/audiovisual/radio <input type="radio"/> Design <input type="radio"/> Media arts <input checked="" type="radio"/> Music <input checked="" type="radio"/> Literature/publishing <input checked="" type="radio"/> Visual arts <input checked="" type="radio"/> Performing arts <input checked="" type="radio"/> Cultural and creative sectors
<b>Website of the policy/measure</b>
<a href="https://stadtkultur-bayern.de/index.php/programme/projekte/gesund-mit-kunst">https://stadtkultur-bayern.de/index.php/programme/projekte/gesund-mit-kunst</a>
<b>Main features of the policy/measure</b>
<b>Main aims</b>
Promoting the health and resilience of the public with and through art and culture; opening up museums to new audiences; fulfilling the public health mission of cultural institutions
<b>Target groups</b>
General public of Bavaria
<b>Expected results</b>
Using the positive physical, spiritual and mental effects of engaging with art to promote and strengthen health and help prevent chronic conditions; offering artistic and art-education workshops in museums to promote health; recognising ways in which cultural and art institutions can shape our environment to raise quality of life and improve health; encouraging local authorities to revise their thinking on preventive healthcare
<b>Nature</b>
<input type="radio"/> Legislative <input checked="" type="radio"/> Regulatory <input type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input checked="" type="radio"/> Local <input checked="" type="radio"/> Regional or Land level <input type="radio"/> National <input type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No



**What are the results achieved so far through the implementation of the policy/measure?**

Pilot phase successfully implemented in 2018 in the form of an 80-day URBANCULTURE (*STADT-KULTUR*) festival called “art&healthy” (*kunst&gesund*) with more than 33 exhibitions in 21 Bavarian cities attracting tens of thousands of visitors; longer-term programme initiated to promote and establish museums as good for people’s health; innovative measures and new ideas to promote health developed; museums and galleries recruited and established as providers of healthcare programmes; workshops they provide paid for by statutory health insurance provider AOK

**Financial resources allocated to the policy/measure**

Bavarian AOK: € 250,000; total budget: € 450,000

- Federal funds    Land funds    Local authority funds    EU funds  
 Private finance/sponsoring/own resources    Funds from health insurance contributions

**Actors involved**

URBANCULTURE. Network of Bavarian Cities; health insurance provider Bavarian AOK; Medical School Hamburg

**Has the implementation of the policy/measure been evaluated?**

- Yes    No

**If yes, what are the main conclusions/recommendations?**

No evaluation is available yet, but Medical School Hamburg has been tasked with the accompanying research and continuous assessment to establish indicators for monitoring the effects of the programme and identifying the health-promoting outcomes of the different artistic contents and art-education methods; a qualitative and quantitative evaluation will be published in 2021.

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

**1.1.5. Strengthening the independent creative sector nationwide****Name of the policy/measure**

Cultural and Creative Industries Initiative of the Federal Government, launched in 2009 and restructured in 2016

**Implementing actor**

Federal Ministry for Economic Affairs and Energy; Federal Government Commissioner for Culture and the Media

**Cultural domains covered by the policy/measure**

- Cinema/audiovisual/radio    Design    Media arts    Music  
 Literature/publishing    Visual arts    Performing arts    Cultural and creative sectors

**Website of the policy/measure**

<https://www.kultur-kreativ-wirtschaft.de/KUK/Navigation/DE/Home/home.html>;  
<https://kreativ-bund.de/>

<b>Main features of the policy/measure</b>
<b>Main aims</b>
Improving the competitiveness of the cultural and creative sectors; spotlighting the potential of cultural and creative professionals for business and society
<b>Target groups</b>
Freelance, independent and employed cultural and creative professionals; private-sector
<b>Expected results</b>
<ul style="list-style-type: none"> <li>• Creating jobs in these sectors and increasing the earning capacity of the people working in them</li> <li>• Raising the economic significance of the cultural and creative sectors</li> <li>• Building a denser network of ties between cultural and creative enterprises and traditional sectors of the economy</li> <li>• Sparking innovative ideas for other sectors</li> <li>• Encouraging coordination on relevant topics among the government departments responsible</li> </ul>
<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input checked="" type="radio"/> Production <input checked="" type="radio"/> Distribution/dissemination <input type="radio"/> Participation/enjoyment
<b>Scope</b>
<input type="radio"/> Local <input type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
<ul style="list-style-type: none"> <li>• New in the 2016–2019 reporting period: Federal Centre of Excellence for the Cultural and Creative Industries (Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes) newly set up in 2016 and a Project Office opened in Berlin, flanking the initiative with projects, a regularly published magazine and academic research; most recent event in 2019: Cultural and Creative Industries Forum (Forum Kultur- und Kreativwirtschaft), a day-long conference with discussions and workshops</li> <li>• Each year, 32 companies honoured as Cultural and Creative Pilots (Kultur- und Kreativpiloten) for exemplary work on projects in the cultural and creative industries</li> <li>• Cultural and Creative Industries Monitoring Reports (Monitoringberichte über Kultur- und Kreativwirtschaft) published annually since 2009 by the Federal Ministry for Economic Affairs and Energy, with the following focuses in the years of this reporting period: Internationalisation (2016); Employment and Skills (2017); The Cultural and Creative Industries – Stimulating the Overall Economy (2018); Cultural and Creative Industries in Rural Areas (2019)</li> </ul>
<b>Financial resources allocated to the policy/measure</b>
Funding total for 2016–2019: €26.1 million (€2.8 million in 2016 followed by €7.8 million each year)
<input checked="" type="radio"/> Federal funds <input type="radio"/> Land funds <input type="radio"/> Local authority funds <input type="radio"/> EU funds
<input type="radio"/> Private finance/sponsoring/own resources <input type="radio"/> Other (please specify)

<b>Actors involved</b>
Federal Foreign Office; Federal Ministry for Economic Affairs and Energy; Federal Government Commissioner for Culture and the Media; Federal Ministry of Justice and Consumer Protection; Federal Ministry of Finance; Federal Ministry of Labour and Social Affairs; Federal Ministry of Education and Research; u-institut Backes & Hustedt GbR
<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="radio"/> Yes <input type="radio"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
<ul style="list-style-type: none"> <li>• According to the 2017 Monitoring Report, the value created by the cultural and creative industries in 2016 was €98.8 billion gross; the 2019 Monitoring Report found this figure had risen to €100.5 billion in 2018; the Monitoring Reports highlight the innovative potential of the creative industries in relation to the various focus areas.</li> <li>• It remains a challenge to assess the effects of non-technological innovations in the creative industries.</li> </ul>
<b>Policy/measure introduced/adjusted ...</b>
<input type="radio"/> in order to implement the provisions of the Convention <input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input type="radio"/> for other reasons that do not relate to this UNESCO Convention

### 1.1.6. Promoting cultural education nationwide and in the Länder

#### Name of the policy/measure

1. Culture is Strength. Education Alliances (*Kultur macht stark. Bündnisse für Bildung*), run by the Federal Ministry of Education and Research since 2013, evaluated in 2018
2. Research Fund for Cultural Education (*Forschungsfonds Kulturelle Bildung*), 2018 to 2021
3. Project for a Cultural Education Platform (*Projekt Plattform Kulturelle Bildung*) run in Brandenburg since 2017
4. Schools Meet Culture – Culture Meets Schools (*Schule trifft Kultur – Kultur trifft Schule*), run in Schleswig-Holstein since 2016
5. Creative Practice (*Kreative Praxis*), run in Saarland since 2016
6. Master's degree programme in Arts and Cultural Management, run since 2018
7. Research projects on cultural education (Federal Ministry of Education and Research)

#### Implementing actor

1. Federal Ministry of Education and Research
2. Council for Cultural Education (*Rat für Kulturelle Bildung*)
3. Brandenburg Society for Culture and History (non-profit LLC) (*Brandenburgische Gesellschaft für Kultur und Geschichte gemeinnützige GmbH, BGK*)
4. Schleswig-Holstein Ministry of Education, Science and Culture
5. Saarland Ministry of Education and Cultural Affairs
6. Goethe-Institut e.V.; Leuphana University Lüneburg
7. Federal Ministry of Education and Research

#### Cultural domains covered by the policy/measure

- Cinema/audiovisual/radio  Design  Media arts  Music  
 Literature/publishing  Visual art  Performing arts  Cultural and creative sectors

**Website of the policy/measure**

1. <https://www.bmbf.de/de/kultur-macht-stark-buendnisse-fuer-bildung-958.html>
2. <https://www.rat-kulturelle-bildung.de/forschung/der-forschungsfonds-kulturelle-bildung-2018-2021/projekte-im-forschungsfonds-kulturelle-bildung-2018-2021>
3. <http://www.plattformkulturellebildung.de/>
4. <https://www.kulturvermittler-sh.de/>
5. <https://www.saarland.de/3931.htm>
6. [www.goethe.de/makuma](http://www.goethe.de/makuma); [www.leuphana.de](http://www.leuphana.de)
7. <https://www.bmbf.de/de/forschung-zur-kulturellen-bildung-5891.html>

**Main features of the policy/measure****Main aims**

Enabling children and young people to take part in cultural education regardless of their socio-economic backgrounds; offering opportunities for cultural education during and outside school hours; establishing cooperation between providers of education and/or culture at local and regional levels; triggering social developments and a sense of responsibility among the public; training artists for jobs in education; providing cultural affairs training for the coming generation of specialists and managers; supporting innovation in cultural education

**Target groups**

Children and young people; schools associated with projects or programmes; multipliers; pupils; teachers; cultural stakeholders; artists; cultural institutions; potential international students with experience in the field who wish to expand their expertise in cultural affairs management

**Expected results**

- Setting up cultural education measures in and outside schools as opportunities for educationally disadvantaged children and young people
- Enabling pupils to enjoy better educational prospects and a greater sense of social belonging
- Identifying project schools in the field of cultural education; providing training and networking opportunities for teaching staff and other art educators
- Building long-term ties among schools with a focus on culture
- Investigating the effect of performance art and musical education on pupils' socio-emotional experience and career choices
- Strengthening actors in amateur culture, particularly clubs, by creating opportunities to attract younger members
- Enabling creators of cultural content to tackle the challenges posed by digitalisation, demographic change and globalisation
- Offering programmes on personal development and good cultural leadership for the coming generation of specialists and managers

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

1. New in the 2016–2019 reporting period: programme evaluated from 2013 to 2017, final report published in 2018; between 2013 and 2019, a total of over 11,000 Education Alliances founded, more than 25,000 projects conducted with over 800,000 children and young people, over 90% of Alliances involved volunteers
2. First funding period successfully concluded in 2017 with six projects on the effect of cultural education; programme extended from 2018 to 2021 for four projects totalling € 1.3 million
3. Major new element in the 2016–2019 reporting period: three project-based jobs created to facilitate communication with widely scattered stakeholders (cf. 2016 Periodic Report, p. 20ff.)
4. Qualifications attained by 85 cultural educators through regular regional and supraregional conferences; around 165 schools and more than 3000 pupils involved
5. Some 300 cultural projects implemented annually at non-specialist schools
6. Online degree programme created for 20 international students to improve decentralised qualification options
7. “Empirical education research” programme expanded: 25 research projects on digitalisation in cultural education supported; research projects on cultural education in rural areas supported since 2019

**Financial resources allocated to the policy/measure**

1. 2222 million in federal funding spent between 2016 and 2020
  2. Foundations: € 1.3 million between 2018 and 2021
  3. Land government; foundation funding: annual budget of approx. € 500,000
  4. Stiftung Mercator; Land government: approx. € 1.7 million for the reporting period
  5. Land Academy for Musical and Cultural Education (Landesakademie für musisch-kulturelle Bildung); lottery company Saarland-Sporttoto GmbH: approx. € 320,000 per school year from 2016 to 2019, including complementary resources from the Land Academy for Musical and Cultural Education and the company Arbeit und Kultur Saarland GmbH
  6. The degree programme is financed from contributions; the administrative costs are covered by Leuphana University Lüneburg and the Goethe-Institut to the amount of € 305,000
  7. Digitalisation in cultural education: € 9.5 million up to 2022; cultural education in rural areas: € 12.1 million (2019–2023)
- Federal funds  
  FLand funds  
  Local authority funds  
  EU funds  
 Private finance/sponsoring/own resources  
  Other

**Actors involved**

1. Federal Ministry of Education and Research; 29 programme partners from civil society, including the German Non-Denominational Welfare Association (*Paritätischer Wohlfahrtsverband*), the Union of Federal Associations for Cultural Youth Education (*Bundesvereinigung Kulturelle Kinder- und Jugendbildung*), the Association of German Music Schools (*Verband deutscher Musikschulen*) and the German Adult Education Association (*Deutscher Volkshochschulverband*)
2. Council for Cultural Education (*Rat für Kulturelle Bildung*); project teams from Frankfurt University of Applied Sciences, Mainz School of Music, Hanover University of Music, Drama and Media, Lübeck University of Music (MHL), and the Universities of Bremen and Göttingen; funding from Stiftung Mercator and the Karl Schlecht Foundation
3. Brandenburg Society for Culture and History (non-profit LLC) (*Brandenburgische Gesellschaft für Kultur und Geschichte gemeinnützige GmbH, BGK*); Stiftung Mercator
4. Schleswig-Holstein Ministry of Education, Science and Culture; Stiftung Mercator; Schleswig-Holstein Institute for Quality Development in Schools (*Institut für Qualitätsentwicklung an Schulen*); Europa-Universität Flensburg (university of applied sciences)
5. Saarland Ministry of Education and Cultural Affairs; the company Arbeit und Kultur Saarland GmbH; Land Academy for Musical and Cultural Education
6. Goethe-Institut e.V.; Leuphana University Lüneburg
7. Federal Ministry of Education and Research

**Has the implementation of the policy/measure been evaluated?\***

Yes  No

**If yes, what are the main conclusions/recommendations?**

1. Stated objectives of the “Culture is Strength” programme attained: children aged from 3 to 18 from educationally disadvantaged backgrounds who would have had no or limited access to culture enabled to participate in cultural events across Germany; local actors successfully networked; the evaluation of this measure for 2013 to 2017 is available online: [https://www.bmbf.de/files/BMBF027\\_KMS%20Evaluation%20Schlussbericht\\_bf.pdf](https://www.bmbf.de/files/BMBF027_KMS%20Evaluation%20Schlussbericht_bf.pdf)
3. Evidence found of positive effect of musical education on pupils’ linguistic development
4. Evaluation begun in 2019 to establish the conditions for success of cultural education

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

\* Editor’s note: Both boxes have been selected because some elements have been evaluated while others have not. This is the case at several points in the report.

### 1.1.7. Migration, displacement, intercultural affairs and integration

#### Name of the policy/measure

1. 360° – Fund for New City Cultures (*360° – Fonds für Kulturen der neuen Stadtgesellschaft*), since 2010, calls for applications in 2018 and 2019
2. Cultural Integration Initiative (*Initiative Kulturelle Integration*), since 2016
3. Culture Opens Worlds (*Kultur öffnet Welten*), since 2015
4. Refugee Amateur Music Project (*Flüchtlingsprojekt in der Laienmusik*), since 2015
5. \*foundationClass programme for artists and designers in exile, since 2014
6. INTRO funding programme, since 2019

#### Implementing actor

1. Federal Cultural Foundation (*Kulturstiftung des Bundes*)
2. German Culture Council (*Deutscher Kulturrat*)
3. Young Ears Network (*Netzwerk Junge Ohren*)
4. North Rhine-Westphalia Music Council (*Landesmusikrat*)
5. weißensee academy of art berlin (*weißensee kunsthochschule berlin*)
6. Hamburg Ministry of Culture and Media (*Behörde für Kultur und Medien*)

#### Cultural domains covered by the policy/measure

⊗ Cinema/audiovisual/radio ⊗ Design ○ Media arts ⊗ Music  
 ⊗ Literature/publishing ⊗ Visual arts ⊗ Performing arts ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. <https://www.360-fonds.de/>
2. <https://www.kulturelle-integration.de/>
3. [https://www.jungeohren.de/projektbueros/projektbuero-02/;](https://www.jungeohren.de/projektbueros/projektbuero-02/)
4. <http://www.lmr-nrw.de/projekte/musikprojekte-mit-gefluechteten/>
5. <https://kh-berlin.de/studium/internationales/foundationclass.html>
6. [https://www.hamburg.de/bkm/kulturaustausch-interkulturell/ und https://www.hamburg.de/contentblob/12543496/0a5ae5fdcd716b4fb46b858ec7789426/data/intro-stipendienprogramm.pdf](https://www.hamburg.de/bkm/kulturaustausch-interkulturell/undhttps://www.hamburg.de/contentblob/12543496/0a5ae5fdcd716b4fb46b858ec7789426/data/intro-stipendienprogramm.pdf)

#### Main features of the policy/measure

##### Main aims

Facilitating culturally diverse community life; using the positive role of art and culture in the development of an immigration-rich society

1. Promoting greater openness to diversity among cultural institutions; talking about immigration and cultural diversity in cultural institutions and urban society; reducing structural exclusion from cultural life
2. Promoting respectful coexistence and equal rights in an increasingly heterogeneous society
3. Contributing significantly to the development of a diverse cultural sector across all areas
4. Socially and musically integrating refugee musicians into North Rhine-Westphalia's society and music scene
5. Supporting refugees who had started or intended to start studying art or design in their country of origin or wish to switch degree programmes

6. Helping to generate new perspectives through collaboration of Hamburg cultural institutions from various fields with artists from different countries of origin; sparking new ideas in Hamburg's urban culture

#### Target groups

General public; cultural actors; political decision-makers; cultural institutions; associations; trade unions; foundations; civil society; professional artists; focus on refugees

#### Expected results

1. Seeing the cultural diversity of the cities' societies reflected in the programmes, staff and audiences of their cultural institutions; drawing up proposals and measures for diversifying institutions and helping to foster an open society; having participating institutions share their experience and expand their skills
2. Spotlighting ways in which cohesion can succeed in a diverse society and art and culture can contribute to integration; pooling and disseminating information about stakeholders, funding options and events; strengthening the competence, democratic participation, equality of opportunity and protection from discrimination of people with a personal or family background of migration and/or displacement
3. Raising the visibility of participants' commitment nationwide; having cultural actors build ties to existing networks and to one another; contributing to the development of a diverse cultural sector; raising awareness of the goals of the 2005 UNESCO Convention
4. Getting refugee musicians involved on an equal footing in the projects funded; creating lasting structures linking those running the projects, those working with refugees and the refugee musicians themselves; encouraging refugee musicians to launch and conduct projects of their own; strengthening popular acceptance of refugees' culture through performances on public stages; seeing musical efforts appreciated and audiences' listening habits expanded
5. Preparing refugees for the entrance exams of art and design colleges; supporting participants in reconstructing and/or creating lost documents, pictures, certification, portfolios and other materials; providing refugees with college infrastructure, including access to teaching and facilities, as well as help dealing with public authorities
6. Bringing together refugee artists and Hamburg cultural institutions for one-year collaborations; grants awarded by a jury of specialists promoting international artistic exchange

#### Nature

Legislative  Regulatory  Financial  Institutional

#### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

#### Scope

Local  Regional or Land level  National  International

#### Does this measure specifically target young people?

Yes  No



### What are the results achieved so far through the implementation of the policy/measure?

1. In the two rounds of applications in 2017 and 2018, some € 13.9 million was allocated to 39 cultural institutions: 16 museums, 13 theatres, eight libraries, one music school and one symphony orchestra; information and consultation events held in several German towns and cities in 2017 and 2018
2. Fifteen theses on cultural integration and cohesion presented to the Federal Government in 2017; gala event held with the German Institute for Human Rights (*Deutsches Institut für Menschenrechte*) and first forum convened to launch the National Action Plan on Integration (*Nationaler Aktionsplan Integration*); joint campaign conducted with McDonalds (#mehrals-einhashtag – “more than a hashtag”); internet portal set up and newsletter sent out regularly
3. Network for Diversity in Germany’s Cultural Sector (*Netzwerk für Diversität im Kulturbereich in Deutschland*) built up with more than 700 professional participants registered; primarily under-represented cultural actors featured in podcasts; several hundred consultations conducted on project and format development, strategies, financing, partnership structures, etc.; formats developed for workshops and training on diversity, migration, integration, accessibility and social cohesion; information from the network about job vacancies, specialist events and best practice disseminated on social media; Special Award presented as part of Culture Opens Worlds (*Kultur öffnet Welten*) in 2016 and 2017 to honour the outstanding dedication of recipients – music group *Banda Internationale*, film festival *Kino Asyl* and museum project *Multaka* in 2016 and youth centre *Demokratiebahnhof Anklam*, orchestra academy *Kammerakademie Potsdam* and community culture project *NEW HAMBURG* in 2017; awareness of cultural participation and diversity issues actively raised among associations/trade unions; objectives of the 2005 UNESCO Convention actively adopted by network members
4. Over 200 projects carried out since 2015; refugee ensembles actively accompanied to performances; strong commitment shown by refugee musicians; number of projects headed by people with recent refugee histories, who serve as intermediaries and multipliers, increased
5. \*foundationClass programme attended by 129 people, though not all went on to apply to art college; 35 people with a refugee background enrolled at German art colleges; large number of people put in touch with grants, residencies and jobs in art or culture through \*foundationClass; \*foundationClass involved as a participating artists’ collective in exhibitions and festivals, including the West gallery in The Hague in 2016, the Maxim Gorki Theatre’s Berlin Autumn Salon in 2017, Berlin’s Hamburger Bahnhof Museum of Contemporary Art (*Museum für Gegenwart*) in 2018, the side programme for the 10<sup>th</sup> Berlin Biennale festival in 2018 and the After Europe Festival in Berlin’s Sophiensäle in 2019; contributions written for online and print publications; participation in panel discussions and conferences on the development of diversity in the artistic and cultural sector as well as art and exile
6. Nine projects implemented in 2019–2020; programme offered to assist start-ups/freelancing; employment opportunities created by means of networking and financial support

### Financial resources allocated to the policy/measure

1. Funding of €13.9 million for the 2017 and 2018 rounds of applications; total funding of € 21 million for 2016 to 2024; funding for one project-related job in the cultural institution in question plus additional project funds of up to € 100,000 per institution through the German Federal Cultural Foundation – contingent on co-financing of at least € 50,000 for each institution from its own or third-party resources

2. The Federal Government Commissioner for Culture and the Media: € 1.5 million between 2018 and 2020
3. € 260,000, including the Culture Opens Worlds Special Award (2016 and 2017); as part of the KIWit group from 2017 – € 150,000 (2017 and 2018); € 00,000 (2018 and 2019); € 200,000 (2019 and 2020)
4. North Rhine-Westphalia Ministry of Cultural, Academic and Scientific Affairs
5. Funding from the Quality and Innovation Initiative of the Berlin Senate Department for Education, Youth and Science: € 161,000 (2017–2019), Arab Fund for Arts and Culture, DAAD Welcome, Power of the Arts and the Deutsche Bank Endowment Fund (*Stiftungsfonds Deutsche Bank*)
6. Total for the first nine projects: € 210,000, of which € 1500 monthly for the artist and € 500 monthly in project funds for the institution

Federal funds  
  Land funds  
  Local authority funds  
  EU funds  
 Private finance/sponsoring/own resources  
  Other (please specify)

#### Actors involved

1. Federal Cultural Foundation; institutions in the fields of art, music, performing arts, literature, architecture and new media; interdisciplinary institutions; museums of art and cultural history
2. German Culture Council; a broad alliance of 28 civil society organisations, churches and religious communities, media, social partners, Länder and local authority umbrella organisations
3. Young Ears Network, initiated by the Federal Government, Länder and local authorities, artists' umbrella associations and migrants' organisations; on behalf of the Federal Government Commissioner for Culture and the Media
4. 55 music associations under the aegis of the North Rhine-Westphalia Music Council; funded institutions and initiatives of cultural life in North Rhine-Westphalia
5. Artists; academics; collaborations with Berlin University of the Arts (*Universität der Künste Berlin*) and weißensee academy of art berlin; Diversity Arts Culture – Berlin Project Office for Diversity Development; New Society for Visual Arts (*neue Gesellschaft für bildende Kunst*), Berlin; Biennale Dance Training (*Biennale Tanzausbildung*); neighbourhood initiative *Neue Nachbarschaft // Moabit*; Leipzig Academy of Fine Arts (*Hochschule für Grafik und Buchkunst*); Konrad Wolf Film University (*Filmuniversität Babelsberg Konrad Wolf*); feldfünf culture platform, Berlin; Berlin Cultural Education Project Fund (*Berliner Projektfonds Kulturelle Bildung*); SAVVY Contemporary; Mousonturm Gallery (*Künstlerhaus Mousonturm*), Frankfurt am Main
6. Hamburg Ministry of Culture and Media; German Playhouse (*Deutsches Schauspielhaus*), Hamburg; LICHTHOF Theatre, Hamburg; community centres GWA St. Pauli and Kulturladen St. Georg; Hoheluftschiff Children's Theatre; Kampnagel art space; Hamburg Conservatoire (*Hamburger Konservatorium*); Ohnsorg Theatre, Hamburg; broadcaster TIDE GmbH

#### Has the implementation of the policy/measure been evaluated?

Yes    No

#### Policy/measure introduced/adjusted ...

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

### 1.1.8. Guaranteeing inclusion and cultural participation

#### Name of the policy/measure

1. Culture and Inclusion Network (*Netzwerk Kultur und Inklusion*), since 2015
2. German libraries implementing the Marrakesh Treaty, 2018
3. Creating an accessibility provision in the Deutsche Welle Act implementing the EU Audiovisual Media Services Directive, 2018
4. Culture in the Kleisthaus, since 2001

#### Implementing actor

1. Federal and North Rhine-Westphalia Academy for Cultural Education (*Akademie der Kulturellen Bildung des Bundes und des Landes NRW e.V.*)
2. Medibus Media Society for Blind, Visually Impaired and Print Disabled People (*Medibus e.V. – Mediengemeinschaft für blinde, seh- und lesebehinderte Menschen*)
3. Federal Government
4. Federal Government Commissioner for Matters Relating to Persons with Disabilities

#### Cultural domains covered by the policy/measure

- ⊗ Cinema/audiovisual/radio   ⊗ Design   ○ Media arts   ⊗ Music  
 ⊗ Literature/publishing   ⊗ Visual arts   ⊗ Performing arts   ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. [www.kultur-und-inklusion.net](http://www.kultur-und-inklusion.net)
2. <http://www.medibus.info/>
3. <https://www.bmwi.de/Redaktion/DE/Artikel/Service/Gesetzesvorhaben/viertes-gesetz-zur-aenderung-des-telemediengesetzes-und-zur-aenderung-weiterer-gesetze.html>
4. <https://www.behindertenbeauftragter.de>

#### Main features of the policy/measure

##### Main aims

1. Actively facilitating participation in artistic life by artists with disabilities, not only as consumers but primarily as creators
2. Enabling all people, irrespective of origins, levels of education or disabilities, to access information and literature without hindrance
3. Promoting participation in the media by people with disabilities
4. Promoting participation by people and artists with disabilities as recipients and actors; raising public awareness with the aim of establishing “inclusion for all” in the cultural sector

##### Target groups

Political representatives of the Länder and the Federal Government; Equal Opportunities Commissioners of the Länder; people with and without disabilities; multipliers in the art and education sectors

**Expected results**

1. Reflecting on and starting a national conversation about issues pertaining to the culture/inclusion interface; initiating political dialogue on improving the situation for artists with disabilities, at universities, in the media, on the job market and in the field of cultural promotion
2. Preparing published works for usable physical and digital formats for visually impaired and print disabled people; facilitating international exchange of accessible formats; making reading material available in braille and in the accessible audiobook standard DAISY (Digital Accessible Information System) for user groups of people with physical and print disabilities; raising awareness among publishers of the needs of visually impaired and print disabled users; supporting the transfer of content into accessible formats; providing publishers with tools like BACC (Born Accessible Content Checker) free of charge
3. Gradually and continuously improving access to the services of broadcaster Deutsche Welle for people with disabilities
4. Supporting participation in art and culture by people with disabilities, as recipients and actors; implementing accessible events; cooperating with various actors in the cultural sphere in order to advocate for inclusion e.g. accessible events such as exhibitions, concerts and panel discussions at the offices of the Federal Government Commissioner for Matters Relating to Persons with Disabilities. Cooperation with various actors in the cultural sphere in order to advocate for inclusion and raise awareness

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

1. National Action Plan 2.0 updated and reformulated in respect of Article 30 (2) of the UN Convention on the Rights of Persons with Disabilities
2. Section 45 (a) et seqq. of Germany's Copyright Act amended; communication furthered with various target groups; list of authorised entities published through the German Patent and Trade Mark Office; around 45,000 audiobooks in DAISY format made available for loan through public libraries from the collection of dzb lesen, the German Centre for Accessible Reading (*Deutsches Zentrum für barrierefreies Lesen*, through initiatives such as "Opportunity Inclusion" <https://www.dzblesen.de/en/index.html>); Working Group on Accessibility in (Digital) Public Libraries (*AG Barrierefreiheit in (digitalen) öffentlichen Bibliotheken*) set up; libraries opened up for the whole spectrum of accessibility issues
3. Accessibility provision created in the bill to amend the Deutsche Welle Act (section 7a)
4. Awareness-raising within the meaning of Article 30 of the UN Convention on the Rights of Persons with Disabilities

<p><b>Financial resources allocated to the policy/measure</b></p> <ol style="list-style-type: none"> <li>1. Financed from federal funds, Federal Government Commissioner for Culture and the Media</li> <li>2. Financed from Land funds</li> <li>3. Financed from federal funds</li> <li>4. Financed from federal funds, Federal Government Commissioner for Matters Relating to Persons with Disabilities</li> </ol> <p> <input checked="" type="checkbox"/> Federal funds   <input checked="" type="checkbox"/> Land funds   <input type="checkbox"/> Local authority funds   <input type="checkbox"/> EU funds  <input type="checkbox"/> Private finance/sponsoring/own resources   <input type="checkbox"/> Other (please specify) </p>
<p><b>Actors involved</b></p> <ol style="list-style-type: none"> <li>1. Federal and North Rhine-Westphalia Academy for Cultural Education; InTakt e.V.; artists with and without disabilities</li> <li>2. Union of the Association of Retailers of Audiobooks for Blind People (<i>Arbeitsgemeinschaft der Blindenhörbüchereien e.V.</i>), the Association of Braille Printers and Libraries (<i>Arbeitsgemeinschaft der Blindenschriftdruckereien und -bibliotheken e.V.</i>) and the Media Society for the Blind and Visually Impaired (<i>Mediengemeinschaft für Blinde und Sehbehinderte e.V.</i>) forming Medibus e.V.; blind people's self-help associations</li> <li>3. Federal Government; several written opinions on the ministry draft were submitted in 2019 in the course of the legislative process and are available here: <a href="https://www.bmwi.de/Navigation/DE/Service/Stellungnahmen/4-TMGAendG/stellungnahmen-4-tmgaendg.html">https://www.bmwi.de/Navigation/DE/Service/Stellungnahmen/4-TMGAendG/stellungnahmen-4-tmgaendg.html</a></li> <li>4. Federal Government Commissioner for Matters Relating to Persons with Disabilities, cooperation partners incl. Berlin International Film Festival (Berlinale), Deutsche Kinemathek – Museum of Film and Television, Goldener Spatz children's media festival, etc.</li> </ol>
<p><b>Has the implementation of the policy/measure been evaluated?</b></p> <p><input type="checkbox"/> Yes   <input checked="" type="checkbox"/> No</p>
<p><b>Policy/measure introduced/adjusted ...</b></p> <p> <input type="checkbox"/> in order to implement the provisions of the Convention  <input checked="" type="checkbox"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention  <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention </p>

## 1.2. Media diversity

### 1.2.1. Safeguarding the freedom and diversity of media systems

#### Name of the policy/measure

Diversity Monitor of the Land Media Authorities (*Medienvielfaltsmonitor der Landesanstalten für Medien*), since 2015

#### Implementing actor

The 14 Land Media Authorities (*Landesanstalten für Medien*), responsible for licensing and monitoring private radio and television broadcasters

#### Cultural domains covered by the policy/measure

Cinema/audiovisual/radio  Design  Media arts  Music  
 Literature/publishing  Visual arts  Performing arts  Cultural and creative sectors

#### Website of the policy/measure

[www.medienvielfaltsmonitor.de](http://www.medienvielfaltsmonitor.de)

#### Main features of the policy/measure

##### Main aims

Examining developments in Germany's broadcasting and media landscape with a focus on the development of media diversity; creating transparency in the media

##### Target groups

General public; media policy decision-makers; specialist journalists; interested individuals

##### Expected results

- Demonstrating the importance of the media in the democratic shaping of information and opinion by collating and measuring empirical data
- Analysing and making public the potential opinion-shaping power of media companies and conglomerates
- On the basis of the data collected, providing politicians with material to inform their decision-making

##### Nature

Legislative  Regulatory  Financial  Institutional

##### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

##### Scope

Local  Regional or Land level  National  International

##### Does this measure specifically target young people?

Yes  No

#### What are the results achieved so far through the implementation of the policy/measure?

- Active since 2015 as a joint project of all the Land Media Authorities in Germany; the 2019 report found as follows: television has the greatest opinion-forming clout in Germany, closely followed by the internet; more than half of the market share in the opinion-shaping sector in Germany is held by the top five media conglomerates (54.6%); the opinion-forming clout of online media continues to rise, while television and daily newspapers are in continuous decline; radio was also slightly less relevant in 2019 than it had been; in the first quarter of 2019, television remained just ahead of the internet, at 32.2% compared to 28.7%; full report available here: [https://www.die-medienanstalten.de/fileadmin/user\\_upload/die\\_medienanstalten/Themen/Forschung/Medienvielfaltsmonitor/Medienanstalten\\_MedienVielfaltsMonitor.pdf](https://www.die-medienanstalten.de/fileadmin/user_upload/die_medienanstalten/Themen/Forschung/Medienvielfaltsmonitor/Medienanstalten_MedienVielfaltsMonitor.pdf)
- Figures and data picked up by sector-specific services; increased attention paid to the Media Diversity Monitor
- Findings of the Media Diversity Monitor considered by Land Media Authorities and Land officials responsible for broadcasting when amending the Interstate Broadcasting Agreement (Rundfunkstaatsvertrag), cf. p.5 of the Sixth Report on the Development of Media Concentration published in 2018 by the Commission on Concentration in the Media (Kommission zur Ermittlung der Konzentration im Medienbereich)
- Mentioned by the Monopolies Commission (Monopolkommission) in relation to the turnover of video-on-demand services in Germany, cf. p.346 of its 22nd Biennial Report (Hauptgutachten), 2018

#### Financial resources allocated to the policy/measure

- Federal funds    Land funds    Local authority funds  
 EU funds    Private finance/sponsoring/own resources  
 Other (please specify): Licence fees paid by the public

#### Actors involved

14 Land Media Authorities; Association of Land Media Authorities (*Arbeitsgemeinschaft der Landesmedienanstalten GbR*)

#### Has the implementation of the policy/measure been evaluated?

- Yes    No

#### Maßnahme eingeführt/angepasst...

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

## 1.2.2. Making diverse cultural content available in the digital sphere

### Name of the policy/measure

1. Amendment of the Interstate Media Agreement (*Medienstaatsvertrag*) to implement the EU Audiovisual Media Services Directive, 2018 to 2019
2. Amendment of copyright law to implement the EU Copyright Directives amended in April 2019, 2019 to 2021

### Implementing actor

1. All 16 Länder of the Federal Republic of Germany
2. Federal Ministry of Justice and Consumer Protection

### Cultural domains covered by the policy/measure

- ⊗ Cinema/audiovisual/radio   ○ Design   ⊗ Media arts   ⊗ Music  
 ⊗ Literature/publishing   ○ Visual arts   ○ Performing arts   ⊗ Cultural and creative sectors

### Website of the policy/measure

1. [www.rundfunkkommission.rlp.de](http://www.rundfunkkommission.rlp.de)
2. [https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Konsultation\\_Umsetzung\\_EU\\_Richtlinien\\_Urheberrecht.html](https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Konsultation_Umsetzung_EU_Richtlinien_Urheberrecht.html) and [https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Gesetz\\_I\\_Anpassung-Urheberrecht-dig-Binnenmarkt.html](https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Gesetz_I_Anpassung-Urheberrecht-dig-Binnenmarkt.html) (June 2020)

## Main features of the policy/measure

### Main aims

1. Ensuring equal opportunities in communication offline and online by means of adapted, appropriate and jointly accepted rules; implementing the provisions of the European Audiovisual Media Services (AVMS) Directive, as amended in 2018, at the national level; guaranteeing protection of young people in relation to the media
2. Adapting copyright law to the requirements of a digital society; implementing the provisions of the amended European Directive on copyright and related rights in the Digital Single Market (Copyright Directive) adopted in 2019; strengthening copyright

### Target groups

1. Media consumers in Germany
2. Originators of creative content; collective rights management organisations and publishers, including press publishers; creative industries; users of cultural content; general public

### Expected results

1. Adopting transparency rules and prohibitions against discrimination to govern influential media platforms, user interfaces and media intermediaries like smart speakers, search engines, smart TVs and cable network providers; updating the definition and concept of broadcasting: services with few users or which are provided sporadically or irregularly will no longer require a broadcasting licence; incorporating the results of the evaluation of the AVMS Directive conducted across Europe in 2016 into the amendment of the Interstate Media Agreement



2. Conducting public consultation on the implementation of the two EU Copyright Directives of 17 April 2019 – the Digital Single Market Directive, (EU) 2019/790, and the Satellite and Cable Directive, (EU) 2019/789 and on the discussion draft for a first bill to adapt copyright law to the requirements of the Digital Single Market dated 15 January 2020; creating an opportunity for stakeholders and institutions involved to submit public and comprehensive opinions

#### Nature

Legislative  Regulatory  Financial  Institutional

#### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

#### Scope

Local  Regional or Land level  National  International

#### Does this measure specifically target young people?

Yes  No

#### What are the results achieved so far through the implementation of the policy/measure?

1. More than 1200 comments and contributions received in the first participation procedure in 2018; second public participation procedure held in 2019 as part of the process to amend the Interstate Media Agreement; amendment adopted on 5 December 2019
2. First consultation procedure held from June to September 2019; over 130 opinions received from initiatives, associations, networks, institutes and businesses; legislative process begun with the discussion draft of 15 January 2020 for a first bill to adapt copyright law to the requirements of the Digital Single Market (*Erstes Gesetz zur Anpassung des Urheberrechts an die Erfordernisse des digitalen Binnenmarkts*); further consultation procedure conducted in January 2020; 110 statements received from initiatives, associations, networks, institutes and businesses: [https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Gesetz\\_I\\_Anpassung-Urheberrecht-dig-Binnenmarkt.html](https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Gesetz_I_Anpassung-Urheberrecht-dig-Binnenmarkt.html)

#### Financial resources allocated to the policy/measure

Federal funds  Land funds  Local authority funds  EU funds  
 Private finance/sponsoring/own resources  Other (please specify)

#### Actors involved

All Länder of the Federal Republic of Germany; Federal Ministry of Justice and Consumer Protection; participation of members of the public, professionally interested parties, civil society organisations, associations, businesses, academia

#### Has the implementation of the policy/measure been evaluated?

Yes  No

#### Policy/measure introduced/adjusted ...

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Conventionn

### 1.2.3. Promoting diversity of media content

#### Name of the policy/measure

1. Establishment of the youth service “funk” in 2016
2. Establishment of the radio station COSMO in 2017 as a counterpoint to COSMO TV, previously on air as Funkhaus Europa

#### Implementing actor

1. Broadcaster SWR (*Südwestrundfunk*)
2. Broadcaster WDR (*Westdeutscher Rundfunk Köln*) and Radio Bremen, in cooperation with broadcaster RBB (*Rundfunk Berlin-Brandenburg*)

#### Cultural domains covered by the policy/measure

- Cinema/audiovisual/radio  
  Design  
  Media arts  
  Music  
 Literature/publishing  
  Visual arts  
  Performing arts  
  Cultural and creative sectors

#### Website of the policy/measure

1. [www.funk.net](http://www.funk.net)
2. [www.cosmo-radio.de](http://www.cosmo-radio.de)

#### Main features of the policy/measure

##### Main aims

1. Creating contemporary content for adolescents and young adults; familiarising and involving a young audience with the output of public broadcasters; examining matters of democracy and social cohesion to actively address the social, democratic and cultural needs of 14- to 29-year-olds
2. Providing a publicly produced, multilingual radio schedule with an international focus for people from across the globe, specifically highlighting information and news for recent refugees

##### Target groups

1. 14- to 29-year-olds of all genders
2. People from all over the world who live in North Rhine-Westphalia, Bremen, Berlin and Brandenburg as well as newly arrived refugees

##### Expected results

1. Generating media output for young users on social and political topics, thereby filling a crucial gap; reaching mobile and internet-savvy target audiences by having “funk” play its content via major private media platforms
2. Having COSMO Radio further develop its media output for multilingual listeners in Germany to promote their participation in cultural life; communicating cultural diversity and a broad spectrum of perspectives through spoken-word and musical contributions; introducing a complementary daily jazz and world music slot on culture radio channel WDR 3, with output including music of diverse styles from outside Europe

##### Nature

- Legislative  
  Regulatory  
  Financial  
  Institutional

<b>Main focus</b>
<input checked="" type="checkbox"/> Creation <input checked="" type="checkbox"/> Production <input checked="" type="checkbox"/> Distribution/dissemination <input checked="" type="checkbox"/> Participation/enjoyment
<b>Scope</b>
<input type="checkbox"/> Local <input checked="" type="checkbox"/> Regional or Land level <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> International
<b>Does this measure specifically target young people?</b>
<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
<ol style="list-style-type: none"> <li>Videos put out via more than 60 distribution channels and posted on <a href="http://www.funk.net">www.funk.net</a>; opportunity created for collaboration with partners from the internet video scene and young media creators; 291 million views achieved on YouTube and 102 million on Facebook between October 2016 and October 2017</li> <li>Listeners addressed in German and in ten other languages: Turkish, Italian, Greek, Spanish, Russian, Polish, Bosnian, Croat, Serbian, Kurdish; up to a million listeners reached per day across Germany in 2019; the panoply of global pop music made available to listeners in Germany in eleven languages as Global Sounds Radio; programme segments offered in Arabic under the name Refugee Radio, with news, information and services for recent refugees; non-European music of diverse styles presented in the daily jazz and world music slot on the culture channel WDR 3</li> </ol>
<b>Financial resources allocated to the policy/measure</b>
<ol style="list-style-type: none"> <li>€45 million</li> <li>N/A</li> </ol> <input type="checkbox"/> Federal funds <input type="checkbox"/> Land funds <input type="checkbox"/> Local authority funds <input type="checkbox"/> EU funds <input type="checkbox"/> Private finance/sponsoring/own resources <input checked="" type="checkbox"/> Other: Licence fees paid by the public
<b>Actors involved</b>
<ol style="list-style-type: none"> <li>Association of Public Broadcasting Corporations in the Federal Republic of Germany (ARD); Second German Television (ZDF); broadcaster SWR</li> <li>Broadcasters WDR, Radio Bremen and RBB</li> </ol>
<b>Has the implementation of the policy/measure been evaluated?</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>Policy/measure introduced/adjusted ...</b>
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

### 1.3. Digital environment

#### 1.3.1. Digital transformation of cultural institutions

##### Name of the policy/measure

1. SmartCULTURE (*SmartKULTUR*), Land Mecklenburg-Western Pomerania, since 2017
2. Centre for Digitisation and Culture (*Zentrum für Digitalisierung und Kultur*), Land Schleswig-Holstein, since 2018

##### Implementing actor

1. Ministry of Education, Science and Culture, Land Mecklenburg-Western Pomerania
2. Ministry of Education, Science and Culture, Land Schleswig-Holsteinn

##### Cultural domains covered by the policy/measure

- Cinema/audiovisual/radio  
  Design  
  Media arts  
  Music  
 Literature/publishing  
  Visual arts  
  Performing arts  
  Cultural and creative sectors

##### Website of the policy/measure

1. <https://www.regierung-mv.de/Landesregierung/bm/F%C3%B6rderungen/Kultur%C3%B6rderung> und [hhttps://www.kultur-mv.de](https://www.kultur-mv.de); <http://www.digitale-bibliothek-mv.de/viewer>
2. [https://www.schleswig-holstein.de/DE/Landesregierung/III/\\_startseite/Artikel\\_2019/Mai\\_19/190522\\_landesbibliothek\\_masterplan\\_digitalisierung.html](https://www.schleswig-holstein.de/DE/Landesregierung/III/_startseite/Artikel_2019/Mai_19/190522_landesbibliothek_masterplan_digitalisierung.html)

##### Main features of the policy/measure

###### Main aims

1. Using digital means to preserve written and audiovisual cultural assets and artists' archives and to make them accessible
2. Digitally transforming the cultural infrastructure of Land Schleswig-Holstein and facilitating cooperation between cultural institutions

###### Target groups

1. University libraries in Rostock and Greifswald; institutions that preserve cultural assets, such as libraries, archives, museums, churches and foundations in Land Mecklenburg-Western Pomerania
2. Cultural institutions, Land universities, theatres and museums, the open-access channel of the public service broadcaster

###### Expected results

1. Supporting projects that protect from damage, loss or destruction unique written and audiovisual cultural assets which hold significant meaning for Land Mecklenburg-Western Pomerania; founding centres of excellence on conservation and digitisation at the Rostock and Greifswald university libraries
2. Setting up a centre for digitisation and culture; supporting cultural institutions in their digital transformation through education programmes, subsidies, projects and advice; networking the centre with Kiel University of Applied Sciences (*Fachhochschule Kiel*) and setting up exchange opportunities

###### Nature

- Legislative  
  Regulatory  
  Financial  
  Institutional

<b>Main focus</b>
<input type="radio"/> Creation <input type="radio"/> Production <input checked="" type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input type="radio"/> Local <input checked="" type="radio"/> Regional or Land level <input type="radio"/> National <input type="radio"/> International
<b>Does this measure specifically target young people</b>
<input checked="" type="radio"/> Yes <input checked="" type="radio"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
<ol style="list-style-type: none"> <li>1. Approx. 300 decentralised projects supported every year; an online culture portal for Land Mecklenburg-Western Pomerania (<a href="https://www.kultur-mv.de/">https://www.kultur-mv.de/</a>) went live in 2016; the Land Mecklenburg-Western Pomerania digital library went online in 2018; Land Mecklenburg-Western Pomerania digital agenda adopted in 2018</li> <li>2. Building on the Land's digital master plan on culture, standards and offerings for institutions and cultural actors drafted which focus on reflecting digitality in cultural policy, audience development, marketing, data use, developing strategies for digital transformation, change management and archiving and digitising cultural heritage</li> </ol>
<b>Financial resources allocated to the policy/measure</b>
<ol style="list-style-type: none"> <li>1. Up to € 100,000 per project</li> <li>2. € 500,000 annually, in total € 1.5 million; the equivalent of two full-time positions</li> </ol> <input type="radio"/> Federal funds <input checked="" type="radio"/> Land funds <input type="radio"/> Local-authority funds <input type="radio"/> EU funds <input type="radio"/> Private finance/sponsoring/own resources <input type="radio"/> Other (please specify)
<b>Actors involved</b>
<ol style="list-style-type: none"> <li>1. Ministry of Education, Science and Culture, Land Mecklenburg-Western Pomerania; Rostock and Greifswald university libraries</li> <li>2. Ministry of Education, Science and Culture, Land Schleswig-Holstein; Land Schleswig-Holstein library (<i>Landesbibliothek Schleswig-Holstein</i>)</li> </ol>
<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="radio"/> Yes <input checked="" type="radio"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
<ol style="list-style-type: none"> <li>2. Results of the evaluation are due to be provided in 2022</li> </ol>
<b>Maßnahme eingeführt/angepasst...</b>
<input type="radio"/> in order to implement the provisions of the Convention <input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input checked="" type="radio"/> for other reasons that do not relate to this UNESCO Convention

### 1.3.2. Improving access to diverse forms of cultural expression in the digital environment

#### Name of the policy/measure

1. Digital Culture (*Kultur Digital*), 2018 to 2024
2. Digital Pathways to the Museum (*Digitale Wege ins Museum*), 2017 to 2020
3. Museum 4.0 (*museum4punkt0*), since 2016
4. Totally Digital! Reading and storytelling with digital content (*Total Digital! Lesen und erzählen mit digitalen Inhalten*), 2018 to 2022
5. ZDF Digital Culture Room (*ZDF Kulturraum Digital*), since 2019

#### Implementing actor

1. German Federal Cultural Foundation
2. Ministry of Science, Research and the Arts, Land Baden-Württemberg
3. Stiftung Preussischer Kulturbesitz (Prussian Cultural Heritage Foundation); Federal Government Commissioner for Culture and the Media
4. German Library Association within the framework of Culture is Strength. Education Alliances. (*Kultur macht stark. Bündnisse für Bildung*)
5. Zweites Deutsches Fernsehen (ZDF; public-service television broadcaster)

#### Cultural domains covered by the policy/measure

⊗ Cinema/audiovisual/radio   ○ Design   ⊗ Media arts   ⊗ Music  
 ⊗ Literature/publishing   ⊗ Visual arts   ⊗ Performing arts   ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. [https://www.kulturstiftung-des-bundes.de/de/projekte/film\\_und\\_neue\\_medien/detail/kultur\\_digital.html](https://www.kulturstiftung-des-bundes.de/de/projekte/film_und_neue_medien/detail/kultur_digital.html)
2. <https://www.digital-bw.de>
3. <https://www.museum4punkt0.de>
4. <https://www.lesen-und-digitale-medien.de/>
5. <https://www.zdf.de/kultur>

#### Main features of the policy/measure

##### Main aims

1. Enabling cultural institutions to make full use of digital possibilities and to tailor use to their respective specific activities; supporting cultural institutions in their efforts to proactively seize the opportunities offered by digital possibilities and address the corresponding challenges in a professional manner
2. Facilitating access to art and culture through new digital rooms for experience; enabling museums to open up to new audience segments and groups
3. Developing concepts for digital curation and digital content dissemination; using new dissemination methods to directly and immediately shape interaction with museum audiences
4. Providing children and young people who have limited access to education additional opportunities for education and developing and strengthening their ability to express themselves with and through digital media

- Promoting digital creativity and skills; supporting and promoting the process of digitising society through culture; jointly shaping the process of digitisation as a means of strengthening the fundamental values of a free and democratic order; promoting interactive creativity and the use of diverse cultural content

#### Target groups

- Publicly funded cultural institutions and associations such as museums, theatres, concert and literature venues
- Young people, pupils, families, new visitor groups
- Museum audiences from seven cultural institutions in Germany selected as examples
- Children and young people who face structural barriers to education
- The general public, cultural institutes, museums, theatres and opera houses, cultural professionals from all artistic and cultural fields

#### Expected results

- Financially supporting the (further) development of public cultural institutions' digital planning; facilitating exchange with experts on digital matters; promoting in particular measures for the production of digital art, digital curation and the use of digital means to disseminate content and communicate
- Opening up museums to an even wider audience through digital dissemination methods and setting them up to remain relevant in the future; stepping up Citizen Science programmes to get visitors interested in specialist subjects
- Facilitating interdisciplinary and inter-regional cooperation between museums to develop digital offerings and dissemination methods; offering new ways of learning, experiencing and interacting with museums; testing pilot educational and digital content in different kinds of museums, such as museums for natural history, technology, migration, folk customs/intangible cultural heritage, art and cultural history
- Improving capabilities for communication through digital media; improving educational opportunities by facilitating access to culture and art; creating lasting connections between institutions and actors on the ground
- Using digital means to connect cultural professionals from cultural institutions, museums, theatres and opera houses, cabaret, cinemas, literature, visual arts and design; making a range of cultural content available digitally for everyone at any time

#### Nature

Legislative  Regulatory  Financial  Institutional

#### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

#### Scope

Local  Regional or Land level  National  International

#### Zielt die Maßnahme speziell auf junge Menschen ab?

Yes  No

### What are the results achieved so far through the implementation of the policy/measure?

1. Over eight culture-hackathons run since 2014; Digital Fund (*Fonds Digital*) support since 2020, submission deadline for projects was July 2019; Academy for Theatre and Digitality <https://theater.digital/> founded and grant programme launched in 2019
2. The following focus points set up in various types of museum: Stuttgart Natural History Museum: Gamification, digital provenance research; Centre for Art and Media Technology (ZKM) Karlsruhe: Chatbot exhibit guide; TECHNOSEUM Mannheim: interactive films set up as exhibition guides; Württemberg State Museum: VR project for a virtual journey back to the Middle Ages; Baden State Museum: interactive project Creative Collections, visualising 500 objects
3. Scenarios for implementing modern technology including virtual reality, augmented reality and 3D modelling tested through six sub-projects plans made to provide easy access to example projects by gradually putting the methods and materials/prototypes developed as part of the initiative online from 2020; findings discussed and common questions on data analysis, operating concepts, dissemination, visitor statistics and technical standards addressed
4. The aim is to reach over 5000 children through approx. 300 projects from 2018 to 2022; 20% of this number achieved up to and including October 2019; partner institutions active in the social field are particularly well-placed to engage children from less advantaged social and economic backgrounds and to raise their awareness of and enthusiasm for culture
5. Cooperation undertaken with 46 institutional cultural partners from art, theatre, music and literature; six high-profile art collections have been digitally processed (<https://geheimnis-der-bilder.zdf.de/>), 10 art exhibitions can now be experienced virtually (<https://digitalekunsthalle.zdf.de/index.html>); over 250 video book reviews made available on the literary website *Your-Book* (DeinBuch, <https://dein-buch.zdf.de/>), providing a fun way to discover books

### Financial resources allocated to the policy/measure

1. € 21,000 (2018); forecast € 485,000 (2019), total of € 18 million in funding (2018 to 2024)
2. Total funding of € 3.9 million (2017 to 2020); approx. € 390,000 (2017); approx. € 200,000 (2018); approx. € 1.4 million (2019); approx. € 1.9 million (2020)
3. € 15 million
4. € 5 million (2018 to 2022), € 1 million annually
5. Funded from broadcasting licence fees paid by the public

Federal funds  
  Land funds  
  Local-authority funds  
  EU funds  
 Private finance/sponsoring/own resources  
  Other (please specify)

### Actors involved

1. German Federal Cultural Foundation
2. Ministry of Science, Research and the Arts of Land Baden-Württemberg; MFG Media and Film Society Baden-Württemberg; Centre for Art and Media Technology (ZKM) Karlsruhe; Baden-Württemberg State Museums
3. Federal Government Commissioner for Culture and the Media; National Museums in Berlin; German Emigration Centre (Deutsches Auswandererhaus), Bremerhaven; Deutsches Museum; Museums of Swabian-Alemannic Fastnacht; Senckenberg Museum of Natural History Görlitz; Berlin Palace – Humboldtforum Foundation
4. German Library Association; Federal Ministry of Education and Research



5. Cultural institutes, museums, theatres and opera houses, cultural professionals from all artistic and cultural fields, cabaret, cinema, literature, visual arts and design; Zweites Deutsches Fernsehen (ZDF)

**Has the implementation of the policy/measure been evaluated?**

Yes  No

**If yes, what are the main conclusions/recommendations?**

2. The first funding period from 2017 to 2018 with a budget of approx. €600,000 received a positive evaluation (museums were making significant progress and programmes were well received; programme running from 2018 onwards was extended to 2020 with a budget increase to over € 3 million)
5. First evaluation process has been running since late 2019 and is expected to be concluded in spring 2020

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention
- in pursuit of cultural-policy objectives inspired by the goals of the Convention
- for other reasons that do not relate to this UNESCO Convention

### 1.3.3. Reducing the rate of value-added tax for digital publications

**Name of the policy/measure**

Aligning the value-added tax on digital publications with that levied on print media, 2019

**Implementing actor**

Federal Government

**Cultural domains covered by the policy/measure**

- Cinema/audiovisual/radio  Design  Media arts  Music
- Literature/publishing  Visual arts  Performing arts  Cultural and creative sectors

**Website of the policy/measure**

<https://www.bundesregierung.de/breg-de/aktuelles/ermaessigter-mehrwertsteuersatz-fuer-e-publikationen-gruetters-bundesregierung-staerkt-vielfalt-der-presse-und-verlagslandschaft-1653622>

**Main features of the policy/measure**

**Main aims**

Facilitating independent opinion forming through a diverse press landscape that should be able to offer high-quality content regardless of delivery channel; increasing diversity in the press and publishing landscape

**Target groups**

Publishing houses; digital and print press; consumers

<b>Expected results</b>
Whether in analogue or digital form, books, newspapers and magazines will be subject to the same tax
<b>Nature</b>
<input checked="" type="checkbox"/> Legislative <input checked="" type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input type="checkbox"/> Institutional
<b>Main focus</b>
<input type="checkbox"/> Creation <input type="checkbox"/> Production <input checked="" type="checkbox"/> Distribution/dissemination <input checked="" type="checkbox"/> Participation/enjoyment
<b>Scope</b>
<input type="checkbox"/> Local <input type="checkbox"/> Regional or Land level <input checked="" type="checkbox"/> National <input type="checkbox"/> International
<b>Does this measure specifically target young people?</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
Value-added tax of 19% currently levied on digital publications such as newspapers, eBooks, etc. to be reduced to 7% to equate to the reduced value-added tax levied on press and print products
<b>Financial resources allocated to the policy/measure</b>
<input type="checkbox"/> Federal funds <input type="checkbox"/> Land funds <input type="checkbox"/> Local-authority funds <input type="checkbox"/> EU funds <input type="checkbox"/> Private finance/sponsoring/own resources <input type="checkbox"/> Other (please specify)
<b>Actors involved</b>
Federal Government; Federal Government Commissioner for Culture and the Media; Federal Ministry of Finance
<b>Has the implementation of the policy/measure been evaluated?</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>Policy/measure introduced/adjusted ...</b>
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

## 1.4. Partnering with civil society

### 1.4.1. Developing civil society competencies and capacities

#### Name of the policy/measure

1. Pilot project on promoting the socio-cultural dimension in Hesse, 2016 to 2020
2. TRAFO – Models for Culture in Transformation. An initiative of the German Federal Cultural Foundation, 2013 to 2023

#### Implementing actor

1. Land Hesse working group on cultural initiatives and socio-cultural centres [LAKS, (*Landesarbeitsgemeinschaft der Kulturinitiativen und soziokulturellen Zentren in Hessen e. V.*)]
2. Office of Applied Culture and Mediation [*Büro für angewandte Kultur und Vermittlung (bakv gUG)*]

#### Cultural domains covered by the policy/measure

- Cinema/audiovisual/radio    Design    Media arts    Music  
 Literature/publishing    Visual arts    Performing arts    Cultural and creative sectors

#### Website of the policy/measure

1. <https://wissenschaft.hessen.de/pressearchiv/pressemitteilung/hessen-startet-deutschland-weit-einmalige-modellfoerderung-fuer-soziokultur>
2. <https://www.trafo-programm.de/>

#### Main features of the policy/measure

##### Main aims

1. Creating and professionally developing stable structures for cultural diversity in the socio-cultural landscape of Hesse; strengthening civil society engagement
2. Strengthening and developing cultural institutions in rural areas as active regional stakeholders, thereby making a range of cultural forms of expression available to the region's population

##### Target groups

1. Socio-cultural centres; non-governmental organisations; civil society beneficiaries
2. Regional cultural institutions such as museums, theatres, libraries, cultural centres, music schools, literature venues, districts; municipalities and cultural operators such as initiatives, artists' platforms

##### Expected results

1. Stabilising and strengthening specific activities and effects related to socio-cultural work in terms of cultural diversity, participation in culture and cultural education, regardless of age, background, gender or income; using funding in an efficient and effective manner; supporting structures all year round ("from project to structure"); making funding arrangements more transparent
2. Getting participating cultural institutions interested in and open to new tasks and further developing them into cultural anchor points in their respective regions; highlighting the importance of art and culture as a means of transforming public perceptions; sustainably strengthening cultural-policy structures in municipalities and districts

<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input type="radio"/> Creation <input type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input checked="" type="radio"/> Local <input checked="" type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
<ol style="list-style-type: none"> <li>1. LAKS set up as a contact point for actors submitting applications for funding: advice, information, eligibility assessments; simplified management and award of funding; structural funding has made it easier for cultural operators to plan beyond project funding for cultural operators</li> <li>2. Six projects in four regions received support from 2015 to 2020; 18 regions received advice and support in developing their own transformation plans in 2018 and 2019</li> </ol>
<b>Financial resources allocated to the policy/measure</b>
<ol style="list-style-type: none"> <li>1. Approx. € 3 million (2016 to 2020)</li> <li>2. € 24.1 million (2015 to 2023)</li> </ol> <input checked="" type="radio"/> Federal funds <input checked="" type="radio"/> Land funds <input type="radio"/> Local-authority funds <input type="radio"/> EU funds <input type="radio"/> Private finance/sponsoring/own resources <input type="radio"/> Other (please specify)
<b>Actors involved</b>
<ol style="list-style-type: none"> <li>1. Ministry of Science and the Arts, Land Hesse; Land Hesse working group on cultural initiatives and socio-cultural centres (LAKS)</li> <li>2. Conceptual development and implementation undertaken with civil society actors; Office of Applied Culture and Mediation (bakv gUG)</li> </ol>
<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="radio"/> Yes <input type="radio"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
<ol style="list-style-type: none"> <li>1. Nationwide one-off and innovative pilot project brought a new, nationwide awareness of the socio-cultural scene and professional associations and boosted their reputation; the confidence and future prospects of many actors has been significantly increased; funding has been significantly increased (double the level of 2014); the pilot project relieved the burden on Land Hesse LAKS and participating stakeholders</li> <li>2. Initial results of evaluations are expected in summer 2020; five additional regions are being supported in the second project phase from 2020 to 2023</li> </ol>
<b>Policy/measure introduced/adjusted ...</b>
<input type="radio"/> in order to implement the provisions of the Convention <input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input type="radio"/> for other reasons that do not relate to this UNESCO Convention

## 1.4.2. Participation of civil society in the implementation of the Convention

### Name of the policy/measure

1. Freedom. Diversity. Innovation. Action points on monitoring the implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in and by Germany from 2017 to 2020
2. Civil society consultation 2018 to 2020 within the framework of drafting the Third German Quadrennial Periodic Report

### Implementing actor

1. Federal Coalition for Cultural Diversity; German Commission for UNESCO in its role as national point of contact and its advisory board on 'Diversity of Cultural Expressions'; expert committee of the German Commission for UNESCO
2. German Commission for UNESCO in its role as national point of contact for the 2005 UNESCO Convention and its advisory board 'Diversity of Cultural Expressions'; expert committee of the German Commission for UNESCO and Federal Coalition for Cultural Diversity

### Cultural domains covered by the policy/measure

- ⊗ Cinema/audiovisual/radio ⊗ Design ⊗ Media arts ⊗ Music  
 ⊗ Literature/publishing ⊗ Visual arts ⊗ Performing arts ⊗ Cultural and creative sectors

### Website of the policy/measure

1. <https://www.unesco.de/kultur-und-natur/kulturelle-vielfalt/kulturelle-vielfalt-deutschland/die-deutsche-unesco-kommission>; <https://www.unesco.de/kultur-und-natur/kulturelle-vielfalt/kulturelle-vielfalt-deutschland/bundesweite-koalition-0>
2. [www.unesco.de](http://www.unesco.de)

### Main features of the policy/measure

#### Main aims

1. Monitoring the implementation of the 2005 UNESCO Convention in and by Germany towards forward-looking cultural policy; structured development and tracking with relevant civil society actors
2. Inviting civil society actors relevant to and active in pursuing the Convention's aims to participate in compiling the Third Quadrennial Periodic Report; including civil society expertise as part of quality control of the draft report

#### Target groups

Civil society actors in the art, cultural and creative sectors; the German Commission for UNESCO expert committee on culture and communication and the advisory board on 'Diversity of Cultural Expressions' as well as members of the Federal Coalition for Cultural Diversity

#### Expected results

1. Developing an action plan for 2017 to 2020 based on the assessment of the second German 2016 Quadrennial Periodic Report through four months of consultations; developing and adhering to the focus areas for the implementation of the Convention for the reporting period and beyond

2. Soliciting an initial range of views on the ‘Top Ten’ measures in 2018; collecting and compiling civil society contributions for the 2016–2019 reporting period; providing comments (electronically) for quality control on the first draft of the third report in winter 2019/2020 and reviewing the draft at an expert consultation day; identifying key challenges for the cultural and creative sectors in the next four years (2020 to 2023)

#### Nature

Legislative  Regulatory  Financial  Institutional

#### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

#### Scope

Local  Regional or Land level  National  International

#### Does this measure specifically target young people?

Yes  No

#### What are the results achieved so far through the implementation of the policy/measure?

1. In 2016, the following focuses were established for future work to achieve the Convention’s aims: media and digital technologies, appraisal of opportunities for civil society actors to participate in decision-making processes related to cultural matters, focus on Agenda 2030, challenges for cultural policy posed by international trade policy; ways in which concepts of preferential measures are communicated improved and changed, esp. through the Fair Culture initiative with partners, active contribution made to the process on Culture in EU External Relations
2. Civil society actors actively involved in drafting the Third Quadrennial Periodic Report through important contributions; key challenges to cultural policy in coming years identified

#### Financial resources allocated to the policy/measure

Federal funds  Land funds  Local-authority funds  EU funds  
 Private finance/sponsoring/own resources  Other (please specify)

#### Actors involved

Civil society actors; German Commission for UNESCO in its role as a national point of contact; the advisory board on ‘Diversity of Cultural Expressions’ and members of the Federal Coalition for Cultural Diversity

#### Has the implementation of the policy/measure been evaluated?

Yes  No

#### Maßnahme eingeführt/angepasst...

in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

## Chapter 2

## Achieving a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals

— One key, politically binding aim of the UNESCO Convention is to achieve balanced exchange of cultural goods and services. A particular element of this is facilitating cultural exchange with countries of the Global South and addressing existing imbalances. In short, achieving fair culture – a great aim, but how can it be achieved? This chapter provides examples by presenting eleven new or current measures that facilitate opportunities for exchange and mobility of artists, cultural professionals and other stakeholders active in the cultural sector within appropriate institutional and legal frameworks, and that provide market access for important parts of the cultural and creative sectors. The overarching aim of these efforts is to reduce and overcome existing inequalities between North-South and East-West. This aligns with a central aim of the Federal Republic of Germany's cultural relations and education policy.

This concerns currently cultural cooperation with around 150 countries that are eligible for Official Development Assistance (ODA) provided that they are Parties to the UNESCO Convention. The OECD's Development Assistance Committee (DAC) compiles the list of Official Development Assistance; it is regularly reviewed and updated. The DAC's current list for 2018 to 2020 covers 143 countries, some in Europe including: Albania, Bosnia and Herzegovina, Serbia, Turkey and Ukraine. The bilateral cultural agreement between Germany and Albania has been in force since 2019.

Since summer 2019, the Convention's Monitoring Framework has placed more precise emphasis on the question of how the States Parties strengthen trade in cultural goods and services. For OECD and EU states like Germany, there is a particular focus on how they implement measures on preferential treatment in line with Article 16 of the Convention. Awareness of the concept of Fair Culture remains limited in the art and cultural sector. To address this, a new medium-term cooperation initiative on the concept has been developed since 2018.

In addition to this, it is important which of the trade and investment agreements and further agreements concluded by States Parties refer directly to the 2005 UNESCO Convention and its aims. In the context of the common trade policy, responsibility for negotiating and concluding trade and investment agreements lies with the EU. Germany participates in consultations on such negotiations and in decision-making on the conclusion of such agreements via the Council of the EU. The EU has concluded numerous free trade agreements. As an innovative measure in trade law, a specific protocol on cultural cooperation has been introduced to certain important agreements to reflect the aims of the UNESCO Convention.

In recognition of the dual nature of cultural and audiovisual services as both cultural and economic goods within the meaning of the Convention, there is therefore a fundamental need when negotiating EU free trade agreements to critically review the potential impact on the cultural and audiovisual sectors. As all EU member states and the EU itself are Parties to the 2005 UNESCO Convention, this is of the utmost importance for the implementation of the Convention.

Since 2017, a UNESCO Policy & Research Paper has been available entitled 'Culture in Treaties and Agreements. Implementing the 2005 Convention in Bilateral and Regional Trade Agreements', authored by Véronique Guèvremont and Ivana Otašević, (cf. p. 14, p. 42, p. 46, p. 49 on the EU agreements, UNESCO Paris 2017).

## 2.1. Mobility of artists and cultural professionals

### 2.1.1. Promoting opportunities for international exchange and residency programmes

#### Name of the policy/measure

1. Residency programmes and setting up a national working group, since 2018
2. Touring Artists: information and advisory services – expanded since 2018/2019
3. UNESCO City of Literature Heidelberg's Poetry Expedition, since 2016
4. NIPKOW Programme, founded in 1998, 2016 conceptual redesign to promote excellence

#### Implementing actor

1. Goethe-Institut e.V.
2. International Society of Fine Arts IGBK; Federal Republic of Germany's centre of the International Theatre Institute (ITI)
3. Cultural Office of the City of Heidelberg in cooperation with other UNESCO Cities of Literature
4. NIPKOW Programme

#### Cultural domains covered by the policy/measure

- ⊗ Cinema/audiovisual/radio ⊗ Design ⊗ Media arts ⊗ Music  
 ⊗ Literature/publishing ⊗ Visual arts ⊗ Performing arts ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. <https://www.goethe.de/de/kul/ser/rep.html>
2. <https://www.touring-artists.info/home/>
3. [https://www.heidelberg.de/hd/HD/Leben/expedition+poesie\\_+heidelberg+--prag.html](https://www.heidelberg.de/hd/HD/Leben/expedition+poesie_+heidelberg+--prag.html)
4. <https://nipkow.de/welcome>

#### Main features of the policy/measure

##### Main aims

1. Promoting intercultural exchange between cultural professionals and synergies between numerous residency programmes through sustainable networks and cooperation
2. Preparing information on inward and outward mobility and making it available to creative artists and cultural professionals
3. Fostering mobility and direct exchange of and between international lyricists; creating opportunities for lasting, longer-term, international working relationships
4. Promoting inter-cultural exchange between selected filmmakers; fostering international cooperation through lasting networks in this field

##### Target groups

1. Artists and cultural professionals; translators; academics
2. Artists; creative professionals and event organisers; previous focus on visual and performing arts sectors; since 2018/2019 provision of initial information for the music industry; expanded to cultural professionals from Turkey; artists and cultural professionals forced to leave their countries of origin and come to Germany for political reasons
3. Lyricists from UNESCO Cities of Literature around the world
4. International producers, directors, authors, creative professionals from all areas of digital audiovisual media; the production and distribution sectors



**Expected results**

1. Enabling cultural professionals to pursue projects free from economic pressures and to make and build lasting working relationships; facilitating personal encounters between cultural professionals and in certain cases also public presentations; sharing artistic and academic inspiration in a lasting manner and across borders
2. Maintaining and expanding the range of information on visual and performing arts available online; since 2018/2019: providing music sector actors with initial information on inward and outward mobility, administrative issues and living circumstances for cultural professionals in Germany; supporting creative and cultural professionals who have had to leave their countries of origin due to the political situation and now live in Germany through information available online and in-person advice; informing creative and cultural professionals from Turkey present in Germany of the professional avenues available
3. Stimulating joint translation projects; pilot project of UNESCO City of Literature Heidelberg to be taken up and jointly advanced by other UNESCO Cities of Literature
4. Initiating scholarship programmes for further training for international film and media professionals; creating space for cultural creation free from economic pressure; supporting and enabling international co-productions and global distribution; guaranteeing individual care through tailored seminars and workshops adapted to the respective professional specialisms and needs of individual scholarship holders

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

1. Approx. 200 residencies in 70 programmes per year run by the Goethe-Institut and its cultural partners abroad; in 2016–2019 reporting period: number of programmes increased from 52 to 74 and programme expenditure increased by approx. 20%, to almost €4 million; Goethe-Institut in Salvador de Bahia converted into a residence and opened in 2016; publications, tours and international co-productions arisen as a result of scholarships and as a direct expression of and reference to residencies; scholarship holders' networks expanded. Providing responsible support for artist residencies often requires psychosocial skills. This element must be incorporated into policy and reflected in subsidy programmes in future.

2. From 2018/2019: more in-depth information provided to cultural professionals from Turkey who come to Germany on a temporary basis for work or stay in the Federal Republic for longer periods; information and advice provided to creative and cultural professionals who have had to leave their countries of origin due to the political situation and now live in Germany; in each case event organisers in Germany actively addressed on this issue; in 2018, approx. 2500 visitors per month registered on the touring artists online portal; 377 qualified, personal consultations held; approx. 25 workshops and presentations carried out annually; three newsletters published per year; since 2018/2019 initial expansion in the music sector
3. 2016: Poetry Expedition pilot project from Heidelberg to Prague; 2018: Poetry Expedition to Granada, Spain; productive exchange among participants; at least five poems written by each lyricist translated within a week; first eBook featuring the results of the Poetry Expedition published in 2018
4. Steps towards an international career as filmmaker facilitated; lasting working relationships made and built; artistic and academic inspiration exchanged in a lasting manner and across borders; broad and effective network of professionals and institutions such as production, festivals and film markets created in countries throughout Europe; in the 2016–2019 reporting period: since 2018, structural reorientation as an excellency support programme; care and mentoring for scholarship holders strongly intensified; 13–17 scholars selected annually, in most cases from approx. 90 applicants

#### Financial resources allocated to the policy/measure

1. Supported by federal funding: budget of € 2.6 million (2015); € 2.9 million (2016); € 3.3 million (2017); € 3.8 million (2018); approx. € 4 million (2019)
2. Federal Government Commissioner for Culture and the Media: € 75,000 (2016); € 91,270 (2017); € 73,770 (2018); € 83,500 (2019); in 2018 and 2019 additional project funding from the Senate Department for Culture and Europe of Land Berlin within the framework of the project “Berlin – Open to the World” [Weltoffenes Berlin]: € 24,000 (2018); € 36,000 (2019)19]
3. Municipal budgets for cooperation within the UNESCO Creative Cities Network; € 20,000 for each Expedition covering 50% of Expedition costs
4. Federal Government Commissioner for Culture and the Media, Medienboard Berlin-Brandenburg, Eurimages: € 115,500 annually

Federal funds  
  Land fund  
  Local authority funds  
  EU-funds  
 Private finance/sponsoring/own resources  
 Other (please specify)

#### Actors involved

1. Goethe-Institut e.V.; artists and cultural professionals around the world; working group of the German international residency programme (ADIR) and its 22 network partners
2. European Music Council; University of the Arts; International Society of Fine Arts IGBK; Federal Republic of Germany’s centre of the International Theatre Institute (ITI); SMartDe network for creative artists
3. Cultural Office of the City of Heidelberg in cooperation with other UNESCO Cities of Literature; Heidelberg–Prague: Prague state library, Goethe-Institut e.V. Prague and Mannheim, Heidelberg theatre workshop; Heidelberg–Granada: Centro Federico García Lorca Granada, Goethe-Institut e.V. Mannheim
4. NIPKOW Programme; 22 to 26 tutors; Federal Government Commissioner for Culture and the Media

<b>Has the implementation of the policy/measure been evaluated?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No
<b>Policy/measure introduced/adjusted ...</b>
<input type="radio"/> in order to implement the provisions of the Convention
<input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention
<input checked="" type="radio"/> for other reasons that do not relate to this UNESCO Convention

### 2.1.2. Strengthening co-productions and co-distribution between countries of the Global South and Germany

<b>Name of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. Berlinale World Cinema Fund, greater focus on Africa, since 2016</li> <li>2. TURN, cooperation with Africa fund, 2012 to 2021</li> </ol>
<b>Implementing actor</b>
<ol style="list-style-type: none"> <li>1. Berlin International Film Festival (Berlinale) business division of <i>Kulturveranstaltungen des Bundes in Berlin GmbH (KBB)</i></li> <li>2. German Federal Cultural Foundation</li> </ol>
<b>Cultural domains covered by the policy/measure</b>
<input checked="" type="radio"/> Cinema/audiovisual/radio <input type="radio"/> Design <input type="radio"/> Media arts <input checked="" type="radio"/> Music <input type="radio"/> Literature/publishing <input type="radio"/> Visual arts <input checked="" type="radio"/> Performing arts <input checked="" type="radio"/> Cultural and creative sectors
<b>Website of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. <a href="https://www.berlinale.de/de/world-cinema-fund/home/profil.html">https://www.berlinale.de/de/world-cinema-fund/home/profil.html</a></li> <li>2. <a href="https://www.kulturstiftung-des-bundes.de/de/projekte/nachhaltigkeit_und_zukunft/detail/turn_fonds_fuer_kuenstlerische_kooperationen_zwischen_deutschland_und_afrikanischen_laendern.html">https://www.kulturstiftung-des-bundes.de/de/projekte/nachhaltigkeit_und_zukunft/detail/turn_fonds_fuer_kuenstlerische_kooperationen_zwischen_deutschland_und_afrikanischen_laendern.html</a></li> </ol>

<b>Main features of the policy/measure</b>
<b>Main aims</b>
<ol style="list-style-type: none"> <li>1. Producing and distributing films from the World Cinema Fund regions of Latin America, Central America, the Caribbean, Africa, the Near East, West Asia, Central Asia, Southeast Asia and the Caucasus as well as Bangladesh, Nepal, Mongolia and Sri Lanka; strengthening film industries and film culture with and from Africa in particular</li> <li>2. Promoting artistic debate between German and African partners on an equal footing; building sustainable networks and cooperation</li> </ol>
<b>Target groups</b>
<ol style="list-style-type: none"> <li>1. Film creators and film producers in Germany, Europe, regions and countries eligible for World Cinema Fund support, in the case of the World Cinema Fund Africa (WCF Africa) with a special focus on partners from sub-Saharan Africa</li> <li>2. Cultural institutions and artists in Germany and African countries</li> </ol>

**Expected results**

1. Developing, producing and distributing feature films from countries and regions with rudimentary film industries or film industries affected by crises; contributing to a new cultural geography of innovative feature films; providing sustainable support to international cooperation and democratisation of cooperation and co-distribution strategies; strengthening measures to facilitate ambitious and innovative film projects by intensifying promotion strategies in Africa; further developing the commercial potential of African films; facilitating knowledge transfer between Africa and Europe
2. Building the profile of German cultural institutions and actors around new themes, perspectives and ways of working; promoting multidisciplinary artistic exchange; critically analysing outdated perceptions of the African continent; refining expert views on the artistic positions of the Global South

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

1. New measures in 2016–2019 reporting period: since 2016, engagement significantly intensified with help from the Federal Foreign Office; first-time funding of € 160,000 for co-productions by producers from Germany and sub-Saharan Africa; number of submissions of African projects significantly increased; since 2016, 13 projects supported by WCF Africa; important film successes, including: “Rafiki” (Kenya/South Africa/Germany), “A Kasha” (Sudan/South Africa/Germany), “Sew the Winter to my Skin” (South Africa/Germany), “You Will Die at Twenty” (Sudan/Egypt/Germany/Norway/France), “No Gold for Kalsaka” (Burkina Faso/Germany); in total, 222 projects (of 3793 submissions) supported (2004 to 2019)
2. New in the 2016–2019 reporting period: significant budget increase of approx. € 5.3 million (2012 to 2015) to approx. € 7.9 million (2015 to 2021); since 2012, 101 projects and research initiatives in 12 countries with cooperation partners from 30 African states supported through TURN; effective impetus created on improving perceptions of the dynamic momentum of the globally oriented scene in Africa; creations made with theatre producers, choreographers, artists, directors, musicians, publicists; images of Africa critically analysed and corrected; new international prospects created

**Financial resources allocated to the policy/measure**

1. German Federal Cultural Foundation € 1.4 million (2016 to 2019); Federal Foreign Office € 584,000 (2016 to 2019); Creative Europe Media (EU programme) approx. € 853,000 (2016 to 2019)
2. Approx. € 7.8 million (2016 to 2021); in total approx. € 14.2 million (2012 to 2021)

- Federal funds    Land funds    Local authority funds    EU-funds  
 Private finance/sponsoring/own resources    Other (please specify)

**Actors involved**

1. Berlin International Film Festival (Berlinale) business division of Kulturveranstaltungen des Bundes in Berlin GmbH (KBB); film industry actors from around the world
2. German Federal Cultural Foundation; cultural actors and institutions from Germany and Africa

**Has the implementation of the policy/measure been evaluated?**

- Yes    No

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

## 2.2. Fair Culture – preferential treatment as a balancing mechanism for the flow of cultural goods and services

2.2.1 Project initiative “Fair Trade for Culture – Fair Culture”	
<b>Name of the policy/measure</b>	Project initiative “Fair Trade for Culture – Fair Culture”, 2018 to 2020 and 2019 to 2025
<b>Implementing actor</b>	German Commission for UNESCO
<b>Cultural domains covered by the policy/measure</b>	<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
<b>Website of the policy/measure</b>	<a href="https://www.unesco.de/kultur-und-natur/kulturelle-vielfalt/kulturelle-vielfalt-weltweit/fair-trade-culture">https://www.unesco.de/kultur-und-natur/kulturelle-vielfalt/kulturelle-vielfalt-weltweit/fair-trade-culture</a>
<b>Main features of the policy/measure</b>	
<b>Main aims</b>	<p>(a) Actively raising awareness among important stakeholders of the concept of preferential treatment in line with the 2005 UNESCO Convention; researching good practice examples from Germany and abroad and making them visible</p> <p>(b) Developing the concept of Fair Culture as a driver for German cultural policy and development cooperation, as well as at European and international level, in order to strongly promote a balanced flow of cultural goods and services as well as fair working conditions for artists and cultural professionals</p>
<b>Target groups</b>	Domestic and international stakeholders and experts; decision-makers involved in Fair Trade in policymaking, the cultural sector, academia, business and civil society; artists, cultural professionals and producers around the world, with a focus on the Global South
<b>Expected results</b>	Identifying and making visible good examples from practice (incl. joint study with the Federal Ministry for Economic Cooperation and Development (BMZ)); developing a “60 minutes for Fair Culture” format for film, books and music; creating a platform for networking and cooperation between international actors from the Fair Trade movement and the cultural and creative sectors; in the medium term: producing an analysis of the cultural value chain in the digital context with consideration for Fair Culture and developing recommendations for action
<b>Nature</b>	<input type="checkbox"/> Legislative <input type="checkbox"/> Regulatory <input type="checkbox"/> Financial <input checked="" type="checkbox"/> Institutional
<b>Main focus</b>	<input checked="" type="checkbox"/> Creation <input checked="" type="checkbox"/> Production <input checked="" type="checkbox"/> Distribution/dissemination <input checked="" type="checkbox"/> Participation/enjoyment
<b>Scope</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional or Land level <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

Five expert discussions and workshops held at the national and international level with experts from policymaking, civil society, business and academia, including within the framework of the 12th session of the Intergovernmental Committee of the 2005 Convention in Paris (2018), with the Berlinale Talents initiative (2019), at the Frankfurt Buchmesse book fair (2019) and the WOMEX music fair in Tampere, Finland, under the auspices of the Finnish Presidency of the Council of the EU in 2019; results of the expert discussions and workshops documented in policy papers by international experts Baltà Portolés and Dr Keith Nurse on the German Commission for UNESCO's website; BMZ-funded study designed with international partners to analyse the cultural value chain from a Fair Culture perspective to clarify options for action (cf. Section 3.2.1.)

**Financial resources allocated to the policy/measure**

Federal funds  Land funds  Local authority funds  EU funds  
 Private finance/sponsoring/own resources  Other (please specify)

**Actors involved**

Mannheim UNESCO City of Music; Berlinale Talents; Frankfurter Buchmesse, invitation programme for publishers; WOMEX; Finnish Ministry of Education and Culture; Institute of Culture and Media Management, Hamburg University of Music and Theatre (HfMT), UNESCO Chair on the Diversity of Cultural Expressions at Laval University, Canada; Federal Ministry for Economic Cooperation and Development

**Has the implementation of the policy/measure been evaluated?**

Yes  No

**Policy/measure introduced/adjusted ...**

in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

## 2.3. Treaties and agreements targeting balanced flow of cultural goods and the mobility of artists and cultural professionals

### 2.3.1. European Union free trade agreements with protocols on cultural cooperation

#### Name of the policy/measure

Meetings of the joint EU-Korea Cultural Cooperation Committee on the basis of the EU-Korea Protocol on Cultural Cooperation adopted in 2015 within the framework of the 2010 free trade agreement

#### Implementing actor

European Commission; education and culture, trade, CONNECT directorates-general; Ministry of Culture, Sports and Tourism of the Republic of Korea; 14 of the 28 EU member states, including Germany

#### Cultural domains covered by the policy/measure

Cinema/audiovisual/radio  Design  Media arts  Music  
 Literature/publishing  Visual arts  Performing arts  Cultural and creative sectors

#### Website of the policy/measure

[https://ec.europa.eu/culture/news/cultural-cooperation-between-eu-and-republic-korea-discussed-seoul\\_en](https://ec.europa.eu/culture/news/cultural-cooperation-between-eu-and-republic-korea-discussed-seoul_en)  
<https://eur-lex.europa.eu/legal-content/en/TXT/?uri=CELEX%3A52017PC0182>

#### Main features of the policy/measure

##### Main aims

Strengthening cultural diversity through an exchange of cultural activities, goods and services that is easier, more intense and more stable for both sides – Korea and the EU – including in the growing audiovisual sector as well as through improved framework conditions

The Protocol on Cultural Cooperation in the free trade agreement (FTA) between the European Union and its member states on one side and the Republic of Korea on the other covers the following priorities: strengthening cultural diversity through support for audiovisual works; expanding the reach of European films in Korea and Korean films to an EU audience and growing their respective market shares; facilitating the exchange of cultural activities, goods and services, including in the audiovisual sector, and improving the conditions of such exchange; creating an environment conducive to international co-productions between European and Korean partners, in particular through exchange of information, market access and further training, networking days and workshops.

The free trade agreement was concluded in 2010 and entered into force in 2011. The accompanying Protocol on Cultural Cooperation covers the cultural and creative industries and co-productions in the audiovisual sector and has been in force since 2015. Co-production agreements have been adopted for the periods 2011 to 2014, 2014 to 2017 and currently for 2017 to 2020.

##### Target groups

European and international – here: Korean – co-production partners in the audiovisual sector and further fields of the culture and creative industries



<b>Expected results</b>
Expanding the reach of European films in Korea and Korean films to an EU audience and growing their respective market shares; strengthening artistic presence from Korea and Europe through residency programmes and important fairs; compiling joint statistical studies on the fields of the cultural and creative industries, in particular on virtual reality and animation
<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input checked="" type="radio"/> Production <input checked="" type="radio"/> Distribution/dissemination <input type="radio"/> Participation/enjoyment
<b>Scope</b>
<input type="radio"/> Local <input type="radio"/> Regional or Land level <input type="radio"/> National <input checked="" type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No

<b>What are the results achieved so far through the implementation of the policy/measure?</b>
Four sessions held from 2016–2019 on the basis of the protocol adopted in 2015; Korean artists participated in projects associated with the EU Creative Europe programme and stage events and festivals in Europe, in part with the help of Korean support; European artists participated in the annual Performing Arts Market in Seoul, in 2018 five workshops held with the European Union as guest of honour, one EU music night and speed dating programmes. In the field of audiovisual co-productions primarily bilateral projects carried out thus far. The extension of the protocol until 2023 was decided in 2020.
<b>Financial resources allocated to the policy/measure</b>
<input type="radio"/> Federal funds <input type="radio"/> Land funds <input type="radio"/> Local authority funds <input checked="" type="radio"/> EU funds <input type="radio"/> Private finance/sponsoring/own resources <input checked="" type="radio"/> Other (please specify)
For co-productions, producers are obliged to make a contribution of their own of 10% of the total budget of the production; this is often covered by national film funding
<b>Actors involved</b>
EU and Republic of Korea advisory groups on audiovisual media; Korean Arts Council; on the EU side, 14 out of 28 member states, for Germany, representatives of the Bundesrat
<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="radio"/> Yes <input type="radio"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
Measures are based on studies and data from the European Audiovisual Observatory which show that a larger audience was reached through co-productions; from 2016 to 2017, films produced in the EU reached a market share of 5% of Korean cinema audiences and 20% of releases; the total number of visitors to Korean cinemas has risen by 41 since 2011; Korean films achieved an EU market share of 1% of audiences and 2% of releases

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention
- in pursuit of cultural-policy objectives inspired by the goals of the Convention
- for other reasons that do not relate to this UNESCO Convention

**2.3.2. Bilateral agreements help to implement the aims of the Convention****Name of the policy/measure**

1. Agreement between the Government of the Federal Republic of Germany and the Government of the Republic of Albania on Cultural Cooperation of 8 December 2015, entered into force on 25 March 2019
2. Agreement between the Government of the Federal Republic of Germany and the Government of the Republic of Chile on Co-productions of Films of 10 October 2018
3. Agreement between the Government of the Federal Republic of Germany and the Government of the Portuguese Republic on Relations in the Field of Film of 29 April 1988, entered into force on 21 March 2016

**Implementing actor**

1. Governments of the Federal Republic of Germany and the Republic of Albania
2. Governments of the Federal Republic of Germany and the Republic of Chile
3. Governments of the Federal Republic of Germany and the Portuguese Republic

**Cultural domains covered by the policy/measure**

- Cinema/audiovisual/radio
- Design
- Media arts
- Music
- Literature/publishing
- Visual arts
- Performing arts
- Cultural and creative sectors

**Website of the policy/measure**

1. [https://www.auswaertiges-amt.de/de/aussenpolitik/laender/albanien-node/-/216236#-content\\_3](https://www.auswaertiges-amt.de/de/aussenpolitik/laender/albanien-node/-/216236#-content_3)
2. <https://www.auswaertiges-amt.de/blob/2147548/5d568366f3e7e9422192c9d4cdfad08f/181018-neu-gem-erklaerung-data.pdf>
3. <https://www.bundesregierung.de/resource/blob/973862/415422/14ce0defaf19026163680298ee074549/2011-12-01-filmabkommen-portugal-data.pdf?download=1>

**Main features of the policy/measure****Main aims**

1. Deepening mutual understanding of both countries' cultures; further developing cultural and artistic cooperation
2. Enriching cinematography in both countries
3. Promoting cultural exchange through co-productions

**Target groups**

1. Artists and cultural professionals and the general public in both countries
2. German and Chilean co-production partners in the audiovisual sector
3. German and Portuguese co-production partners in the audiovisual sector

<b>Expected results</b>
<ol style="list-style-type: none"> <li>1. Mutually broadening knowledge of art and literature in both countries; facilitating and providing mutual support for guest performances by artists and ensembles from both countries; facilitating events by and with representatives of different areas of cultural life, in particular literature, music, visual and performing arts; stabilising and supporting cooperation and experience-sharing</li> <li>2. Intensifying exchange and cooperation between filmmakers of both countries; facilitating access to the markets involved in co-production, including by recognising 'national' films; improving access to funding, including through national treatment of co-productions; increasing the number of German-Chilean co-productions; increasing the reach and market share of the partner country's films domestically</li> <li>3. Revising existing co-production agreement with Portugal; making it simpler to initiate joint feature film projects; increasing the number of German-Portuguese co-productions; increasing the reach and market share of the partner country's films domestically; promoting exchange and cooperation between filmmakers of both countries</li> </ol>
<b>Nature</b>
<input checked="" type="checkbox"/> Legislative <input checked="" type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input checked="" type="checkbox"/> Institutional
<b>Main focus</b>
<input checked="" type="checkbox"/> Creation <input checked="" type="checkbox"/> Production <input checked="" type="checkbox"/> Distribution/dissemination <input checked="" type="checkbox"/> Participation/enjoyment
<b>Scope</b>
<input type="checkbox"/> Local <input type="checkbox"/> Regional or Land level <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> International
<b>Does this measure specifically target young people?</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
<ol style="list-style-type: none"> <li>2. Network meetings between German and Chilean producers held at the 2020 Berlinale; ratification process in Chile not yet completed</li> <li>3. Co-production meeting for German and Portuguese producers held in 2017 in Lisbon – facilitated networking, exchange on partner countries' markets and new film projects aimed at an international audience; 2nd German-Portuguese co-production meeting held on 28 and 29 June 2019 within the framework of the Munich International Film Festival: themes of the event organised by the German Federal Film Board (FFA) and its Portuguese counterpart Instituto do Cinema e do Audiovisual ICA included: presenting national and regional film support measures and production conditions of joint cooperation and German-Portuguese co-production successes achieved thus far</li> </ol>
<b>Financial resources allocated to the policy/measure</b>
<input checked="" type="checkbox"/> Federal funds <input type="checkbox"/> Land funds <input type="checkbox"/> Local authority funds <input type="checkbox"/> EU funds <input type="checkbox"/> Private finance/sponsoring/own resources <input checked="" type="checkbox"/> Other (please specify)

**Actors involved**

1. Governments of the Federal Republic of Germany and the Republic of Albania
2. Governments of the Federal Republic of Germany and the Republic of Chile
3. Governments of the Federal Republic of Germany and the Portuguese Republic

**Has the implementation of the policy/measure been evaluated?**

Yes  No

**Maßnahme eingeführt/angepasst...**

- in order to implement the provisions of the Convention
- in pursuit of cultural-policy objectives inspired by the goals of the Convention
- for other reasons that do not relate to this UNESCO Convention

## Chapter 3

## Integrating culture in sustainable development strategies

— This chapter presents eight measures connected to the role of culture in transforming sustainable development processes in Germany and abroad.

The implementation of the 2030 Agenda for Sustainable Development has been a defining element of the reporting period. Adopted by the United Nations in December 2015, for the first time it applies equally to industrialised countries and countries of the Global South. Achieving a good life for all within planetary boundaries can only be achieved in the long term if political decisions are based on sustainable development as a guiding principle.

Culture is increasingly being seen as the driving force behind a shift towards more sustainability, and the creative industries are regarded as a promising market for the future. The urgent need for successful implementation of the 2030 Agenda clearly opens up a new perspective in this regard.

On this basis, a comprehensive consultation took place in 2016 on revising the Federal Republic of Germany's National Sustainability Strategy, the new version of which was adopted in January 2017 and updated in November 2018. In July 2019, the Federal Statistical Office launched a national reporting platform for the indicators of the UN's global sustainability goals. This platform provides German statistical data and metadata on global sustainable development in a processed and interactive form. The next update of the Sustainability Strategy is scheduled for 2020.

New directions at the national level are the concept of a "culture of sustainability"; the strengthening of artistic engagement with the spaces where culture and nature, and people and the environment meet; programme funding for transformative cultural projects; and the development of specific environmental measures for film and television productions.

In international and development cooperation, the main focus remains on strengthening the art and cultural sector and the creative economy, particularly in countries in Africa and the Near East. As part of its international cooperation, the Federal Government supports cultural professionals and institutions in partner countries in sustainably developing their cultural infrastructures. The increasing diversity of cultural expressions and their economic potential in Germany and abroad are regarded as major opportunities in this area.

Since 2017, German development cooperation has promoted the cultural and creative industries as engines for jobs and innovation, especially for young people in Africa and the Near East. New structural conditions have been created to mirror this new engagement. This supplements the development cooperation priority areas of climate action, quality education, food and fair production. Since 2018, the Green Button (*Grüner Knopf*) development initiative has been promoting socially and environmentally sustainable clothing via a public-private partnership.

According to the OECD Development Assistance Committee, Germany's public development spending of € 22.37 billion in 2016 equated to 0.7% of the country's gross national income (GNI) and therefore reached the share agreed within the United Nations in 1972. In 2017, Germany's development spending stood at € 22.18 billion, which is 0.67% of GNI. Germany was the world's second-largest donor of public funding for development cooperation during the reporting period.

## 3.1. National sustainable development policies and plans

### 3.1.1. The art and creative sector contributes to sustainable development

#### Name of the policy/measure

1. German National Sustainable Development Strategy (National Sustainability Strategy), revised version of 2017
2. Creation of the Culture and Societal Change action area by the German Council for Sustainable Development, 2017
3. Green Shooting Card (Grüner Drehpass) for film production, introduced in 2012, available throughout Germany since 2016
4. Measures for environmentally sustainable film production within the context of national film funding

#### Implementing actor

1. Federal Government, State Secretaries' Committee for Sustainable Development
2. German Council for Sustainable Development (RNE)
3. Filmförderung Hamburg Schleswig-Holstein
4. Federal Government Commissioner for Culture and the Media

#### Cultural domains covered by the policy/measure

- Cinema/audiovisual/radio  
  Design  
  Media arts  
  Music  
 Literature/publishing  
  Visual arts  
  Performing arts  
  Cultural and creative sectors

#### Website of the policy/measure

1. <https://www.bundesregierung.de/breg-de/themen/nachhaltigkeitspolitik>; <https://www.bundesregierung.de/resource/blob/975274/318676/3d30c6c2875a9a08d364620ab7916af6/2017-01-11-nachhaltigkeitsstrategie-data.pdf?download=1>
2. <https://www.nachhaltigkeitsrat.de/>; <https://www.nachhaltigkeitsrat.de/projekte/fonds-nachhaltigkeitskultur/>
3. [https://www.ffhsh.de/de/film\\_commission/gruener\\_drehpass.php](https://www.ffhsh.de/de/film_commission/gruener_drehpass.php)
4. <http://www.dfff-ffa.de/richtlinien.html> und <https://www.ffa.de/ffg-2017.html> und <https://www.bundesregierung.de/resource/blob/973862/459166/9b7fcd472b2abd4ada245b8b78ed08df/2017-08-11-richtlinier-kulturelle-filmforderung-data.pdf?download=1>

#### Main features of the policy/measure

##### Main aims

1. Implementing Germany's National Sustainable Development Strategy with the involvement of cultural and civil society actors on the basis of the United Nations' 2030 Agenda; strengthening societal processes for a shift towards sustainable development in Germany
2. Providing policy advice in the area of sustainable development through the prism of culture and societal change; connecting different sectors and areas of life to bring about a longer-term societal shift towards sustainable development
3. Encouraging filmmakers to adopt environmental measures; expanding pilot projects from the Land level to the national level
4. Raising awareness of environmentally friendly production and distribution in the film industry; making the film industry more sustainable

**Target groups**

1. Civil society and cultural actors; the general public; companies; institutions; educational facilities; decision-makers in government and business
2. Decision-makers in government and industry; cultural actors
3. The film sector in the Länder of Hamburg and Schleswig-Holstein; since 2016: the film sector throughout Germany
4. The film sector

**Expected results**

1. Understanding culture as a driver of change towards sustainable development; strengthening artistic engagement with the spaces where culture and nature, and people and the environment meet; holding a European sustainability conference in 2020 during Germany's Presidency of the Council of the EU and within the framework of the European Sustainable Development Networks (ESDN)
2. Providing support via the Sustainability Culture Fund for transformative projects about sustainability culture; using artistic projects to reassess established routines and thereby make progress in societal negotiation mechanisms and change
3. Encouraging filmmakers to adopt environmentally friendly measures (for filming); raising national awareness of the Land initiative; preparing to anchor the initiative in regulations at the European level
4. Establishing first incentives to encourage filmmakers to adopt environmentally friendly, sustainable measures in film and television production

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

1. Concept for a "culture of sustainability" integrated into the 2017 update of Germany's National Sustainable Development Strategy; approaches from the creative industry used to support societal processes and developments; 2030 Agenda presented as proof of successful multilateralism
2. Sustainability Culture Fund created in 2017 for a period of three years (2018 to 2020); ideas competitions launched for different areas of everyday life, such as food, mobility and building; 12 projects funded on the topic of "food culture and sustainability" and 11 projects on the topic of "fashion culture, textiles and sustainability"

3. Over 155 environmental certificates awarded since 2012 to environmentally conscious film and television productions in or from Hamburg and Schleswig-Holstein that demonstrably acted in a sustainable manner in at least four of the following areas: production design, catering, production office, transport/mobility, lighting/technology and compiling a CO<sub>2</sub> balance sheet; workshops and individual consultations held about environmentally friendly measures in the areas of lighting, energy, transport or set design; efforts made to achieve nationwide adoption of the requirements in German Federal Film Board guidelines in 2020
4. Declarations of commitment made within the framework of the German Federal Film Fund (DFFF); costs for sustainability consultants recognised in all federal funding regulations

#### Financial resources allocated to the policy/measure

1. Not specified
  2. €7.5 million
  3. Annual budget of € 10,000 (2016 to 2019)
  4. Not specified
- Federal funds  
  Land funds  
  Local authority funds  
  EU funds  
 Private finance/sponsorship/own resources  
  Other (please specify)

#### Actors involved

1. Federal Government, in particular the State Secretaries' Committee on Sustainable Development; Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH; political foundations; civil society actors
2. Federal Chancellery; Federal Government Commissioner for Culture and the Media; German Bundestag; German Council for Sustainable Development (RNE)
3. Hamburg Senate; Land Government of Schleswig-Holstein; Filmförderung Hamburg Schleswig-Holstein
4. Federal Chancellery; Federal Government Commissioner for Culture and the Media

#### Has the implementation of the policy/measure been evaluated?

- Yes    No

#### Policy/measure introduced/adjusted ...

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention



## 3.2. International cooperation for sustainable development

### 3.2.1. Development cooperation strengthens the cultural and creative sectors

#### Name of the policy/measure

Founding of a division for media, culture, the creative industries and sport within the Federal Ministry for Economic Cooperation and Development, 2017

#### Implementing actor

Federal Ministry for Economic Cooperation and Development

#### Cultural domains covered by the policy/measure

Cinema/audiovisual/radio  Design  Media arts  Music  
 Literature/publishing  Visual arts  Performing arts  Cultural and creative sectors

#### Website of the policy/measure

[http://www.bmz.de/de/presse/aktuelleMeldungen/2020/februar/200212\\_pm\\_03\\_Bundesentwicklungsministerium-startet-neue-Initiative-zur-Foerderung-der-Kreativwirtschaft-in-Afrika/index.html](http://www.bmz.de/de/presse/aktuelleMeldungen/2020/februar/200212_pm_03_Bundesentwicklungsministerium-startet-neue-Initiative-zur-Foerderung-der-Kreativwirtschaft-in-Afrika/index.html)

#### Main features of the policy/measure

##### Main aims

Establishing culture, the creative industries, media and sport as an independent action area within German development cooperation

##### Target groups

Partners (esp. young people and entrepreneurs) in selected countries of the Global South

##### Expected results

Making use of the potential that media, culture, the creative industries and sport have for achieving the goals of the 2030 Agenda, i.e. (inter alia): enabling political participation and good governance through free media; creating more jobs and raising incomes in the future-oriented cultural sector; education, employment, health and integration through sport; developing and establishing new strategic programme priorities, particularly regarding education, training, income and employment potential of young people

##### Nature

Legislative  Regulatory  Financial  Institutional

##### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

##### Scope

Local  Regional or Land level  National  International

##### Does this measure specifically target young people?

Yes  No

### What are the results achieved so far through the implementation of the policy/measure?

**General:** Division at the Ministry established with three desk officers.

**Culture/creative industries:** Global project “Culture and Creative Industries – Drivers of Development” started in Africa (Senegal, Kenya, South Africa) and the Near East (Lebanon, Jordan, Iraq), to run from 2018 to 2020 (planned continuation till at least 2023; cf. Section 3.2.2.); 2017–2021 pilot project “Culture for Development” with UNESCO to promote the value chain in the music industry in Morocco, funding via BMZ funds-in-trust (see below), expansion to Tunisia planned; study on promoting the creative industries in Africa through Germany development cooperation carried out in collaboration with the Institute of African Studies at the University of Bayreuth; since May 2020: study on “Fair Culture as a contribution to sustainable development” with the German Commission for UNESCO, focusing on sustainable and fair value chains in the cultural and creative industries (incl. options for German development cooperation), cf. Section 2.2.

**Media:** “Future. Market. Film.” initiative started in cooperation with, inter alia, Tom Tykwer (Kenya) and Volker Schlöndorff (Rwanda), to improve training and distribution (incl. high-level events with the Minister and Deutsche Welle on “African Film on the Rise”); market survey of the earnings potential of African film productions on the international market in cooperation with Rushlake Media distribution company

### Financial resources allocated to the policy/measure

€ 8 million for the global project by Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH (2018 to 2020); € 905,000 in funds-in-trust transferred to UNESCO (2017 to 2021); studies amounting to approx. € 140,000

Federal funds    Land funds    Local authority funds    EU funds  
 Private finance/sponsoring/own resources    Other (please specify)

### Actors involved

Federal Ministry for Economic Cooperation and Development; UNESCO; Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH; Goethe-Institut e.V.; University of Bayreuth; Rushlake Media; One Fine Day Films; European Film Center Babelsberg; German Commission for UNESCO

### Has the implementation of the policy/measure been evaluated?

Yes    No (evaluation planned)

### Policy/measure introduced/adjusted ...

in order to implement the provisions of the Convention  
 in pursuit of cultural-policy and development objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

### 3.2.2. International cooperation supports countries of the Global South in designing political measures and promotes artists and creative entrepreneurs

#### Name of the policy/measure

1. Global Project Culture and Creative Industries in six pilot countries in Africa and the Near East (Senegal, Kenya, South Africa; Jordan, Lebanon, Iraq), 2018 to 2020
2. Ayada Lab in the five West African countries of Cameroon, Ghana, Nigeria, Senegal, and Côte d'Ivoire, 2017 to 2020
3. Aktionsbühne Irak – Spotlight Iraq, 2018 to 2019

#### Implementing actor

1. Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) GmbH; Goethe-Institut e.V.
2. Goethe-Institut e.V.
3. Goethe-Institut e.V.

#### Cultural domains covered by the policy/measure

- ⊗ Cinema/audiovisual/radio   ⊗ Design   ⊗ Media arts   ⊗ Music  
 ⊗ Literature/publishing   ⊗ Visual arts   ⊗ Performing arts   ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. [http://www.bmz.de/de/presse/aktuelleMeldungen/2020/februar/200212\\_pm\\_03\\_Bundesentwicklungsministerium-startet-neue-Initiative-zur-Foerderung-der-Kreativwirtschaft-in-Afrika/index.html](http://www.bmz.de/de/presse/aktuelleMeldungen/2020/februar/200212_pm_03_Bundesentwicklungsministerium-startet-neue-Initiative-zur-Foerderung-der-Kreativwirtschaft-in-Afrika/index.html); <https://www.giz.de/de/weltweit/76566.html>
2. [www.ayadalab.com](http://www.ayadalab.com)
3. <https://www.goethe.de/ins/iq/de/kul/sup/tup/prj.html>

#### Main features of the policy/measure

##### Main aims

1. Enabling better use of the economic and developmental potential of culture and creative industries in six pilot countries in Africa and the Middle East
2. Strengthening private sector structures by promoting young and innovative creative entrepreneurship in West Africa; enabling international cultural exchange between entrepreneurs
3. Establishing the basic conditions for a flourishing cultural landscape in Iraq

##### Target groups

1. Cultural and creative industries in the six project countries – Senegal, Kenya, South Africa, Lebanon, Jordan and Iraq
2. Young, creative entrepreneurs aged between 20 and 35 in five West African countries – Cameroon, Ghana, Nigeria, Senegal and Côte d'Ivoire
3. Creative and cultural organisations in Iraq; cultural creators of all ages, with a special focus on young people aged between 18 and 35

**Expected results**

1. Promoting culture and the creative industries as an economic factor (jobs, income) in Senegal, Kenya, South Africa and Lebanon, Jordan, Iraq: e.g. support for creative businesses in the form of business advice; piloting innovative approaches such as crowdfunding and export promotion in the creative sector; supporting and strengthening interest groups and networks in the creative sector; improving framework conditions, particularly in the field of rights management
2. Supporting young start-ups via mentoring, workshops and networking events, and making them investment-ready; developing skills and networks to promote growth via 25 projects by entrepreneurs from the five West African countries of Cameroon, Ghana, Nigeria, Senegal and Côte d'Ivoire; enabling exchange between Germany, France, Cameroon, Ghana, Nigeria, Senegal and Côte d'Ivoire
3. Supporting critical analysis of the term "cultural identity" and strengthening civil society dialogue in Iraq; providing financial resources as direct start-up support for Iraqi artists and cultural creators; implementing measures for training and qualification, networking/exchange and presentation/publication

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

1. As of April 2020: approx. 100 measures implemented in training and networking, benefitting up to 9000 people directly and up to 25,000 people indirectly; priority areas identified in music, fashion/design, film/animation and creative entrepreneurship in the six project countries in Africa and the Near East (cf. Section 3.2.1.)
2. Business models and international partnerships developed in the five West African countries; selected business ideas/start-ups financed and promoted: 15 projects in 2017 and 2018; 25 projects planned for 2019 and 2020; networking trips to Germany and France resulted in connections between the West African project participants and companies and (cultural) institutions in the two European countries and the five West African countries
3. Twenty-four multidisciplinary projects by inspiring artists in Iraq funded between 2018 and 2019, selected by an independent jury from 88 applications in 2018 and 108 applications in 2019 from all over Iraq; a network developed and capacity-building provided for young cultural creators

**Financial resources allocated to the policy/measure**

1. € 8 million (2018–2020)
2. Not specified
3. € 124,000 (2018); € 161,000 (2019)

Federal funds    Land funds    Local authority funds    EU funds  
 Private finance/sponsoring/own resources    Other (please specify))

**Involvierte Akteure**

1. Federal Ministry for Economic Cooperation and Development; GIZ; Goethe-Institut e.V.
2. Federal Foreign Office; Goethe-Institut e.V.; Institut Français; Start-Up Incubator Hub; Berlin School of Economics and Law; Agence Française de Développement
3. Federal Foreign Office; Goethe-Institut e.V.

**Has the implementation of the policy/measure been evaluated?**

Yes    No

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

## Chapter 4

## Promoting human rights and fundamental freedoms

— This chapter will present thirteen exemplary measures and programmes in the areas of gender equality and four in the area of artistic freedom that contribute to the implementation of the Convention's goal to "promote human rights and fundamental freedoms".

Cultural diversity is an indispensable resource for the freedom and development of pluralistic societies. Strengthening it is an investment in the future. According to the preamble of the 2005 UNESCO Convention, individuals and social groups have the personal rights of choosing artistic cultural expressions and of free access to and participation in culture. The basis of this is the full realisation of the rights and fundamental freedoms set out in the Universal Declaration of Human Rights, particularly Article 27.

Many of the measures reported on in chapters 1, 2, 3 and 5 clearly and decisively contribute to the realisation of the right to participate in the cultural life of the community; see especially chapter 1.1. The measures reported there for accessibility and inclusion in art and culture have been considerably advanced in part by the UN Convention on the Rights of Persons with Disabilities (CRPD, especially Article 30).

For the sake of monitoring the implementation of the 2005 UNESCO Convention, two focuses were established – gender equality and the freedom of artistic creation and expression – that present a particular benchmark of this Convention's efficacy and the extent to which it has been fulfilled.

As stated in the UNESCO reports "Re|Shaping Cultural Policies" (2015 and 2018) on the implementation of the 2005 UNESCO Convention as well as the 2016 study "Women in Culture and Media" by the German Cultural Council (Deutscher Kulturrat), which was funded by the Federal Government Commissioner for Culture and the Media, the cultural sector remains far from attaining gender equality. This holds particularly true in terms of gender equality in the production and reception of art and culture, which is unfortunately comparable to the media

sector in this regard. Due to the lack of gender parity, society misses out on both quality and quantity, as well as diversity, in cultural content and expressions. Available talent is left untapped.

To safeguard artistic freedom and, in particular, to protect artists and cultural professionals who are at risk, important initiatives and measures were taken at the levels of state and civil society during the reporting period. The activities were focused on improving the framework conditions and funding measures as well as on creating "spaces" for artistic and cultural production free of any discrimination, restrictions or persecution.

In regard to the important issue of the social and economic rights of artists and cultural professionals, UNESCO compiles regular reports on the implementation of its 1980 Recommendation concerning the Status of the Artist drawing on information it solicits from member states, most recently in 2018. This recommendation was adopted at the time to strengthen the professional, social and economic position of artists.

Since then, globalisation and the digital era have also fundamentally changed the circumstances of artists and cultural professionals. To achieve synergies in monitoring UNESCO instruments, the guidelines for the fourth report on the implementation of the 1980 Recommendation were harmonised with the monitoring framework for the 2005 Convention in regard to the target areas of fundamental freedoms, human rights, gender equality and the digitization. On this basis, in early 2019, Germany submitted to UNESCO a 40-page implementation report on the professional, social and economic status of artists in Germany. It is appended to this Periodic Report as an annex.

## 4.1. Gender equality

4.1.1. Initiative by the Federal Government: Round table “Women in Culture and Media”	
<b>Name of the policy/measure</b>	Round table “Women in Culture and Media”, 2016 to 2017
<b>Implementing actor</b>	Federal Government Commissioner for Culture and the Media
<b>Cultural domains covered by the policy/measure</b>	<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
<b>Website of the policy/measure</b>	<a href="https://www.bundesregierung.de/breg-de/bundesregierung/staatsministerin-fuer-kultur-und-medien/offensive-fuer-mehr-geschlechtergerechtigkeit-212794">https://www.bundesregierung.de/breg-de/bundesregierung/staatsministerin-fuer-kultur-und-medien/offensive-fuer-mehr-geschlechtergerechtigkeit-212794</a>
<b>Main features of the policy/measure</b>	
<b>Main aims</b>	Attaining greater gender equality in culture and the media; placing more women in senior positions; ensuring balanced composition of committees and juries; narrowing the wage gap; improving compatibility of family and career (see 2016 Periodic Report, p. 54f.)
<b>Target groups</b>	Experts in the visual arts, music, literature, the performing arts, film and media arts and the press and broadcasting
<b>Expected results</b>	Over the course of a multi-month working period, devising concrete policy recommendations for improving equality of opportunities in the artistic and cultural sector
<b>Nature</b>	<input type="checkbox"/> Legislative <input type="checkbox"/> Regulatory <input checked="" type="checkbox"/> Financial <input checked="" type="checkbox"/> Institutional
<b>Main focus</b>	<input checked="" type="checkbox"/> Creation <input checked="" type="checkbox"/> Production <input checked="" type="checkbox"/> Distribution/dissemination <input checked="" type="checkbox"/> Participation/enjoyment
<b>Scope</b>	<input type="checkbox"/> Local <input type="checkbox"/> Regional or Land level <input checked="" type="checkbox"/> National <input type="checkbox"/> International
<b>Does this measure specifically target young people?</b>	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

**What are the results achieved so far through the implementation of the policy/measure?**

Work begun in 2016 as an outgrowth of an initiative from 2015 and 2016 (see 2016 Periodic Report, p. 54f); concrete demands for improved gender equality developed: demands include equal representation on juries and committees under the Commissioner for Culture's authority, making the round table permanent, gender monitoring via ongoing data collection, establishing prizes exclusively for women to be awarded by the Commissioner for Culture, improving women artists' social circumstances, mentorships; the "Women in Culture and Media" project office was established at the German Cultural Council from 2017 to 2020 as a hub and for the sake of cementing activities, provided with extensive financial resources; the office conducts the mentorship programme and publishes a data report, see chapter 4.1.2.: Supporting women artists and cultural professionals

**Financial resources allocated to the policy/measure**

Financed from federal funds

- Federal funds    Land funds    Local authority funds    EU funds  
 Private finance/sponsoring/own resources    Other (please specify)

**Actors involved**

Federal Government Commissioner for Culture and the Media

**Has the implementation of the policy/measure been evaluated?**

- Yes    No

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

**4.1.2. Supporting women artists and cultural professionals****Name of the policy/measure**

1. musicHHwomen – art.business.media, since 2017
2. "Women in Culture and Media" project office, 2017 to 2020

**Implementing actor**

1. RockCity Hamburg
2. German Cultural Council (*Deutscher Kulturrat e.V.*)

**Cultural domains covered by the policy/measure**

- Cinema/audiovisual/radio    Design    Media arts    Music  
 Literature/publishing    Visual arts    Performing arts    Cultural and creative sectors

**Website of the policy/measure**

1. <https://musichhwomen.de/>
2. <https://www.kulturrat.de/thema/frauen-in-kultur-medien/projektbuero/>



<b>Main features of the policy/measure</b>
<b>Main aims</b>
Promoting women and building their networks in the cultural and media sector; building women's networks with each other and with important cultural players; improving women's access to senior positions; overcoming ascribed roles and stereotypes; increasing the presence of women in the music industry
<b>Target groups</b>
<ol style="list-style-type: none"> <li>1. Women of different generations in Hamburg's music industry, women musicians, producers, music technicians, teachers, salespeople, managers</li> <li>2. Women in culture and the media; women with extensive professional experience who seek senior positions</li> </ol>
<b>Expected results</b>
<ol style="list-style-type: none"> <li>1. Connecting women, raising their visibility, and supporting them financially throughout the music industry in Hamburg; offering strategic career counselling; arranging placements for mentees in the cultural community; establishing an alumnae network</li> <li>2. Implementing the first federal and cross-industry one-on-one mentorship programme for women seeking management responsibilities in culture and media; discussing issues of career and family planning; creating networks; improving data pool; establishing committee for gender equality</li> </ol>
<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input checked="" type="radio"/> Production <input checked="" type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input type="radio"/> Local <input checked="" type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No

<b>What are the results achieved so far through the implementation of the policy/measure?</b>
<ol style="list-style-type: none"> <li>1. Measure launched in 2017; meet-ups such as the Club of Heroines promoted dialogue and skill sharing; music mentorship programme, business coaching sessions and advisory measures conducted; country's first database of women in the music industry initiated and expanded, 286 entries as of December 2019; measure extended to other Land-level initiatives; national umbrella organisation "Music Women Germany" founded</li> <li>2. "Women in Culture and Media" project office founded at the German Cultural Council in 2017, initially until 2020; in the mentorship programme, career-minded women artists and women from the culture and media sector were paired with more established colleagues in the same profession to benefit from their wealth of experience and their network; 13 mentorship pairs implemented in the first cycle, 24 pairs in the second cycle, 30 pairs in the third cycle; four data reports slated for publication; interdisciplinary, gender-equitable committee established, statement to be adopted in the spring of 2020; two white papers written on the subjects of women in the creative economy and ageing as a cultural professional</li> </ol>

<b>Financial resources allocated to the policy/measure</b>
<ol style="list-style-type: none"> <li>1. A total of € 25,000 for three years: € 10,000 (2017); € 5000 (2018); € 10,000 (2019)</li> <li>2. € 350,000 (2017 to 2020): € 60,000 (2017); € 116,000 (2018); € 116,000 (2019)</li> </ol> <p> <input checked="" type="checkbox"/> Federal funds   <input checked="" type="checkbox"/> Land funds   <input type="checkbox"/> Local authority funds   <input type="checkbox"/> EU funds  <input type="checkbox"/> Private finance/sponsoring/own resources   <input type="checkbox"/> Other (please specify) </p>
<b>Actors involved</b>
<ol style="list-style-type: none"> <li>1. Federal Government Commissioner for Culture and the Media; Free and Hanseatic City of Hamburg; RockCity Hamburg</li> <li>2. Federal Government Commissioner for Culture and the Media; German Cultural Council; dozens of interdisciplinary organisations from the artistic and cultural sector for the mentorship programme</li> </ol>
<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
<ol style="list-style-type: none"> <li>2. The number of mentorship pairs, consisting of one (woman) mentee and one mentor (of any gender) continually increased over the course of the programme (first cycle: 13 pairs; second cycle: 24 pairs; third cycle: 30 pairs); the number of applications for mentee positions remained steadily high; feedback was given by the participants in the mentorship programme and evaluated by the project office; a more extensive evaluation is scheduled to take place near the end of the third cycle</li> </ol>
<b>Policy/measure introduced/adjusted ...</b>
<input checked="" type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

#### 4.1.3. Preventing sexualised violence in the cultural and media sector and enabling the protection of victims following assaults

##### Name of the policy/measure

Themis: Trust Centre against Sexual Harassment and Violence, since 2018

##### Implementing actor

Themis: Trust Centre against Sexual Harassment and Violence (*Themis – Vertrauensstelle gegen sexuelle Belästigung und Gewalt e.V.*)

##### Cultural domains covered by the policy/measure

Cinema/audiovisual/radio    Design    Media arts    Music  
 Literature/publishing    Visual arts    Performing arts    Cultural and creative sectors

##### Website of the policy/measure

<https://themis-vertrauensstelle.de/>

<b>Main features of the policy/measure</b>
<b>Main aims</b>
Protecting and supporting victims of sexual harassment and violence in the cultural and media sector
<b>Target groups</b>
Cultural and media professionals affected by sexual harassment and violence
<b>Expected results</b>
Providing target groups with legal advice and psychological counselling in a safe space; ensuring the participation of trade associations and unions from the film and television sector as well as representatives of production companies, broadcasters, theatres, and orchestras in Germany in the trust centre's work
<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input checked="" type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input type="radio"/> Local <input type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input checked="" type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No

<b>What are the results achieved so far through the implementation of the policy/measure?</b>
Trust centre established in 2018; grievances received and anonymously investigated; victims supported; sexual harassment and violence responded to and preventive measures taken
<b>Financial resources allocated to the policy/measure</b>
Counselling work began on 1 October 2018;
<ul style="list-style-type: none"> <li>• Funded by the Federal Government Commissioner for Culture and the Media: € 61,000 (2018); € 100,000 (2019);</li> <li>• € 13,000 in third-party funding (2018): € 5800 from the Producers' Alliance (<i>Produzentenallianz</i>); € 15,000 from the Theatre Association (<i>Bühnenverein</i>); € 20,000 from the VFF copyright collective; € 40,000 from the ARD public broadcasting network; € 15,000 from the ZDF public broadcaster; € 15,000 from the Association of Commercial Broadcasters and Audiovisual Services in Germany (VAUNET)</li> <li>• € 125,000 in third-party funding (2019): € 10,000 from the Producers' Alliance; € 25,000 from the Theatre Association; € 0,000 from VFF; € 40,000 from ARD; € 15,000 from ZDF; € 15,000 from VAUNET</li> </ul>
Total funding: € 399,000 (2018 and 2019)
<input checked="" type="radio"/> Federal funds <input type="radio"/> Land funds <input type="radio"/> Local authority funds <input type="radio"/> EU funds
<input type="radio"/> Private finance/sponsoring/own resources <input checked="" type="radio"/> Other (third-party funds)

<b>Actors involved</b>
ARD; ZDF; VAUNET; Producers' Alliance; German Theatre Association; copyright collectives for contracting organisations; copyright collectives for contractors; Federal Government Commissioner for Culture and the Media; Themis trust centre
<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="checkbox"/> Yes <input checked="" type="checkbox"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
The trust centre documents cases reported to it (information, counselling, prevention) anonymously; documentation is not yet available at the time of writing (December 2019)
<b>Policy/measure introduced/adjusted ...</b>
<input type="checkbox"/> in order to implement the provisions of the Convention <input checked="" type="checkbox"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input checked="" type="checkbox"/> for other reasons that do not relate to this UNESCO Convention

#### 4.1.4. Promoting gender awareness and the representation of women in the cultural and media sector through international cooperation

##### Name of the policy/measure

1. Fuerza latina media project, since 2019
2. Gender awareness in Egypt, 2016 to 2019

##### Implementing actor

1. Deutsche Welle
2. Goethe-Institut e.V.

##### Cultural domains covered by the policy/measure

- Cinema/audiovisual/radio  Design  Media arts  Music  
 Literature/publishing  Visual arts  Performing arts  Cultural and creative sectorst

##### Website of the policy/measure

1. <https://www.dw.com/es/tv/fuerza-latina/s-45071906>; [https://www.youtube.com/watch?v=KYkv2-l2Dck&list=PLpLGRMaday0LA\\_YRfZynhm9JHGB6b4bFb](https://www.youtube.com/watch?v=KYkv2-l2Dck&list=PLpLGRMaday0LA_YRfZynhm9JHGB6b4bFb)
2. <https://www.goethe.de/ins/eg/de/kul/sup/duw/gbs.html>; <https://generation.xyz/>

##### Main features of the policy/measure

###### Main aims

Addressing international gender issues and disseminating knowledge; strengthening women's participation in social, cultural and economic spheres; combating discrimination; empowering women with strengthened participation in the cultural and media industry

###### Target groups

1. Women, girls and men in Latin America
2. Civil society actors involved with gender; teachers; schoolchildren; social workers; activists as multipliers for knowledge about gender issues

<b>Expected results</b>
<ol style="list-style-type: none"> <li>1. Profiling successful women from the realms of politics, business, society, culture and sport in television segments, encouraging viewers to take action and emulate them as inspiring role models; getting men to rethink and make lasting changes to their ideas about women</li> <li>2. Strengthening the self-confidence and self-image of Egyptian women on the level of civil society; promoting awareness of gender issues; establishing a participatory knowledge platform; gathering Arabic-language information on topics relating to gender and women's issues; sparking dialogues; networking stakeholders and promoting the exchange of experience</li> </ol>
<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input checked="" type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input type="radio"/> Local <input type="radio"/> Regional or Land level <input type="radio"/> National <input checked="" type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input checked="" type="radio"/> Yes <input checked="" type="radio"/> No

<b>What are the results achieved so far through the implementation of the policy/measure?</b>
<ol style="list-style-type: none"> <li>1. 48 TV partners in eight Latin American countries have added the broadcast to their schedule; large resonance in social media with teasers (web videos) on Facebook, Twitter and Instagram; full versions published on YouTube with tens of thousands of views and lively comments</li> <li>2. Young men and women have been trained to become multipliers in the gender sphere in the framework of "train the trainers"; networking meetings with stakeholders in gender issues have been organised in various Egyptian cities, including in structurally lagging regions of Egypt; developed and published "Gender Wiki", a digital and participatory knowledge platform with extensive content and articles; workshops held for writers/editors and participants in the "Gender Wiki"; gender awareness training sessions offered for schoolchildren in Cairo and the Nile Delta as well as for young men and women in Upper Egypt</li> </ol>
<b>Financial resources allocated to the policy/measure</b>
<ol style="list-style-type: none"> <li>1. Financed from federal funds</li> <li>2. € 84,000 (2016); € 119,000 (2017); € 146,000 (2018); € 130,000 (2019)</li> </ol> <input checked="" type="radio"/> Federal funds <input type="radio"/> Land funds <input type="radio"/> Local authority funds <input type="radio"/> EU funds <input type="radio"/> Private finance/sponsoring/own resources <input checked="" type="radio"/> Other (third-party funds)
<b>Actors involved</b>
<ol style="list-style-type: none"> <li>1. Federal Government Commissioner for Culture and the Media; Deutsche Welle</li> <li>2. Federal Foreign Office; Arab Digital Expression Foundation; Goethe-Institut e.V.</li> </ol>
<b>Has the implementation of the policy/measure been evaluated?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No

**Policy/measure introduced/adjusted ...**

- in order to implement the provisions of the Convention
- in pursuit of cultural-policy objectives inspired by the goals of the Convention
- for other reasons that do not relate to this UNESCO Convention

#### 4.1.5. Intensifying specialist dialogues on gender equality perspectives in cultural policy

**Name of the policy/measure**

1. Gender Equality and EU Funding for Culture: Workshop on Gender Equality in Art and Culture in the European Union, 2019
2. Re/Shaping Cultural Policies 2020: Expert consultation on gender equality in cultural policy, 2019
3. “Burning Issues” conference, 2019

**Implementing actor**

1. Creative Europe Culture Desk, c/o Cultural Policy Society (*Kulturpolitische Gesellschaft*)
2. German Commission for UNESCO
3. Ensemble Network (*ensemble-netzwerk*)

**Cultural domains covered by the policy/measure**

- Cinema/audiovisual/radio
- Design
- Media arts
- Music
- Literature/publishing
- Visual arts
- Performing arts
- Cultural and creative sectors

**Website of the policy/measure**

1. <http://www.creative-europe-desk.de/>
2. [www.unesco.de](http://www.unesco.de)
3. <https://www.ensemble-netzwerk.de/burning-issues.html>

**Main features of the policy/measure****Main aims**

Addressing diversity and gender equality in the artistic and cultural sectors; identifying characteristic representations of female and male roles; drafting policy proposals to end discrimination against women

**Target groups**

1. Cultural actors, cultural-policy decision-makers, experts, academics from across Europe
2. Experts from Germany and abroad in the realms of international organisations (UNESCO, UN Women, EU); cultural institutions; academia; foundations; trade unions; business and civil society actors
3. Theatre professionals; cultural policy-makers and municipal and Land-level policy-makers

**Expected results**

1. Drawing up policy recommendations on gender equality in the artistic and cultural sectors on the basis of an exchange of experience; identifying target-oriented and pertinent priorities and recommended actions in preparation for Germany's 2020 Presidency of the Council of the EU and the revision of the "Creative Europe" EU funding programme
2. Drawing up policy recommendations to improve gender equality, taking into consideration internationally identified practical examples; identifying target-oriented and relevant priorities and recommended actions in the context of UNESCO for the "Beijing+25" (2020) project and in preparation for Germany's 2020 Presidency of the Council of the EU
3. Holding a conference on gender equality issues in the theatre

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the policy/measure?**

1. Specialist consultation with 25 participants from institutions with significant European subject-matter expertise; policy paper and flyer published (in English and German) with policy recommendations on each focus issue
2. International specialist consultation with 20 participants from institutions with significant subject-matter expertise; policy paper published as a brochure (in English and German) with policy recommendations; central demands: (obligatory) gender sensitivity training and educational measures on gender issues for all media and cultural professionals; documentation of examples of collective artistic and creative power structures and ascribed roles; prototype developed for gender-specific transformative cultural policy that strengthens the diversity of artistic forms of expression; closer investigation of a "certification" mechanism for the approval of public grants
3. In 2019, 500 theatre professionals, students, experts and politicians exchanged experiences and identified areas in need of improvement, particularly the gender pay gap, management styles, women in senior positions, the compatibility of family and career, portrayals of women on stage, the ageing process in the theatre/on stage; refined cultural policy goals

**Financial resources allocated to the policy/measure**

1. € 25,000
2. € 25,000
3. € 50,000

- Federal funds    Land funds    Local authority funds    EU funds  
 Private finance/sponsoring/own resources    Other (please specify)

**Actors involved**

1. Federal Government Commissioner for Culture and the Media; the Culture desk at Creative Europe; Cultural Policy Society
2. Federal Government Commissioner for Culture and the Media; UNESCO; German Commission for UNESCO
3. Federal Government Commissioner for Culture and the Media; Berlin Theatertreffen; Ensemble Network (*ensemble-netzwerk*)

**Has the implementation of the policy/measure been evaluated?**

- Yes    No

**Maßnahme eingeführt/angepasst...**

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention



## 4.2. Artistic freedom

### 4.2.1. Welcoming and supporting artists at risk

#### Name of the policy/measure

1. Martin Roth Initiative, since 2018
2. Berlin joins the International Cities of Refuge Network, 2018
3. “Weltoffenes Berlin” fellowship programme, since 2018

#### Implementing actor

1. Martin Roth Initiative; Institut für Auslandsbeziehungen (ifa); Goethe-Institut e.V.
2. Berlin Senate Department for Culture and Europe; German Academic Exchange Service (DAAD) Artists-in-Berlin Programme
3. Berlin Senate Department for Culture and Europe

#### Cultural domains covered by the policy/measure

⊗ Cinema/audiovisual/radio ⊗ Design ⊗ Media arts ⊗ Music  
 ⊗ Literature/publishing ⊗ Visual arts ⊗ Performing arts ⊗ Cultural and creative sectors

#### Website of the policy/measure

1. <https://www.martin-roth-initiative.de/de>
2. <https://www.berlin.de/sen/kultur/kulturpolitik/kulturelle-teilhabe/kulturelle-vielfalt/artikel.667220.php>
3. <https://www.berlin.de/sen/kultur/foerderung/foerderprogramme/weltoffenes-berlin/>;  
<https://www.berlin.de/sen/kultur/foerderung/foerderprogramme/weltoffenes-berlin/transnationale-kulturschaffende-655709.php>

#### Main features of the policy/measure

##### Main aims

Protecting artists and cultural professionals who are at risk or experiencing persecution and providing them with places of shelter; promoting artistic freedom and freedom of opinion in all countries; campaigning for international solidarity; enabling concrete advisory programmes and projects in Germany; promoting networking between German and international actors

##### Target groups

1. Artists and cultural professionals around the world who advocate for artistic freedom, democracy and human rights in their countries
2. Artists and cultural professionals from the realms of literature, visual arts, film, performing arts and music who are professionally or personally at risk in their countries of origin
3. Artists, media and cultural professionals; Berlin cultural actors

##### Expected results

1. Ensuring temporary protection in Germany or in other countries for artists and cultural professionals; facilitating professional further training for the fellows via cooperative efforts with the cultural scene and local civil society in the host countries; ensuring that fellows return safely to their home country or that the foundation for their successful integration into the society of the host country has been laid; enabling artists to freely practise their professions in all countries; fellows of the Martin Roth Initiative have become ambassadors for a society that is committed to culture, peaceful, democratic and cosmopolitan in both the host countries and their home countries

2. Boosting the public perception of the fellows in Berlin and effectively building their connections
3. Facilitating access to professional life for artistic, media or cultural professionals who have left or wish to leave their former countries of residence due to political circumstances; setting up specific programmes and structures to support the target groups; strategically expanding existing programmes and structures and qualitatively strengthening them; enabling professional collaborations between Berlin cultural actors and working artists, media and cultural professionals (fellows); financially supporting 12–18 fellowships and 3–4 advisory projects per year

#### Nature

Legislative  Regulatory  Financial  Institutional

#### Main focus

Creation  Production  Distribution/dissemination  Participation/enjoyment

#### Scope

Local  Regional or Land level  National  International

#### Does this measure specifically target young people?

Yes  No

#### What are the results achieved so far through the implementation of the policy/measure?

1. Since 2018, enabled protective stays for more than 40 artists and cultural professionals from all regions of the world, of which approx. 60% in Germany and approx. 40% in other secure countries; organised networking events to recruit potential host organisations for the implementation of protective stays; conducted research studies on working methods and effects of shelter programmes; published study “Temporary Shelter and Relocation Initiatives – Perspectives of Managers and Participants”, available online at [www.martin-roth-initiative.de/de/publikation](http://www.martin-roth-initiative.de/de/publikation)
2. Fellowship awarded and housing provided to one ICORN fellow in 2019; fellow established a good network in Berlin, performed for a large audience on World Poetry Day, 20 March, and gave two lectures at Freie Universität Berlin; trilingual publication released
3. In 2018 and 2019, 29 fellowships funded via the “Weltoffenes Berlin” fellowship programmes and the “Advice, support, and networking for transnational professionals working in art, media, and culture” support programme in the fields of visual arts, acting, dance, film, music and journalism; for artists from Syria, Iraq, Turkey, Egypt, Yemen, Honduras and Poland

#### Financial resources allocated to the policy/measure

1. € 1 million (2017 and 2018); € 2 million (2019)
  2. € 50,000 (2019)
  3. € 450,000 (2018); € 450,000 (2019)
- Federal funds  Land funds  Local authority funds  EU funds  
 Private finance/sponsoring/own resources  Other (please specify)

#### Actors involved

1. Martin Roth Initiative; Institut für Auslandsbeziehungen (ifa); Goethe-Institut e.V.; close cooperation with a network of civil society organisations and cultural institutions in Germany and abroad
2. Berlin Senate Department for Culture and Europe; DAAD Artists-in-Berlin Programme
3. Berlin Senate Department for Culture and Europe; Berlin cultural actors

<b>Has the implementation of the policy/measure been evaluated?</b>
<input checked="" type="radio"/> Yes <input checked="" type="radio"/> No
<b>If yes, what are the main conclusions/recommendations?</b>
1. Results of evaluation workshop: fellows feel greater sense of security and successful integration in the host country; fellows have more creative possibilities and have advanced artistically. They rate the cooperation with the host institutions as successful; host institutions appreciate the sustainability-oriented nature of the protective stays and the mutual artistic and professional enrichment
<b>Policy/measure introduced/adjusted ...</b>
<input type="radio"/> in order to implement the provisions of the Convention
<input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention
<input checked="" type="radio"/> for other reasons that do not relate to this UNESCO Convention

#### 4.2.2. Declaration by the Conference of Cultural Ministers of the Länder (Kultur-MK) on Cultural and Artistic Freedom

<b>Name of the policy/measure</b>
Joint Declaration by the Culture Ministers and Senators of Culture of the Länder on Cultural and Artistic Freedom of 13 March 2019
<b>Implementing actor</b>
Conference of Cultural Ministers of the Länder ( <i>Kultur-MK</i> )
<b>Cultural domains covered by the policy/measure</b>
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input checked="" type="checkbox"/> Design <input checked="" type="checkbox"/> Media arts <input checked="" type="checkbox"/> Music <input checked="" type="checkbox"/> Literature/publishing <input checked="" type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
<b>Website of the policy/measure</b>
<a href="https://www.kmk.org/fileadmin/Dateien/pdf/PresseUndAktuelles/2019/2019-03-13_Gemeinsame_Erklaerung_Kunsthfreiheit.pdf">https://www.kmk.org/fileadmin/Dateien/pdf/PresseUndAktuelles/2019/2019-03-13_Gemeinsame_Erklaerung_Kunsthfreiheit.pdf</a>

<b>Main features of the policy/measure</b>
<b>Main aims</b>
Promoting and preserving cultural policy actions and cultural diversity in Germany and legally protecting them to that end; explicitly affirming the right to cultural freedom and diversity, in particular as per Article 5 of Germany's Basic Law; strengthening open and democratic society
<b>Target groups</b>
Political decision-makers, artists, cultural professionals, entire population
<b>Expected results</b>
Declaring the cultural diversity of a free, open and democratic society to be the central benchmark of political action; assuring cultural institutions' right to take critical stances towards social or political issues; securing and expanding the scope to exercise these freedoms

<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input checked="" type="radio"/> Local <input checked="" type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No
<b>What are the results achieved so far through the implementation of the policy/measure?</b>
At their inaugural meeting on 13 March 2019, the 16 cultural ministers and senators of culture of the Länder articulated and published a clear statement declaring that cultural and artistic freedom served as the foundation underpinning the joint efforts of the Conference of Cultural Ministers
<b>Financial resources allocated to the policy/measure</b>
<input type="radio"/> Federal funds <input checked="" type="radio"/> Land funds <input type="radio"/> Local authority funds <input type="radio"/> EU funds <input type="radio"/> Private finance/sponsoring/own resources <input type="radio"/> Other (please specify)
<b>Actors involved</b>
The 16 Land cultural ministers, senators for culture
<b>Has the implementation of the policy/measure been evaluated?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No
<b>Maßnahme eingeführt/angepasst...</b>
<input type="radio"/> in order to implement the provisions of the Convention <input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input checked="" type="radio"/> for other reasons that do not relate to this UNESCO Convention

## Chapter 5

## Contributions from civil society to the objectives of the 2005 UNESCO Convention

For the current round of periodic reporting, the Parties decided in June 2019 to devote a separate chapter to the reports on how civil society actors are actively involved in achieving the four goals of this 2005 UNESCO Convention. The chapter also documents how civil society actors with professional expertise contributed to compiling the current report in 2019/2020.

The starting point for this structure is the fact that the Parties to the 2005 UNESCO Convention expressly acknowledge “the fundamental role of civil society in protecting and promoting the diversity of cultural expressions” and therefore include civil society actors in the implementation process (Article 11).

Essentially, this is about the principle of public responsibility for conditions that are conducive to the development of cultural diversity, which can only be brought to bear if the state, businesses and civil society collaborate in a balanced manner. Given the wealth of culture on offer in Germany and the manifold networks established by international collaborations, it is clear that the diversity of cultural expressions is an indispensable resource for freedom, the foundation of our pluralistic society and a prerequisite for enabling individual life options.

It therefore goes without saying that the contributions from civil society actors are not limited to the initiatives described in this chapter. The multi-actor principle has now become the norm for efforts within and by Germany to implement the Convention. New measures and initiatives for informed policymaking often come about as a result of input from members of civil society with professional expertise or from professional organisations. They are then developed and in some cases also implemented in collaboration with various partners such as agencies, foundations, non-profit organisations and private partners. This is clear in the detailed descriptions of the measures in Chapters 1 to 4. Good and effective results are generally achieved through collaboration and by pooling skills and responsibilities.

Actors from civil society participated in the preparation of Germany’s Third Quadrennial Periodic Report between 2019 and 2020 as follows:

The steering committee met on 24 June 2019 at the Federal Foreign Office in Berlin. The committee is made up of representatives of the Federal Foreign Office (AA, lead responsibility), the Federal Government Commissioner for Culture and the Media (BKM), the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (KMK), and the German Commission for UNESCO (DUK) in its role as the national point of contact for the 2005 UNESCO Convention.

The steering committee established the timetable, the consultation process and the specific priorities of the Periodic Report on the basis of the resolutions reached by the Conference of the Parties.

From July to October 2019, the national point of contact called on civil society actors to communicate relevant initiatives and measures for the Third Quadrennial Periodic Report. During the same time period, the AA, BKM, KMK and the Länder with their respective departments participated by submitting specific deliverables for the report. Beyond this, the AA invited all relevant ministries, the Federal Statistical Office and the Association of German Cities to name relevant measures.

Back in summer of 2018, at the suggestion of civil society actors, the national point of contact had also invited all stakeholders to participate in an online consultation as part of monitoring the implementation of the 2005 UNESCO Convention. Additionally, the national point of contact proactively conducted in-depth research and analyses in 2018 and 2019. Altogether, 100 relevant measures and initiatives were identified by 1 October 2019. Fourteen of those will be described in this chapter. On 30 October 2019, the Sub-Committee for Culture and the Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO addressed

the requirements of the Third Quadrennial Periodic Report, and the central developments and challenges of the reporting period.

In keeping with the new reporting structure agreed in 2019, the national point of contact compiled the contributions to produce a first draft by 23 December 2019.

This first draft of the report served as the basis for three combined consultation processes:

- a) The steering committee arranged for an initial quality check and solicited feedback from all relevant federal ministries and the Länder.
- b) Actors and committees both from civil society and the expert community were invited to comment on this draft report online between 23 December 2019 and 19 January 2020.
- c) At a special consultation session of the Federal Coalition for Cultural Diversity held in Cologne on 21 January 2020, the draft report and all comments submitted online underwent a thorough, chapter-by-chapter peer review; keywords on core progress areas and challenges during the 2016 to 2019 reporting period from the perspective of civil society actors were identified; and primary outcomes, key developments, challenges and problem-solving strategies were compiled and put forward for discussion.

Some 70 comments from civil society and the expert community, as well as the results of the consultation on 21 January 2020, were taken into account when preparing the second draft in the version dated 27 January 2020. The steering committee then reviewed this version and, from 27 to 31 January 2020, arranged for feedback from all relevant federal ministries as well as from the Länder and the Association of German Cities.

The steering committee also took into account the findings of the consultations and the remarks and proposals from civil society at its final reading of the report text, which took place on 4 February 2020 under the lead responsibility of the AA, before the Federal Cabinet took note of and approved it on 12 August 2020.

This chapter presents 14 examples of civil society initiatives and measures launched or substantially amended in the reporting period and that contribute to achieving the four main goals of the 2005 UNESCO Convention. The final section contains recommendations from civil society on the future implementation of the Convention in and by Germany.

## 5.1. Supporting sustainable systems of governance for culture

Name of the policy/measure
<ol style="list-style-type: none"> <li>1. Arabic-language guided tours of Berlin museums; intercultural glass workshops, since 2016</li> <li>2. European Agenda for Music, since 2018</li> <li>3. Writing On (<i>Weiter Schreiben</i>), an initiative for authors who have sought refuge in Germany, since 2017</li> <li>4. Everyone has the Right to Art (<i>Jeder hat ein Recht auf Kunst</i>), 2017</li> <li>5. Welcome to my Library, 2016 to 2019</li> <li>6. First report by the International Theatre Institute on the global implementation of the 2005 Convention, as a contribution to the second report by civil society organisations on the implementation of the 2005 Convention, 2019</li> </ol>
Implementing actor
<ol style="list-style-type: none"> <li>1. Multaka: Treffpunkt Museum; Berlin Glas e.V.</li> <li>2. European Music Council</li> <li>3. Wir machen das! wearedoingit e.V.</li> <li>4. farbwerk e.V.</li> <li>5. Land Network of Migrant Organisations in Saxony-Anhalt (<i>Landesnetzwerk der Migrantenorganisationen in Sachsen-Anhalt</i>, LAMSA)</li> <li>6. German Centre of the International Theatre Institute</li> </ol>
Cultural domains covered by the policy/measure
<input type="radio"/> Cinema/audiovisual/radio <input type="radio"/> Design <input type="radio"/> Media arts <input checked="" type="radio"/> Music <input checked="" type="radio"/> Literature/publishing <input checked="" type="radio"/> Visual arts <input checked="" type="radio"/> Performing arts <input type="radio"/> Cultural and creative sectors
Website of the policy/measure
<ol style="list-style-type: none"> <li>1. <a href="https://multaka.de/">https://multaka.de/</a> ; <a href="http://berlinglas.org/home/multaka-workshops/">http://berlinglas.org/home/multaka-workshops/</a></li> <li>2. <a href="http://europeanagendaformusic.eu/">http://europeanagendaformusic.eu/</a></li> <li>3. <a href="https://wirmachendas.jetzt/weiter-schreiben/">https://wirmachendas.jetzt/weiter-schreiben/</a></li> <li>4. <a href="https://www.farbwerk-kultur.de/?p=341">https://www.farbwerk-kultur.de/?p=341</a></li> <li>5. <a href="https://www.lamsa.de/themen-und-projekte/welcome-to-my-library/projektbeschreibung/">https://www.lamsa.de/themen-und-projekte/welcome-to-my-library/projektbeschreibung-/</a></li> <li>6. <a href="https://www.surveymonkey.de/r/5SPHX9W">https://www.surveymonkey.de/r/5SPHX9W</a> ; <a href="https://www.iti-germany.de/fileadmin/PDF/Publikationen/2017_CS0_Reports_en.pdf">https://www.iti-germany.de/fileadmin/PDF/Publikationen/2017_CS0_Reports_en.pdf</a></li> </ol>

Main features of the policy/measure
Main aims
<ol style="list-style-type: none"> <li>1. Helping refugees access and experience museums in Berlin; increasing intercultural creativity; enabling exchange</li> <li>2. Protecting and promoting European music; creating lasting networks between stakeholders in the music business throughout Europe</li> <li>3. Creating conditions that will enable creative writing and publishing for authors who have sought refuge in Germany</li> <li>4. Promoting the inclusion of people with disabilities in the cultural and arts sectors</li> <li>5. Understanding migration and diversity as opportunities; giving all children access to the mainstream education system</li> <li>6. Strengthening civil society organisations in monitoring the Convention; helping to link the theatre sector with civil society organisations and UNESCO</li> </ol>

**Target groups**

1. **A)** Guided tours: Arabic-speaking refugees  
**B)** Workshops: anyone living in the city
2. Policy-makers active at the local, regional, national and European levels; the European music sector in collaboration with the non-profit sector; amateurs; the music industry
3. Authors who have sought refuge in Germany
4. People with and without disabilities
5. Kindergarten-aged children in Saxony-Anhalt
6. The national and international theatre sector; international civil society actors

**Expected results**

1. **A)** Offering guided tours by refugees for refugees in Berlin museums; enabling new arrivals to experience museums and their objects; attempting to reconcile past and present  
**B)** Setting up workshops to encourage mutual awareness of diverse cultural backgrounds among new arrivals and Berlin locals; establishing knowledge transfer in both directions between locals and new arrivals
2. Giving the diverse stakeholders in the music sector an equal voice in the dialogue between decision-makers and music sector stakeholders; setting priorities for the future: fostering education, diversity, shaping of society, technology, recognition, data collection, dissemination, mobility and partnerships; uniting the many voices of the music sector to establish an ongoing dialogue between policy-makers and music sector stakeholders
3. Helping refugees to continue writing literature; opening the German literary scene to refugees and thereby enriching it
4. Establishing artistic and creative work by people with disabilities as a serious artistic position
5. Introducing kindergarten-aged children with a migrant background to library resources; linking libraries with daycare centres and migrant-led organisations or initiatives; enabling intercultural exchange for all children at the participating daycare centres
6. Providing those in the theatre sector with in-depth knowledge of the Convention and its goals; promoting stronger engagement with cultural policy among theatre organisations

**Nature**

Legislative  Regulatory  Financial  Institutional

**Main focus**

Creation  Production  Distribution/dissemination  Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No



#### What are the results achieved so far through the implementation of the measure/initiative?

1. **A)** Arabic-speaking tour guides trained for four Berlin museums; numerous Arabic-language guided tours of four Berlin museums performed regularly and successfully since 2016; new visitor groups able to experience the objects displayed in the museums  
**B)** Participants at seven glass-blowing workshops in 2018 able to experience the shared historical and cultural connections between Syria, Iraq and Germany
2. Long-term process launched in 2012; new results in the 2016–2019 reporting period: since 2015, working groups formed with experts from across the music sector, with a special focus on non-profits and the music industry; European Agenda for Music published in 2018 with a focus on nine topics: education and access to music, diversity, shaping society, technology, mobility, recognition, cooperation and partnership, dissemination, data collection and analysis; networks established between stakeholders in the music industry; European Agenda for Music incorporated into members' organisational strategies; European Agenda for Music presented at the Creative Industry Working Group of the Conference of Economics Ministers (*Arbeitskreis Kreativwirtschaft der Wirtschaftsministerkonferenz*) in North Rhine-Westphalia; showcase conference organised in Poland in May 2019 and translated into multiple languages: French, Polish, Dutch, Hungarian and Latvian
3. Platform for literature and music established, facilitating exchange between artists from crisis zones and from Germany; illustrated texts published online in German and their original language; multiple readings with music performed in well-known literary institutions; first issue of the Writing On Magazine (*Weiter Schreiben Magazin*) published in 2019 on the theme of "Houses – Gardens – Ruins"
4. Five performance workshops organised for people with disabilities in 2017; inclusive street-theatre events performed on two squares in Dresden's old town
5. Four partnerships established between libraries, daycare centres and organisations in Saxony-Anhalt; institutions made aware of multilingual and intercultural family backgrounds; multilingual literary resources developed; language courses and skills development offered to daycare and library employees; project extended to the end of 2019, following a pilot phase in 2016
6. First survey-based database of ITI centres worldwide established in 2019 about the implementation of the 2005 Convention; 30% of ITI centres participated in the online survey; importance of the Convention for the performing arts highlighted; further need for action emphasised, such as more financial and human resources for the ITI centres; cooperation and communication improved with the National Commissions for UNESCO, such as those in Eastern Europe; conceptual and editorial input provided via the international CSO interim steering committee for the second civil society report on the implementation of the 2005 Convention, published in 2019

#### Financial resources allocated to the measure/initiative

2. The European Music Council (EMC) is funded by the Federal Government Commissioner for Culture and the Media, the European Union's Creative Europe programme and the City of Bonn; the European Agenda for Music is funded from the EMC's funds.
5. 80% of funding comes from the Live Democracy! (*Demokratie leben!*) programme of the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth; other donors are the Flick Foundation and Land Saxony-Anhalt.

- Federal funds    Land funds    Local authority funds    EU funds  
 Private finance/sponsoring/own resources    Other (please specify)

**Actors involved**

1. Multaka: Treffpunkt Museum; Berlin Glas e.V.
2. Members of the European Music Council; representatives of the music industry; to date (as of January 2020), 100 signatories to the European Agenda for Music
3. Wir machen das! wearedoingit e.V.
4. farbwerk e.V.
5. Land Network of Migrant Organisations in Saxony-Anhalt (LAMSA); Saxony-Anhalt Regional Chapter of the German Library Association (*Landesverband Sachsen-Anhalt des Deutschen Bibliotheksverbands*)
6. German Centre of the International Theatre Institute; CULTURE CONCEPTS

**Has the implementation of the measure/initiative been evaluated?**

- Yes    No

**Measure/initiative introduced/adjusted ...**

- in order to implement the provisions of the Convention  
 in pursuit of cultural-policy objectives inspired by the goals of the Convention  
 for other reasons that do not relate to this UNESCO Convention

## 5.2. Achieving a balanced flow of cultural goods and services and increasing the mobility of artists and cultural professionals

<b>Name of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. Operndolmuş, Komische Oper Berlin, since 2012</li> <li>2. Future Lab Tunisia, since 2017, based on the Future Lab (Zukunftslabor) project of the Deutsche Kammerphilharmonie Bremen (DKB), since 2007</li> </ol>
<b>Implementing actor</b>
<ol style="list-style-type: none"> <li>1. Musicians of the Komische Oper Berlin</li> <li>2. Deutsche Kammerphilharmonie Bremen (DKB) and Future Lab Tunisia</li> </ol>
<b>Cultural domains covered by the policy/measure</b>
<input type="radio"/> Cinema/audiovisual/radio <input type="radio"/> Design <input type="radio"/> Media arts <input checked="" type="radio"/> Music <input type="radio"/> Literature/publishing <input type="radio"/> Visual arts <input checked="" type="radio"/> Performing arts <input type="radio"/> Cultural and creative sectors
<b>Website of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. <a href="https://www.komische-oper-berlin.de/entdecken/selam_opera/operndolmus/">https://www.komische-oper-berlin.de/entdecken/selam_opera/operndolmus/</a></li> <li>2. <a href="https://www.futurelabtunisia.tn/en/future-lab-tunisia/">https://www.futurelabtunisia.tn/en/future-lab-tunisia/</a> <a href="https://www.futurelabtunisia.tn/en/home-2/">https://www.futurelabtunisia.tn/en/home-2/</a></li> </ol>
<b>Main features of the policy/measure</b>
<b>Main aims</b>
<ol style="list-style-type: none"> <li>1. Enabling international and intercultural encounters between different people of all ages; using music as a world language</li> <li>2. Realising individual potential; strengthening children and young people by giving them the opportunity to be on stage; enabling societal and city-district development through music</li> </ol>
<b>Target groups</b>
<ol style="list-style-type: none"> <li>1. General public; musicians; partner organisations in the host towns/cities</li> <li>2. Pupils of Ibn Khaldoun middle school in Tunisia and their families; the school's socio-cultural environment; the wider Tunisian public via communication in the media</li> </ol>
<b>Expected results</b>
<ol style="list-style-type: none"> <li>1. Promoting intercultural education and mobility for artists; bringing professional musicians together with children; getting children excited about opera</li> <li>2. Initiating and realising close, daily presence and collaboration for professional ensembles in and with schools; designing and implementing an inclusive music project with children, young people and their families in disadvantaged neighbourhoods; using this to give children self-confidence and respectful recognition; establishing high-level music as part of neighbourhood culture and as an engine for change</li> </ol>
<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment

**Scope**

Local  Regional or Land level  National  International

**Does this measure specifically target young people?**

Yes  No

**What are the results achieved so far through the implementation of the measure/initiative?**

1. New results in the 2016–2019 reporting period: bus tour organised in 2016 along the “guest-worker route”, i.e. Berlin – Vienna – Belgrade – Athens – Ankara; new ideas for exchange and collaboration between concert halls explored and agreed with musicians in the cities along the route; since 2012, working with children throughout Germany in facilities and neighbourhoods with a high share of people from different cultural backgrounds, and getting them interested in opera music
2. Ibn Khaldoun middle school in Manouba, Tunisia, with over 400 pupils, identified as a rehearsal base for the Tunisian National Orchestra; relaxed, voluntary daily exchange facilitated between pupils and professional musicians; Melody of Life performed annually in Tunis and Bremen, and a Community Opera performed in 2019; foundation stone laid in January 2020 for a new rehearsal space and concert hall at Ibn Khaldoun middle school

**Financial resources allocated to the measure/initiative**

2. Financing through a public-private partnership
  - Federal funds  Land funds  Local authority funds  EU funds
  - Private finance/sponsoring/own resources  Other (please specify)

**Actors involved**

1. Komische Oper Berlin
2. Deutsche Kammerphilharmonie Bremen and the Kamel Lazaar Foundation in Tunis; Federal Foreign Office; Tunisian Ministry of Education

**Has the implementation of the measure/initiative been evaluated?**

Yes  No

**If yes, what are the main conclusions/recommendations?**

1. No evaluation, but children with migrant backgrounds now make up a third of the children’s choir at the Komische Oper, which is surely thanks to this initiative.

**Maßnahme eingeführt/angepasst...**

- in order to implement the provisions of the Convention
- in pursuit of cultural-policy objectives inspired by the goals of the Convention
- for other reasons that do not relate to this UNESCO Convention

### 5.3. Integrating culture into sustainable development strategies

<b>Name of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. Project Office for Dialogue between Sustainability and Culture (<i>Projektbüro für Dialog zwischen Nachhaltigkeit und Kultur</i>), since 2018</li> <li>2. Stories of Change &amp; Sukuma Awards, Dresden, since 2012</li> <li>3. Future Conference for Children: “How do we want to live (together)?” (<i>Zukunftskonferenz der Kinder “Wie wollen wir (zusammen) leben?”</i>), Dresden, 2017 to 2018</li> </ol>
<b>Implementing actor</b>
<ol style="list-style-type: none"> <li>1. German Cultural Council</li> <li>2. Sukuma arts e.V.</li> <li>3. t.j.g. theater junge generation</li> </ol>
<b>Cultural domains covered by the policy/measure</b>
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input type="checkbox"/> Cultural and creative sectors
<b>Website of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. <a href="https://www.kulturrat.de/thema/nachhaltigkeit-kultur/projektbuero/">https://www.kulturrat.de/thema/nachhaltigkeit-kultur/projektbuero/</a></li> <li>2. <a href="https://sukuma-award.de/">https://sukuma-award.de/</a></li> <li>3. <a href="https://www.tjg-dresden.de/theaterakademie-vermittlung/id-2-dresdner-zukunftskonferenz-der-kinder-wie-wollen-wir-zusamm.html">https://www.tjg-dresden.de/theaterakademie-vermittlung/id-2-dresdner-zukunftskonferenz-der-kinder-wie-wollen-wir-zusamm.html</a></li> </ol>

<b>Main features of the policy/measure</b>
<b>Main aims</b>
<ol style="list-style-type: none"> <li>1. Contributing to sustainable development in society; enabling a shift in perspective in the sustainability discourse between the nature/environmental field and cultural-policy activities</li> <li>2. Promoting cultural education for sustainable consumption</li> <li>3. Promoting cultural education for young people in the field of sustainable urban development</li> </ol>
<b>Target groups</b>
<ol style="list-style-type: none"> <li>1. citizens, businesses, politics and public administrations</li> <li>2. people interested in film, amateur directors, students</li> <li>3. classes from grade five to eight</li> </ol>
<b>Expected results</b>
<ol style="list-style-type: none"> <li>1. Strengthening awareness of sustainability among actors in the cultural sector</li> <li>2. Achieving lasting change in everyday actions and consumer behaviour to make them fit for the future; promoting urban communities that are more liveable, sustainable and outward-looking; strengthening media literacy</li> <li>3. Allowing children and young people to share ideas about the future of their towns/cities and about living shared and sustainable lives; running project activities with artists in general-education schools and theatres</li> </ol>

<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input checked="" type="radio"/> Local <input checked="" type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input checked="" type="radio"/> Yes <input type="radio"/> No
<b>What are the results achieved so far through the implementation of the measure/initiative?</b>
<ol style="list-style-type: none"> <li>1. Round table established in 2018 for sharing points of view and creating links between the areas of sustainability and culture; policy paper on the UN's 2030 Agenda for Sustainable Development drafted, entitled "Implementing the 2030 Agenda is a Cultural Task"; articles and publications published</li> <li>2. Cinema advertising used to raise awareness of global sustainability; award ceremonies and ideas competitions on the annual theme: Sod Off! (<i>Bodenlose Frechheit</i>, 2015/16), Swap, Share, Make (<i>Tauschen, Teilen, Selbermachen</i>, 2016/17) and Digitalisation (2018/19); wide range of workshops for young people run in schools</li> <li>3. Theatre used as a cultural medium for cultural education in 2017/18; children in years five to eight introduced to the city of tomorrow through artistic exploration; links established between school classes and artists</li> </ol>
<b>Financial resources allocated to the measure/initiative</b>
<input checked="" type="radio"/> Federal funds <input checked="" type="radio"/> Land funds <input checked="" type="radio"/> Local authority funds <input type="radio"/> EU funds <input type="radio"/> Private finance/sponsoring/own resources <input type="radio"/> Other (please specify)
<b>Actors involved</b>
<ol style="list-style-type: none"> <li>1. Friends of the Earth Germany (BUND); German Cultural Council</li> <li>2. Sukuma e.V.; GermanWatch; Inkota network; Oxfam Germany; ENS e.V.; dieSachsen.de</li> <li>3. Theatres in the Land Capital of Dresden; Kraftwerk Mitte; tjg. theater junge generation</li> </ol>
<b>Has the implementation of the measure/initiative been evaluated?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No
<b>Measure/initiative introduced/adjusted ...</b>
<input type="radio"/> in order to implement the provisions of the Convention <input checked="" type="radio"/> in pursuit of cultural-policy objectives inspired by the goals of the Convention <input checked="" type="radio"/> for other reasons that do not relate to this UNESCO Convention

## 5.4. Promoting human rights and fundamental freedoms

<b>Name of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. Improved working conditions for pregnant artists at German theatres, since 2018</li> <li>2. Arts Rights Justice Academy, UNESCO Chair at the University of Hildesheim, 2017 to 2019</li> <li>3. Study entitled “Audiovisual Diversity? Gender Representation in German Film and Television”, 2017</li> </ol>
<b>Implementing actor</b>
<ol style="list-style-type: none"> <li>1. German Theatre Association (Deutscher Bühnenverein); German theatres and orchestras</li> <li>2. UNESCO Chair in Cultural Policy for the Arts in Development, University of Hildesheim</li> <li>3. University of Rostock; MaLisa Foundation</li> </ol>
<b>Cultural domains covered by the policy/measure</b>
<input checked="" type="checkbox"/> Cinema/audiovisual/radio <input type="checkbox"/> Design <input type="checkbox"/> Media arts <input type="checkbox"/> Music <input type="checkbox"/> Literature/publishing <input type="checkbox"/> Visual arts <input checked="" type="checkbox"/> Performing arts <input checked="" type="checkbox"/> Cultural and creative sectors
<b>Website of the policy/measure</b>
<ol style="list-style-type: none"> <li>1. <a href="https://www.buehnengenossenschaft.de/pressemitteilung-verbesserte-arbeitsbedingungen-fuer-kuenstlerinnen-am-theater-buehnenverein-und-gewerkschaften-erhoehe-mindestgage-und-staerken-schwangerenschutz">https://www.buehnengenossenschaft.de/pressemitteilung-verbesserte-arbeitsbedingungen-fuer-kuenstlerinnen-am-theater-buehnenverein-und-gewerkschaften-erhoehe-mindestgage-und-staerken-schwangerenschutz</a></li> <li>2. <a href="https://www.uni-hildesheim.de/arts-rights-justice/">https://www.uni-hildesheim.de/arts-rights-justice/</a></li> <li>3. <a href="https://malisastiftung.org/studie-audiovisuelle-diversitaet/">https://malisastiftung.org/studie-audiovisuelle-diversitaet/</a></li> </ol>
<b>Main features of the policy/measure</b>
<b>Main aims</b>
<ol style="list-style-type: none"> <li>1. Improving the working conditions for pregnant artists, particularly those subject to maternity protection; upgrading the economic situation of female artists</li> <li>2. Understanding, protecting and defending the freedom of artistic expression and artists at risk</li> <li>3. Addressing diversity and gender equality in the artistic and cultural sectors; identifying characteristic representations of female and male roles</li> </ol>
<b>Target groups</b>
<ol style="list-style-type: none"> <li>1. Pregnant artists performing in German state theatres</li> <li>2. Cultural actors, particularly those in situations in which freedom of artistic expression is at risk or under threat</li> <li>3. The film and television industry</li> </ol>
<b>Expected results</b>
<ol style="list-style-type: none"> <li>1. Raising fees; providing pregnant artists with certainty for planning</li> <li>2. Strengthening and expanding structures for promoting and protecting artistic freedom; ensuring that knowledge is shared; imparting and professionalising skills and knowledge in the field of artistic expression</li> <li>3. Conducting a study on the role of women and men in fictional productions and entertainment formats, and on their positioning and presentation as experts in journalistic and documentary content</li> </ol>

<b>Nature</b>
<input type="radio"/> Legislative <input type="radio"/> Regulatory <input checked="" type="radio"/> Financial <input checked="" type="radio"/> Institutional
<b>Main focus</b>
<input checked="" type="radio"/> Creation <input type="radio"/> Production <input type="radio"/> Distribution/dissemination <input checked="" type="radio"/> Participation/enjoyment
<b>Scope</b>
<input type="radio"/> Local <input type="radio"/> Regional or Land level <input checked="" type="radio"/> National <input checked="" type="radio"/> International
<b>Does this measure specifically target young people?</b>
<input type="radio"/> Yes <input checked="" type="radio"/> No

#### What are the results achieved so far through the implementation of the measure/initiative?

1. Minimum fee for pregnant artists raised to at least €2000 as of 1 April 2018; pregnant artists now receive guaranteed protection against non-extension of their contracts; temporary contracts are therefore no longer an existential risk if an artist falls pregnant
2. One ARJ Academy and one ARJ Forum held in both 2017 and 2018 with over 30 partner organisations; regional workshops organised in Salvador-Bahia (Brazil) and Beirut (Lebanon); legal and economic frameworks discussed; mobility and access to visas discussed; training sessions about financing and networking offered
3. Detailed analyses conducted of over 3000 hours of TV shows from 2016, and of over 800 German-language films from 2013 to 2019; data showed that women appear less in German audiovisual media, across all television programmes; just one in three people in the field of TV journalism is a woman, especially among presenters and journalists; three-page summary published describing courses of action for achieving more gender equality in film and television; position paper listing 15 commitments on gender equality published by German film schools, recognised internationally as best practice, and named by the Council of Europe as the only German measure in the context of implementing its recommendation on gender equality in the audiovisual sector (CM/Rec(2017)9)

#### Financial resources allocated to measure/initiative

- Federal funds  Land funds  Local authority funds  EU funds  
 Private finance/sponsoring/own resources  Other (please specify)

#### Actors involved

1. Actors' Unions, Guild of the German Stage (*Künstlergewerkschaften Genossenschaft Deutscher Bühnen-Angehöriger*, GDBA); Association of German Opera Chorus and Theatre Dancers (*Vereinigung deutscher Opernchöre und Bühnentänzer e. V.*, VdO); German Theatre Association (*Deutscher Bühnenverein*); German theatres and orchestras
2. ICORN; Freemuse; Federal Foreign Office; UNESCO Chair in Cultural Policy for the Arts in Development, University of Hildesheim
3. MaLisa Foundation; University of Rostock; Working Alliance of Public Broadcasters of the Federal Republic of Germany (*Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland*, ARD); Zweites Deutsches Fernsehen (ZDF); Mediengruppe RTL; Film and Media Foundation North Rhine-Westphalia (*Film und Medien-Stiftung Nordrhein-Westfalen*); FilmFernsehFonds Bayern; German Federal Film Board (FFA); ProSiebenSat1



**Has the implementation of the measure/initiative been evaluated?**

Yes  No

**Measure/initiative introduced/adjusted ...**

- in order to implement the provisions of the Convention
- in pursuit of cultural-policy objectives inspired by the goals of the Convention
- for other reasons that do not relate to this UNESCO Convention

## Chapter 6

## Main priorities identified by civil society organisations (CSOs) for the future implementation of the 2005 UNESCO Convention in and by Germany

On the basis of the January 2020 consultation, the CSOs identified the following priorities for the future implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions:

- (1) The cultural practices of cooperative cultural policy that have already been achieved in Germany are valuable and exceptional and ought to be appreciated and preserved. Many of the initiatives and measures specified in the Periodic Report are considerably shaped by civil society. This particularly applies to new initiatives in rural areas that significantly strengthen the possibilities for cultural participation and likewise applies to new areas of investigation such as the role of art and culture in preventive healthcare and its development.
- (2) This collaboration should be accorded continued political recognition and be actively expanded by cultural administration authorities. Democratic processes, structures, participation and partnerships are in the throes of significant change. Communication is shifting and becoming more open. In the future, this should be strengthened by advancing formats for networking, participation and cooperation.
- (3) Germany should continue to work internationally for a strong and independent civil society. Over the past four years, in many parts of the world, the working conditions for independent civil society actors have considerably worsened in legal, financial and physical terms. An improvement is not apparent at this time. Transformative partnerships with civil society actors in other regions of the world are essential to the culture of fairer cooperation on equal footing as envisaged by the Convention.
- (4) In civil society – be it in countries of the Global South, in emerging economies or in Germany and Europe – there exist numerous experiences and innovative approaches that can and do bring about productive outcomes. To this end, it is particularly important that all of the currently 148 Parties to this UNESCO-Convention recognise the involvement of civil society in promoting the diversity of cultural forms of expression.
- (5) Today, people of different backgrounds, cultural identities and traditions live in Germany. Diversity has thus become the norm and an intrinsic component of a changing society. Artistic projects contribute to understanding and exchange in Germany and serve as laboratories and testing grounds for successful cohabitation. It is therefore a major concern of civil society that artists and cultural professionals with migration backgrounds should not be reduced to or defined by these, but should be perceived and treated like all other artists and cultural professionals.
- (6) In the cultural and creative sector as well as elsewhere, the discussion on climate must not only remain active but be intensified and broadened with an eye to mobility versus digitalisation. Viable approaches for sustainable production alternatives in sectors such as film and music or festivals are of particular interest in this area. A connected question is how to strengthen the sustainability of artist residency programmes. This can be promoted by working with alumni systematically and studying their subsequent careers.

- (7) Civil society actors have committed themselves to pursuing and practising gender parity in culture and the media. These commitments should be evaluated. From the perspective of civil society actors, gender parity should become a criterion for public funding in the area of art and culture. It is also notable that the numerous positive cultural measures on gender equality do not currently address the full gamut of gender issues.
- (8) The project-based and mostly short-term funding of numerous civil society measures in the cultural, artistic and creative sector remains a challenge, especially from the perspectives of knowledge transfer, effectiveness, sustainability and learning from evaluations. Evaluating projects more consistently, especially those that have succeeded over many years, should lead to structurally cementing the good practices found in positive results and would help with the development of sustainable structures. In parallel, flexibility for innovation should be preserved by allocating funds to pilot projects and by pursuing innovative funding concepts that lie somewhere in between project-based and structural funding models.
- (9) The process of consulting with civil society as part of compiling the Quadrennial Periodic Report has become clearer, more comprehensible and easier thanks to the framework for goals and monitoring, applied for the first time in 2019, with its four colour-coded goal areas “Governance for Culture”, “Balanced Flow of Cultural Goods and Services and Mobility”, “Culture and Sustainable Development” and “Promotion of Human Rights and Fundamental Freedoms”. This should be expanded upon. In the future, this process too could be strengthened and deepened with formats for networking, participation and cooperation that remain to be further developed.

## Chapter 7

## Additional aspects in the context of promoting the diversity of cultural forms of expression

During the reporting period, there were additional cultural-policy initiatives and manifestations, some of them with high visibility and considerable participation from civil society. These can also be viewed in the context of the promotion of cultural diversity.

In the spirit of the overarching goals of the 2005 UNESCO Convention, these initiatives and debates also contribute to “encourag[ing] dialogue among cultures”, “promot[ing] respect for the diversity of cultural expressions and rais[ing] awareness of its value at the local, national and international levels” (Article 1).

To the extent that these initiatives and measures’ content and profile touch upon specific issues such as cultural and documentary heritage, the restitution of cultural objects,

etc., they are to be substantially associated with other relevant UNESCO cultural instruments and programmes and their own monitoring and reporting frameworks.

In the interests of the member states harnessing the synergies of UNESCO instruments, however, these transversal connections are worth mentioning here. In different ways, the three examples listed below respond to the premise of the preamble of the 2005 UNESCO Convention: “cultural diversity forms a common heritage of humanity and should be cherished and preserved for the benefit of all”. This serves, not least, as a source of inspiration and as a resource for contemporary artistic and cultural forms of expression.

### The European Year of Cultural Heritage 2018

In the framework of the European Year of Cultural Heritage 2018 (EYCH), European countries successfully foregrounded their common diverse cultural heritage in the public eye with numerous events, projects and initiatives. The EYCH was initiated by the European Commission, which was following an initiative from Germany, for which the German Cultural Heritage Committee (*Deutsches Nationalkomitee für Denkmalschutz*), the Federal Government Commissioner for Culture and the Media and the Länder strenuously advocated on both European and national levels.

The focus in Germany was on architectural and archaeological heritage. Many projects have demonstrated the close links between the different forms of cultural heritage, whether material or immaterial. The younger generation should be especially encouraged to identify with cultural heritage and its diversity. Numerous initiatives in this area have been spearheaded by civil society. Thus, the 2018 Year of Cultural Heritage also boosted the visibility of

civil society’s involvement in cultural life. Actors continued to participate at all levels of government. The Federal Government Commissioner for Culture and the Media’s cultural budget included a total of €7.8 million (2017 and 2018) for projects of significance across Germany. Projects were eligible for funding in the period from 2017 to 2019. These financial resources complemented the commitments of the Länder and municipalities as well as those of civil society. An online platform gives an overview of the projects during the European Year of Cultural Heritage:

<https://sharingheritage.de/>

## 2019 Bauhaus Centenary: Rethinking the World

— With the Bauhaus, a cultural awakening began in Germany in the early 20th century. The members of the Bauhaus were engaged in redesigning living spaces for the Industrial Age – from the design of simple domestic devices to the architecture of personal working and living environments. The Bauhaus only existed for 14 years. It was founded in Weimar in 1919, moved to Dessau in 1925 and was compelled to close in 1933 in Berlin under pressure from the Nazis. Many Bauhaus teachers and students were forcibly displaced. At the same time, this displacement spread their ideas around the world. Then and now, the Bauhaus is emblematic of a modern, open and free society.

Germany, as a nation of culture, has a special responsibility to preserve and disseminate this heritage and to draw links between it and the Bauhaus approaches that remain current to this day in the realms of architecture, art and design. With this in mind, its 100-year anniversary was honoured as a national celebration with international visibility and more than 2500 events. With the slogan “Rethinking the World”, the Federal Government, represented by the Federal Government Commissioner for Culture and the Media and the German Federal Cultural Foundation, eleven Länder and the three Bauhaus institutions in Weimar, Dessau and Berlin all came together as the Bauhaus Association 2019 to celebrate the centenary across Germany.

Numerous contributions on architecture, art, design, performance, society and education were published digitally. Interviews and articles touched on the transformation of modern cities, the role of women as drivers of innovation and the design of virtual worlds, among other topics.

The highlights of the centenary included the grand opening of the two new Bauhaus museums in Weimar and Dessau, the international opening festival held in Berlin in January 2019, the international exhibition project “bauhaus imaginista” and the Grand Tour of Modernism, for which 100 of Germany’s modernist buildings and structures of importance to cultural history were selected.

<https://www.bauhaus100.de/>

## BTHVN 2020: Rediscover Beethoven

— In the anniversary year of 2020, as part of the UNESCO International Days programme, Germany is celebrating the 250th birthday of Ludwig van Beethoven with the world, with approximately 300 projects under the banner “Rediscover Beethoven”. Aside from drawing attention to Beethoven’s work, there is a particular goal of strengthening and financially supporting innovative associated artistic projects.

In tandem with the UN Climate Change secretariat (UNFCCC), the Beethoven Pastoral Project has a special focus on climate and environmental protection. By way of Beethoven’s Sixth Symphony, artists, civil society, governments, cities and municipalities around the globe are showing their artistic advocacy for climate protection. The project’s patron is the Secretary-General of the United Nations.

The diverse range of events offers musical experiences of many kinds throughout the year: concerts; exhibitions; operatic, dance or theatrical productions; symposia and educational programmes; everything from historical-critical performances to contemporary artistic activities such as concerts for deaf people or remix formats from jazz and world music. A calendar was created for primary schools to teach young schoolchildren about Beethoven and arouse interest in music in general.

This Germany-wide event with international visibility is organised by a cooperative coalition. Beethoven Anniversary (Beethoven Jubiläums GmbH) is coordinating it with support from the Federal Government, Land North Rhine-Westphalia, the City of Bonn and the Rhine-Sieg district. Its patron is the President of the Federal Republic of Germany.

<https://www.bthvn2020.de/>

## Chapter 8

# Challenges, Achievements and next steps for 2020 to 2023

## Main results

— In regard to strengthening sustainable systems of governance in the cultural sector, the trend previously reported in 2016 remains ongoing: Länder and municipalities have been drawing up longer-term guidelines and development strategies for culture as well as, in some cases, legislation to underpin robust cultural infrastructure that fosters diversity of cultural expression.

With their concepts, Länder and local authorities are actively responding to demographic, digital and ecological transformations and thus sustainably strengthening cultural policy. For several local authorities, this has been demonstrated by their respective bids to become the European Capital of Culture in 2025. Likewise, the UNESCO Creative Cities Network (UCCN) is contributing to the attainment of the goals of the 2005 UNESCO Convention, setting the example for its implementation on the municipal level. During the reporting period, the network grew from four to six cities in Germany.

The innovative capacities of cultural infrastructures and institutions are becoming even more important, demonstrating that the principle of multiple actors has become the norm in this area of governance when it comes to cooperative cultural policy in Germany: different public agencies are involved, often responding to initiatives from segments of civil society with specialist backgrounds in the field. Important initiatives to strengthen cultural participation in rural regions and through new pathways to art and culture have been co-developed with various partners, often with the aid of evaluation results.

On the part of the state, several new structural components were introduced during the reporting period. These include a Conference of Cultural Ministers of the Länder (Kultur-MK), which was established in 2019 under the auspices of the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany; the role of Minister of State for

International Cultural Policy at the Federal Foreign Office, introduced in 2018; and the new Division for media, culture, creative industries and sport at the Federal Ministry for Economic Cooperation and Development, established in 2017.

Today, cultural diversity has become the norm and an intrinsic component of a changing society. Artistic projects contribute to understanding and dialogue in society. During the reporting period, many refugees arrived in Germany from crisis and war zones. Some of the measures reported on here were in response to this development.

Ensuring that digitalisation supports and promotes creativity and the diversity of cultural content will require not only rules and guidelines but also a willingness to proactively expand digital skills. A “media diversity monitor” has now been universally deployed across Germany. The plurality of media systems continues to guarantee freedom of opinion and a diversity of contributions, providing all citizens with various entry points to the media while ensuring that the populace has a presence in the media.

New radio programmes during the reporting period are responding to the changed consumption habits of younger generations and society’s multilingualism. An interministerial Digital Cabinet was formed to oversee the monitoring of the Federal Government’s implementation strategy. Multi-year transformation programmes for museums, archives and libraries are responding to the digital environment’s challenges and disruptions.

To strengthen the competencies and capacities of civil society actors, a five-year Land-level pilot project is creating new structures with year-round financial support and greater transparency in order to cement and strengthen the effectiveness of socio-cultural efforts in regard to cultural diversity, cultural participation and cultural education.

Cultural content and forms of expression from countries in the Global South have gained visibility thanks to international and development cooperation, co-productions, mobility, preferential treatment and artist residencies. A clear emphasis here is on Africa, which was the focus of several measures, partly in response to the debate, related to Germany's colonial history and the handling of collections from colonial contexts that has been ongoing since 2017. The electronic service platform to facilitate the mobility of artists, as previously reported in 2016, was expanded to include the music sector in 2018. Moreover, a Turkish-language version was added. Numerous residency programmes that foster the intercultural exchange of creatives and promote networking and cooperation on domestic and international levels came together to co-establish a Germany-wide dialogue platform in 2018. Thanks to the platform, these programmes will be better tailored to the needs of international artists and will continue to strengthen their contribution to dismantling imbalances. The successful programmes for publishers and for emerging cinematic talent have been further deepened and expanded. In 2019, these programmes actively participated in the new medium-term cooperation initiative "Fair Culture", which is about the concept of preferential treatment in the artistic and cultural sector. The "Fair Culture" approach sparked a positive response from the artistic and creative sector.

During the reporting period, the 2030 Agenda for Sustainable Development has shaped the role of culture in strategies for sustainable development. The German Sustainable Development Strategy, initially adopted in 2017 and revised in 2018, was the first to incorporate the concept of a "culture of sustainability" as a guiding principle, whereby public programming funds were made available for transformative cultural projects. Important sectors of the creative industry, such as film and television, are developing prototypes for ecologically responsible production methods, thus confronting current challenges such as climate change.

Strengthening the artistic and cultural sector, particularly in countries of Africa and the Near East such as Iraq, remains at the centre of international and development cooperation. Within the context of its development cooperation efforts, the Federal Government also supports cultural professionals and cultural institutions in partner countries by helping to improve education and training opportunities, create jobs and incomes, set up networks with relevant national, regional and international actors and improve the general conditions. These measures are implemented, for example, via the Global Project Culture and Creative Industries in six pilot countries in Africa and the Near East (2018 to 2020) and a lab project in five West African countries (2017 to 2020).

Promoting human rights and fundamental freedoms is a requirement for implementing this UNESCO cultural convention. In 2016, on the basis of sample data (see the 2016 Periodic Report, pp. 54–56), the necessity of establishing gender equality in the artistic and cultural sector was recognised. On this basis, during the reporting period, mentorship programmes to promote women, as well as other initiatives, were significantly expanded, the risk of violence was reduced and, overall, this set of issues was embedded transversally in many different projects. Gender equality in the artistic and cultural sector is also a declared focus of Germany's Presidency of the Council of the EU in the second half of 2020, 25 years after the UN's Fourth World Conference on Women.

The professional, social and economic position of artists was reviewed in 2018 on the basis of the UNESCO Recommendation on the Status of the Artist (1980). This was done based on the monitoring system of this convention. On that basis, in early 2019, Germany submitted to UNESCO a 40-page implementation report on the professional, social and economic status of artists in Germany, which is included as an annex to this Periodic Report.



By taking new measures, such as the Martin Roth Initiative, to protect artists and cultural professionals under threat, by intensifying its cooperation in the International Cities of Refuge Network, and by releasing general

statements in response to developments, Germany has acknowledged in political terms and reinforced in practical terms the importance of protecting artistic freedom..

## Main challenges and solutions found or envisaged

**Main challenges:** In its speed and scope, the digital revolution is as far-reaching – for art and culture, for artists and users alike – as the Industrial Revolution was. The promotion of digital creativity as a tool of popular culture and media culture must be institutionalised.

**Solutions found or envisaged:** Initiating further-training campaigns for cultural actors and institutions; creating connections between the analogue and digital worlds; establishing transparency of algorithms and strengthening democratic initiatives in the digital environment; regulating the rights of cultural professionals pertaining to the use of their work in the digital environment in a legally secure and future-proof fashion; revisiting the overarching policy issue of creating an independent European digital platform architecture.

**Main challenges:** Refining public funding structures, the basis of knowledge and the availability of data: the fact that public funding of numerous measures in the cultural and creative sector is mostly project-based poses a challenge to knowledge transfer, self-evaluation, sustainability and experience-gathering.

**Solutions found or envisaged:** In the case of projects that have proven themselves over many years and been positively evaluated, creating options for reliable structures that retain flexibility for innovation and further development; strengthening interdisciplinary cultural-policy research and cultural statistics to be legally secured as appropriate, for example in regard to aspects of cultural participation and gender equality.

**Main challenges:** Illiberal democracies and political systems that are increasingly re-nationalising present a challenge to artistic freedom and international cooperation. Networks that were robust for many years are eroding. Fundamental rights are in some cases being enormously restricted; artists are under threat.

**Solutions found or envisaged:** Ensuring rapid responsiveness in crisis situations thanks to emergency plans and funds, including addressing visa issues; cementing and expanding existing measures for the protection of artists and cultural professionals at risk; continuing the dialogue between the Federal Foreign Office and civil society around the mobility of artists that began in 2016 in regard to visa requirements.

## Next steps for 2020 to 2023

— Using Germany's Presidency of the Council of the EU (in the second half of 2020) in particular to spark momentum in the realms of culture and gender equality with a special focus on women in the spirit of the Convention's goals. Additional focuses: diversity, sustainability, cultural heritage.

Actively harnessing the recently adopted UNESCO Open Roadmap for the Implementation of the 2005 Convention in the Digital Environment (2018) in and by Germany on the basis of the current joint initiative with France and Canada.

Create 2030: Establishing culture within the sustainability discourse and cementing it in future updates to the German Sustainability Strategy.

Advancing, deepening and further Europeanising the Fair Culture Initiative; recruiting partners from other Parties to the Convention; analysing cultural value chains; exploring components of preferential treatment in suitable institutional and legal frameworks as well as the development of Fair Culture prototypes; promoting fair working conditions for creatives in the Global South.

Actively harnessing the monitoring framework of the 2005 UNESCO Convention to track the Convention's implementation in and by Germany; effectively communicating the results of the Periodic Report.

Cultural Diversity 2030: Identifying and cementing positive trends in the areas of gender, digital affairs, inclusion and sustainability, (awareness of) climate change, international development cooperation in the cultural and creative sectors in the spirit of the Convention's goals.

# Annexes

## 1. Statistics based on data from the Federal Statistical Office

Cultural-policy measures and programmes							
1.1. The artistic, cultural and creative sectors as a share of GDP in USD*							
<b>Data</b>	<b>2017: 108,357,369,900/3.12 %</b> <i>Source: Federal Ministry for Economic Affairs and Energy (BMWi), 2018 Cultural and Creative Industries Monitoring Report</i>						
<b>Breakdown by sector</b>	1. Music industry	7,518,526,200					
	2. Book market	6,007,547,100					
	3. Art market	1,589,228,200					
	4. Film industry	8,879,619,700					
	5. Broadcasting industry	9,841,753,000					
	6. Performing arts market	8,696,671,100					
	7. Design industry	11,834,349,800					
	8. Architecture market	7,769,805,000					
	9. Press market	14,677,767,800					
	10. Advertising market	13,149,155,100					
	11. Software and games industry	34,176,121,000					
	12. Other	1,353,378,800					
		<i>Source: Federal Ministry for Economic Affairs and Energy (BMWi), 2018 Cultural and Creative Industries Monitoring Report</i>					
1.2. Share of workers in the artistic, cultural and creative sectors							
<b>Data</b>	<b>2018: 2,117,632/4.7 %</b> <i>Source: Microcensus 2018, Federal Statistical Office, H204/321621008</i>						
<b>Breakdown by sector, age, gender and type of employment</b>	<b>Sector/industry</b>	<b>Ages 15 to 24</b>	<b>Ages 25 to 34</b>	<b>Ages 35 to 44</b>	<b>Ages 45 to 54</b>	<b>Ages 55 to 64</b>	<b>65 and older</b>
	Manufacture of coins, jewellery and related articles	/	/	5,000	7,000	5,000	/
	Manufacture of musical instruments	/	/	/	/	/	/
	Retail sale of cultural and recreation goods, sports equipment and toys	11,000	22,000	23,000	29,000	26,000	7,000

1.2. Share of workers in the artistic, cultural and creative sectors							
Breakdown by sector, age, gender and type of employment	Sector/industry	Ages 15 to 24	Ages 25 to 34	Ages 35 to 44	Ages 45 to 54	Ages 55 to 64	65 and older
		Publishing of books and periodicals	31,000	33,000	35,000	50,000	49,000
	Software publishing	23,000	97,000	78,000	65,000	30,000	/
	Motion picture, video and television programme production, distribution and sale; cinemas	9,000	17,000	17,000	12,000	7,000	/
	Sound recording and music publishing activities	/	6,000	6,000	7,000	/	/
	Radio broadcasting	/	/	5,000	,000	/	/
	Television programming and broadcasting activities	/	6,000	/	5,000	/	/
	Data processing, hosting and related activities; web portals	/	9,000	8,000	6,000	/	/
	Other information service activities	/	11,000	11,000	11,000	9,000	/
	Architectural and engineering agencies	33,000	110,000	108,000	130,000	103,000	29,000
	Advertising/advertising agencies	17,000	39,000	37,000	30,000	18,000	/
	Studios for textile, jewellery, graphic and similar design	/	20,000	24,000	20,000	12,000	/
	Photography and photography laboratories	/	9,000	11,000	9,000	9,000	/
	Translation and interpretation activities	/	/	9,000	8,000	7,000	/
	Creative, arts and entertainment activities	14,000	43,000	47,000	57,000	41,000	20,000
	Libraries, archives, museums, botanical and zoological gardens	/	11,000	11,000	13,000	18,000	/
<b>Total</b>		<b>167,000</b>	<b>446,000</b>	<b>442,000</b>	<b>466,000</b>	<b>354,000</b>	<b>103,000</b>

/ = not specified because statistics are not clear enough

Source: Microcensus 2018, Federal Statistical Office, H204/32162100

1.2. Share of workers in the artistic, cultural and creative sectors						
Sector/industry	Total	Men	Share	Women	Share	
Manufacture of coins, jewellery and related articles	23,000	11,000	46%	12,000	54%	
Manufacture of musical instruments	10,000	7,000	70%	3,000	30%	
Retail sale of cultural and recreation goods, sports equipment and toys	119,000	45,000	38%	74,000	62%	
Publishing of books and periodicals	217,000	98,000	45%	119,000	55%	
Software publishing	296,000	223,000	75%	73,000	25%	
Motion picture, video and television programme production, distribution and sale; cinemas	65,000	40,000	61%	25,000	39%	
Sound recording and music publishing activities	27,000	16,000	60%	11,000	40%	
Radio broadcasting	24,000	11,000	47%	13,000	53%	
Television programming and broadcasting activities	21,000	12,000	55%	10,000	45%	
Data processing, hosting and related activities; web portals	32,000	21,000	67%	10,000	33%	
Other information service activities	47,000	26,000	55%	21,000	45%	
Architectural and engineering agencies	513,000	336,000	65%	177,000	35%	
Advertising/advertising agencies	145,000	75,000	52%	70,000	48%	
Studios for textile, jewellery, graphic and similar design	84,000	41,000	49%	43,000	51%	
Photography and photography laboratories	42,000	21,000	50%	21,000	50%	
Translation and interpretation activities	33,000	11,000	33%	22,000	67%	
Creative, arts and entertainment activities	221,000	131,000	59%	90,000	41%	
Libraries, archives, museums, botanical and zoological gardens	60,000	23,000	39%	36,000	61%	
<b>Total</b>	<b>1,978,000</b>	<b>1,14,000</b>	<b>58%</b>	<b>830,000</b>	<b>42%</b>	

Source: Microcensus 2018, Federal Statistical Office, H204/32162100

<b>1.3. Public funding for art/culture in USD*</b>		
<b>Data</b>	<b>2015: 11,474,204,960 (basic funds)</b> <i>Source: Statistical offices of the Federal Government and the Länder, Report on Cultural Funding (Kulturfinanzbericht) 2018</i>	
<b>Share of individual sectors/fields (in %)</b>	Theatre and music	35.4 %
	Libraries	14.4 %
	Museums, collections, exhibitions	18.3 %
	Protection and preservation of historical monuments	4.8 %
	Cultural affairs abroad	5.3 %
	Public art academies	5.2 %
	Other cultural preservation	14.3 %
	Administration for cultural affairs	2.3 %
<b>1.4. Share of population with subscriptions to streaming services (e.g. Netflix, Spotify, Amazon, etc.)</b>		
<b>Data</b>	<b>2019: 22.700.000/27,325 %</b> <i>Source: Growth from Knowledge (GfK), press release dated 6 June 2019,</i> <a href="https://www.gfk.com/fileadmin/user_upload/dyna_content/DE/documents/Press_Releases/2019/20190606_PM_SVOD_Q1_2019_dfin.pdf">https://www.gfk.com/fileadmin/user_upload/dyna_content/DE/documents/Press_Releases/2019/20190606_PM_SVOD_Q1_2019_dfin.pdf</a>	
<i>* 1 USD = 0.9079 EUR; exchange rate as of 25 November 2019</i>		

## International cooperation and mobility of artists and cultural professionals

### 2.1. Total foreign direct investment in the artistic, cultural and creative sector in USD\*

<b>Data</b>	<b>2017: 732,896,500</b> Source: Deutsche Bundesbank (German Federal Bank), overview of direct investments, April 2019
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## The role of culture in contributing to sustainable development strategies

### 3.1 Current data on cultural participation according to sociodemographic attributes

<b>Data unavailable</b>	<p>The last Germany-wide study that took place in this area was the 9<sup>th</sup> Cultural Barometer of 2011, carried out by the Centre for Cultural Research in cooperation with the Association of German Orchestras (<i>Deutsche Orchestervereinigung</i>, DOV). More recent figures are unavailable for the reporting period of 2016 to 2019.</p> <p>According to the 2019 EUROSTAT cultural statistics report, in 2015, 73.3% on average of all Germans took part in at least one cultural activity “during the previous 12 months”, such as going to the cinema, attending a live performance or visiting a cultural site. However, the level of cultural participation varied depending on educational attainment, ranging from 60% (low) to 83% (high level of educational attainment). In 2015, 56.1% of Germans practised an artistic activity, such as playing music, of whom 29.7% did so weekly.</p> <p>On average, 7% of Germans indicated that they had not participated in culture or a cultural activity at all with the stated reason that they were not interested in cultural or artistic activities and associated offerings.</p>
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### 3.2. Total contribution to the International Fund for Cultural Diversity (IFCD)

<b>Data</b>	<p>The German Federal Government voluntarily contributed US\$124,014.00 in 2016 and US\$ 117,396.40 in 2017. No contributions were made in 2018 or 2019.</p> <p>For the reporting period of 2016 to 2019, this amounts to a total contribution of US\$241,410.00.</p>
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## Gender equality and artistic freedom

### 4.1. Share of public funds allocated to women artists and cultural professionals

<b>Data unavailable</b>	Data unavailable
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### 4.2. Share of women and men in decision-making or management positions at private and public-sector cultural and media institutions

<b>Data unavailable</b>	Data unavailable
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### 4.3. Share of female and male artists/cultural professionals at art festivals and in the creative industries (including film, publishing, the music industry and others)

<b>Data unavailable</b>	Data unavailable
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### 4.4. Share of award winners who are women

<b>Data unavailable</b>	Data unavailable
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### 4.5. Share of women in the realm of cultural participation

<b>Data unavailable</b>	Data unavailable
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## 2. Brief remarks on UNESCO's 1980 Recommendation concerning the Status of the Artist

— The Recommendation concerning the Status of the Artist was adopted by the General Conference of UNESCO in 1980 with the aim of strengthening the professional, social and economic circumstances of artists.

The adoption of the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions furnished a new normative framework for the implementation and monitoring of the 1980 Recommendation. The Recommendation significantly intersects with the core goals of the UNESCO Convention, which is partly reflected in their similar target areas. These thematic fields are likewise regularly addressed in the reports by the UN Special Rapporteur in the field of cultural rights.

### Germany's Fourth Implementation Report (2019)

Germany's Fourth Implementation Report was submitted to UNESCO in 2019. It presented key progress and developments in the four main thematic fields "General Status Review", "Culture in the Digital Environment", "Preferential Treatment; Supporting Transnational Mobility of Artists and Flow of Artistic Works" and "Human Rights and Fundamental Freedoms".

Important reporting elements in the implementation of the 1980 Recommendation in Germany include, among others:

- amendments of copyright law and implementation of the EU Audiovisual Media Services Directive in German law
- revisions of social security for self-employed artists and publicists according to the Artists' Social Security Act (Künstlersozialversicherungsgesetz, KSVG) funding programmes at the federal, Länder and municipal levels as well as by cultural institutions and stakeholders to facilitate and support access to and the dissemination of digital content
- alongside structural measures, funding programmes and projects by various institutions and funding entities, particularly the measures and initiatives for international mobility that are implemented by intermediary and non-governmental organisations

- recent developments and changes in regard to social and economic rights (e.g. health insurance, parental allowance, maternity protection) and artistic freedoms (at the national level, via transparent access to funding, for example, and at the international level via "safe houses" and "safe cities", etc.)

### Responsible authority in Germany:

Germany is regularly called upon to prepare an implementation report on the 1980 Recommendation. The Federal Foreign Office holds lead responsibility for the report's preparation. The 2019 report was prepared on behalf of the Federal Foreign Office by the German Commission for UNESCO with the involvement of all Federal Ministries as well as civil society and the expert community. Specifically, the following entities participated in the preparation of the fourth report:

- Federal Government Commissioner for Culture and the Media (BKM)
- Conference of Cultural Ministers of the Länder (*Kultur-MK*)
- Federal Ministry of Labour and Social Affairs (BMAS)
- Federal Ministry of Finance (BMF)
- Federal Ministry of Justice and Consumer Protection (BMJV)
- Federal Ministry for Economic Affairs and Energy (BMWi)
- Federal Statistical Office
- Association of German Cities
- Goethe-Institut e.V.
- Institut für Auslandsbeziehungen (ifa)
- German Cultural Council ("Women in Culture and Media" project office)
- The United Services Union (*Vereinte Dienstleistungsgewerkschaft, ver.di*)
- Guild of the German Stage (*Genossenschaft Deutscher Bühnen-Angehöriger, GDBA*)
- The GEMA music copyright collective (*Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte*)
- International Theatre Institute (ITI), touring artists
- Ver.di



**Links to further reading:**

- 1980 Recommendation concerning the Status of the Artist: <https://en.unesco.org/creativity/governance/status-artist>
- Consolidated report on the implementation of the 1980 Recommendation concerning the Status of the Artist: <https://unesdoc.unesco.org/ark:/48223/pf0000235232>
- Full Analytic Report on the implementation of the UNESCO 1980 Recommendation concerning the Status of the Artist. Prepared by Mr Garry Neil, President of Neil Craig Associates (2015): [https://en.unesco.org/creativity/sites/creativity/files/final\\_full\\_analytic\\_report\\_g\\_neil\\_sept\\_2015.pdf](https://en.unesco.org/creativity/sites/creativity/files/final_full_analytic_report_g_neil_sept_2015.pdf)

**Note:**

The English version of the full text of the report on the implementation of the 1980 Recommendation concerning the Status of the Artist, submitted to UNESCO in 2019, is attached to this Third Quadrennial Periodic Report on the Implementation of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in and by Germany.

### 3. Civil society actors and committees involved in the consultation process

#### Federal Coalition for Cultural Diversity

Adolf-Grimme-Institut/ <i>Research institution on media culture</i>	Deutsche Filmakademie e.V./ <i>The German Film Academy</i>
Akademie der Künste der Welt gGmbH/ <i>Arts Academy</i>	Deutsche Literaturkonferenz e.V./ <i>German Literature Conference</i>
alba Kultur/ <i>International Office for Global Music</i>	Deutsche Orchestervereinigung e.V./ <i>Association of German Orchestras</i>
Alexander von Humboldt Stiftung/ <i>Alexander von Humboldt Foundation</i>	Deutscher Bundesverband Tanz e.V./ <i>German Association Dance</i>
Allianz Kulturstiftung/ <i>Allianz Cultural Foundation</i>	Deutscher Designertag e.V./ <i>German Designerforum</i>
Arbeitskreis selbständiger Kultur-Institute e.V./ <i>Association of Independent Cultural Institutes</i>	Deutscher Kulturrat e.V./ <i>German Cultural Council</i>
ARD/ZDF Öffentlich-rechtliche Rundfunkanstalten/ <i>Public media services</i>	Deutscher Kunsthandelsverband e.V./ <i>German Art Trade Association</i>
Arnold-Bergstraesser-Institut für kulturwissenschaftliche Forschung/ <i>Arnold-Bergstraesser-Institute for Cultural Scientific Research</i>	Deutscher Museumsbund/ <i>German Museum Association</i>
Berlinale, Talent Campus/ <i>Annual summit and networking platform of the Berlin International Film Festival</i>	Deutscher Musikrat e.V./ <i>German Music Council</i>
Bertelsmann Stiftung/ <i>Bertelsmann Foundation</i>	Deutsches Historisches Museum/ <i>German Historical Museum</i>
Bundesverband Darstellendes Spiel/ <i>Federal Association of Performing Art</i>	Europäisches Institut für vergleichende Kulturforschung/ <i>European Institute for Comparative Cultural Research</i>
Bundesverband der Film- und Fernsehregisseure/ <i>Federal Association of Film and TV directors</i>	Genossenschaft Deutscher Bühnen-Angehöriger/ <i>Guild of the German Stage</i>
Bundesverband der Theater und Orchester/ <i>Federal Association of Theatre and Orchestra</i>	Goethe-Institut e. V./ <i>Federal Republic of Germany's cultural institute</i>
Bundesverband Deutscher Galerien und Kunsthändler e.V./ <i>German Association of Art Galleries</i>	Hans-Bredow-Institut für Medienforschung/ <i>Hans-Bredow Institute for Media Research</i>
Bundesverband kommunale Filmarbeit/ <i>German Association for Art House Cinemas</i>	Haus der Kulturen der Welt/ <i>House of World Cultures</i>
Bundesvereinigung der kommunalen Spitzenverbände/ <i>Association of German Cities</i>	Institut für Auslandsbeziehungen e. V./ <i>Institute for Foreign Relations</i>
Bundesvereinigung Kulturelle Kinder- und Jugendbildung e. V./ <i>Federal Unification for Cultural Youth Education</i>	Institut für Kunst, Kultur und Zukunftsfähigkeit/ <i>Institute for Art, Culture and Sustainability</i>
Büro für Kulturpolitik und Kulturwirtschaft/ <i>Office for Cultural Policies and Culture Industries</i>	Internationale Gesellschaft der Bildenden Künste/ <i>International Society of Fine Arts</i>
Büro für Kultur- und Medienprojekte GmbH/ <i>Office for Cultural and Media Projects, Culture Concepts</i>	Internationales Theaterinstitut/ <i>International Theatre Institute</i>
	Kulturpolitische Gesellschaft e. V./ <i>Society for Cultural Policy</i>

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*Cultural Foundation of the German Federal States*

Kulturstiftung des Bundes/  
*German Federal Cultural Foundation*

Spitzenorganisation der Filmwirtschaft e.V./  
*Head Organization of the German Movie Industry*

Stiftung Kunstfonds/*Art Fund Foundation*

Stiftung Mercator GmbH/*Mercator Foundation*

UNESCO-Lehrstuhl für internationale Beziehungen TU  
Dresden/*UNESCO Chair in International Relations*

UNESCO-Lehrstuhl für kulturelle Bildung Friedrich-  
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*UNESCO Chair in Arts and Culture in Education*

UNESCO-Lehrstuhl Kulturpolitik für die Künste in  
Entwicklungsprozessen Universität Hildesheim/  
*UNESCO Chair in Cultural Policy for the Arts in Development*

Verband Deutscher Drehbuchautoren e.V./  
*German Screenwriters' Association*

Verband deutscher Musikschulen e.V./  
*Association of German Music Schools*

Verband Deutscher Schriftsteller/  
*Association of German Writers*

Verband Privater Rundfunk und Telekommunikation e.V./  
*German Association of Commercial Radio and Telecommu-  
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And further representatives of academic institutions and  
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*Cultural governance in a personal capacity*

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Auswärtiges Amt

# 2018 Survey for UNESCO Member States: Federal Republic of Germany

“Implementing the 1980 UNESCO-Recommendation on the Status of the Artist”

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The Foreign Office of the Federal Republic of Germany is charged with conducting international cultural policy. It is the lead agency in Germany for relations with UNESCO.

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- Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany (in particular Land Berlin, the Free and Hanseatic City of Hamburg, Land Rhineland-Palatinate, the Free State of Saxony, Land Saxony-Anhalt)
- Federal Ministry for Economic Affairs and Energy
- Federal Ministry of Finance
- Federal Ministry of Justice and Consumer Protection
- Federal Ministry of Labour and Social Affairs
- Federal Statistical Office, cultural statistics
- Association of German Cities
- Genossenschaft Deutscher Bühnen-Angehöriger (Guild of the German Stage, GDBA)
- GEMA (Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte; German Society for Musical Performing and Mechanical Reproduction Rights)
- German Arts Council
- Goethe-Institut
- ifa (Institut für Auslandsbeziehungen)
- ITI Germany (the German Centre of the International Theatre Institute) and IGBK (Internationale Gesellschaft für Bildende Künste), touring artists
- Services trade union ver.di



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# I. Overall Assessment

## I.1. Please provide a general overview of the policies and measures adopted by your country to support the implementation of the 1980 Recommendation on the Status of Artists (Not to exceed 6,000 characters)

In accordance with Germany's Basic Law (the German constitution), both the Länder and the Federal Government are responsible for culture in Germany. In line with Article 30 of the Basic Law, cultural matters are predominantly the responsibility of the Länder. Together with the municipalities, the Länder are responsible for the vast majority of cultural events in Germany. The focus of cultural policy decisions therefore falls in the remit of the individual Länder, which promote art and culture through legislation and administration. The diversity of cultural institutions in municipalities, regions and rural areas would be virtually inconceivable without a decentralised organisational structure.

In 1998, the office of the Federal Government Commissioner for Culture and the Media was established in Germany to pool the Federal Government's competencies in the area of cultural policy. This office defines itself as a driving force and point of contact for the Federal Government's cultural policy and therefore for artists in particular. The establishment of this office has made a significant contribution to strengthening the needs of artists whose interests are safeguarded by the Minister of State for Culture and the Media in the Cabinet of the Federal Government.

An important basis for the implementation of the 1980 Recommendation in Germany is the **artists' social insurance scheme as well as copyright law**. Innovations in recent years have included the 2014 act to stabilise the artists' social security contributions, borne by companies and the reform to copyright contract law of 2017. In addition, European law constitutes an important normative framework for the implementation of the 1980 Recommendation in Germany. This includes a number of directives on copyright law, the reform of the Audiovisual Media Services Directive (AVMSD) and the regulation of platforms and intermediaries. EU law and funding programmes are dealt with only rudimentarily in this report since they are not specific to Germany, but apply to all EU member states in equal measure.

Since 1 January 1983, self employed artists and journalists have been subject to compulsory insurance under the statutory health and pension insurance scheme via the **artists' social insurance scheme**, provided the legal requirements are met (in particular, that they earn their living, not only exercising their artistic or journalistic activity on a temporary basis, and that their earned income exceeds 3900 euros per calendar year). Effective as of 1 January 1995, insurance cover was extended to include social long term care insurance. The legal basis for the artists' social insurance scheme is the Artists' Social Security Act (Künstler-sozialversicherungsgesetz, KSVG) of 27 July 1981.

Self employed artists, publicists and journalists insured under the Artists' Social Security Act – like employees – only have to pay half of the contribution to health, long term care insurance and pension insurance. The remaining contribution is borne by the companies marketing art and journalism via the artists' social security contributions (30%) and the Federal Government (20%).

Further information can be found in Chapter IV.1. "Social and economic rights", as well as at: <http://www.kuenstlersozialkasse.de> and: <http://www.bmas.de/DE/Themen/Soziale-Sicherung/Kuenstlersozialversicherung/kuenstlersozialversicherung.html>

Copyright law constitutes a further legal basis for the implementation of UNESCO's 1980 Recommendation. In Germany, copyright law is regulated by the Act on Copyright and Related Rights (Urheberrechtsgesetz, UrhG). This legislation protects the authors of creative works in the field of literature, science and art. In addition to authors, the holders of so called related property rights (or ancillary copyrights) are also protected. These individuals are artists who contribute to the creation of culture by interpreting it or within the context of their commercial and organisational activities, for example as phonogram producers, broadcasting companies or film producers.

Further information is available here:

<https://www.bundestag.de/blob/515424/04d9d5515562dfaa7404777952747f21/wd-10-035-17-pdf-data.pdf>

A law reforming the act on copyright contracts (Urhebervertragsgesetz) entered into force on 1 March 2017. The law governs the assertion of the rights of authors and performers to equitable remuneration. It stipulates, among other things, that an author who has granted an exclusive right to a user in return for a lump sum payment is granted the right to market his/her work elsewhere after the expiry of a ten year period. Creatives also have the right to information about the use made of their services. The repeated use of a service, for example in various online media, must be taken into account in the remuneration. The law also establishes a right for authors' associations to initiate joint proceedings in order to facilitate the effective enforcement of agreed remuneration regulations. If

regulations are undermined in contracts, associations will be able in the future to take action against this and sue for the rights of each individual artist.

Further information can be found on the website of the Federal Ministry of Justice and Consumer Protection: <https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/Urhebervertragsrecht.html>

Background note: Specific national laws governing the training and working life of artists are not common in Germany, with the exception of the area of social insurance. Certain general regulations of the Länder address the organisation of radio and television, but are of little relevance to the work of artists. The same can be said for the Länder laws addressing heritage (archives, safeguarding of monuments, etc.) and adult education (also relevant for music schools or libraries in certain cases). (Source: German Reply to UNESCO Survey on the social status of creators, artists and performers 2008)

## I.2. Please provide an overview of the challenges faced by your government to implement the 1980 Recommendation (Not to exceed 6,000 characters)

— The central challenges facing the implementation of the 1980 UNESCO Recommendation in Germany in recent years have been the new framework conditions for cultural workers in the digital field and gender equality in culture and the media. In addition, resistance to the social security contribution for artists and copyright contract law can be observed. A further challenge facing the artists is the issue of “quasi self employment”, or “Scheinselbstständigkeit” in German.

In recent years, there has been resistance to the social security contribution for artists and copyright contract law by companies that are liable to pay the contributions, in isolated cases also in the form of complaints before the Federal Constitutional Court. A constitutional complaint regarding the legality of the social security contribution from 2015 (1 BvR 2885/15) and from 2016 against copyright contract law (1 BvR 1213/16) was rejected by the Federal Constitutional Court in 2018. Further information is available from the Federal Constitutional Court: [https://www.bundesverfassungsgericht.de/SharedDocs/Entscheidungen/DE/2018/04/rk20180418\\_1bvr121316.html](https://www.bundesverfassungsgericht.de/SharedDocs/Entscheidungen/DE/2018/04/rk20180418_1bvr121316.html)

Another current challenge facing artists in Germany is the issue of quasi self employment. There is no legal definition for this. The term quasi self employment is used when a person renders independent services or work for a third party company in accordance with an underlying contract, but actually performs dependent work in an employment relationship. The employer must pay social security contributions and income tax in such cases.

Typical, frequently occurring legal relationships have developed with respect to the provision of artistic or journalistic services in order to differentiate between self employment and dependent employment. With regard to these typical legal relationships, a classification for the field of social security can be made in a uniform manner for a large number of activities on the basis of the principles developed by social court case law. The “Abgrenzungskatalog für im Bereich Theater, Orchester, Rundfunk- und Fernsehanbieter, Film- und Fernsehproduktionen tätige Personen” (a catalogue classifying the status of persons working in theatres, orchestras, as well as for radio and television broadcasters and in film and television productions) of the Deutsche Rentenversicherung is used for this purpose

([www.deutsche-rentenversicherung.de](http://www.deutsche-rentenversicherung.de) and [https://www.kuenstlersozialkasse.de/fileadmin/Dokumente/Medien-center\\_Unternehmer\\_Verwerter/Informationsschriften/Info\\_09\\_Abgrenzungskatalog\\_2015.pdf](https://www.kuenstlersozialkasse.de/fileadmin/Dokumente/Medien-center_Unternehmer_Verwerter/Informationsschriften/Info_09_Abgrenzungskatalog_2015.pdf))

There are always uncertainties as to whether theaters have to employ the short-term colleagues as employees or are able to hire them on a freelance basis. Bogus self-employment is one of the main problems faced by the legal department of the Genossenschaft Deutscher Bühnen-Angehöriger (Guild of the German Stage, GDBA), since theatrical organizers regularly try to save costs by concluding irregular freelance contracts. It also shows that the enforcement of personal rights is a difficult issue.

In commercial productions or in the independent scene it is often also the case that cultural workers are not employed as employees, but are hired on a freelance basis. These staff members find themselves in a difficult situation because they have no insurance against accidents at work, no right to insolvency compensation and insufficient or no insurance in health and pension insurance when they are self employed. Binding decisions on the existence or non existence of an employment relationship subject to compulsory insurance are made by the Künstlersozialkasse (a provider of health, long term care, accident and pension insurance for freelance artists and journalists), the German collecting agency, the clearing office of the Deutsche Rentenversicherung Bund or, within the framework of tax audits, the competent pension insurance providers.

### I.3. Has the 1980 Recommendation been integrated into the policy development process in your country to support the social and economic status of artists in any of the following ways?

1. Its provisions have been incorporated into the design or revision of one or more policies. YES
2. It is (or has been) a tool to promote policy discussion. NO
3. It has been used as a reference to frame policy development processes. NO

**Please briefly expand on your answers below, including citing examples. (Not to exceed 12,000 characters)**

German standards are for the most part in line with the propositions of this Recommendation, e.g. as regards the training, legal or social protection and freedom of work and of association of artists. However, this had, for the most part, already been the case before the 1980 General Assembly of UNESCO in Belgrade passed the Recommendation, which may be one of the reasons why the latter has not really been a major issue in German cultural and social policy, with the exception of advisory and policy papers of certain artists' associations. (Source: German Reply to UNESCO Survey on the social status of creators, artists and performers 2008)

#### I.4. What policies and measures have been adopted in your country to provide incentives for private sector patronage of the arts and artists? (Not to exceed 6,000 characters)

According to the 2016 “Kulturfinanzbericht” (report on cultural funding) of the statistical offices of the Federation and the Länder, culture in Germany is not only funded by the public sector, but also to a considerable extent by private households, the private sector, foundations and other private non profit organisations. (Source: Kulturfinanzbericht 2016, p. 82, [https://www.destatis.de/GPStatistik/servlets/MCRFileNodeServlet/DEHeft\\_derivate\\_00042604/1023002169004.pdf](https://www.destatis.de/GPStatistik/servlets/MCRFileNodeServlet/DEHeft_derivate_00042604/1023002169004.pdf))

Many private and corporate foundations (e.g. the Bertelsmann Stiftung, Robert Bosch Stiftung, Stiftung Mercator, Körber Foundation, Siemens Stiftung, BASF Stiftung, etc.) invest in art and culture in Germany.

##### The following incentives encourage private investment in the arts in Germany:

- **Consumption of culture, VAT reductions for the purchase of cultural goods:** Indirect state support for the arts and culture in the form of tax breaks is not clarified in a separate piece of legislation, but instead consists of a multitude of regulations contained in various specialised acts. In the case of VAT, certain cultural products (such as books) are subject to a reduced rate of 7% instead of the standard 19%; under certain conditions, public cultural operations and non profit activities (e.g. theatre performances) are exempt from VAT and corporate tax altogether. The sale of publications and other works by writers, composers or visual artists that are protected by authors’ rights is also taxed at the reduced rate.
- **Investment in culture – business investment/ sponsorship:** There is no single law to encourage private sponsorship of culture and the arts. However, a series of tax breaks are summarised in a directive of the Federal Ministry of Finance (sponsoring instruction of the Federal Ministry of Finance of 1998). Incentives are mainly at the local government level. The estimated value of sponsorships is 500 million euros. Figures include contributions from foundations and other private donors. The main areas of sponsorship in Germany include fine arts and music.

- **Philanthropic investment: individual donations/ patronage/testamentary gifts to cultural purposes:** The inheritance tax for works of art can be reduced by 60% if their preservation lies, on account of their artistic, historical or scientific value, in the public interest. Certain conditions apply, including that the works stay in the possession of their heir for at least ten years and that possible profits made from their use do not exceed the annual costs accrued for their preservation. A complete exemption of works of art from inheritance tax is possible if works of art have been in the possession of a family for at least 20 years or, alternatively, are listed in a National Register of Valuable Cultural Goods. Successors are obliged to leave works of art in the custody of a museum for at least ten years.

- **Philanthropic investment: grant making organisations:** The act on continued tax benefits for foundations (Gesetz zur weiteren steuerlichen Förderung von Stiftungen), which includes tax incentives for the establishment of and donations to foundations, has been in force since 1 January 2000. In recent years, additional tax breaks have been incorporated into the law governing donations, and the tax exempt ceiling for income arising from voluntary activities (known as the standard exemption for course instructors) has been raised and extended to apply to other groups. The reform of the act on fostering civic engagement (Gesetz zur weiteren Stärkung des bürgerschaftlichen Engagements) of July 2007 eases the tax burden on civic engagement. Donations are tax-deductible up to a limit of 20% of the total amount of income, and the tax deduction for the establishment of foundations was raised from 300,000 euros to one million euros.

##### Sector incentives in the audiovisual field, as special tax treatments or other specific mechanisms of support for private investment:

- “Gap financing” is a model that enables producers to procure a loan in order to complete the film financial package; the loans are secured primarily against unsold foreign territories and rights of a production. This model is high risk, and is therefore one of the most

expensive financial services. This model is available for the audiovisual industry in Germany.

- In Germany, the “Landesbürgschaft” structure has been developed i.e., state guarantees are provided by state guaranteed banks.
- Interim finance or contract discounting is a common film banking operation that consists of discounting contracts between a production company and a public institution that provides a subsidy for the development, production or distribution of a film.

(Source: European Parliament, encouraging private investment in the cultural sector (2011): [http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOL-CULT\\_ET%282011%29460057\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/etudes/join/2011/460057/IPOL-CULT_ET%282011%29460057_EN.pdf))

## II. Culture in the Digital Environment

### Policy development process

II. 1. Has your country adopted or updated existing policies and measures to protect the diversity of cultural expressions in the digital environment? If yes, were artists and their associations involved in the policymaking processes and implementation of measures? If so, how were they involved? (Not to exceed 6,000 characters)

— In Germany, the protection and promotion of the diversity of cultural expressions is the foundation for federal, Länder and local cultural policy. This protection and promotion is an integral part of the structure of the cultural promotion system in Germany and advances a culture of participation of civil society actors at all levels.

Article 5 (3) 1 of the Basic Law (the German constitution) articulates the objective and yardstick of cultural policy for all state levels: “Arts and sciences, research and teaching shall be free.” As a fundamental right, artistic freedom is, on the one hand, a defensive right against the state enjoyed by citizens. On the other, the fundamental right of artistic freedom as an objective value judgement guarantees the freedom, care and promotion of art as part of the constitution, i.e. the cultural state. The federal level and the Länder and municipalities are bound to this in equal measure. The Federation is therefore likewise responsible for creating the framework necessary for the free development of art.

Germany’s multifaceted and historic cultural landscapes in the country’s different regions are the foundation of its cultural wealth. By international standards, Germany has an especially dense network of publicly funded cultural institutions. It boasts top class, broad ranging and international cultural offerings – not only in major metropolitan areas, but also in smaller cities and rural areas. The overarching aim is to ensure the unimpeded development of art and culture and to offer all citizens access to them.

The participatory elements in the governance of cultural policy have undergone significant further development in Germany in recent years. A transparent culture of discussion at the federal, Länder and local levels contributes to this, as does the strong networking in society of commissions, coalitions, associations and platforms. Civil society’s diversity of opinion and experience is broadly represented here. Opportunities for consultation, regional meetings, state cultural conferences and online dialogue supplement this scope. Furthermore, Section 47 (3) of the

Joint Rules of Procedure of the Federal Ministries stipulates the participation of expert bodies and associations in legislative projects. (For further information, see Chapter 5 of the Second German Quadrennial Periodic Report 2016 (pp. 9-10 and 47 et seq))

In the 2018 coalition agreement, the governing coalition (comprising CDU, CSU and SPD) expressly emphasised the following: we aim to achieve “improved access to cultural facilities and content, both analogue and digital, and to ensure, together with the Länder and municipalities, that cultural infrastructure and cultural heritage are preserved, strengthened and modernised”. (7816 7819) “The German Digital Library is a significant project at the national level that develops Germany’s cultural heritage in close cooperation with the relevant Länder and EUROPEANA. Together with the Länder and the film industry, we will rapidly implement the funding concept for digitising the national film heritage.” (7843 7850)

(Source: <https://www.bundesregierung.de/resource/blob/975226/847984/5b8bc23590d4cb2892b31c987-ad672b7/2018-03-14-koalitionsvertrag-data.pdf?download=1>)

In its implementation strategy for shaping digital change (digital made in.de), published in November 2018, the Federal Government developed important measures to strengthen the values of the fundamental free democratic order, which includes artistic freedom in a very prominent way. Against this backdrop, a strategy for the digital future of cultural institutions is being elaborated with the deployment of substantial financial resources. Cultural institutions are to be enabled to carry out their tasks also in an increasingly digital environment. The Federal Government will involve all relevant technical and political authorities in planning and implementing this comprehensive approach. (Source: <https://www.bundesregierung.de/breg-de/themen/digital-made-in-de>)



In recent years, Germany has initiated a number of reforms to adapt the legal framework for protecting and promoting the diversity of cultural expressions to the challenges and opportunities posed by new technologies and digitalisation. The objective is to ensure a level playing field for the digital age.

Copyright law reform has a key role to play in the digital context (see I.1.). Interest groups and associations are involved in the reform process in Germany and at EU level. These include the **Initiative Urheberrecht** (a copyright initiative, <https://urheber.info/verbaende>) and the **Netzwerk Autorenrechte** (an authors' rights network, <http://www.netzwerk-autorenrechte.de>). The opinions of the interest groups can be found on the website of the Federal Ministry of Justice and Consumer Protection: [https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/EU-Urheberrechtsreform\\_2Copyright-Package.html](https://www.bmjv.de/SharedDocs/Gesetzgebungsverfahren/DE/EU-Urheberrechtsreform_2Copyright-Package.html)

In addition, the form that various **media convergence** reforms takes is significant, such as the revision of the European Audiovisual Media Services Directive (AVMSD), the reforms to youth media protection/youth protection and antitrust law, as well as new approaches to regulating platforms and intermediaries (including search engines).

A further innovation is the introduction of a reduced **VAT rate** on sales of **e books, newspapers and magazines** (in Germany and in the EU). Whereas a reduced VAT rate of 7% is applied to print and press products, the full VAT rate of 19% continues to apply to digital editions. Germany has been in favour of such an amendment at EU level for a number of years. The decision of the Council of the European Union of October 2018 now makes it possible to apply the reduced VAT rate to electronic publications.

For further information, please go to: <https://www.bundesregierung.de/breg-de/bundesregierung/staatsministerin-fuer-kultur-und-medien/aktuelles/ermaessigter-mehrwertsteuersatz-fuer-e-publikationen-monika-gruetters-begruesst-entscheidung-des-rats-der-europaeischen-union-1532804>

## Measures and programmes to protect and promote the diversity of cultural expressions in the digital field:

### Innovation fund for digital development in the cultural sphere in Berlin

The objective of the innovation fund is to foster the digital awareness and innovation of cultural players, i.e. their willingness and ability to adapt to the possibilities, opportunities, requirements and constraints of the digital transformation in business and society. The Berlin Senate Department for Culture and Europe's funding guidelines for digital development in the cultural sphere and a needs based funding programme with appropriate financial resources are to be created from 2020.

The innovation fund of the Berlin Senate Department for Culture and Europe is intended to provide financial resources to support digital development in the cultural sphere. With a discursive cultural policy in mind, the concept initially envisages a facilitated process of identification, which focuses on exchanges between institutions at Länder and municipal level, the independent scene and cultural administration, as well as other stakeholders in order to determine the status quo and needs. This process is supported by Technologiestiftung Berlin.

In 2018 and 2019, together with stakeholders from the cultural sector, practical tests will also be carried out to ascertain the fields in which the fund is to provide financial resources, where the greatest benefit can be achieved and which cooperative partnerships should be promoted. The insights and lessons learned are to be drawn on in strategic projects and tested prior to drawing up a funding guideline.

After an initial phase involving the completion of a needs analysis, prototypes and initial recommendations for action for the Senate Department for Culture and Europe's innovation fund planning will be developed in workshops and design sprints. The focus here will be on transferable application examples for a number of institutions and stakeholders. At a conference on digital development in the cultural sphere in Berlin on 5 December 2018, further impetus is to be injected into digital development in the field of culture with practical examples, new findings and ideas.



### “Kultur digital”

The “**Kultur digital**” initiative (an initiative seeking to promote culture in the digital age; working title) of the **German Federal Cultural Foundation** intends to motivate cultural institutions and support their efforts to shape digital opportunities and challenges of the present in a self-confident manner with the general interest at heart and approach these in a creative and also critical manner.

A key project is the establishment of an open ended “Fonds digital” (digital fund; working title, scheduled for 2019/2022). The development and implementation of digital projects in the fields of digital curation, digital artistic production, digital mediation and communication will be supported.

These organisations are working in a project related network consisting of at least two cultural institutions and with digital experts in order to acquire new skills, exchange knowledge and content and publish this in open networks.

Up to 880,000 euros can be applied for from the German Federal Cultural Foundation for such a network for a period of four years. An additional 160,000 euros may be granted for each additional cultural institution in a larger network. 15.8 million euros are available for this module.

The Cultural Foundation organises information tours throughout Germany as part of its information and advisory services. A regular Digital Lab and a one-off nationwide “Ideenkongress” (ideas congress) are planned in order to provide the institutions and associations receiving funding with professional support, to promote joint exchanges and to include examples of projects from around the world – with workshops, specialist colloquiums, international excursions and further training for staff working in cultural institutions. ([https://www.kulturstiftung-des-bundes.de/de/projekte/film\\_und\\_neue\\_medien/detail/kultur\\_digital.html](https://www.kulturstiftung-des-bundes.de/de/projekte/film_und_neue_medien/detail/kultur_digital.html))

### Landesfilmstiftungen (Land film foundations)

The Land film foundations offer various programmes and funds to support audiovisual projects in the digital field. Examples from the film foundation of the Free State of Bavaria include the following:

- Since September 2009, those working in the production of high quality and non-violent computer games have been able to submit applications to FilmFernsehFonds Bayern (a funding partner for the film and games industry in Bavaria) to receive financial support for the development of concepts, prototypes and the

production of games. A total of 1.9 million euros will be available for games funding in 2018. A games awards committee, which meets three times each year, reaches decisions on the allocation of funds. (<https://www.fff-bayern.de/foerderung/foerderbereiche/games.html>)

- The production of innovative web series and virtual reality formats (with a focus on storytelling and experiences; no games) is supported as part of the television film production funding scheme. Funding up to a maximum of 50,000 euros and up to 60% of the production costs can be granted. The objective of the funding programme is to help ensure that content can be created and presented on the market without the involvement of a broadcaster. (<https://www.fff-bayern.de/foerderung/foerderbereiche/virtual-reality.html>)

### Universities and colleges in Germany are preparing cultural workers for the new conditions, opportunities and challenges of culture and art in the digital field:

- Design and Digital Cultures (Bachelor of Arts) at the **Braunschweig University of Art**: the spectrum of the course ranges from the principles of art and design to aspects of social and cultural science to digital design practices and production methods, such as parametric design, generative design and physical computing. (<https://www.hbk-bs.de/studiengaenge/design-in-der-digitalen-gesellschaft/>)
- Digitisation in the live music industry was the focus of the Future Music Camp at the Popakademie (University Of Popular Music And Music Business) Baden-Württemberg in April 2018. The main issues addressed included the digitisation of music festivals and the rights management of live streams and music on YouTube. (<https://www.futuremusiccamp.de/>)
- Digital Media/Information Technology & Culture at **Leuphana University of Lüneburg**: the minor in Digital Media/Information Technology & Culture is concerned with the connection between theory and practice of computers as a digital medium. This includes new forms of production and products, new input sensors at the interface between humans and digital media, and newly emerging media networks such as the interlinking of television and the internet, as well as cinema and computer games. The minor addresses technical and cultural perspectives on changes in information technology. (<https://www.leuphana.de/college/bachelor/minor-digitale-medien-kulturinformatik.html>)

## Distribution of artistic works on the internet

### II.2. Does your country, or its public agency, have policies or programmes which seek to regulate the distribution of artistic works on the internet? If so, please describe. (Not to exceed 6,000 characters)

— Policies and regulations are in place or in the process of being revised in order to set the legal framework for the distribution of artistic works on the internet (see II.1).

There are no specific regulations in place for the distribution of artistic works on the internet.

Over the last decade, media systems – including in Germany – have been moving from simply broadcasting into the interactive world of broadcasting led PSM and embracing

the new opportunities offered by the digital switchover. A mixed public/private regulatory PSM system exists in Germany. There is no quota regulation on content or language in place.

(See chapter 2, “Enlarging choices: cultural content and public service media”, of the second UNESCO Global Monitoring Report on the 2005 Convention (2018): <http://unesdoc.unesco.org/images/0026/002605/260592e.pdf#page=53>)

### II.3. Has electronic distribution of artistic works (particularly movies, music and books) had a positive or negative impact on the income received by artists? Has it created new revenue streams or eroded existing ones? Please explain and provide data if available. (Not to exceed 6,000 characters)

— According to the experts and institutions consulted for this survey, it is not possible at this stage to assess the impact of the electronic distribution of artistic works on the income received by artists in Germany. The effects and results seem to be mixed.

Data that would enable an accurate report on developments and impact is not available so far. According to the Federal Statistical Office (cultural statistics), hardly any data is available on the “distribution of the cultural asset of film in the internet”. In the research conducted for the report on the film, television and radio sector (published in early 2019), no public data sources for the number of downloads or viewers of video on demand providers (Netflix, Amazon etc.) could be identified.

This observation is in line with the findings of chapter 3 (“Cultural policies in the age of platforms”) of the second UNESCO Global Monitoring Report on the 2005 Convention (2018). (<http://unesdoc.unesco.org/images/0026/002605/260592e.pdf#page=69>)

Digitalisation has created new professions and sources of income. At the same time, new challenges are arising as regards implementing existing copyright law, which aims to ensure appropriate remuneration.

## Policies, programmes or funding schemes

### II.4. Does your country, or its arts council, cultural agency or other public body, have policies, programmes or funding schemes that:

- i) provide direct support to artists who create their works digitally and to make them available on the Internet, including access, marketing and promotion? Please describe.

(Not to exceed 6,000 characters)

Government agencies provide a range of support programmes at both federal and Land level. A good resource is <http://www.foerderdatenbank.de/Foerder-DB/Navigation/root.html>.

- ii) contribute to fair and equitable remuneration for artists working in the digital environment? If so, please describe. (Not to exceed 6,000 characters)

The **Berlin Senate Department for Culture and Europe** recommends that remuneration for projects funded by Land Berlin in the performing arts, exhibitions in the visual arts and readings should not be below a certain threshold. These rates are calculated by the various professional associations in the freelance arts scene. They apply regardless of whether the artists work digitally or non digitally or whether they focus on the concept, the process or on other aspects.

Initiative Urheberrecht (a copyright initiative) campaigns for **fair payment for images** (reproductions of paintings etc.) in the internet.

- iii) establish or support training and/or educational programmes for artists in the use of new digital technologies to deepen their knowledge and skills? If so, please describe.

(Not to exceed 6,000 characters)

The municipal organisation, **Hamburg Kreativ Gesellschaft**, offers various types of further training to familiarise artists and creatives with the opportunities of digital media and to train them in this area. (<https://www.kreativgesellschaft.org/en/>)

The **Akademie für Digitalität und Theater in Dortmund** has created a pilot project for digital innovation, artistic research and technology oriented further training. Both locally and internationally, it connects partners from the

spheres of culture, academia and business in an innovative structure. The project was launched and is now primarily run by the artistic management at Schauspiel Dortmund. It receives funding from the German Federal Cultural Foundation and other organisations.

([https://www.theaterdo.de/uploads/events/downloads/Enjoy\\_Complexity.compressed.pdf](https://www.theaterdo.de/uploads/events/downloads/Enjoy_Complexity.compressed.pdf))

- iv) provide access to equipment and spaces for experimentation and collaboration in the digital age (e.g. incubators and laboratories) and/or centres that promote international cooperation through networking activities? If so, please describe. (Not to exceed 6,000 characters)

In the following section, we will present programmes and institutions at federal level and with the support of the Länder and local authorities that create opportunities for collaborations and for taking an experimental approach to new technologies and cultural production in the digital sphere.

The Kompetenzzentrum Kultur- und Kreativwirtschaft des Bundes (federal centre of excellence for the cultural and creative industries) was established in 2010 and organises a variety of events such as innovation camps, international research symposiums, congresses, workshops, etc. (<https://kreativ-bund.de/>)

For example, in the project Tradition Meets Disruption staff from the Royal Prussian Porcelain Manufacture (KPM), Berlin collaborate with a Berlin based designer from The Constitute artists' collective to work on 3D printing. (<https://kreativ-bund.de/innovationundimpuls/tradition-trifft-disruption>) Furthermore, public events on innovation, technology and collaboration in the arts and creative industries are held all over Germany: [https://kreativ-bund.de/veranstaltungen/list/?tribe\\_paged=1&tribe\\_event\\_display=past](https://kreativ-bund.de/veranstaltungen/list/?tribe_paged=1&tribe_event_display=past)

The centre of excellence also produces reports and analyses, with the focus on observing and analysing political, economic and social developments in the cultural and creative industries from a global perspective.

The centre of excellence is funded by the Federal Government's Cultural and Creative Industries Initiative, which is co funded by the Federal Ministry for Economic Affairs and Energy and the Federal Government Commissioner for Culture and the Media.

#### **Medienwerkstatt Berlin**

Work space for artists, that is, providing and safeguarding space for workshops, studios and rehearsal rooms for Berlin based artists, is a further **cultural policy priority in Berlin**. As part of the funding it provides for workshops for the visual arts via the cultural programme of the Federal Association of Artists of the Fine Arts, the cultural administration in Berlin offers space for artistic work with media in the form of the Medienwerkstatt (Media workshop). The Medienwerkstatt provides infrastructure and expertise for visual artists as regards producing media based works of art such as art videos, media installations, media performances and interactive art. Meetings on art and the media take place regularly, with the aim of supporting media artists in Berlin and promoting exchange among them. In terms of the topics addressed, marginal media areas and a critical definition of the media also play a role. (<https://medienwerkstatt-berlin.jimdo.com/%C3%BCber-uns/>)

Every two years, the **Saxon State Minister for Science and the Arts** awards funding and a residency at the **CYNETART International Festival for Computer Based Art in Dresden**, most recently in 2018.

In **Hamburg**, the **Cross Innovation Hub** offers opportunities to put new forms of collaboration between old and new sectors and working methods into practice, with the aim of developing new types of solutions to current challenges. It also establishes international links to similar platforms. (<https://kreativgesellschaft.org/innovation/cross-innovation-hub/>)

In a project called "Labourgames – The Playful World of Work", **Kampnagel Internationale Kulturfabrik**, an international centre for the arts in Hamburg, experiments as part of an international network with the dichotomy between work and play with the help of artistic fieldwork. It addresses the question of whether digital game mechanics provide solutions for dealing with the future world of work. The UK, the Netherlands and Greece are project partners. (<http://labourgames.eu/>)

The **ZKM – Center for Art and Media Karlsruhe** supports productions of all genres that explore the opportunities of electronic technologies in a creative way. The productions show clearly that the boundaries between the art forms – the visual arts, music, dance, performance and literature – have been eroded in many ways.

The productions can make use of the centre's structure, for example the Hertz Laboratory, in which a very wide range of technologies can be tested in collaboration with academics and technical developers. Works are created in the studios and workshops and subsequently presented to the public in exhibitions and events. An accompanying lecture programme explains the concept and how the works were created. A large number of production – both works of art and concerts, operas and performances – is developed in collaboration with international partners and shown and performed worldwide.

Since the ZKM was founded in 1989, 500 German and foreign artists have been guests at its institutes for visual media, music and acoustics. (<https://zkm.de/en/research-production/artistic-productions>)

The Goethe Institut's Music in Africa project promotes international cultural collaboration in the digital sector. **Music in Africa** is an online platform for information and exchange on the African music sector. Funding for the web portal's creation and development is provided by the Goethe Institut and the Siemens Stiftung (a non profit foundation). The aim of this collaboration is to establish a long term structure with local partners to foster a vibrant music scene in Africa. The pan African Music in Africa Foundation coordinates the work. [www.musicinafrica.net](http://www.musicinafrica.net)

- v) **address the needs of artists working with artificial intelligence? If so, please describe. (Not to exceed 6,000 characters)**

Artificial intelligence (AI) is a current topic of public discourse in Germany. The Federal Government is also exploring the opportunities and challenges AI presents. Its Artificial Intelligence Strategy of November 2018 defines important goals and priorities, such as the foundation of a Franco German research and innovation network and the establishment of a German observatory for AI. (<https://www.bundesregierung.de/resource/blob/997532/1550276/3f7d3c41c6e05695741273e78b-8039f2/2018-11-15-ki-strategie-data.pdf?download=1>)

and ([https://www.bmwi.de/Redaktion/DE/Publikationen/Technologie/strategie-kuenstliche-intelligenz-der-bundesregierung.pdf?\\_\\_blob=publicationFile&v=6](https://www.bmwi.de/Redaktion/DE/Publikationen/Technologie/strategie-kuenstliche-intelligenz-der-bundesregierung.pdf?__blob=publicationFile&v=6))

Despite rapid technical progress, AI cannot completely perform the social function of art and culture. Currently, AI and algorithms often still rely on the past and draw conclusions for the future from it. However, a fundamental social function of art is to call old certainties and the past into question, to put them in a different, innovative, multi dimensional or future focused context, and to reflect on one's own past.

## WIPO Treaties

### II.5. Has your country ratified and implemented the WIPO Treaties?

WIPO Copyright Treaty YES

WIPO Performances and Phonograms Treaty YES

WIPO Audiovisual Performances Treaty YES

- i) **If your country has not yet implemented them, please indicate below whether you are considering the possibility of implementing each Treaty? (Not to exceed 6,000 characters)**

Germany signed the WIPO Beijing Treaty on Audiovisual Performances on 20 June 2013. [http://www.wipo.int/treaties/en/ShowResults.jsp?lang=en&treaty\\_id=841](http://www.wipo.int/treaties/en/ShowResults.jsp?lang=en&treaty_id=841)

According to information from WIPO, this Treaty will enter into force once 30 countries have ratified it. It is not unreasonable to expect that this threshold may be reached by the end of 2019 or early 2020.

Six years from its adoption, several countries, e.g. Cambodia, Costa Rica, the Dominican Republic, Oman, Kenya and Mongolia, are reportedly undertaking the necessary steps to ratify or accede to the Treaty in the foreseeable future.

EU ratification – which is likely to be based on exclusive competence – will most probably count as a single ratification, leaving still some ground to cover before this international convention becomes the new global norm.

The Federal Government thus welcomes the use of AI in the arts and artists' exploration of the social implications of AI as an expression of artistic freedom. Nevertheless, AI cannot replace human creativity.

To date, there are no specific instruments for promoting artistic work with AI. However, funding is available via existing general funding instruments (e.g. Fonds Dars-tellende Künste, which promotes projects in all sectors of the performing arts, and Musikfonds, which supports contemporary music).

- ii) **If your country has implemented them, please explain whether there has been a positive effect on artists, either in respect of compensation they receive or otherwise. (Not to exceed 6,000 characters)**

No empirical or reliable information or estimates on this matter are available. Performing artists have always enjoyed strong property rights under German copyright law, particularly in the field of contract law. These rights were extended further in 2002 and 2016.

- iii) **Has your country set up copyright training specifically designed to respond to artists' needs? If yes, describe them briefly. (Not to exceed 6,000 characters)**

Information, guidance and training on copyright law are provided by artists' organisations, collecting societies and trade unions, including the Federal Association of Artists of the Fine Arts, GEMA, VG Wort, VG Bild Kunst and ver.di.

For example, the **Hamburger Kreativ Gesellschaft** offers lectures and workshops on dealing with intellectual property in the creative industries.

Initiative Urheberrecht (a copyright initiative) keeps copyright holders up to date online and through events with current issues and developments. For instance, the 6th Conference on Authors' Rights was held at the Akademie der Künste (Academy of the Arts) in Berlin on 19 November 2018 and addressed copyright perspectives in the Information Age. (<https://2018.konferenz-urheberrecht.de/>)

### III. Preferential Treatment: Supporting the Transnational Mobility of Artists and Flow of Artistic Works

#### Outward mobility of artists

##### III.1. Has your country taken measures to promote the mobility of your artists to other countries?

Please describe. (Not to exceed 6,000 characters)

Germany promotes international cultural exchange through measures and programmes at federal, Land and municipal level.

As examples of this, initiatives by the Goethe Institut, ifa (Institut für Auslandsbeziehungen), the Berlin Senate Department for Culture and Europe, Land Rhineland Palatinate, Land Saxony Anhalt and an online information platform will be described in brief below.

The **Goethe Institut** is the cultural institute of the Federal Republic of Germany. It is active worldwide. Under its global residency programmes, the Goethe Institut provides annual grant programmes for artists and culture professionals in fields such as architecture, the visual arts, design, film, literature, music, dance and theatre. A list of the residency programmes and current calls for applications are available online at: <https://www.goethe.de/en/kul/ser/rep.html> and <http://www.goethe.de/ges/prj/res/rpr/enindex.htm>

**ifa (Institut für Auslandsbeziehungen)** is funded by the Federal Foreign Office, Land Baden Württemberg and Land capital Stuttgart. It provides support for artists outside Germany through various programmes:

- It **supports exhibitions** abroad by contemporary German artists or artists who have lived in Germany for at least five years. Funding applications can be submitted for transport and travel expenses, as well as for the costs of hiring technical equipment.
- The **Artists' Contacts** programme supports projects from the fields of contemporary visual arts, architecture, design, photography and media art. The focus is on exchange and creative collaboration between culture professionals from Germany and transition and developing countries. Funding is available for residences and trips. (For further information, please see: <https://www.goethe.de/en/kul/ser/rep.html>)

[www.ifa.de/foerderung/kuenstlerkontakte/](http://www.ifa.de/foerderung/kuenstlerkontakte/) and <https://www.ifa.de/foerderung/ausstellungsfoerderung/>

As part of international cultural exchange, the **Berlin Senate Department for Culture and Europe** provides grants and travel grants to Berlin based artists for projects outside Germany. The aim of the cultural exchange grants is to foster the creative development of professional artists from all disciplines (architecture, the visual arts, literature, music, dance, comics etc.). A further aim is to create opportunities for artists to learn about the host country's culture, to study the local scene, to make new contacts and to carry out an artistic project. In addition, the goal is that the programmes will help to present the creative work of Berlin based artists and Berlin's contemporary art scene abroad.

**Land Rhineland Palatinate** awards travel and exchange grants every year to artists from the region. This funding includes grants for the partner region of Burgundy (since 1980), Korea (Seoul, since 2009), Paris (since 1996) and New York (since 2005).

**Land Saxony Anhalt** helps regional artists to travel with the help of its Kunststiftung (art foundation), through which it provides national residency grants and international work grants.

#### **Online portal for internationally active artists and creative touring artists**

Germany has had a **touring artists** online portal for internationally active artists and creative touring artists since 2013, which was launched and is funded by the Federal Government Commissioner for Culture and the Media (<https://www.touring-artists.info/en/home>). This initiative thus addresses important aspects of inward and outward mobility (see questions III.1 and III.5).



The portal is run by ITI Germany (the German Centre of the International Theatre Institute) and Internationale Gesellschaft der Bildenden Künste (IGBK), which represents the interests of visual artists.

The service, which was expanded in 2014 in cooperation with SMartDE, a network for creatives, to include free guidance, provides comprehensive information in German and English on the legal and administrative issues involved in carrying out transnational projects and activities and is aimed both at artists in Germany who wish to work abroad temporarily and at artists outside Germany who come to Germany to work for a period of time.

The site compiles all important information on visas, insurance, funding programmes etc. and makes it available to German and foreign artists. It also provides information on current legislative amendments.

As part of a collaboration with the European Music Council, wide ranging information on the music sector will be added to the site probably in 2019.

The Touring Artists initiative was presented in the Second German Periodic Report in 2016 (pages 34 and 53) as a good example of support for artists' mobility. The report highlights the following results of an evaluation of the initiative:

- Online and freely accessible in English and German since April 2013.
- Used intensively by artists and event organisers from a wide variety of fields: 14,200 visits per month on average in 2014 and 19,300 in 2015; 1,495 backlinks from 141 different domains link to <http://www.touring-artists.info/home.html?&L=1>, as of 16 December 2015, source: <http://www.backlinktest.com>
- In face to face guidance sessions, the cooperation partner SMartDe held more than 300 consultations between September 2014 and 31 December 2015; additionally, approximately 400 queries were answered thoroughly by telephone or email.
- The strategic added value of this information portal rests on continuous updating through feedback from professional users and digital networking with sources of information from relevant ministries and institutions. Because complex regulations are subject to frequent change, qualified management of this knowledge resource – for example, on a time scale of ten years – is crucial in order to make a lasting and effective contribution to reducing barriers to mobility.

### III.2. Are public and/or private sector touring funds available for your artists who have been invited or wish to work abroad? Please describe. (Not to exceed 6,000 characters)

Germany promotes international cultural exchange through measures and programmes at federal, Land and municipal level. This support includes special public and private-sector funding programmes and touring funds.

The **Touring Artists** online portal described in III.1 lists these wide ranging programmes in a **funding database**. In 2018, this database contained some 250 programmes offered by public sector organisations, foundations, associations, companies etc. in Germany that promote artists' international mobility. Some European and international programmes were also included in the database. The focus is on funding opportunities in the visual and performing arts. However, users can also research funding available for other disciplines. Public sector funding is provided at various levels, that is, by the federation, Länder, towns and regions.

<https://www.touring-artists.info/en/funding-and-residencies/touring-artists-funding-database/>

Some examples of the funding programmes for international cultural exchange and touring funds are presented below.

In the field of **touring exhibitions**, ifa (**Institut für Auslandsbeziehungen**) enables artists involved in exhibitions to travel to the various locations at the request of the local partners. Furthermore, contacts to other artists (as well as to curators and proven experts) are established in the accompanying programme. Organisational and financial support for their trips is available. (<https://www.ifa.de/foerderung/ausstellungsfoerderung/>)

The **Berlin Senate Department for Culture and Europe's funding programme for travel costs for international projects** covers travel and transport costs for outstanding projects abroad. Funding is provided for projects by Berlin based artists or groups, ensembles and non profit institutions of all disciplines of the arts in cooperation with suitable foreign partners in the field of international cultural exchange. This funding is for temporary projects, such as exhibitions, concerts and guest performances.

Art and artists' associations often play an important role at Land and municipal level, as they have set up funding and exchange programmes. These programmes are often (partly) financed by the Länder or local authorities.

In **Hamburg**, for example, the **art association Neue Kunst** in Hamburg awards five grants per year to visual artists for a five month trip, with a follow up exhibition and catalogue. (<http://www.neuekunstinhamburg.de>)

Since 1999, the **Kulturstiftung des Freistaates Sachsen (cultural foundation of the Free State of Saxony)** has enabled artists from Saxony to **work abroad for a period of time** through its **grant programme**. This includes funding for a six month residency in New York and, since 2013,

three month residencies in Hanoi and Beijing. Since 2012, the organisation has awarded Federal Republic of Germany grants for residencies at the Deutsche Akademie Rom Villa Massimo, the Deutsche Akademie Rom Casa Baldi in Olevano Romano, the Cité Internationale des Arts in Paris and the Deutsches Studienzentrum in Venice.

Further important initiatives at regional and municipal level are:

- Bremer Verband Bildender Künstlerinnen und Künstler e.V. (Bremen association of visual artists): grants for New York (<http://www.bbk-bremen.de/index1.html>)
- The European House of Art in Upper Bavaria (funded by the district of Upper Bavaria): Artist in residence programme with Poland and Hungary (<https://www.schafhof-kuenstlerhaus.de/Artist-in-Residence/Current-Upcoming?La=2>)
- Kunstverein für die Rheinlande und Westfalen in Düsseldorf (art association for the Rhineland and Westphalia): travel grants for students of Kunstakademie Düsseldorf (<https://www.kunstverein-duesseldorf.de/institution/stipendien.html>)

### III. 3. Do your artists pay domestic tax on the income they receive when they are working abroad? If yes, do they receive credit for taxes which they may pay to foreign governments on the income they earn abroad? (Not to exceed 6,000 characters)

— In order to prevent taxpayers from being subject to double taxation, Germany has signed double taxation agreements with a large number of countries.

A list of the double taxation agreements currently in force between Germany and other countries can be found at the website of the Federal Ministry of Finance: [https://www.bundesfinanzministerium.de/Web/DE/Themen/Steuern/Internationales\\_Steuerrecht/Staatenbezogene\\_Informationen/staatenbezogene\\_info.html](https://www.bundesfinanzministerium.de/Web/DE/Themen/Steuern/Internationales_Steuerrecht/Staatenbezogene_Informationen/staatenbezogene_info.html)

Under most double taxation agreements, income earned abroad from creative work (e.g. in the field of the visual arts) by a taxpayer based in Germany is taxed in the country of residence, that is, in Germany.

Income earned from artistic performances abroad can be taxed in the country where the performances took place. This can be offset in the artist's income tax returns in their country of residence. Further information: <https://www.touring-artists.info/en/taxes/income-tax/> and [https://www.touring-artists.info/fileadmin/user\\_upload/Steuern\\_ShortCuts/180917\\_CHECKLISTE\\_Auslandersteuer.pdf](https://www.touring-artists.info/fileadmin/user_upload/Steuern_ShortCuts/180917_CHECKLISTE_Auslandersteuer.pdf)



### III.4. What coverage for social programmes (e.g. health and retirement) do artists from your country who work abroad have? Please describe. (Not to exceed 6,000 characters)

— Artists in employment can be temporarily sent abroad by their employer. In such cases, they remain insured under German social legislation. Under coordinated EU social legislation, postings of up to 24 months are permissible within the EU/EEA. This includes comprehensive social security protection. Furthermore, a large number of bilateral agreements with other countries provide for secondments and in particular the export of pension benefits.

Temporary work related stays abroad in another EU or EEA Member State do not have an impact on social security cover for self employed artists or authors either. In accordance with the Artists' Social Insurance Act, the payment of insurance contributions remains compulsory. Income earned abroad through self employed artistic work or journalism is subject to social security contributions, as is the case when someone works in Germany. If a person stays longer than 24 months in another EU or EEA country or moves abroad indefinitely, only the law of the country of residence applies. As a general rule, similar regulations apply to work outside the EU or EEA. As regards which legal system applies in such cases, this depends on the circumstances of the specific case and on the provi-

sions of a social security agreement between the Federal Republic of Germany and the country in question, should such an agreement exist.

In addition to the above mentioned exemptions, persons working abroad are not subject to statutory unemployment insurance in Germany. However, persons working abroad as an employee may choose to pay statutory unemployment insurance voluntarily. The main prerequisite for paying voluntary unemployment insurance is that the person concerned was subject to statutory unemployment insurance for a period of at least 12 months during the previous two years or entitled to a benefit in lieu of income under German unemployment insurance law immediately prior to the period of employment abroad.

The Touring Artist online portal also provides information on national legislation in the field of social security law (health, pension and unemployment insurance) – (<https://www.touring-artists.info/en/social-security/>).

For further information on social security legislation in Germany, please see chapter IV.1 on social and economic rights.

## Inward mobility of artists

### III.5. Has your country taken measures to support foreign artists travelling to and working in your country? Please describe. (Not to exceed 6,000 characters)

— A large number of programmes such as artists' residencies and grants from the local authorities, Länder, federation and foundations support international exchange. For example, the federation and the Berlin Senate support one of the most internationally renowned grant programmes, the German Academic Exchange Service's Berliner Künstlerprogramm (Berlin artists' programme), which funds 20 foreign artists (from the fields of the visual arts, literature, music and film) for what is mostly a one-year stay in Berlin. Since 1963, over 1000 artists have taken part in this programme ([http://www.berliner-kuenstler-programm.de/de/index\\_de.php](http://www.berliner-kuenstler-programm.de/de/index_de.php)).

Increased funding has also been provided for non-school youth exchanges between cultural educational organisations and developing countries in order to facilitate collaboration as partners (cf. the 2012 first Periodic Report by the Federal Republic of Germany on Measures to Protect and Promote the Diversity of Cultural Expressions to Implement the UNESCO Convention of 2005.)

Other important players in promoting inward mobility to Germany include ifa (Institut für Auslandsbeziehungen), the Goethe-Institut, Stiftung Mercator, the Robert Bosch Stiftung, the Frankfurter Buchmesse – Frankfurt Book

Fair, the Berlin International Film Festival, the Deutsche Forschungsgemeinschaft (German Research Foundation), the German PEN Centre and many other organisations.

### The following examples illustrate the diversity of the programmes and measures.

#### Artists' residencies funded by the federation, Länder and foundations

Germany is one of the most active countries in the world as regards providing international artists' residencies in Germany and abroad. Artists centres fund professional artists from all disciplines by providing them with residential studio space and frequently also with grants for a limited period of time. These residencies offer a forum for international contacts and for sharing culture and ideas.

A working group on German international residency programmes was set up in 2015 at the initiative of the Federal Foreign Office and the Goethe-Institut. Apart from the Federal Foreign Office and the Federal Government Commissioner for Culture and the Media, the organisations in this working group include the German Academic Exchange Service, the Goethe-Institut, Kunststiftung NRW, Künstlerhaus Bethanien, the International Cultural Exchange Department at the Senate Chancellery Berlin, Schloss Bröllin, Villa Aurora & Thomas Mann House e.V., the Harun Farocki Institut, Hellerau – European Centre for the Arts, Akademie Schloss Solitude, Hessische Kulturstiftung, Internationales Künstlerhaus Villa Concordia, Künstlerhaus Schloss Wiepersdorf, Künstlerhaus Bethanien, University of Hildesheim, PACT Zollverein, Iwalewahaushaus, Arsenal – Institute for Film and Video Art, Silent Green Kulturquartier and Kulturförderpunkt Berlin.

#### Residencies at the ZKM – Center for Art and Media in Karlsruhe:

In numerous residency programmes, both artists and academics are given an opportunity to develop and complete works and research projects. They receive support at all levels – technical, organisational and financial. The Center for Art and Media regards its residencies as a contemporary way of promoting artists in a globalised and digitised art sector. The visiting academics and artists are integrated into the centre's existing research apparatus. They help to expand the programme offered by ZKM and to further international exchange. Since its foundation in 1989, ZKM has hosted over 400 foreign artists and academics. For over 25 years, artistic works (concerts, operas, performances, interactive installations, films, computer games etc.), aca-

demical works (essays, books, symposiums and exhibitions) and technical innovations in the field of software and hardware have been produced at ZKM.

### Examples of measures and programmes funded by the Länder:

#### Support provided by the Hamburg Ministry of Culture and Media

When **foreign artists apply for a residence permit in Hamburg**, their curriculum vitae and samples of their work are submitted to the Hamburg Ministry of Culture and Media, which confirms in the form of a short statement whether their residence will be a gain for culture and thus in the interests of the city of Hamburg.

#### Measures and funding programmes by the Free State of Saxony

The Kulturstiftung des Freistaates Sachsen (cultural foundation of the Free State of Saxony) offers literary translators an opportunity to work for a period of time in Dresden-Hellerau. The aim is to pay tribute to the cultural importance of literary translations. The foundation also provides fellowships for young curators from Central and Eastern Europe. The festivals, competitions, projects and cultural organisations funded by the Saxon State Ministry of Science and the Arts, the Kulturstiftung des Freistaates Sachsen and cultural spaces in Saxony regularly include foreign artists in their work and receive funding for this.

#### Funding programmes by the Berlin Senate Department for Culture and Europe

- Under the **Weltoffenes Berlin fellowship programme**, Berlin-based culture professionals can apply for fellowships of up to one year in order to help people working in the arts, media or culture who have had to leave their previous country of residence because of the political situation there to become established in Berlin's art and culture scene. The idea is that these fellowships for people working in the arts, media or culture from the target group will facilitate independent artistic or creative work in collaboration with the culture professional who applies for the funding. The applicant signs a contract (e.g. fellowship, employment, fee or work and services contract) on the artistic or creative work with the fellow who works in the arts, media or culture. The idea is that those working in the arts, media or culture receive support tailored to their specific needs in the form of a fellowship to help them establish themselves professionally.

- In the funding programme, **Advice, Support and Networking for Transnational Professionals Working in Art, Media and Culture**, the **Berlin Senate Department for Culture and Europe** funds projects aimed at providing professional guidance, support and networking for professionals in all disciplines of the arts, media and culture who have left their previous country of residence because of the political situation there.

Other funding programmes have promoted mobility in and with other regions and continents, including the following projects launched by the Goethe-Institut and the German Federal Cultural Foundation:

#### **Goethe-Institut Moving MENA mobility fund**

From 2011 to 2016, the Goethe-Institut worked through this fund, financed by the Federal Foreign Office, to promote mobility in the MENA region (Egypt and other transition countries in North Africa / the Middle East) and enabled younger stakeholders from culture and civil society to travel.

The Moving MENA mobility fund is divided into three programme components:

- individuals can apply for funding with the aim of driving forward a project by acquiring expertise by means of a trip to Germany, where the project has relevance for the transition process.
- Cultural institutions from Germany can apply for funding to invite visitors from transition countries. The selection process ensures that there is a fair balance of countries, cultural fields, and women and men. The fund targets younger cultural players who have not previously had the opportunity to participate in events relevant to them in Germany or meet important partners in their field there.
- The Goethe-Institut organises visits to Germany for particular occasions or on specific themes in collaboration with partners. It is therefore an extremely flexible instrument which makes it possible to respond directly and promptly to the actual requirements of the cultural players.

#### **Goethe-Institut “Miteinander-Voneinander” programme (learning with and from one another) promoting exchange between cultural players (Ukraine and Russia)**

Within the framework of the “Miteinander-Voneinander” programme funded by the Federal Foreign Office, the Goethe-Institut promoted exchange between cultural players from Germany, Ukraine and Russia from 2014 to

2016. National and international exchange between cultural players and partners from other countries has proved to be one of the most important factors in the transformation and further development of the cultural scene in the respective home country. Visits to Germany (often in cooperation with the Federal Agency for Civic Education) were organised for Russian and Ukrainian cultural players, and German experts were invited to workshops and seminars. The goal was to facilitate exchange and support the development of a network to spark dialogue beyond entrenched political fronts and positions.

#### **TURN – Fund for artistic cooperation**

The TURN programme run by the German Federal Cultural Foundation has been promoting artistic cooperation between Germany and African countries since 2012.

To date, 85 projects have received funding from TURN. To respond to the ongoing interest in cooperation and anchor engagement in Africa firmly in institutions in Germany, the German Federal Cultural Foundation has extended the fund to run until 2021 (end of project duration: September 2020).

In the context of the programme, German cultural institutions from all branches are called to try out new forms of artistic cooperation with African partners and set joint cultural projects in motion. The aim of the programme is to offer incentives to the institutions and stakeholders (museums, theatres, dance companies, art associations, composers, writers, publishers etc.) to expand their profile to incorporate new topics and working approaches.

Funding is awarded to artistic projects that make an innovative contribution to the study of contemporary artistic work in African countries, are of a high artistic quality and have a public impact in Germany. The minimum amount that each project can apply for is 50,000 euros, and the institution submitting the application must contribute 20 percent of the total costs from its own resources. Applicants from African countries must submit a joint application with a partner institution in Germany.

Further measures and international cooperation programmes that facilitate cultural exchange with countries of the global South were mentioned in the 2016 Second Quadrennial Periodic Report (p.34 ff): Berlinale Talents, the International Women’s Film Festival Dortmund|Cologne (IFFF) and the invitation programme of the Frankfurt Book Fair for publishers.

### III.6. Are foreign artists required to obtain a visa to work in your country? If so, are there special provisions for artists? Are group visas available or does each member of a troop or company require an individual visa? (Not to exceed 6,000 characters)

— In order to work in Germany, third-country nationals generally require a residence permit allowing them to do so. Group visas for dance companies, for example, are not available. Each member of a group has to apply for a residence permit individually.

There is no “artists’ visa”. However, the Ordinance on the Admission of Newly-Arrived Foreigners for the Purpose of Taking up Employment (BeschV) includes guidelines on stays by artists and cultural professionals in Germany for employment purposes. The relevant sections are 22 (1), (2) and (3) (specific professions) in conjunction with section 30 (2) BeschV for stays of up to 90 days within 12 months as well as section 25 BeschV.

[https://www.gesetze-im-internet.de/beschv\\_2013/index.html#BJNR149910013BJNE000100000](https://www.gesetze-im-internet.de/beschv_2013/index.html#BJNR149910013BJNE000100000)

<https://www.touring-artists.info/en/visa-and-residence/travelling-beyond-eu-borders/to-germany/>

The regulations set down in the EU Visa Code also apply to artists and cultural professionals as far as short stays are concerned. For longer stays, the Residence Act applies.

In the case of non-EU artists, a visa usually permits the holder to engage only in an artistic gainful occupation, which makes it much more difficult for them to earn a living. The average income for artists from their artistic activity is only around 10,000 euros per annum in Berlin, and nearly all artists, even professionals, have to generate some income from non-artistic work to subsidise their art.

### III.7. Artists in some fields require technicians and other support personnel. Are these persons able to obtain a visa to work in your country? If so, are there special provisions for such technicians and support personnel? (Not to exceed 6,000 characters)

— The Ordinance on the Admission of Newly-Arrived Foreigners for the Purpose of Taking up Employment also contains guidelines for stays by the support personnel of the defined specific professions for employment purposes (see above).

[https://www.gesetze-im-internet.de/beschv\\_2013/\\_22.html](https://www.gesetze-im-internet.de/beschv_2013/_22.html)

### III.8. Are foreign artists working in your country required to pay income or other taxes on the income they earn in your country? Please describe. (Not to exceed 6,000 characters)

— See III.3.

Taxation of performers from abroad: Under most double taxation agreements, income from performances in Germany by performers based abroad is taxed in Germany.

In the field of the visual arts – in the case of creative work – income is as a rule taxed in the country of residence.

Further information: [https://www.touring-artists.info/fileadmin/user\\_upload/Steuern\\_ShortCuts/180917\\_CHECKLISTE\\_Auslandersteuer.pdf](https://www.touring-artists.info/fileadmin/user_upload/Steuern_ShortCuts/180917_CHECKLISTE_Auslandersteuer.pdf)

### III.9. Are there tariffs or restrictions on the importation of equipment required by an artist (instrument, camera, etc.)? Please describe. (Not to exceed 6,000 characters)

— As a rule, no customs duties are levied on the import of materials required for artists' work to Germany. However, import turnover tax may be applicable. If this is imposed, it will be levied by the customs office at entry and reimbursed when the equipment is re-exported. To avoid these taxes for the temporary import of working materials, the use of the ATA Carnet, an international customs document which is recognised in Germany, may be advisable (if

the artist entering the country comes from a country that has signed up to this process). This helps reduce customs formalities to a minimum.

Further information: <https://www.touring-artists.info/en/transport-and-customs/transport-beyond-european-union-borders/to-germany/>

### III.10. Do you have concerns that foreign artists may be taking work opportunities from domestic artists? (Not to exceed 6,000 characters)

— In Germany, interaction with foreign colleagues is perceived as an asset and an important prerequisite for diversity in forms of cultural expression. The arts scene and students already have good international connections.

Moreover, enterprises have no financial advantage from a social security perspective if they employ artists from abroad. Also the compulsory insurance via the artists' social insurance scheme does not depend on nationality, which means that self-employed artists with non-German

nationality are likewise covered, provided the uniform legal requirements are met. Irrespective of this, the artists' social security contributions payable by enterprises also apply to payments to self-employed artists who are not obliged to have insurance under the Artists' Social Insurance Act.

## IV. Human Rights and Fundamental Freedoms

Please note: The table has been taken from the questionnaire.  
This section is in landscape format for the purposes of legibility.

### IV.1 Social and economic rights

Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<b>IV.1.1. Basic medical care</b>	<p>Artists' social insurance, statutory health insurance for all artists or private health insurance.</p> <p>The German Theatrical Pension Fund (Vddb) may grant supplementary medical benefits on certain treatments upon request provided the cost of treatment is not reimbursed by any other body</p>	<p>Health insurance in Germany is:</p> <ul style="list-style-type: none"> <li>- an insurance against the risk of illness and its consequences,</li> <li>- an independent branch of social insurance,</li> <li>- a mandatory insurance for everyone, either in the form of statutory health insurance or private health insurance,</li> <li>- regulated in Book V of the Social Code and in the insurance contract act (Versicherungsvertragsgesetz).</li> </ul> <p>Statutory health insurance is a key component of the German healthcare system. The services offered by statutory health insurance in Germany are set down in Book V of the Social Code and provided by health insurance companies in accordance with the principle of awarding benefits in kind. Since 1 January 2009, the health insurance companies have been financed, pursuant to section 220 of Book V of the Social Code, by allocations from the health fund and other income, including the supplementary contribution which each company sets individually. Taking out loans is expressly prohibited. The health fund is chiefly financed by contributions from the main group of working insurees, employees and their employers.</p> <p>Furthermore, the federation pays a contribution to the health funds pursuant to section 221 (1) of Book V of the Social Code for blanket coverage of non-insurance benefits.</p>

Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<b>IV.1.2. Health insurance (e.g. for medication, non-covered medical services, etc.)</b>	Self-employed artists and authors who fulfil the requirements of the Artists' Social Insurance Act are – like employees – in principle subject to compulsory insurance under the statutory health insurance scheme. Like all those subject to compulsory health insurance, they are in principle entitled to use the full range of services provided by statutory health insurance.	Insurance pursuant to the Artists' Social Insurance Act is in principle available to all self-employed artists and authors who carry out artistic or journalistic activities within the scope of application of the law. They are, not least, subject to compulsory insurance under the statutory health insurance scheme. Under certain circumstances (e.g. if they have an income above the compulsory insurance income threshold), artists may be free to take out private health insurance.
<b>IV.1.3. Coverage for work place injuries</b>	Employed artists are in principle subject to compulsory insurance under the statutory accident insurance scheme. Self-employed artists are not subject to compulsory insurance but can take out voluntary insurance under the statutory accident insurance scheme. Artists with compulsory and those with voluntary insurance are in principle entitled to use the full range of services provided by statutory accident insurance.	The protection offered by the statutory accident insurance scheme is available to all employed and self-employed artists. The insurance contributions for the employees are borne solely by the employer. The insurance contributions for the voluntarily insured artists are borne by the artists themselves. A self-employed artistic activity performed without the intention of making a profit is not covered by the statutory accident insurance scheme. In this case, artists can take out private accident insurance.



Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<p><b>IV.1.4. Income protection during non-working periods</b></p>	<p><b>Social Code, Book III</b></p> <p><b>Unemployment benefit:</b>  In principle, artists and other persons are only subject to statutory unemployment insurance when they are in an employment relationship. Under this general regulation persons registered as unemployed are entitled to receive unemployment benefit if they have been subject to statutory unemployment insurance for a period of at least 12 months during the last two years before becoming unemployed and are available for re-integration measures offered by the employment services. Calculation of the amount and duration of the unemployment benefit is based on the previous activities of the unemployed person. Under German unemployment insurance law, no special regulations for artists exist. However, a special regulation exists for unemployed persons who were predominantly employed for a short period of time. This special regulation was established also in view of the special protection needs of artists. Under certain additional conditions, such persons are entitled to unemployment benefit after being subject to statutory unemployment insurance for a minimum period of six months during the last two years before becoming unemployed.  Freelance artists and other self-employed persons are not subject to statutory unemployment insurance. However, under certain conditions self-employed persons may opt to be subject to statutory unemployment insurance.</p> <p><b>Social Code, Book II</b>  In the case of employed artists whose earnings are not sufficient to cover their living costs, different benefits are available for different constellations.</p> <p>Employees who do not earn enough to cover their own living costs and those of the members of their family and household are entitled to supplementary unemployment benefit II pursuant to the Social Code Book II if they meet the necessary requirements.</p> <p>Furthermore, the job centre will take over the contributions for statutory health and long-term care insurance or will pay an allowance towards the voluntary contributions for statutory health insurance or for private health and long-term care insurance.</p>	<p><b>Social Code, Book III</b></p> <p><b>Unemployment benefit:</b>  German unemployment insurance is mandatory for all employed persons working under the laws of Germany and is not restricted to German citizens. It is funded by statutory social security contributions. As of the reference date 31 March 2019, contributions amount to two point fivepercent of the income limited by the income threshold. Employers and employees each bear half of these contributions.</p> <p><b>Social Code, Books II and XII</b>  In Germany there is a tax-funded system of needs-oriented support dependent on the degree of need to ensure a humane minimum subsistence level for both employed and unemployed people who do not earn enough to cover the needs of their household or who do not receive the assistance they require from others, particularly family members or providers of other social security payments. Those who are habitually resident in the Federal Republic of Germany are eligible for this support</p>



Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<p><b>IV.1.4. Income protection during non-working periods</b></p>	<p><b>Social Code, Book II</b></p> <p>In the case of employed artists whose earnings are not sufficient to cover their living costs, different benefits are available for different constellations.</p> <p>Employees who do not earn enough to cover their own living costs and those of the members of their family and household are entitled to supplementary unemployment benefit II pursuant to the Social Code Book II if they meet the necessary requirements.</p> <p>Furthermore, the job centre will take over the contributions for statutory health and long-term care insurance or will pay an allowance towards the voluntary contributions for statutory health insurance or for private health and long-term care insurance.</p> <p><b>Social Code, Book XII</b></p> <p>Employees who are drawing a pension for a limited period on account of reduced earning capacity are entitled to supplementary assistance with their living costs pursuant to the Social Code, Book XII, Third Chapter.</p> <p>Employees over the age of 18 who are permanently fully incapacitated for work as well as employees who have reached the retirement age are entitled to a basic allowance in retirement and in the case of reduced earning capacity pursuant to the Social Code, Book XII, Fourth Chapter.</p> <p>The local job centre or welfare office will provide further information on the extent to which voluntary contributions to statutory health insurance or to private health and long-term care insurance are taken into account.</p>	

Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<p><b>IV.1.5. Insurance schemes for illness, parental leave or disability</b></p>	<p><b>Illness: see IV.1.1.</b></p> <p><b>Parental leave:</b> Each parent is entitled to parental leave to care for and raise his or her child until the latter has reached the age of three. Parental leave is an entitlement that employees have vis-à-vis their employer. During the period of parental leave, the main duties set down in the contract of employment are suspended. However, the contract of employment remains in force and following the end of the period of parental leave, the employee has the right to resume their former working hours. As the contract is only suspended during parental leave and is fully reactivated after the end of the leave, employees must be given work in accordance with the arrangements set down in the contract of employment. The persons concerned receive a parental allowance. The parental allowance is a transfer payment based on net income to compensate for specific disadvantages in the early phase of starting a family and is therefore a form of temporary compensation for parents for their reduced income.</p> <p><b>Disability:</b> Employees in Germany are insured via the statutory pension fund within the assessable income limit against complete or partial incapacity to work through payment of a disability allowance. According to the legal definition, anyone who due to illness or disability is not able to work for at least three hours a day under the normal conditions of the regular labour market for the foreseeable future is fully incapacitated for work. A partial disability allowance is paid for a residual working capacity on the regular labour market of three to less than six hours. Anyone who under the normal conditions of the regular labour market is able to work for at least six hours a day is not incapacitated for work.</p> <p>Private invalidity insurance schemes include, as well as occupational invalidity insurance, total invalidity insurance, basic ability insurance, critical illness insurance and private accident insurance, the conditions of which nonetheless vary. There are now also insurance products available which combine various forms of risk protection.</p>	<p>Self-employed persons are also entitled to the parental allowance. However, the application is somewhat more complicated than in the case of employees.</p> <p>The parental allowance is financed through tax revenue.</p>

Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<b>IV.1.5. Insurance schemes for illness, parental leave or disability</b>	<p><b>German Theatrical Pension Fund (Vddb) – additional information:</b></p> <p>The German Theatrical Pension Fund offers the artistic personnel working at German theatres an additional form of insurance protection in the event of old age, occupational invalidity and death in addition to the statutory pension fund. Similar options are available for musicians in German orchestras (c.f. the DOV (Deutsche Orchestervereinigung))</p> <p><b>Occupational invalidity pension:</b></p> <p>Insurees whose capacity to work in their current profession is reduced by more than half for an unforeseeable period due to illness or disability receive an occupational invalidity pension. Their previous profession is the last activity for which insurance was paid by an employer. From 2012, occupational invalidity must have occurred before the minimum age for flexible old-age pension has been reached (see 1.2). Those insured before 2012 who turned 50 by 2011 at the latest may also opt to receive an occupational invalidity pension upon reaching this age under the previous regulations (occupational invalidity below the age of 65)</p> <p>The required insurance period is 36 months of contribution payments. This does not apply if the occupational invalidity occurs as a result of an accident at work, which as a rule also includes an accident on the way to or from the place of work. Moreover, in the case of occupational invalidity, the insuree must still be insured through contributions paid by an employer. In the case of premium-free insurance, the cover only applies if the premium-free phase is shorter than one year. After completion of the minimum insurance period, the pension will also be paid if the statutory pension fund grants a pension due to partial occupational invalidity (corresponding to the transitional arrangement of the statutory pension fund set down in Section 240 of the Social Code, Book VI for insurees born before 2 January 1961).</p> <p>In the case of younger insurees, the occupational invalidity pension is paid for a limited period and ends upon the commencement of a viable activity (see 3), and at the latest after three years. If their circumstances have not changed, it is paid for a maximum of three more years. If occupational invalidity occurs after the age of 58 or if the pension is drawn after this age, the pension is paid indefinitely.</p>	

Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<b>IV.1.5. Insurance schemes for illness, parental leave or disability</b>	<p><b>Total invalidity pension</b></p> <p>Insurees who due to illness or disability are not capable of working for at least three hours a day under the normal conditions of the regular labour market for the unforeseeable future receive a total invalidity pension. From 2012, total invalidity must have occurred before the minimum age limit for flexible old-age pension has been reached (see 1.2). Those insured before 2012 who turned 50 by 2011 at the latest may also opt to receive a total invalidity pension upon reaching this age under the previous regulations (total invalidity below the age of 65).</p> <p>The reduction in earning capacity applies not only to the arts but to all professions. Insurees are therefore only entitled to a pension if their capacity to work is reduced to the required extent with regard to all jobs available on the labour market. Anyone who is able to work for at least three but less than six hours a day may receive the pension as long as they are unable to find a job due to their illness or disability. Anyone who is able to work for more than six hours a day is not entitled to the pension.</p> <p>The definitions correspond to the eligibility requirements for a pension due to total occupational disability from the statutory pension fund. For this reason, receipt of a pension from the statutory pension fund due to partially reduced earning capacity does not entitle the recipient to a pension from the German Theatrical Pension Fund. However, the conditions for a pension due to occupational invalidity may be in place (see 1.3). The required insurance period is 36 months of contribution payments. This does not apply if the total invalidity is the result of an accident at work (see above under 1.3). Moreover, in the case that the pension becomes due, the insuree must still be insured through contributions paid by an employer. In the case of premium-free insurance, the cover only applies if the premium-free phase is shorter than one year. The pension for total invalidity is, unlike the pension for occupational invalidity, always paid indefinitely.</p>	

Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<p><b>IV.1.6. Retirement benefits</b></p>	<p>All employed artists and self-employed artists who meet the requirements of the Artists' Social Insurance Act are as a rule subject to compulsory insurance under the statutory pension insurance scheme. Benefits include old-age pension, pension due to reduced earning capacity and survivor's pension.</p> <p><b>German Theatrical Pension Fund (Vddb) – additional information:</b></p> <p>The German Theatrical Pension Fund offers German artistic theatre staff insurance in addition to the statutory pension fund in the case of old age, occupational invalidity and death.</p> <p><b>Benefits</b></p> <p>The German Theatrical Pension Fund predominantly pays long-term benefits in the form of:</p> <ul style="list-style-type: none"> <li>- old age pension (old age pension upon reaching the statutory retirement age and flexible old age pension),</li> <li>- total invalidity pension,</li> <li>- occupational invalidity pension,</li> <li>- widow's or widower's pension,</li> <li>- survivor's pension for civil partners,</li> <li>- orphan's pension.</li> <li>- The German Theatrical Pension Fund also provides one-off payments such as: <ul style="list-style-type: none"> <li>- allowances for medical expenses,</li> <li>- death grants and</li> <li>- severance payments and reimbursement of contributions</li> </ul> </li> </ul> <p>The German Theatrical Pension Fund is organised as a compulsory fund under public law, i.e. the insurance status takes effect under the law when employment begins. Similar options are available for musicians in German orchestras [c.f. the DOV (Deutsche Orchestervereinigung)].</p>	<p>Insurance pursuant to the Artists' Social Insurance Act is in principle available to all self-employed artists and authors who carry out artistic or journalistic activities within the scope of application of the law. They are, not least, subject to compulsory insurance under the statutory pension insurance scheme. There may be exceptions to this rule in the case of multiple jobs.</p> <p>German Theatrical Pension Fund (Vddb) – additional information:</p> <p>The German Theatrical Pension Fund's administrative council agreed to allow self-employed artists in the freelance dance and theatre scene and artists working in theatres on a self-employed basis to take out voluntary insurance from 1 January 2017.</p>

Social programme / Variables to report	Please describe the programme. Which artists are covered? Please specify as necessary the category (actor, writer, visual artist, etc.) and their status (employed, freelance, etc.) Not to exceed 6,000 characters per cell	Is the programme universal to all citizens? Is it a private sector initiative, or a public-private partnership? How is it funded e.g. by the artist, the person who contracts for the services, and/or tax revenues)? Not to exceed 6,000 characters per cell
<b>IV.1.7. Career transition schemes</b>	<p>GDBA is member of the board of administration of the “German Theatrical Pension Fund” and collaborates on the terms and conditions set there such as the “Dancers Refund”, which is designed to support transition schemes. GDBA is also a member of the board of Stiftung TANZ – Transition Zentrum Deutschland (<a href="http://www.stiftung-tanz.com">www.stiftung-tanz.com</a>), a foundation supporting dancers in the transition process. GDBA supports the development of pension schemes in the German Theatrical Pension Fund (Versorgungsanstalt der deutschen Bühnen – Vddb) and sits on the board of directors of this additional pension fund for stage artists. If you work in a theatrical production as an employee or as a self-employed worker and have more than seven days of work (rehearsal or performances) for one production in a year, you have to be insured in the German Theatrical Pension Fund. The employer and the artist each pay an obligatory contribution of 4.5 percent into the fund. The deposited money can either be disbursed if the dancer retires from a theatrical profession between 35 and 44 (“Dancers Refund”) or it will be paid as an additive pension later. Dancers who end their career after the age of 44 are only able to receive the money as a pension.</p>	<p>The German state pays for a career transition to a new profession for every citizen paying their contributions to the social system – including dancers – if they can prove that for physical reasons they are no longer able to make a living – from dancing, for instance. The dancer has to go to a doctor provided by the state, who checks their general health and hands out an official paper stating that they are no longer capable of working eight hours a day as a dancer. If the dancer has worked for more than 15 years, the German Federal Pension Insurance is responsible. The problem with dancers is that only a few dance for more than 15 years. If the dancer is occupationally disabled and has worked less than 15 years for one or several state theatres in Germany or wants to end their career for other reasons, the German unemployment office will pay for occupational re-training only if the dancer worked as an employee. The unemployment office pays for a limited period of 24 months. The decision depends on the office responsible in each case. Dancers who end their career and are entitled to unemployment benefit I may apply to the unemployment office for assistance with a business start-up if they have a business plan. Business start-up assistance is paid for a period of nine months at the same rate as unemployment benefit I plus an extra 300 euros. It may be extended for an additional six-month period.</p>

#### IV.1.8 Do artists have the right to organise in trade unions or professional associations? If yes, please give some examples. (Not to exceed 6,000 characters)

— In Germany the right to form and join **associations** is constitutionally protected under Article 9 (1) of the Basic Law. Furthermore, Article 9 (3) of the Basic Law guarantees the right of every individual and every occupation or profession to form associations to safeguard and improve working and economic conditions. These provisions are the basis for the activities of **employers' associations and trade unions**, particularly the stipulation of collective rules on working and economic conditions (wages, working hours, holiday, etc.). Therefore artists in Germany also have the right to form associations and defend their interests in this way.

In Germany specific labour unions exist for certain groups of artists. Collective agreements are very important in areas where larger institutions or companies exist, i.e. mainly in theatres and orchestras and in the field of broadcasting. In these larger institutions and companies specific collective agreements, for certain types of artists exist. Most of the other public institutions or private companies in the arts fall under collective agreements that are not arts-specific. Labour unions can also play a role in the organisation of works councils, which may be relevant especially in larger companies. German collective bargaining law and the Works Constitutions Act generally do not differentiate between different sectors. As far as artists are employees they enjoy the same rights under collective bargaining law and works council law like other employees.

With regard to strategic decisions in German arts and media companies, in some cases, the rights of trade unions and works councils are limited (the so-called "Tendenzschutz"). However, in many companies and organisations, collective agreements for artists exist and in many of the firms and organisations, customary law or collective agreements grant specific rights which all employees enjoy, such as participating in the choice of a new conductor or of new colleagues in a public orchestra. Since April 2018 due to a new collective agreement in theatres women artists in German theatres enjoy improved working conditions. Usually artist contracts at theatres are fixed-term contracts. The collective agreement grants protection against non-renewal of the fixed-term contract for pregnant women, which goes even further than the protection by the general fixed-term employment law for other employees (see IV.3.3.).

The German Culture Council and also some of the professional associations and unions have gained influence in cultural and social policymaking that can affect artists' working practices, but not in the form of strictly enforced procedures

Examples of **trade unions and artists' associations** in Germany include: PEN writers' association; Federal Association of Artists of the Fine Arts (BBK); Deutsche Orchestervereinigung (representing musicians); Ver.di (multi-service trade union also representing artists from various fields, e.g. visual arts, music, literature); Genossenschaft Deutscher Bühnen-Angehörige (Guild of the German Stage, GDBA); and many more.

The freelance arts scene is organised primarily in sector-specific **professional associations** at municipal and national levels. In the freelance scene in Berlin, for example, these include the Landesverband freie darstellende Künste Berlin e.V. (Berlin State Association for the Independent Performing Arts); the Bundesverband Freie Darstellende Künste e.V. (German Association of Independent Performing Arts) for the performing arts; Zeitgenössischer Tanz Berlin e.V. (contemporary dance); the Netzwerk freie Literaturszene Berlin e.V. (freelance writers); the Netzwerk freier Berliner Projekträume und -initiativen e.V. (which provides studio and work space); the Initiative Neue Musik Berlin e.V. (independent new music scene) and the IG Jazz Berlin e.V. (jazz scene).

#### **Role of professional associations and unions to protect artists from unfair contractual clauses and buy-out of intellectual property rights:**

Contracts are at the very heart of the relationship between a performer and her/his employer/engager. They define the specific terms and conditions of employment as well as the benefits that may (or may not) be expected from the exploitation of the performance. With the exception of high-profile performers, most others have very limited bargaining power and regularly have no alternative but to sign up to very unfair contractual clauses, unless they are represented by a strong trade union. Such clauses regularly entail a permanent buy-out of intellectual property rights against an upfront, symbolic payment. It is not unusual for performers to sign contracts for services, saving employers costs whilst at the same time redefining their professional status to one of self-employment.



## IV.2 Artistic freedom

### IV.2.1. Does your country have an official policy relating to artistic freedom? Please describe. (Not to exceed 6,000 characters)

— In Germany artistic freedom is anchored in Article 5 (3) of the Basic Law. The Federal Constitutional Court sees artistic freedom as one of the fundamental rights of communication and therefore regards it as crucial for the fundamental democratic order. So it is prohibited, for instance, to interfere in artistic methods, content or trends and especially to restrict scope for artistic freedom.

There is no specific limitation of artistic freedom in the Basic Law. This means it is subject only to limitations immanent in the constitution. Any interference can be justified only where exercise of artistic freedom violates other constitutional principles or fundamental rights of third parties. The protection accorded to artistic freedom is thus established by the Federal Constitutional Court case law developed over decades.

In the 2018 coalition agreement, the governing coalition (comprising CDU, CSU and SPD) expressly underlines the goal of ensuring artistic freedom: “Policy on culture and science, the media and education is policy for an open society, for freedom of opinion and for scientific and artistic freedom. Given the danger to artists, intellectuals, journalists, scientists and scholars worldwide who dare to

voice criticism, but also owing to our historical responsibility, we support an initiative to ensure artistic and scientific freedom, freedom of the press and freedom of opinion and expression, including with regard to exiles’ experiences.” (8214 – 8219)

The municipalities’ standpoint is made clear in the paper “Eintreten für eine offene Gesellschaft – mit Kultur und Kulturpolitik Demokratie stärken” (Commitment to an open society – Strengthening democracy through culture and cultural policy) of June 2018. In this paper, the presidency of the Association of German Cities emphasises: “Art and culture not only have an artistic and aesthetic dimension; they have always also been political. The task of cultural policy is to create and preserve (free) spaces and possibilities for development. The presidency emphatically rejects all attempts to instrumentalise art and culture for political purposes of any hue. Artistic freedom documents the value of a free, open and pluralistic society in which diverse interests, lifestyles and forms of expression have their place.”

([http://www.staedtetag.de/imperia/md/content/dst/2018/positionspapier\\_kulturpolitik\\_eintreten\\_in\\_eine\\_offene\\_gesellschaft.pdf](http://www.staedtetag.de/imperia/md/content/dst/2018/positionspapier_kulturpolitik_eintreten_in_eine_offene_gesellschaft.pdf)).

### IV.2.2. Are there bodies established to receive complaints and monitor violations of artistic freedom (e.g. censorship) in your country? Please give examples. (Not to exceed 6,000 characters)

— If fundamental rights or civil liberties are restricted in Germany, there is, as a general rule, always the possibility of recourse to the courts or addressing shortcomings to the Petitions Committee of the German Bundestag.

There is no agency established to receive complaints and monitor violations of artistic freedom in Germany. However, state and federal agencies exist for complaints (Beschwerdestellen von Bund und Ländern) for specific dimensions of artistic freedom and to fight racism and discrimination as well as to report sexual harassment (see further details in chapter on gender equality IV.3.6.)

The German Press Council is responsible for monitoring censorship and press and media freedom in Germany as well as complaints. The constitutional framework for the press’s self-monitoring is provided by Article 5 (1) of the Basic Law with its guarantees of individual basic rights. It ensures freedom to express opinions and freedom of information, guarantees freedom of the press, broadcasting and film and emphasises the prohibition of censorship. Each of the Land (province, state) press laws emphasises the basic principle of the freedom of the press. All those laws contain provisions that are fundamental for the understanding of a voluntary self-monitoring by the press. The principle of professional self-monitoring has



been familiar for a long time. If effective, it makes control by the state superfluous and, thus, ensures the freedom of the press.

Moreover the international NGO Freemuse reports cases of violations of artistic freedom globally, including from Germany (<https://freemuse.org/regions/europe/germany/>). In the latest global report “The State of Artistic Freedom 2018” Germany is mentioned twice, in the chapter on “minority voices silenced” and on “theatres challenging

power at the risk of being silenced” (<https://freemuse.org/wp-content/uploads/2018/05/Freemuse-The-state-of-artistic-freedom-2018-online-version.pdf>).

In 2018 one German case was reported on the website of the INGO. On 15 May 2018 a court in Hamburg ruled to dismiss Turkish President Recep Tayyip Erdoğan’s appeal to ban German comedian Jan Böhmermann’s poem. The court ruled that the poem could not be completely banned due to Germany’s laws protecting free speech. (<https://freemuse.org/news/germany-court-dismisses-turkish-president-appeal-ban-poem/>)

#### IV.2.3. What challenges does your country face that may limit freedom of artistic/creative expression as prescribed by the guiding principles of the 1980 Recommendation? (Not to exceed 6,000 characters)

— There are challenges in respect of fundamental social and economic rights, in particular ensuring the livelihood of culture professionals and artists in the digital context.

A further challenge is posed by the changing cultural and social climate. Since 2017 there has, for the first time, been a party in the 16 regional parliaments and in the German Bundestag which, in its programmes and manifestos, openly questions the rights and artistic freedoms anchored in the Basic Law.

#### IV.2.4. With respect to public funding programmes, whether administered by the State, an arts council, cultural agency or other public body, are there mechanisms in place to ensure transparent decisionmaking on funding/grants/awards? If so, please describe. (Not to exceed 6,000 characters)

— The legal basis for the utilisation of public funding in Germany is the Federal Budget Code (BHO), which is a federal law regulating the Federation’s budget, including invoicing and auditing by the Bundesrechnungshof (German SAI).

There is no universally applicable code of conduct in Germany regarding the award of public funding. However, there are various fundamental approaches, which build on the funding principles of institutions at federal, regional and municipal levels, and which are reflected in the directives on the award of public money and support programmes:

- calls and invitations to apply for funding are publicly accessible
- the criteria for receiving funding and the relevant procedure are transparent

- recipients are selected on the basis of evaluation by an independent jury
- criteria for the selection and membership of bodies (juries and advisory boards) exist and are communicated (e.g. duration of appointments, range of professional specialisms represented, practical artistic experience, gender, age and cultural diversity).

One example of the criteria for public funding for projects is the Funding Criteria of the Federal Cultural Foundation. The Funding Criteria are accessible to the public on the Foundation’s website. They are valid in conjunction with the General Funding Guidelines of the Federal Cultural Foundation. In the area of general project funding, the Federal Cultural Foundation’s Executive Board is responsible for deciding on applications for funding of more than 50,000 euros and less than 250,000 euros. Decisions are

based on assessments by a jury of experts based solely on qualitative criteria. Decisions on applications for funding exceeding 250,000 euros are taken by the Board of Trustees on the basis of the jury's recommendations. The jury conducts its assessments in closed session. ([https://www.kulturstiftung-des-bundes.de/en/funding/general\\_project\\_funding/funding\\_criteria.html](https://www.kulturstiftung-des-bundes.de/en/funding/general_project_funding/funding_criteria.html))

**Regulations in the Länder envisage similar criteria:**

In **Hamburg** funding is in principle granted in keeping with transparent criteria following a vote by independent juries.

In the Cultural Foundation in **Saxony-Anhalt**, transparency is ensured by the Artistic Advisory Board and the Board of Trustees. In the field of the visual arts, transparency is ensured through the Artistic Advisory Council of Land Saxony-Anhalt.

The most important criteria for **Berlin's cultural administration** in assessing applications and awarding grants, prizes and project funding are: artistic freedom, separation from the state, transparency (as regards criteria, jury members and procedures), comparability and fairness.

As a federal state, the **Free State of Saxony** has in the Cultural Spaces Act (Kulturraumgesetz) a transparent, democratic instrument to finance municipal cultural institutions of regional importance in a spirit of solidarity. Decisions on support for cultural institutions and projects are taken at municipal level with the involvement of specialist advisory boards.

**IV.2.5. Has your country taken initiatives to protect artists at risk, such as providing safe houses, safe cities, guidance and training, etc.? If so, please describe. (Not to exceed 6,000 characters)**

— Artists enjoy the same statutory protection in the face of danger as all citizens of and visitors to the country.

Many initiatives to protect persecuted artists have been launched in Germany in recent years; they are currently being expanded. There follows an outline of initiatives relating to safe houses, safe cities and guidance and training, as well as information portals and production grants for persecuted artists in Germany.

**“Safe houses”**

Programmes for refugee and persecuted artists seeking temporary refuge in Germany have been in place for many years now. These include the numerous **residences for artists** (see chapter III.5. “inward mobility”) and establishments such as the **Heinrich Böll House in Langenbroich** (<https://www.boell.de/de/content/das-heinrich-boell-haus-langenbroich>) and scholarship programmes, such as the Writers in Exile programme of the German PEN Centre run with funds from the Federal Government Commissioner for Culture and the Media (<https://www.pen-deutschland.de/en/themen/writers-in-exile/>). These initiatives have been helping persecuted artists and writers since the 1990s. For a limited period, beneficiaries receive accommodation and a

monthly grant, as well as health insurance cover, and are given protection and advice. They are also encouraged to continue working in Germany.

The **Martin Roth Initiative**, named after museum director and cultural scientist Martin Roth (1955 – 2017) took up its work in autumn 2018.

The **Martin Roth Initiative** aims to protect and support artists and culture professionals committed in their home country to the freedom of art, democracy and human rights. The joint project of the Goethe-Institut and the ifa (Institut für Auslandsbeziehungen), which is supported by the Federal Foreign Office, offers artists at risk the possibility to take up temporary safe residence in a safe place in their home region or to travel to Germany.

Close cooperation with civil-society organisations and cultural institutions worldwide is intended to lay the foundations for successful integration into the local scene in the place of residence as well as for subsequent return to the artists' home countries with long-term professional prospects. (<https://www.martin-roth-initiative.de/en>)

### “Safe cities”

Berlin joined the International Cities of Refuge Network (ICORN) in May 2018. To date, the Network has provided refuge in over 60 cities for more than 200 artists from the fields of literature, the visual arts, film, the performing arts and music. The constantly growing Network enables cities to network internationally in order to support artists at risk. Frankfurt and the UNESCO Creative City of Music Hanover have been members of ICORN since 2006. (<https://www.icorn.org/about-icorn>)

Membership of ICORN involves granting a scholarship to an ICORN artist for at least a year and providing accommodation. The German Academic Exchange Service (DAAD) has been the host partner organisation for the ICORN scholarship in Berlin since May 2018.

### “Guidance, training and information”

Further initiatives in Germany focus on the importance of artists’ civil liberties and work to protect artists at risk by providing training, information and counselling. They include the following initiatives:

- In 2015, the **Touring Artists online information portal** started to build up a “**Refugees Welcome**” page with information for refugee artists (see <https://www.touring-artists.info/en/refugees-welcome>).

Since the summer of 2018, the Touring Artists portal has also been developing the “**International Artists Info Berlin**” project, with online information, advice and workshops on the professional integration of refugee artists. The project is funded by the Senate Department for Culture and Europe of Land Berlin as part of the “**Weltoffenes Berlin**” (Cosmopolitan Berlin) project. (<https://www.igbk.de/index.php/en/45-news-en/829-international-artists-info-e>)

The basis for the project is the information gathered at the **Artist Training: Refugee Class for Professionals run by Berlin Career College at the College of Fine Arts Berlin**. (<https://www.ziw.udk-berlin.de/nc/en/continuing-education/artist-training-for-professionals/>)

- The **ARJ (Arts Rights Justice) Academy** organised by the UNESCO Chair “**Cultural Policy for the Arts in Development**” at the **University of Hildesheim**, summer 2017 and summer 2018 (<https://www.uni-hildesheim.de/arts-rights-justice/>)
- The “**Writing On**” initiative, a project by “**wearedoingit**”, an alliance set up by 100 women in 2015 – locals and new arrivals. The project has been running since 2017 and is supported by, among others, the Haus für Poesie, the Capital Cultural Fund, the Schering Foundation, the Heinrich Böll Foundation, the Goethe-Institut and the Allianz Cultural Foundation. (<https://weriterschreiben.jetzt/>)
- The **Laboratory of Arts** cultural production fund is a cooperation project between **Ettijahat – Independent Culture and the Goethe-Institut in Lebanon**. The fund is targeted at culture professionals and arts initiatives in Syria, Lebanon, Jordan, Egypt, Iraq and Turkey. It was launched in 2014. The fund provides cultural production grants in five categories: film and animation, theatre and performance, the visual arts, music and literature. A total of 65 projects have been supported to date. In the light of migration flows to Europe, the programme was extended from the Middle East to Europe, where a large number of artists from Syria now live. At the end of the support period, the finished projects are shown in several European cities on arts platforms

## IV.3 Gender equality

### IV.3.1. Are there specific policies or sector strategies to support women as creators or producers of artistic expressions, or in the distribution of visibility of the works they create? If so, please describe. (Not to exceed 6,000 characters)

— There are currently many **strategies and initiatives specific to certain cultural sectors** in Germany designed to give special support to women as creatives and artists and which aim to ensure goals such as fairer pay, a stronger women's presence, etc. in each sector. These include: Pro Quote Film and Pro Quote Bühne (seeking parity in film and theatre), SPARKX (women in media company management), Theater.Frauen (Women in Theatre), Music Industry Women, WIFT (Women in Film & Television), Bücherfrauen e.V. (Women in Publishing), Mörderische Schwestern e.V. (association of women crime writers), Die Autorinnenvereinigung e.V. (association of female authors), Designerinnen Forum (forum for female designers), MaLisa Foundation, International Gender Design Network, Women in Games, Zusammenschluss der Frauen aus der Musical-Branche (an association of women in the musicals business), Pro Quote Medien (women in the media), German Federation of Journalists (DJV) Commission for Digital Communication, Equal Opportunities and Diversity, Journalistinnen-Bund (Association of Female Journalists), Digital Media Women e.V., speakerinnen.org (promoting female speakers), We Make Waves.

Further, in 2016 the Federal Government Commissioner for Culture and the Media, Minister of State Monika Grütters, launched the **Round Table: Women in Culture and the Media**. She was responding to the findings of the study into "Women in Culture and the Media" she had commissioned from the German Culture Council (see below), which found that women were still under-represented in management positions and on bodies and juries, as well as in public cultural promotion and on the market in general.

At the Round Table (2016-17), high-level representatives of the culture and media sector drew up six key recommendations for cross-sectoral action. They called for juries and bodies to be made up of equal numbers of women and men, for the institutionalisation of the Round Table, gender monitoring through constant data collection, the award of prizes specifically for women, improved social conditions for women artists, and more mentoring

(<https://www.bundesregierung.de/breg-de/bundesregierung/staatsministerin-fuer-kultur-und-medien/offensive-fuer-mehr-geschlechtergerechtigkeit-212794>).

In 2017 the Federal Government Commissioner for Culture and the Media set up and provided funding for a "project office for women in culture and the media" at the **German Culture Council**, for a period of three years. The work of the project office includes a mentoring programme (see IV.3.5.), further-reaching data reports, work with various bodies and networks and dossiers on gender equality.

The German Culture Council has been keeping an eye on the situation of women in culture and the media since as early as 1994. In 2016 it published its third study on the subject, with support from the Federal Government Commissioner for Culture and the Media (German Culture Council: Women in Culture and the Media, <https://www.kulturrat.de/wp-content/uploads/2016/12/Frauen-in-Kultur-und-Medien.pdf>).

One example of commitment to gender equity in the field of the arts and culture at regional level is the "**Frauenkulturbüro NRW**" (Women in Culture Office of North Rhine-Westphalia), which has been working with its network to improve communication among women artists and with the public since 1991. It takes account of the needs of women artists of all ages and in all fields, analyses their living and working situations and monitors gender-policy realities. One of its goals is to further consolidate established knowledge and at the same time provide food for thought. On behalf of the artists, the office lobbies for improved structures and feeds tried-and-tested know-how, solid specialist knowledge and current concerns into the work of cultural bodies. The Frauenkulturbüro NRW receives institutional support from the Ministry of Culture and Science of North Rhine-Westphalia. (<https://www.frauenkulturbuero-nrw.de/>)

**IV.3.2. Are there policies and/or sector strategies that invest in women as creators and producers of artistic expressions, ensure equal pay for equal work or equal access to funding for their creative projects? If so, please describe. (Not to exceed 6,000 characters)**

— There are festivals in different sectors addressing female artists in particular: for example, the International Women's Film Festival Dortmund | Cologne (IFFF), the Festival WOMEN IN JAZZ in Halle (Saale) or the Gabriele Münter Prize (GMP), awarded to honour the work of independent women artists over the age of 40.

In addition, a prize for **best female director** is awarded at **DOK Leipzig** (International Leipzig Festival for Documentary and Animated Film), which receives institutional support. The Saxony Film Association, which receives institutional support from the Saxon State Ministry of Science and the Arts, devoted lectures, reports, discussions and networking events to the subject of women in the film scene in Saxony at its event "Saxon Film Summer" in 2018.

The **gender pay gap in the field of the arts and culture** can be clearly seen among members of the artists' social insurance scheme. With one exception, in all 58 occupations in the various fields represented in the artists' social insurance scheme, women earn less than men. The pay gap exists not only in the general sectors such as the visual arts, literature, music and the performing arts, but also in specific occupations. Women in the same occupation earn less than men.

The gender pay gap means that independent female artists are even more prone to pension poverty than independent male artists, because low incomes mean low pensions. (Source: Study by the German Culture Council, Women in Culture and the Media 2016, p.487, <https://www.kulturrat.de/wp-content/uploads/2016/12/Frauen-in-Kultur-und-Medien.pdf>)

In the Foundation Brandenburger Tor in April 2018, the Institute for Strategy Development (IFSE), together with its cooperation partner the Berufsverband Bildender Künstler\*innen Berlin (Berlin association of visual artists), published the results of its **study on the situation of artists in Berlin**, which took a closer look at the **gender pay gap in the visual arts**. The study shows that the gender pay gap in the Berlin art scene is 28%, above the general average of 21%. The average income from art is a mere 9600 euros per year; half of all artists earn less than 5000 euros from their art. While men earn 11,662 euros a year, women earn only 8390 euros. (<http://www.ifse.de/en/articles-and-studies/singleview/article/studio-berlin-ii-institute-for-strategy-development-ifse-publishes-study-on-the-situation-of-berl.html>)

**IV.3.3. Are there special measures in place to ensure the protection of the labour, economic and social rights of women artists (e.g. equal pay for work of equal value, maternity leave, healthcare, retirement and insurance, family leave)? If so, please describe. (Not to exceed 6,000 characters)**

— Where culture professionals are employees, the general provisions of the General Act on Equal Treatment (AGG) regarding gender apply. The Act contains no special provisions for culture professionals.

In principle, people bringing up children are credited with their statutory contributions to the statutory pension fund. They are entitled to more pension for this period later. This offsets the fact that people bringing up children cannot work or can only work for a limited number of hours during the period when they are bringing up children.

Health and safety laws and regulations aim to protect dependent employees, i.e. people in gainful employment for an employer. This protection covers all occupations and private-sector companies including the professions. So health and safety legislation and relevant individual regulations contain no special regulations for women artists.

"Mutterschutz" is the sum of all legal provisions regarding benefits and rights to protect mother and child both before and after birth. These include a ban on employment immediately before and after the birth, special protection against dismissal for mothers and income replacement benefits during the employment ban (maternity benefit). Families also enjoy financial benefits, e.g. parental leave,

child benefit, children's allowance or a single parent benefit. (See IV 1.5 and the website of the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth <https://www.bmfsfj.de/bmfsfj/themen/familie/familienleistungen>)

The following applies specifically to women artists in public-funded theatres: stage artists in theatres are employed on fixed-term contracts. These fixed-term contracts must be terminated via so-called "non-renewal notices", otherwise the contract is automatically extended for a further season. Since 1 April

2018 women artists in German theatres have enjoyed improved working conditions thanks to protection against non-renewal for pregnant women. This clearly strengthens the rights of pregnant artists. This improvement in protection for pregnant women goes further than is customary with fixed-term contracts. In the case of other fixed-term contracts, pregnancy has no impact on the termination of a contract, and employment ends without notice. (<https://www.buehnengenossenschaft.de/pressemitteilung-verbesserte-arbeitsbedingungen-fuer-kuenstlerinnen-am-theater-buehnenverein-und-gewerkschaften-erhoehen-mindestgage-und-staerken-schwangerenschutz>)

**IV.3.4. Are there policies, measures or other mechanisms in place to combat against discrimination, including sexual harassment, assault and abuse of power against women working in the different sectors of the cultural and creative industries (e.g. the film, music, publishing or other industries)? If so, please describe (Not to exceed 6,000 characters)**

— The existing Federal and Land anti-discrimination agencies are responsible for implementing the General Act on Equal Treatment. They work to counter discrimination and racism (including in arts and cultural institutions, in the media and on the internet) and provide support to those affected (counselling, legal support, psychological support, etc.). (See the information in the 3rd Joint Report of the Federal Anti-Discrimination Agency and the competent Federal Government and Bundestag Commissioners published in 2017: "Discrimination in Germany" [http://www.antidiskriminierungsstelle.de/SharedDocs/Downloads/DE/publikationen/BT\\_Bericht/Gemeinsamer\\_Bericht\\_dritter\\_2017.pdf?\\_\\_blob=publicationFile&v=14](http://www.antidiskriminierungsstelle.de/SharedDocs/Downloads/DE/publikationen/BT_Bericht/Gemeinsamer_Bericht_dritter_2017.pdf?__blob=publicationFile&v=14).)

Themis e.V., a confidential office countering sexual harassment and violence, is an independent body set up by associations and trade unions in the film and TV industry, as well as representatives of producers, broadcasting corporations, theatres and orchestras in Germany and open to all branches of the industry. It received some of its start-up funding from the Federal Government Commissioner for Culture and the Media.

Since 1 October 2018, people affected by sexual harassment or violence in the context of their work in the cultural and media industries have been able to get legal and psychological support in a safe and confidential environment there. The focus, alongside hearing and examining complaints and providing support to those affected, is tackling and preventing sexual harassment and violence.

In April 2018 the Cultural Affairs Committee of the Association of German Cities published a statement on the #MeToo debate. It emphasised the responsibility of cities and municipalities to shape the cultural scene in such a way as to effectively prevent sexual assault. It also said that the Federation, Länder and the free culture scene were called upon to combat sexual abuse in their respective areas of responsibility. The statement further contains calls to tackle the structural causes of sexual assault (through more women in management and key positions, gender-neutral remuneration, gender monitoring and gender-sensitive funding). ([http://www.staedtetag.de/imperia/md/content/dst/2018/kultur\\_stellungnahme\\_metoo-debatte.pdf](http://www.staedtetag.de/imperia/md/content/dst/2018/kultur_stellungnahme_metoo-debatte.pdf))



**IV.3.5. Are there special provisions related to training or that provide support for female-led creative programmes for women (e.g. mentorships, targeted funding, partnership initiatives), particularly in creative hubs, incubators and clusters, including in the digital environment?  
If so, please describe. (Not to exceed 6,000 characters)**

— The Women in Culture and the Media project office at the German Culture Council was set up in July 2017 with the support of and funding from the Federal Government Commissioner for Culture and the Media. One of the office's major tasks is to plan, support and implement a nationwide cross-sectoral one-to-one mentoring programme for female artists and creatives looking to reach management positions. The programme aims to provide strategic careers advice and practical support, to give the mentee a sense of belonging in the culture community, and if possible to build up a lasting alumni network. It is hoped that mentees will profit from the experience and networks of their more high-profile colleagues so that in the long term, more women will be represented in key positions in the culture and media industries and in cultural policymaking. The programme is to be staged three times. 286 mentees applied first time round in January 2018. There are 13 volunteer mentors (female and male) for the

first round. Over 200 women applied for the second round, for which applications closed in October 2018. A total of 24 tandems are planned in this second round, which is due to begin at the start of 2019 (<https://www.kulturrat.de/thema/frauen-in-kultur-medien/mentoring-programm/>).

A cross-sectoral office specifically to promote female artists was set up at the **Senate Department for Culture in Berlin** in 1989 in order to counter the under-representation of women seen in the arts and culture. The office has its own budget and concentrates on supporting fields in the arts in which women continue to be under-represented. Female artists can apply for support programmes, such as the Berlin-Rheinsberg Composition Prize, the Female Film/Video Artists Programme, the Hannah Höch Prize (Visual Arts) and the Female Jazz Artists Programme. In addition, long-established cultural initiatives targeted specifically at women receive infrastructural support.

**IV.3.6. Does your country, or its public regulatory agency, monitor gendered attacks on artistic freedom including those using digital technologies – e.g. cyber violence, cyber-bullying, cyber-harassment, etc.?  
If so, please describe. (Not to exceed 6,000 characters)**

— No active monitoring has taken place to date. In future it will be possible to gather information on sexual harassment and violence in the field of film, TV, theatre and orchestra via the newly-established Themis e.V. (see IV.4.).

The hashtags #Aufschrei (2013 on) and #MeToo (2017 on) started a debate in society which has helped increase the visibility and public awareness of the problem of sexism, abuse of power, sexual harassment and sexual violence – not least in the field of culture and the media.

#### IV.3.7. If your country collects data on gender disparities or provides gender analysis on core statistics, please provide all relevant data. (Not to exceed 12,000 characters)

##### Examples include:

##### **% of women/men among employed/self-employed artists in specific artistic and cultural occupations and industries, including in the digital creative industries**

In 2017, of the total of 1,222,000 people working in cultural occupations, 53 % were male and 4 % female (source: data from the 2017 microcensus).

##### **% of female/male students in arts and/or cultural industry related training programmes**

Of the total of 94,264 students of art and aesthetics in the 2017/18 winter semester, 35,350 were male (38 %) and 58,914 female (62 %)

[note: art and aesthetics combined; all higher education institutions, source: student statistics]

##### **% of women/men who are trainers/educators in culture**

In 2014 39 % of teachers in art and aesthetics were women and 61 % men (no absolute values available, proportion only) (source: study by the German Culture Council "Women in Culture and the Media" <https://www.kulturrat.de/wp-content/uploads/2016/12/Frauen-in-Kultur-und-Medien.pdf>, p. 74).

##### **% of public funds given to female/male artists and cultural producers**

No data is available on all public funding.

The **Berlin Senate Department for Culture and Europe** achieved parity in the granting of available funds to the free arts scene many years ago. Over the past few years, the proportion of funding pledges and actual funding granted to women has been between 50 % and 60 %. When it comes to support for studios, there has been an increase in the share of applications from women from 54 % in 2011 to 63 % in 2015; at 58 %, the proportion of women receiving support has stayed at a high level. Similarly, the proportion of women on juries appointed by the Senate Department for Culture since 2011 has been between 50 % and 60 %.

The proportion of women on juries appointed by the Federal Government Commissioner for Culture and the Media is 47.3 % (as at July 2018).

##### **% of women/men in decision-making positions in public cultural and media institutions**

In 2010 a study on the publishing industry showed that with 80 % female employees, only 16 % of management at publishing companies are women.

Management positions at art colleges/universities in 2014 (p. 80): 20 % of rectors were female, 80 % male; 39 % of vice-chancellors were female, 61 % male

Management positions at music colleges/universities in 2014 (p. 81): 19 % of rectors were female, 81 % male; 32 % of vice-chancellors were female, 68 % male

Management positions at major libraries in 2014 (p. 92): 63 out of the total 145 were held by women (43.4 % female, 56.6 % male)

Management positions in museums in 2014 (p. 99): 104 out of the total 322 were held by women (32.3 % female, 67.7 % male)

(Source: study by the German Culture Council "Women in Culture and the Media" 2016 <https://www.kulturrat.de/wp-content/uploads/2016/12/Frauen-in-Kultur-und-Medien.pdf>).

##### **% of works from female/male artists displayed/projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.)**

Number of works performed by composers and authors in 2013/14:

Opera: a total of 291, 20 of which by women (6.9 % female, 93.1 % male)

Operetta: a total of 29, none by women (100 % male)

Musicals: a total of 106, 3 of which by women (2.8 % female, 97.2 % male)

Dramas: a total of 1402, 340 of which by women (24.3 % female, 75.7 % male)

(Source: study by the German Culture Council "Women in Culture and the Media" 2016 <https://www.kulturrat.de/wp-content/uploads/2016/12/Frauen-in-Kultur-und-Medien.pdf>, p. 88).

2000 – 2014 Theatertreffen in Berlin: 17 out of 140 theatre performances directed by women



Film and cinema as of 2014: Women direct 19% of German motion pictures (2010-13: 22%); in 2014 there were no women directors of films with budgets above 5,000,000 euros (2010-13: 10%)

(Source: Second German Quadrennial Periodic Report 2016)

A pilot study entitled “Visibility of Women in the Media and Publishing” (2018) by the publishing project #frauenzählen initiated by the NGO Women in Publishing (“Bücherfrauen”) in cooperation with the Institute for Media Research at the University of Rostock documents the visibility of women in reviews and literary criticism. Its three main findings were: male authors and critics dominate literary criticism and reviews; two-thirds of all articles deal with works by male authors; men write predominantly about men, and have much greater space for their reviews.

#### **% of women/men receiving art prizes/awards**

In recent years appointments to juries and award recipients have been the subject of intense public discussion, particularly in the fields of music and film. However, there has been no evaluation of all prizes and awards.

In 2018 some branches of the industry declared their intention to appoint equal numbers of men and women to juries in the future, or to award a prize alternately to male and female artists (e.g. German Jazz Prize).

The current start-up competition for cultural and creative entrepreneurs (“Kultur- und Kreativpiloten”) financed by the Federal Ministry for Economic Affairs and Energy has an average of 55% female award winners and 45% male award winners since 2010.

#### **IV.3.8. If you have other or additional, relevant data please provide. (Not to exceed 12,000 characters)**

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## Other Relevant Information

Please include any other relevant information you wish to report on the implementation of the 1980 Recommendation. (Not to exceed 12,000 characters)

**The report is based, inter alia, on the following sources:**

- CDU-CSU-SPD coalition agreement of 2018  
<https://www.bundesregierung.de/resource/blob/975226/847984/5b8bc23590d4cb2892b31c987ad-672b7/2018-03-14-koalitionsvertrag-data.pdf?download=1> (in German)
- Kulturfinanzbericht 2016 (report on cultural funding)  
[https://www.destatis.de/DE/Publikationen/Thematisch/BildungForschungKultur/Kultur/Kulturfinanzbericht1023002169004.pdf?\\_\\_blob=publicationFile](https://www.destatis.de/DE/Publikationen/Thematisch/BildungForschungKultur/Kultur/Kulturfinanzbericht1023002169004.pdf?__blob=publicationFile)  
 (in German)
- Federal Foreign Office: “2016 – Second Quadrennial Periodic Report on the Implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression 2005 in and through Germany in the 2012-2015 Reporting Period”  
<https://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=2ahUKEw-jmoYil6czgAhVO1xoKHbx8BfgQFjAAegQIA-BAC&url=https%3A%2F%2Fwww.auswaertiges-amt.de%2Fblob%2F282284%2F26722485ee3c361f9e5f381a-885cae90%2Fzweiterstaatenbericht2016-data.pdf&usg=AOvVaw2uJioltFDXHLqVtS73ZHBa>
- German Culture Council: study entitled “Frauen in Kultur und Medien – Ein Überblick über aktuelle Tendenzen, Entwicklungen und Lösungsvorschläge” (“Women in Culture and the Media – An Overview of Current Trends, Developments and Possible Solutions”) 2016,  
<https://www.kulturrat.de/wp-content/uploads/2016/12/Frauen-in-Kultur-und-Medien.pdf>  
 (in German)
- “First Periodic Report by the Federal Republic of Germany on Measures to Protect and Promote the Diversity of Cultural Expressions to Implement the UNESCO Convention of 2005”, 2012
- “German Reply to UNESCO Survey on the social status of creators, artists and performers”, 2008



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