



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



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# Summary

*In Germany, the protection and promotion of the diversity of cultural expressions provides 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 among civil society actors at all levels. Public spending for the protection and promotion of art and culture reached some 9.4 billion euros in 2011. Relative to Germany's economic power, this corresponds to 0.36 percent of gross domestic product.*

- 1 New or substantively updated packages of measures are located primarily in the areas of urban development and cultural participation in urban society, displacement and migration, intercultural issues, integration and displacement of persons. In order to meet the goals set forth in the Convention, it is essential to improve framework conditions for independent artists and cultural producers. Numerous new and broad-ranging initiatives have been launched in the area of cultural education. Public libraries have successfully positioned themselves as the backbone of cultural infrastructure in the digital era. Comprehensive cultural development concepts at Land level strengthen multiple links in the cultural value chain.
- 2 In the area of international cultural cooperation, demand-oriented online programmes for arts and culture management that are available to tens of thousands of users represent a significant innovation. Other key results are strengthening civil society in countries that are undergoing major processes of political change, promoting media diversity in Arab countries and fostering young creative talent through network-building and innovative visitor programmes.
- 3 An electronic service platform to facilitate the mobility of artists is a new initiative in the area of preferential treatment in accordance with Article 16 of the UNESCO Convention, as is the establishment of regionally oriented mobility funds. The targeted expansion of invitation programmes for emerging filmmakers and publishers as well as a literature and translation initiative from, into and among Southeast European languages in European countries, some of which are entitled to Official Development Assistance (ODA), help to close the North-South and East-West gaps.
- 4 The United Nations' adoption in December 2015 of the 2030 Agenda for Sustainable Development has encouraged the adjustment of the national sustainability strategy in 2015 and 2016. The significance of the creative economy has continued to grow since 2012, as shown in the 2013 Creative Economy Report by UNESCO and UNDP on countries of the global South. This remains a key area of practice.
- 5 The participatory elements in the governance of cultural policy have undergone significant further development in Germany during the reporting period. They range from participation in (cultural) legislation and cultural development concepts to expert consultations on controversial issues such as the negotiations on for the Transatlantic Trade and Investment Partnership (TTIP).
- 6 Every dimension of the expansion of barrier-free access to the arts and culture, as well as inclusion in cultural education, has been significantly advanced through the UN Convention on the Rights of Persons with Disabilities and the concrete form it has taken in the National Action Plan *Unser Weg in eine Inklusiv Gesellschaft* (Our Path to an Inclusive Society).

# Technical information

<b>a Name of Party</b>	Federal Republic of Germany
<b>b Date of ratification</b>	12 March 2007
<b>c Organisation(s) or institutions(s) responsible for generating this report</b>	Steering committee: Federal Foreign Office (lead responsibility), the Federal Government Commissioner for Culture and the Media, the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany and the German Commission for UNESCO in its role as the national contact point for the 2005 UNESCO Convention
<b>d National contact point</b>	German Commission for UNESCO, Bonn
<b>e Date of reporting</b>	1 September 2015 to 30 April 2016
<b>f Name of person who signs report</b>	Dr Frank-Walter Steinmeier, Federal Minister for Foreign Affairs
<b>g Description of consultation process with civil society to generate report</b>	<p>In October 2015, 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 second quadrennial periodic report and a potential German approach. On 3 November 2015, the steering committee (see above) met for the first time and determined the transversal issues and specific priorities of the German report.</p> <p>The national contact point then called upon all civil society actors to communicate relevant initiatives and measures for the second quadrennial periodic report. The steering committee engaged the relevant departments for the purpose of specific deliveries for the report. Additionally, the national contact point conducted research and analyses. Beyond this, all relevant ministries (Federal Ministry of Education and Research, Federal Ministry for Economic Cooperation and Development, Federal Ministry for Economic Affairs and Energy, Federal Ministry of Labour and Social Affairs and Federal Ministry for Family Affairs, Senior Citizens, Women and Youth) and the Association of German Cities were invited to name relevant measures. A total of some 120 measures and initiatives were thus gathered by 15 January 2016.</p> <p>In keeping with the report structure, these contributions were assembled into a first draft by 3 February 2016. This draft provided the foundation for three combined consultation processes: a) the steering committee ensured quality control and feedback with all relevant federal ministries and the Länder; b) beyond this, civil society and the community of experts were invited to comment on the draft report online during the period from 2 to 15 February 2016; c) as an innovative format within the framework of report preparation, the report was then commented on chapter by chapter in a face-to-face peer review during the annual meeting of the Federal Coalition for Cultural Diversity in Bonn on 18-19 February 2016. More than 100 comments were taken into account in the second draft of the report on 22 February 2016.</p> <p>The experts of the Sub-Committee for Culture and the Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO commented on this draft on 3 March 2016. The steering committee took these comments into account in the editing of the final draft, under the lead responsibility of the Federal Foreign Office, before the report was adopted by the Federal Cabinet on 4 May 2016.</p>
<b>h Names of representatives of civil society organisations taking part in generating the report</b>	<ul style="list-style-type: none"> <li>○ Federal Coalition for Cultural Diversity (see list in Annex)</li> <li>○ Sub-Committee for Culture and Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO, chaired by Prof. Karin von Welck (see list of names in Annex)</li> </ul>



# 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 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.

Germany's multifaceted and historically evolved cultural landscapes in the country's different regions provide the foundation for its cultural riches. In international comparison, Germany enjoys an especially dense network of publically funded cultural institutions. It possesses top-class, broad-ranging and international cultural offerings – not only in major metropolitan areas but also in smaller cities and rural areas.

In order to entrench these principles of publically supported cultural policy – including internationally – under the conditions of ongoing trade liberalisation, Germany was among the co-initiators of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

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 in its full breadth.<sup>1</sup>

Within the scope of its responsibility for the state as a whole and its national representation, the Federation provides complementary support and helps shape legal framework conditions within its area of legislative responsibility. The Federation also supports cultural institutions that are of national significance and represents cultural and media policy interests at the international level. Promoting international cooperation is an important part of cultural relations and education policy, for which the Federation is responsible. In 2015, the Federal Government provided a total of 1.673 billion euros in funding for these tasks.

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<sup>1</sup> The Association of German Cities has recently taken a position on the crucial role of municipalities in papers entitled *Kulturpolitik als Stadtpolitik* (Cultural Policy as Municipal Policy, 2015) and *Standortfaktor Kultur* (Culture as a Location Factor, 2013).

In Germany, the Federation, the Länder and the municipalities understand themselves to be partners that complement one another and in many cases act together and with one another to safeguard cultural identity and diversity and to contribute to cultural memory. 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. Cultural promotion is thereby considered a core task for the democratic polity and an investment in the future. The freedom and quality of the media and access to the media are values and positions that Germany stands for as a European nation which prizes culture, as is freedom of opinion. Individual and public opinion formation and diversity of opinion are fostered considerably by private and public service broadcasting.

Numerous federal, Länder and municipal institutions receive complementary funding. In 2011, public spending<sup>2</sup> for the protection and promotion of culture and the arts alone totalled some 9.4 billion euros, thereby making up 1.69 per cent of total public expenditures. Of this sum, the municipalities accounted for 44.8 per cent, the Länder for 41.9 per cent and the Federation for 13.3 per cent<sup>3</sup>. Relative to Germany's economic power, this corresponds to 0.36 per cent of gross domestic product. Notable additional funding is provided by public and private foundations and private patrons of the arts.

In the immigration society of Germany, cultural professionals who are particularly connected to other countries professionally or geographically make a major contribution to the country's cultural wealth. Numerous NGOs, foundations, networks, festivals, artists' agencies and intermediary organisations carry out cooperations independently, both domestically and abroad. The Federal Government provides funding for cultural projects from and in countries of the global South and Eastern Europe.

Within the scope of its international cooperation, the Federation also supports cultural professionals and institutions in partner countries in the sustainable development of their cultural and media infrastructure; the promotion of their cultural, media and creative industries; and cultural policy advising. The growing diversity of cultural expressions in Germany and abroad is decidedly regarded as a major opportunity here. As part of the 2030 Agenda for Sustainable Development, German development cooperation has once again intensified its engagement with issues of cultural and religious diversity.

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2 Statistical offices of the Federation and the Länder – *Kulturfinanzbericht 2014* (report on cultural funding), p. 29

3 In 2007, the corresponding figures were approx. 8.5 billion euros, equalling 1.67 per cent of total public, with the municipalities accounting for 44.4 per cent of this total, the Länder 43 per cent and the Federation 12.6 per cent.

# Chapter 1: Cultural policy measures and programmes

This chapter presents the examples of ten activities and programmes that were newly created or substantially altered during the reporting period, which protect and promote the diversity of cultural expressions at the local or regional level or nationwide. Insofar as the relevant information is available, the outcomes and the resources used are presented. Also of interest is which of the components of the cultural value chain is a particular focus of attention.

The materials submitted show numerous new directions in the following areas: urban development and participation in cultural life in urban society; migration, intercultural issues and displacement of persons; strengthening framework conditions for independent artists and cultural producers; the social insurance of independent artists and writers; cultural education and public libraries as the backbone of cultural infrastructure in the digital era and broad-based cultural development concepts at Länder level.

## 1 Creativity as a factor in urban development

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 Hannover UNESCO City of Music, since 2014 (“My Hannover 2030“)</li> <li>2 Heidelberg UNESCO City of Literature, since 2014</li> </ol>
<b>Main aims</b>	Harness music and literature for sustainable urban development: Intensify, expand and cement innovation and networking, artists’ exchange and collaborations for professionals and laypeople
<b>Main characteristic</b>	creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Artists, cultural producers, cultural bearers, cultural professionals, citizens of all ages who are interested in culture

### Expected results

- Connecting and promoting musical and literary creativity in urban society
- Adding momentum to innovation in urban society; exchanging strategies, ideas and practices
- Intensifying, expanding, consolidating artistic mobility through the network of Cities of Music and Literature; including and promoting regional artists

### 1 Hannover

- Further developing sound design in a targeted way in cooperation with the Hannover “Hörregion” (listening region)
- Hosting “Fête de la Musique” 2016 as UNESCO City of Music
- Creating new impetus for existing festivals in the areas of jazz, world music and classical music
- Strengthening the network of UNESCO Cities of Music through knowledge platform

<http://en.unesco.org/creative-cities/hannover>

## 2 Heidelberg

- Intensifying literary endeavours in the Heidelberg region through participatory projects
- Strengthening interdisciplinary collaboration with artists, cultural institutions and the university
- Popularising knowledge of the literary history of Heidelberg
- Raising awareness of the need to translate German-language literature into other languages, increasing the international reception of German literature
- Holding an international network meeting of the UNESCO Cities of Literature in order to exchange knowledge and plan cooperative projects

<http://www.heidelberg.de/english,Len/Home/Go+out/Unesco+City+of+Literature.html>

<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 State capital of Hannover with specialist partners</li> <li>2 UNESCO City of Literature Heidelberg in the Department of Cultural Affairs of the City of Heidelberg</li> </ol>
<b>Resources</b>	Heidelberg: 160,000 to 200,000 EUR in annual resources
<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li>1 Cooperating partners in the Hannover region include institutions of higher education such as Hannover Medical School and companies such as Sennheiser</li> <li>2 Universities and other institutions of higher education in the Heidelberg region, literary and cultural institutions in the region</li> </ol>
<b>Results and evaluation? If so, most important results of the evaluation</b>	
Not yet, measures operating since December 2014	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

## 2 Citizen initiatives for cultural participation in urban society

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 Kulturlogen (culture loges); Bundesarbeitsgemeinschaft Kulturelle Teilhabe (Federal Association for Cultural Participation); KulturLeben Berlin – Schlüssel zur Kultur e.V. (CulturalLife Berlin – key to culture)</li> <li>2 Landesfonds Kommunale Galerien Berlin (State Fund for Municipal Galleries), since 2014; prizes for independent project spaces and initiatives, since 2012</li> </ol>
<b>Main aims</b>	Enabling people with limited financial resources to participate in cultural events by personally addressing them; honouring civic engagement for independent art spaces; strengthening diversity through easily accessible local art offerings
<b>Main characteristic</b>	Ideas and artistic creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	<ol style="list-style-type: none"> <li>1 People who usually do not attend cultural events, children</li> <li>2 Artists active in the districts of Berlin, citizens, associations</li> </ol>

### Expected results

- 1 **Kulturlogen – KulturLeben – Bundesarbeitsgemeinschaft Kulturelle Teilhabe (culture loges)**
  - Providing respectful, free-of-cost access to cultural events through pro bono unsold tickets
  - Experiencing events as a host: Inviting a companion along and/or experiencing culture together as a family
  - Turning people who did not previously attend cultural events into event-goers
  - Strengthening the importance of culture and volunteer work for social cohesion
  - Raising awareness of the human right to participate in cultural life, as stated in the Universal Declaration of Human Rights, Article 27
- 2 **Kommunale Galerien and independent project spaces and initiatives (municipal galleries)**
  - Strengthening diversity of programming and providing a “first showcase” for artists
  - Enriching the diversity of artistic expressions through superb independent art spaces with experimental and original programming

<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 Locally resp. regionally active “culture loges”, generally organised as associations; nationwide 27 in the Bundesverband Kulturlogen e.V. (Association of Culture Loges) as of 2015 and 24 in the Bundesarbeitsgemeinschaft Kulturelle Teilhabe; KulturLeben Berlin e.V.</li> <li>2 Berlin Senate Chancellery – Cultural Affairs</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 Time commitment by volunteers; special software; tickets donated by cultural partners such as theatres, concert halls and event organisers as well as by donors</li> <li>2 State fund 350,000 EUR annually (municipal galleries), prizes for project sites 30,000 EUR each (2016: 20 prizes, total amount 600,000 EUR)</li> </ol>
<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li>1 Cultural partners, generally private; cooperation with NGOs (Frauenhaus, Tafel, and others) and with social partners (Diakonie, Caritas, urban district associations)</li> <li>2 The civil society organisation “Netzwerk freier Berliner Projekträume und-initiativen” organises annual awards ceremonies</li> </ol>

### Results and evaluation? If so, most important results of the evaluation

- 1
  - **Example of the Kulturloge Marburg** (October 2009 to February 2015): 1700 guests at cultural events, including 600 children, cooperation with 50 event organisers, more than 10,000 tickets distributed
  - **Example of KulturLeben Berlin** (2010 to 2015): guests registered by the organisation: 15,500, of which 2,400 were children and 4,300 were guests from social partner institutions; 350 cultural partners; 260 social partners; in 2014: 41,000 cultural locations distributed; cumulatively since 2010: 145,000 tickets distributed
  - **Evaluations of KulturLeben Berlin by the University of Hildesheim**: 2014 and 2011: non-attendees of cultural events became attendees: 56 per cent of guests had not attended any cultural events in the 12 months before receiving “guest tickets”, while 44 per cent had attended two or more. [http://www.kulturvermittlung-online.de/pdf/mandel\\_renz\\_2014\\_mind\\_the\\_gap.pdf](http://www.kulturvermittlung-online.de/pdf/mandel_renz_2014_mind_the_gap.pdf)
- 2 Active public participation, more than 150 free independent art spaces and initiatives  
[http://kulturvermittlung-online.de/pdf/renz\\_mandel\\_die\\_evaluation\\_der\\_kulturloge\\_berlin\\_2011.pdf](http://kulturvermittlung-online.de/pdf/renz_mandel_die_evaluation_der_kulturloge_berlin_2011.pdf)

<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention
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### 3 Intercultural issues, migration, displacement of persons, integration

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 <b>Baden-Württemberg:</b> In the Innovationsfonds Kunst (Innovation Fund for the Arts), among others             <ol style="list-style-type: none"> <li>a Interkultur funding line (Intercultural issues) since 2012, and</li> <li>b new project funding line for Kulturprojekte zur Integration und Partizipation von Flüchtlingen (cultural projects for the integration and participation of refugees) since 2014</li> </ol> </li> <li>2 <b>Lower Saxony:</b> 2015 to 2016 participatory development of inter- and transcultural funding recommendations as part of the cultural development concept on the basis of the study <i>1. InterKulturBarometer: Migration als Einflussfaktor auf Kunst und Kultur</i> (First Intercultural Barometer: Migration as a Factor influencing Art and Culture), 2012</li> <li>3             <ol style="list-style-type: none"> <li>a <b>Musik macht Heimat (Music makes a home):</b> Interactive knowledge platform about musical projects by, with, and for refugees (since October 2015),</li> <li>b <b>Volunteer initiative Welcomegrooves</b> – refugees learn German with music (since 2015)</li> </ol> </li> <li>4 <b>Heimatklänge</b> – musikalische Weltreise (Sounds of home – touring the world with music) in the district and city of Marburg-Biedenkopf, 2014 to 2015. <i>This example from Hesse represents numerous comparable local refugee projects in many locations.</i></li> </ol>
<b>Main aims</b>	Making it possible to live together in cultural diversity, facilitating language acquisition for refugees, appealing to them through the sounds of home, encouraging the active participation in cultural life of people with an immigrant background
<b>Main characteristic</b>	Ideas and artistic creation   production   distribution/marketing   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Artists and cultural projects in all areas; migrant organisations; refugees, including unaccompanied youth; culturally engaged multipliers, cultural bodies, cultural and musical institutions
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Receiving refugees; refugees participating in cultural life and developing their potential</li> <li>○ Giving displaced young people a piece of their identity: rap, hip hop, drumming, dance, imparted on an equal footing by musicians with a migrant background</li> <li>○ Supporting integration and language acquisition through art and culture, intercultural cooperation, assistance and networking</li> <li>○ Engaging people with a migrant background in public art and culture offerings, inviting them to participate actively</li> <li>○ Making the solidarity of the arts and culture scene – especially music – visible</li> <li>○ Providing impetus for the inter- and transcultural further development of arts and culture institutions, improving political framework conditions</li> </ul>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 Art department of the Ministry of Science, Research and the Arts Baden-Württemberg, independent jury decision</li> <li>2 Lower Saxony Ministry for Science and Culture in cooperation with specialist partners; the “First Intercultural Barometer” was developed in 2012 by the Centre for Cultural Research in Sankt Augustin and funded by the Federal Government Commissioner for Culture and the Media and the Länder of North Rhine-Westphalia and Lower Saxony</li> <li>3             <ol style="list-style-type: none"> <li>a German Music Information Centre, an institution of the German Music Council, as coordinator of the platform</li> <li>b Volunteers</li> </ol> </li> <li>4 KFZ Kulturladen Marburg event venue in cooperation with the Marburg Ausländerbeirat (Foreigners’ Advisory Council) and the Adolf Reichwein School</li> </ol>



<b>Resources</b>	<ol style="list-style-type: none"> <li><b>Baden-Württemberg:</b> <ol style="list-style-type: none"> <li>400,000 EUR in annual funding, maximum of 50,000 EUR per project</li> <li>250,000 EUR in annual funding, maximum of 15,000 EUR per project</li> </ol> </li> <li><b>Lower Saxony:</b> 2011 to 2015 80,000 EUR for the study and four regional intercultural forums</li> <li><b>German Music Information Centre:</b> From institutional resources</li> <li>22,000 EUR in federal funding (“Culture is Strength” programme of the Federal Ministry of Education and Research), distributed by the Bundesvereinigung Soziokultureller Zentren (Federal Association of Sociocultural Centres)</li> </ol>
<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li><b>Baden-Württemberg:</b> Project sponsors must be non-profit entities</li> <li><b>Lower Saxony:</b> Participation by cultural associations, cultural professionals, autonomous migrant organisations</li> <li><b>German Music Information Centre:</b> Presented projects and initiatives from associations, musical institutions, volunteers, and many more</li> <li>Non-profit cultural bodies, elected Foreigners’ Advisory Council, public school</li> </ol>
<b>Results and evaluation? If so, most important results of the evaluation</b>	
<ol style="list-style-type: none"> <li><b>Baden-Württemberg:</b> July 2015, Interkultur für alle (Intercultural life for all) practical guide: hand-out for creative artists, municipalities, multipliers and migrant organisations</li> <li><b>Lower Saxony (North Rhine-Westphalia, nationwide):</b> First regional intercultural forum, 2015. “First Intercultural Barometer”, 2012 <a href="http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept_niedersachsen_kek/kekprozess/der-kek-prozess-bezieht-die-ak-teure-aktiv-ein-118561.html">http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept_niedersachsen_kek/kekprozess/der-kek-prozess-bezieht-die-ak-teure-aktiv-ein-118561.html</a></li> <li> <ol style="list-style-type: none"> <li><b>German Music Information Centre:</b> 150 projects identified in 3 months (October to December 2015), 30 per cent of which were projects to sing and make music together, 30 per cent concerts and musical theatre, 25 per cent pro bono musical instruction, instrument donations, music therapy, etc.</li> <li><b>Welcomegrooves:</b> 6 musical language lessons, translated into 28 languages</li> </ol> </li> <li><b>Heimatklänge:</b> Noticeably bolstering participants’ joie de vivre and confidence, reviving energy – positive change in overall behaviour, Challenge: very poor language skills</li> </ol>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

#### 4 Effectively improving framework conditions for rock, pop, jazz, world music and live music culture

<b>Name of measure</b>	<ol style="list-style-type: none"> <li><b>Music board Berlin</b>, established by the Berlin Senate at the beginning of 2013</li> <li><b>Establishment of a Centre for World Music</b> at the Popakademie Baden-Württemberg University of Popular Music and Music Business, offering a bachelor’s degree beginning in the 2015-2016 winter term</li> <li><b>Initiative Musik (Music Initiative):</b> Funding agency of the Federal Government Commissioner for Culture and the Media and the music industry for rock, pop and jazz, APPLAUS Prize awarded since 2013</li> </ol>
<b>Main aims</b>	Fostering diversity in the fields of jazz, pop, rock and world music, creating transcultural connections, strengthening live music and equipping it to thrive in the digital era
<b>Main characteristic</b>	Ideas and artistic creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional

<b>Target groups</b>	<ol style="list-style-type: none"> <li>1 Pop musicians, the pop music scene, musical networks, the music industry</li> <li>2 Music instructors, students with a migrant background</li> <li>3 Emerging musicians, musicians with a migrant background, live music venues and programme planners (rock, pop, jazz) in Germany</li> </ol>
<b>Expected results</b>	<ol style="list-style-type: none"> <li>1 <b>Musicboard Berlin:</b> <ul style="list-style-type: none"> <li>○ Supporting the pop music scene in the city and establishment of better infrastructure</li> <li>○ Further strengthening the cultural and economic appeal of the pop music scene, expansion of cooperation with music companies</li> <li>○ Providing grants and contacts to support artists</li> <li>○ Encouraging creative professionals and musicians from around the world to choose Berlin as a location</li> </ul> </li> <li>2 <b>Mannheim, Baden-Württemberg:</b> <ul style="list-style-type: none"> <li>○ Training musicians and music instructors in the baglama, the oud and Turkish and Arabic percussion</li> <li>○ Signalling the diversification of the musical landscape through cultural policy</li> </ul> </li> <li>3 <b>Initiative Musik:</b> <ul style="list-style-type: none"> <li>○ Promoting diversity in the areas of jazz, pop, rock and world music, strengthening live music culture, equipping live music culture to thrive in the digital era (artists, infrastructure, short tours, digitalisation of performance techniques at live music venues in Germany)</li> <li>○ Honouring the programming of independent venues, APPLAUS, since 2013</li> </ul> </li> </ol>
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 Musicboard as an intermediary structure with an expert advisory board</li> <li>2 Popakademie Baden-Württemberg University of Popular Music and Music Business</li> <li>3 Initiative Musik gGmbH, supported by the Society for the Administration of Neighbouring Rights (GVL) and the German Music Council, since 2008; APPLAUS prize (since 2013) together with BK Jazz, Live-Komm, the Federal Government Commissioner for Culture and the Media, e.g., in 2015 the Bavarian Ministry of Economic Affairs and Media, Energy and Technology and the state capital of Munich</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 1 million EUR</li> <li>2 Establishment of a centre financed by the federal state of Baden-Württemberg, with annual costs of approx. 350,000 EUR at full operation, of which the City of Mannheim provides 100,000 EUR</li> <li>3 Annual budget: promotion of artists and infrastructure, min. 1.5 million EUR; APPLAUS venue programme prize, 1 million EUR; additional special projects such as digitalisation programme (2015: 1.5 million EUR) and investment programme for clubs (2016: 1 million EUR), plus annual funding provided by the Federal Foreign Office and Federal Ministry for Economic Affairs and Energy. Structure of Initiative Musik is supported by GEMA and GVL (approx. 400.000 EUR per annum)</li> </ol>
<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li>1 Experts from the Berlin music scene and music industry as well as civil society actors (advising)</li> <li>2 Cooperation with the Oriental Music Academy Mannheim and music academies in Baden-Württemberg</li> <li>3 Music industry, GVL, German Music Council, GEMA</li> </ol>
<b>Results and evaluation? If so, most important results of the evaluation</b>	
<b>Initiative Musik:</b> <ul style="list-style-type: none"> <li>○ From March/April 2008 to November 2015, support provided to 1,400 artists', short tour and infrastructure projects and music venues. More than 100 music clubs and event organisers honoured since 2013 with the APPLAUS prize. For example, in 2015: 64 music clubs and event organisers from 14 federal states received prize money between 5,000 EUR and 30,000 EUR, <a href="http://initiative-musik.de/en/3">http://initiative-musik.de/en/3</a></li> </ul>	
<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

## 5 Strengthening the independent culture industry regionally

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 Hamburg Kreativ Gesellschaft (Hamburg Creative Society), 2010, subsidiary of the city</li> <li>2 Kulturförderpunkt (Culture Funding Point) Berlin, since autumn 2013</li> <li>3 Kreatives Brandenburg (Creative Brandenburg) – Portal for cultural professionals and the creative industry</li> </ol>
<b>Main aims</b>	Providing support to independent and autonomous creative businesses of all sizes in all phases of their economic development through information, contacts and expertise; seizing the opportunities of creative industries
<b>Main characteristic</b>	Ideas and artistic creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Creative actors, students and graduates, autonomous and independent creative businesses of all sizes in all phases of their economic development, networks of individual creative industry sectors
<b>Expected results</b>	
<ol style="list-style-type: none"> <li>1 <b>Hamburg:</b> Creating jobs in all 11 sub-markets of the creative industry through improvement of real estate offerings, opportunities for financing and funding, customer-oriented advising and coaching, further education and networking: raising awareness of the potential of this newly emerging industrial complex in politics, the media, and traditional industries</li> <li>2 <b>Berlin:</b> Enabling projects to be realised through informational events and database on funding programmes; application process facilitated; orientation offered regarding funding</li> <li>3 <b>Brandenburg:</b> Providing information about events, products, and network-building in the creative scene</li> </ol>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 Hamburg Kreativ Gesellschaft</li> <li>2 Kulturprojekte Berlin GmbH</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 750,000 EUR in institutional funding from the City of Hamburg, third-party funding from the EU (European Regional Development Fund (ERDF) and European Social Fund (ESF)) and the private sector</li> <li>2 Supported by the Berlin Senate Chancellery – Cultural Affairs and the ERDF</li> <li>3 Supported by funding from the Ministry for Economic Affairs and Energy of the Land of Brandenburg</li> </ol>
<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li>1 <b>Hamburg:</b> Demand-oriented dialogical approach in close cooperation with the clientele and specific establishments of submarkets: architecture, visual arts, theatre and dance, literature, design, music, film, the press, broadcasting, advertising, software and games</li> <li>3 <b>Brandenburg:</b> Potsdam printing company Märkische Verlags- und Druckgesellschaft mbH as portal operator</li> </ol>
<b>Results and evaluation? If so, most important results of the evaluation</b>	
<ol style="list-style-type: none"> <li>1 <b>Hamburg:</b> Comprehensive positive evaluation led to removal of the project's time limit in 2013; ongoing evaluation through annual target and performance agreements</li> </ol>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to this UNESCO Convention

## 6 Social security for independent artists and writers : Artists' Social Insurance Fund (KSK)

<b>Name of measure</b>	Legislation to stabilise the artists' social insurance contribution rate, 2014
<b>Main aims</b>	Stabilisation of artists' social insurance through stabilisation of the artists' social insurance contribution rate and establishment of fairness in contribution rates.
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	German Pension Insurance Users of the services of independent artists and writers
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Every employer is involved with the artists' social insurance contribution rate through auditing by the German Pension Insurance</li> <li>○ Stable contribution rate and greater fairness in contribution rates among utilising companies are established</li> </ul>	
<b>Implementing actor</b>	German Pension Insurance Artists' Social Insurance Fund
<b>Resources</b>	Funding structure similar to that of employees: 50 per cent of contributions paid by insured person, the other half funded through a federal subsidy (20 per cent) and through the artists' social insurance contribution rate of companies (30 per cent) that use artists' and writers' services. More information: <a href="http://www.bmas.de/DE/Themen/Soziale-Sicherung/Kuenstlersozialversicherung/kuenstlersozialversicherung.html">http://www.bmas.de/DE/Themen/Soziale-Sicherung/Kuenstlersozialversicherung/kuenstlersozialversicherung.html</a>
<b>NGOs/private companies</b>	In principle, any establishment can be a user of artistic or literary services – this includes NGOs and the private sector.
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ul style="list-style-type: none"> <li>○ Through the 2016 regulation on artists' social insurance contribution rates, the artists' social insurance contribution rate for the 2016 calendar year was set at 5.2 per cent. It thereby remains stable for the third year in a row following 2014 and 2015.</li> </ul>	
<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

## 7 Cultural education – programmes of the Länder

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 <b>Brandenburg:</b> “Musische Bildung für alle“(Musical education for all), since 2010</li> <li>2 <b>Lower Saxony:</b> “Wir machen die Musik” (We set the tone), since 2009-2010, evaluation in 2015</li> <li>3 <b>North Rhine-Westphalia:</b> “Kulturrucksack“ (Culture backpack), since 2012</li> <li>4 <b>Rhineland-Palatinate:</b> “Jedem Kind seine Kunst” (Every child’s art), since 2013</li> <li>5 <b>Schleswig-Holstein:</b> Year of Cultural Education campaign 2014, “Kreativpotentiale” (Creative potentials) programme beginning in 2015 (see measure 8)</li> <li>6 Cross-regional or nationwide collaborations, see measure 8</li> </ol>
<b>Main aims</b>	Strengthening children and youth from all backgrounds through music, singing, dance and art; successful networking among cultural and educational actors; ensuring cultural education offerings in rural or remote areas across the country
<b>Main characteristic</b>	Ideas and artistic creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	<ol style="list-style-type: none"> <li>1 <b>Brandenburg:</b> Children and youth of all backgrounds and ability levels</li> <li>2 <b>Lower Saxony:</b> Children up to age 10 in nurseries and primary schools; also including refugee children since 2015</li> <li>3 <b>North Rhine-Westphalia:</b> Children and youth between the ages of 10 and 14</li> <li>4 <b>Rhineland-Palatinate:</b> Children, youth and young adults from all backgrounds</li> <li>5 <b>Schleswig-Holstein:</b> Predominantly children and youth, but also including young adults of all backgrounds</li> </ol>
<b>Expected results for all programmes of the Länder:</b>	
<ul style="list-style-type: none"> <li>○ Strengthening children’s and youth’s social skills and personality development through music, singing, dance and engagement with art (“tertium comparationis”)</li> <li>○ Making art and culture accessible to all, integrating many different backgrounds, developing language skills</li> <li>○ Emboldening people to express themselves artistically, discovering and fostering talents early</li> <li>○ Successfully stimulating and developing networking between actors in the fields of culture and education</li> <li>○ Strengthening and intensifying public attention to the diversity of cultural education</li> </ul>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 <b>Brandenburg:</b> Verband der Musik- und Kunstschulen Brandenburg e.V. (Brandenburg Association of Music and Art Schools) on behalf of the Ministry for Science, Research and Culture of Brandenburg</li> <li>2 <b>Lower Saxony:</b> State Association of Lower Saxony Music Schools on behalf of the Ministry for Science and Culture of Lower Saxony</li> <li>3 <b>North Rhine-Westphalia:</b> Ministry for Family, Children, Youth, Culture and Sport of North Rhine-Westphalia with 196 municipalities</li> <li>4 <b>Rhineland-Palatinate:</b> Professional artists cooperate with schools, nurseries, youth centres inter alia on behalf of the Rhineland-Palatinate Ministry for Education, Science, Further Education and Cultural Affairs</li> <li>5 <b>Schleswig-Holstein:</b> Ministry of Justice, Cultural and European Affairs Schleswig-Holstein</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 <b>Brandenburg:</b> 1.3 million EUR per year in state funding</li> <li>2 <b>Lower Saxony:</b> Approx. 1.95 million EUR each for the 2015/2016, 2014/2015, 2013/2014 school years</li> <li>3 <b>North Rhine-Westphalia:</b> 4.40 EUR annually per child or youth as support for the 196 municipalities taking part in the Kulturrucksack programme</li> <li>4 <b>Rhineland-Palatinate:</b> Approx. 1 million EUR per year in state funding</li> <li>5 <b>Schleswig-Holstein:</b> 2014: 60,000 EUR only for networking actions</li> </ol>

<b>NGOs/private companies</b>	<p>1,2 <b>Brandenburg</b> and <b>Lower Saxony</b>: Both public and private music schools can take part</p> <p>4 <b>Rhineland-Palatinate</b>: Artists, associations, etc.</p> <p>5 <b>Schleswig-Holstein</b>: Interactive formats with institutions, clubs, associations, initiatives, individuals, academies, educational institutions, sociocultural centres, music schools, adult education centres, etc.</p>
<p><b>Results and evaluation? If so, most important results of the evaluation</b></p> <p>1 <b>Brandenburg</b>: Evaluation conducted by the Centre for Cultural Research in 2013: 89 per cent of children with better-educated parents and 54 per cent of children with less educated parents expressed an interest in continuing their artistic and creative activities beyond the programme. 93 per cent of parents wished for their children to continue their musical education, especially in a school context (80 per cent). A majority of participating institutions are located in rural or socially disadvantaged areas that are considered especially to merit support, <a href="http://vdmk-brandenburg.de/site/foerderprogramme/evaluation">http://vdmk-brandenburg.de/site/foerderprogramme/evaluation</a></p> <p>2 <b>Lower Saxony</b>: In 2014 and 2015 76 music schools in cooperation with 680 nursery schools and 462 primary schools participated. More than 37,000 children aged 10 or younger reached through 1,000 projects. In 2013 and 2014, first evaluation of the pilot project by EDUCULT (Vienna): comprehensive music education offering successfully developed, thorough evaluation in 2015. Results available in 2016.</p> <p>4 <b>Rhineland-Palatinate</b>: Since 2013 some 1,300 projects in almost all cities and administrative districts have been realised by more than 100 artists. According to an evaluation by the University of Koblenz-Landau, the programme enables as many boys and girls as possible to participate in cultural life and strengthens their interest; highly positive feedback from youth, artists and cooperation partners; continuation of cooperation as part of the programme recommended</p> <p>5 <b>Schleswig-Holstein</b>: 2014 campaign brought lasting impetus to the forward-looking dialogue about cultural education; documented press coverage; networking of actors in sub-regions intensified; institutional linkage with cultural hubs (regional interface management) established; handbook for providers of cultural education drafted, cf. <a href="http://www.schleswig-holstein.de/DE/Themen/K/kulturellebildung.html">http://www.schleswig-holstein.de/DE/Themen/K/kulturellebildung.html</a>. Additionally, successful participation in the “Kreativpotentiale” programme from 2015 to 2017, see measure 10.</p>	
<b>Measure introduced/adjusted...</b>	<p>In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention</p>

## 8 Cultural education – cross-regional to nationwide

<b>Name of measure</b>	<p>1 <b>Kulturagenten für kreative Schulen (Cultural agents for creative schools)</b>: Pilot programme in Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia with the German Federal Cultural Foundation (with funding from the Federal Government Commissioner for Culture and the Media), Stiftung Mercator, among others (2011 and 2012 to 2015); second phase 2015 to 2019</p> <p>2 <b>Kreativpotentiale</b>, programme of the Stiftung Mercator (since 2013), cooperation inter alia with Lower Saxony: <b>SCHULE:KULTUR!</b> (SCHOOL:CULTURE!, 2014 to 2017), Schleswig-Holstein: <b>Kultur trifft Schule – Schule trifft Kultur (Culture meets schools – schools meet culture)</b>, 2015 to 2017), and Brandenburg: <b>Plattform Kulturelle Bildung (Cultural education platform, ‘dart’)</b> (since 2009)</p> <p>3 <b>Culture Is Strength</b>. Education Alliances, pilot programme of the Federal Ministry of Education and Research of extracurricular cultural education measures for disadvantaged children and youth, 2013 to 2017</p>
<b>Main aims</b>	<p>Children and youth take active part in art and culture in and outside of school with self-confidence, curiosity, and knowledge, regardless of their socio-economic and cultural backgrounds. Culture-related school development projects and associations make knowledge transfers possible. Cooperation between schools, cultural institutions and other institutions emerges at local level. Educational Alliances initiate a new social movement for good education and sharpen society’s responsibility as a whole for the future of the younger generation. Artists gain qualifications that enable them to realise projects with schools.</p>
<b>Main characteristic</b>	<p>Ideas and artistic creation   production   distribution/dissemination   participation/enjoyment</p>



<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Children and youth in selected programme schools and outside of school; multipliers, cultural actors, artists, teachers, and representatives of cultural institutions.
<b>Expected results for all measures</b>	
<ul style="list-style-type: none"> <li>○ Children and youth, school pupils using cultural offerings in a self-confident, curious and knowledgeable way</li> <li>○ Cultural facilitators acquiring qualifications, raising the level of professionalism. Expected for 2015 onward: e.g. in Schleswig-Holstein, approx. 700 qualified cultural facilitators</li> <li>○ Offering cultural education throughout the country through improved cooperation between schools and cultural institutions and thereby opening up educational opportunities</li> <li>○ Developing and implementing innovative cultural education formats in selected programme schools: for example, Kreativpotenziale in Lower Saxony: 40 schools in cooperation with 31 cultural institutions</li> <li>○ Making culture-related school development projects systematic and quality-oriented</li> <li>○ Transferring results to the Länder structures, firmly establishing permanent cultural education offerings and cementing them in everyday school life, 2015 to 2019</li> <li>○ Fortifying and consolidating extracurricular cultural education measures for (educationally) disadvantaged children and youth through local Educational Alliances</li> <li>○ Teachers receive continuing education as cultural facilitators and are equipped with time quotas at schools, for example in Schleswig-Holstein</li> </ul>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 “Kulturagenten für kreative Schulen”: Non-profit Forum K&amp;B GmbH, initiated and supported by the German Federal Cultural Foundation funded by the Federal Government Commissioner for Culture and the Media, the Stiftung Mercator in cooperation with the relevant state ministries in Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia with expert partners</li> <li>2 Schleswig-Holstein: Ministry of Justice, Cultural and European Affairs and Ministry of School and Professional Education, Brandenburg: Ministry of Education, Youth and Sport together with Plattform Kulturelle Bildung, regional, Lower Saxony: Ministry of Education and Cultural Affairs of Land Lower Saxony and Ministry for Culture and Science with state institute for school quality development (NLQ), inter alia</li> <li>3 “Culture Is Strength”: 23 associations and 10 initiatives receive funding for the implementation of extracurricular cultural education measures through Education Alliances. The associations forward the funds to local alliances, and the initiatives implement the offerings themselves in an Alliance</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 “Kulturagenten für kreative Schulen”: Pilot programme 2011/2012 to 2015 about 22.8 million EUR (10 million EUR of which from the Education Alliances funded by the Federal Government Commissioner for Culture and the Media); programme phase II (2015 and 2016 to 2019) up to 9 million EUR (4.5 million EUR of which from the German Federal Cultural Foundation), additional co-funding through the relevant state ministries in Baden-Württemberg, Berlin, Hamburg, North Rhine-Westphalia and Thuringia</li> <li>2 “SCHULE:KULTUR!” (Lower Saxony) 2014 to 2017: 1.595 million EUR, a third of which from the Stiftung Mercator</li> <li>3 “Culture Is Strength. Education Alliances”: Up to 230 million EUR, 2013 to 2017, Federal Ministry of Education and Research</li> <li>4 “Kultur trifft Schule” (Schleswig-Holstein) 2015 to 2017: 1 million EUR, 500,000 of which from the Stiftung Mercator</li> </ol>
<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li>1 Non-profit Forum K&amp;B GmbH (see above), with the German Federation of Associations for Cultural Youth Education (BKJ) and conneco UG (management of urban culture)</li> <li>2 Brandenburg: University of Potsdam; Lower Saxony: 31 cultural associations, Landesvereinigung Kulturelle Jugendbildung (State Association for Youth Cultural Education), Federal Academy for Cultural Education Wolfenbüttel</li> <li>3 Cooperation of at least three locally embedded, mostly civil society institutions.</li> </ol>

### Results and evaluation? If so, most important results of the evaluation

#### 1 Cultural agents for creative schools:

- 2011 to 2015: 46 cultural agents have sparked up to 84,000 children's and youth's interest in art and culture and anchored cultural education offerings in everyday school life through more than 1200 projects at 138 participating schools and with 620 different cultural partners in 5 Länder
- Final publication Mission Kulturagenten (Mission Cultural Agents), <http://www.kulturagenten-programm.de>

#### 2 Lower Saxony: 2013 to 2017, cf. Lower Saxony Education Server: <http://kultur.nline.nibis.de/nibis.php> Evaluation by the State Institute for School Quality Development (NLQ) planned

#### 3 Culture Is Strength: There are more than 5000 Education Alliances, which have to date implemented nearly 11,000 measures. Some 325,000 children and youth have taken part in the measures. 94 per cent of the Education Alliances reach children and youth who otherwise do not take part in cultural education offerings. 23 associations receive funding from the Federal Ministry of Education and Research, which they pass on to local Education Alliances upon request. 10 initiatives are part of Education Alliances themselves and carry out projects together with local partners (last updated 31 December 2015, evaluation accompanying programming)

#### Other important results

The 2014 National Education Report sponsored by the Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany and the Federal Ministry of Education and Research shows that more than a third of all children and youth under age 18 are growing up under circumstances with at least one major risk factor. Their parents' unemployment, low income, or low level of education limit their opportunities. Young people with a migrant background are often affected by such circumstances. The number of children needing special pedagogical support in the priority area of language use doubled between 2000/2001 and 2012/2013. In 2015, on behalf of the Rat für kulturelle Bildung (Council for Cultural Education), the Allensbach Institute surveyed 9th and 10th grade school pupils at secondary schools nationwide about their cultural understanding and their cultural interests and activities. The study JUGEND/KUNST/ERFAHRUNG.HORIZONT 2015 (Youth/Art/Experience.Horizon) documents that to date, school offerings alone have not been able to balance out the tremendous gaps between children of poorly educated parents and children of university-educated parents.

#### Measure introduced/ adjusted...

In order to implement the provisions of the Convention | In order to support/nurture policy discussion inspired by the Convention | For other reasons unrelated to the Convention

## 9 Introduction or revision of library laws in the Länder and library developments in the era of digitisation

<b>Name of measure</b>	<p><b>Introduction or amendment of library laws in Federal Länder</b></p> <ol style="list-style-type: none"> <li>Hesse (library law amended and extended for five years, 1 January 2016 to 31 December 2020); Rhineland-Palatinate (law adopted in 2014); Schleswig-Holstein (February 2016, law discussed in Landtag (state parliament), entry into force scheduled for July 2016 = fifth state library law)</li> </ol> <p><b>Library developments in the era of digitisation</b></p> <ol style="list-style-type: none"> <li><b>German Digital Library (DDB)</b>, the central platform for culture and knowledge in Germany, also the central national aggregator for Europeana, the European Digital Library</li> <li><b>Bavarikon</b>: Bavarian portal for art, culture and regional studies, as well as digitisation concepts for the transmission of analogue cultural assets to other German Länder</li> <li><b>Digitalisation of orphan works</b> (Copyright Act, Article 61 et seqq.) <b>and out of commerce works</b> (Copyright Administration Act, Articles 13d und 13e) beginning in 2015</li> <li><b>Library associations' campaign for e-books in public libraries</b>: "The Right to E-Read"</li> </ol>
<b>Main aims</b>	Through library laws, permanently safeguarding the foundation for a stable and innovative public library system as a crucial component of the educational and cultural infrastructure; actively reducing barriers to accessing culture and knowledge; making digital cultural and knowledge content from Germany permanently accessible, usable and experiential for everyone around the world; finding tools
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional/state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	All citizens; German cultural and knowledge institutions; for (1) specifically: Land governments, Landtage (state parliaments), local authority associations

### Expected results for all library measures

#### 1 Library laws

- Entrenching libraries as a legal responsibility and consolidating them financially
- Creating the legal framework for further regulations in the area of libraries

#### 2-5 Library developments in the era of digitisation

- Simplifying participation in cultural life; opening up cultural and knowledge content as extensively as possible for subsequent use, enrichment, and expansion (keeping it alive in collective memory)
- Strengthening the interconnectedness of German cultural and knowledge institutions
- Bringing together collections and metadata from museums, libraries, archives and audio-visual media; exchanging experiences, technologies, services
- Consulting on and determining digitisation concepts for the transmission of analogue cultural assets
- Users recognising DDB as a trustworthy source; DDB as a partner in international beacon projects: Europeana, Digital Public Library of America, World Digital Library
- Successfully and to a significant degree starting the digitisation of orphan and out of print works in the German National Library and the major archival libraries from 2015 onward
- Facilitating availability of e-books to be loaned from public libraries where necessary

<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 Relevant Land ministries, Landtage, local authority associations</li> <li>2 German Digital Library (DDB), joint project of the Federal Government Commissioner for Culture and the Media, the Länder and the municipalities</li> <li>3 Bavarikon, the Free State of Bavaria, additional Land governments German National Library, Federal Archives and Land Archives</li> <li>4 German National Library, with support from the Federal Government Commissioner for Culture and the Media</li> <li>5 Library associations on a national level (German Library Association (dbv)), European level (European Bureau of Library, Information and Documentation Associations (EBLIDA)) and international level (International Federation of Library Associations (IFLA))</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 Provided through funding bodies of the municipalities and the Länder</li> <li>2 DDB operating costs 2011 to 2016: 2.6 million EUR per year, financed by the Federation and the Länder; infrastructure development from 2007 to 2014 financed by the Federation in the amount of approx. 8.5 million EUR</li> </ol>
<b>NGOs/ private companies</b>	<ol style="list-style-type: none"> <li>1 Initiatives, inter alia, of the German Library Association and its regional branches (model draft law, 2008), the Association of Information and Library Professionals (BIB), the Association of German Librarians (VDB) and other librarians' associations; broad-ranging consultation with civil society</li> <li>2-5 National (dbv), European (EBLIDA) und international (IFLA) library associations; private providers (publishing companies, e-book producers, etc.)</li> </ol>
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ol style="list-style-type: none"> <li>1 <b>Library laws</b> <ul style="list-style-type: none"> <li>○ Hesse: Results of evaluation of the library law (of 2010) in 2014 and 2015: Law has proven successful, additional five-year extension recommended and adopted</li> <li>○ From associations' perspective: Additional library laws needed at Land level; prospect of recognition of libraries as a municipal responsibility crucial</li> </ul> </li> <li>2 <b>German Digital Library</b> fully available as a web portal since 31 March 2014. Includes more than 230 data suppliers and over 18 million data sets by 2015, circle of data suppliers and collections continually expanded, nationally and internationally recognised as a reference (<a href="https://www.deutsche-digitale-bibliothek.de/?lang=en">https://www.deutsche-digitale-bibliothek.de/?lang=en</a>)</li> <li>3 <b>Bavarikon</b> central aggregator for DDB and Europeana since April 2013 (<a href="http://www.bavarikon.de/?locale=en&amp;p=">http://www.bavarikon.de/?locale=en&amp;p=</a>), Digitisation concepts for the transmission of analogue cultural assets exist, inter alia, in Baden-Württemberg, Bavaria, Berlin, Hamburg, Saxony</li> <li>4 <b>Orphan and out of commerce works</b>: EU-wide register at the Office for Harmonisation in the Internal Market and the national register at the German Patent and Trade Mark Office established in 2014, licensing service of the German National Library for books on the basis of a framework agreement on out of commerce works with VG Wort (authors' copyright collecting society) and VG Bild-Kunst (visual artists' copyright collecting society), since 2015</li> </ol>	
<b>Measure introduced/ adjusted ...</b>	<p>In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention</p>

## 10 Culture concepts of the Länder – Land cultural policy strategies

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 <b>Brandenburg:</b> <i>Kulturpolitische Landesstrategie</i> (Cultural policy strategy), 2012</li> <li>2 <b>Lower Saxony:</b> <i>Kulturentwicklungskonzept</i> (Cultural development concept), September 2012</li> <li>3 <b>North Rhine-Westphalia:</b> <i>Kulturförderungsgesetz</i> (Law on Promoting the Arts and Cultural Sector the cultural sector), December 2014</li> <li>4 <b>Saxony-Anhalt:</b> <i>Kulturkonvent</i> (Convention on culture), 2011 and 2012; <i>Landeskulturkonzept</i> (State cultural concept), 2015 to 2025</li> <li>5 <b>Free State of Saxony:</b> <i>Kulturpolitische Leitlinien</i> (Cultural policy guidelines), 2014 and 2015 comprehensive evaluation of the cultural area law of 1993</li> <li>6 <b>Schleswig-Holstein:</b> <i>Kulturperspektiven</i> (Cultural perspectives), July 2014</li> <li>7 <b>Free State of Thuringia:</b> <i>Kulturkonzept</i> (Cultural concept) 2012, cultural development concepts for two model regions 2013 to 2015, pilot phase of implementation 2015 to 2017</li> </ol>
<b>Main aims</b>	Creating longer-term governance guidelines for viable cultural infrastructure to promote diversity of cultural expressions, taking into consideration the dual nature of cultural assets and demographic and digital change; cultural education becoming a (legal) compulsory task of publically funded institutions on a case-by-case basis
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional or state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	All inhabitants of the respective federal state with their backgrounds and native languages; cultural providers, cultural professionals, cultural actors, cultural enthusiasts
<b>Expected results for all Land concepts</b>	
<ul style="list-style-type: none"> <li>○ Reinforcing the socio-political role of culture, promoting cultural diversity throughout the country, preserving regional cultural differences, strengthening cultural locations</li> <li>○ Adopting concisely and comprehensibly formulated cultural strategies</li> <li>○ Achieving consensus through consultations with civil society and other actors</li> <li>○ Amplifying the transparency of cultural policy action, identifying areas of regional potential</li> <li>○ Activating partners who are important for implementation: artists, cultural producers, civil society, citizen engagement, foundations, the private sector, and others</li> <li>○ Inspiring, expanding and consolidating cooperations and cross-linkages</li> <li>○ Supporting aesthetic and cultural education; strengthening volunteer activities and participation, including through mapping sites and practices of mainstream culture</li> </ul>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 <b>Brandenburg:</b> Ministry for Science, Research and Culture of Brandenburg, in coordination with administrative districts and municipalities as well as expert partners</li> <li>2 <b>Lower Saxony:</b> Ministry for Science and Culture of Lower Saxony with expert partner Department of Cultural Policy, University of Hildesheim</li> <li>3 <b>North Rhine-Westphalia:</b> Ministry for Family, Children, Youth, Culture and Sport of North Rhine-Westphalia</li> <li>4 <b>Saxony-Anhalt:</b> Ministry of Education and Cultural Affairs, Landtag, <i>Kulturkonvent</i> (Convention on Culture)</li> <li>5 <b>Saxony:</b> State government with expert partners, administrative districts and municipalities</li> <li>6 <b>Schleswig-Holstein:</b> Ministry of Justice, Cultural and European Affairs Schleswig-Holstein with expert partners</li> <li>7 <b>Thuringia:</b> Thuringia State Chancellery with administrative districts and municipalities; expert partners: Association for Cultural Policy and “Network for Cultural Consulting Berlin”</li> </ol>
<b>Resources</b>	Funding within the framework of the cultural concepts of the Länder

<b>NGOs/ private companies</b>	Comprehensive participation process with the interested public; consultation about aims with culturally skilled civil society (expert associations) and private companies (patrons, producers, and others), cf. also Chapter 5, part (i)
<p><b>Results and evaluation? If so, most important results of the evaluation</b></p> <ol style="list-style-type: none"> <li>1 <b>Brandenburg:</b> Evaluation reports to the Landtag regularly since 2013</li> <li>2 <b>Lower Saxony:</b> 2014 study and information on volunteering and mainstream culture <a href="http://www.mwk.Niedersachsen.de/themen/kultur/kulturentwicklungskonzept_Niedersachsen_kek/ehrenamt_einzelvorhaben_und_termine/ehrenamt-einzelvorhaben-und-termine-118565.html">http://www.mwk.Niedersachsen.de/themen/kultur/kulturentwicklungskonzept_Niedersachsen_kek/ehrenamt_einzelvorhaben_und_termine/ehrenamt-einzelvorhaben-und-termine-118565.html</a></li> <li>3 <b>North Rhine-Westphalia:</b> Developing a cultural promotion plan in 2015 and 2016. State-level cultural report produced once per legislative term.</li> <li>4 <b>Saxony-Anhalt:</b> Kulturkonvent (Convention on Culture ) in 2011 and 2012 with 36 members: Took stock of the cultural potential and future forms of cultural diversity in the face of a shrinking population; expectation for 2025: fewer than 2 million inhabitants; Convention recommendations from February 2013 <a href="http://www.kulturkonvent.sachsen-anhalt.de/fileadmin/Bibliothek/Landesjournal/Kultur_Medien_Kirchen/Kulturkonvent/Kulturkonvent_28022013.pdf">http://www.kulturkonvent.sachsen-anhalt.de/fileadmin/Bibliothek/Landesjournal/Kultur_Medien_Kirchen/Kulturkonvent/Kulturkonvent_28022013.pdf</a></li> <li>5 <b>Saxony:</b> According to an evaluation, the cultural area law has successfully contributed to extensive preservation of regional cultural structures. In 2016, the Landtag is holding final consultations about the experts' recommendations. From 2016 onward, the law will be cautiously updated and further developed (including inter alia cultural education, integration of migrants, digitalisation issues). Administrative management is being simplified. Evaluation report at <a href="http://www.kulturland.sachsen.de/download/Evaluation.pdf">http://www.kulturland.sachsen.de/download/Evaluation.pdf</a>, appendix volume at <a href="http://www.kulturland.sachsen.de/download/Anlagenband_Evaluation.pdf">http://www.kulturland.sachsen.de/download/Anlagenband_Evaluation.pdf</a>.</li> <li>6 <b>Schleswig-Holstein:</b> Culture concept adopted by the Cabinet in July 2014 as a cross-cutting political issue with short-, medium- and long-term targets, including in arts promotion, at <a href="http://www.kulturdialog.schleswig-holstein.de">http://www.kulturdialog.schleswig-holstein.de</a> A large amount of attention is devoted to aesthetic education, cultural heritage preservation and participation in cultural life. Evaluation scheduled.</li> <li>7 <b>Thuringia:</b> Cultural basic essentials secured for 70 per cent of inhabitants of rural areas. Development of a museum region in the southern model region (<a href="http://www.kulturkonzept-hbn-son.de">http://www.kulturkonzept-hbn-son.de</a>) and culture, tourism, marketing and a regional cultural education concept for the northern model region (<a href="http://www.kulturkonzept-kyf-ndh.de">http://www.kulturkonzept-kyf-ndh.de</a>). More information at <a href="http://apps.thueringen.de/de/publikationen/pic/pubdownload1605.pdf">http://apps.thueringen.de/de/publikationen/pic/pubdownload1605.pdf</a></li> </ol>	
<b>Measure introduced/ adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention



# Chapter 2: International cooperation

This chapter presents six exemplary activities and programmes that were newly launched or substantially altered during the reporting period. These six activities and programmes foster, facilitate and promote international cultural cooperation. They concern the major area of capacity building (professionalisation of the art and culture sector), the diverse actors and branches of the culture and creative industries (co-productions), and media offerings, dialogue and cooperation at political or institutional level (strengthening basic rights, artistic freedom, freedom of expression). The promotion of international cooperation is a significant part of the Federal Foreign Office's cultural relations and education policy.

To the extent that the relevant information is available, the results and the components of the cultural value chain that are the main focus will be particularly emphasised.

The material submitted shows new directions emerging during the reporting period, especially in terms of online programmes for art and cultural management; strengthening civil society in countries that are undergoing major processes of political transformation; promoting media diversity in Arab countries; and emerging creative professionals (network-building) and visitors programmes.

## 1 Strengthening the art and culture sector

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 <b>Mentored Open Online Course (MOOC) "Managing the Arts"</b>: 14-week free continuing education offering for the culture sector, since 2015</li> <li>2 <b>Worldwide qualification programme for cultural managers</b>: seminar and job shadowing phase in Germany and/or locally, 6 to 8 weeks, since 2009, present in Arab countries since 2012</li> </ol>
<b>Main aims</b>	Demand-oriented capacity building for cultural management with an emphasis on countries of the global South
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	<ol style="list-style-type: none"> <li>1 Cultural managers, cultural professionals, students in the field of culture worldwide</li> <li>2 Cultural managers, culture journalists, cultural policy actors worldwide, since 2011</li> </ol>
<b>Expected results</b>	<ul style="list-style-type: none"> <li>○ Strengthening the cultural sector and cultural infrastructure</li> <li>○ Providing professional qualifications for cultural managers through intensive mentoring of participants, software-supported group work and strong practical relevance, inter alia through teamwork and four video case studies from real cultural institutions in Lagos, Bangkok, Budapest and Berlin</li> <li>○ Offering long-term support to the culture scenes in partner countries of the Goethe-Institut</li> <li>○ Internationally cross-linking cultural professionals, holding exchanges with German cultural and educational institutions</li> <li>○ Developing and cementing qualification offerings for cultural management in partner countries</li> </ul>
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 Goethe-Institut, Leuphana Digital School</li> <li>2 Goethe-Institut, projects financed inter alia through the Federal Foreign Office's funding for cooperation with civil society in countries of the Eastern Partnership and its funding for transformation partnerships</li> </ol>
<b>Resources</b>	
<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li>2 For job shadowing in Germany: partner institutions of the Goethe-Institut in Germany</li> </ol>

**Results and evaluation? If so, most important results of evaluation**

- 1 “Managing the Arts” was run for the first time in 2015 with more than 17,000 participants from 170 countries. 800 learners received certificates. 40 per cent of the mentored participants completed the course, including numerous cultural managers from countries of the global South such as Suriname, Gabon, Yemen and Fiji. 70 per cent of the participants were women. MOOC website (EN): <http://www.goethe.de/mooc>
- 2 Qualification programme with a focus on North Africa and the Middle East 2011 to 2015: 13 qualification programmes each with approx. 15 participants from Arab countries. These qualification and networking programmes make a considerable contribution to strengthening and affirming the participants in their fields of work and to their acquisition of further qualifications alongside their work. The positive networking aspect (local, regional, international) is emphasised in all evaluations of the project; numerous local and international cooperation projects have emerged from it. For further information: <http://www.goethe.de/ges/prj/ken/qua/kum/enindex.htm>

**Measure introduced/adjusted**

In order to implement the provisions of the Convention | In order to support/nurture policy discussion inspired by the Convention | For other reasons that do not relate to this UNESCO Convention: Within the scope of the Goethe-Institut initiative “Culture and Development”, which has existed since 2008 and is embedded in the international context.

## 2 Strengthening civil society in countries of the global South

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 <b>CONNEXIONS programme:</b> Capacity building in newly emerging democracies, 2012-2015</li> <li>2 <b>Cultural Innovators Network:</b> Networking and development project for young cultural actors from the Mediterranean region, 2012</li> </ol>
<b>Main aims</b>	Demand-oriented advising of civil society actors, especially young people with leadership potential and cultural administrations, to improve cooperative cultural management in newly emerging democracies
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	<ol style="list-style-type: none"> <li>1 Civil society organisations, universities, cultural professionals</li> <li>2 Youth from 30 Mediterranean countries who are active in various sectors of civil society and in the cultural sector</li> </ol>
<b>Expected results</b>	
<ol style="list-style-type: none"> <li>1 Strengthening democratic contribution, participation in cultural life and cultural management by civil society in newly emerging democracies in the Arab world through capacity building, support for talented young people, exchange of expertise, knowledge transfers and networking</li> <li>2 Developing long-lasting networks in the Mediterranean region, strengthening civil society, realising projects on current social, political and cultural issues</li> </ol>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 German Commission for UNESCO, financially supported by the Federal Foreign Office within the framework of the German-Arab Transformation Partnership</li> <li>2 Goethe-Institut, financially supported by the Federal Foreign Office within the framework of the German-Arab Transformation Partnership</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 Approx. 350,000 EUR total</li> </ol>

<b>NGOs/private companies</b>	<ol style="list-style-type: none"> <li>1 Al Mawred, Arterial Network, Anna Lindh Foundation, Bibliotheca Alexandrina, European Cultural Foundation, IFACCA, Interarts, Rezodanse, Actif, Agora, and others</li> <li>2 European Alternatives, European Music Day, project partners in 30 countries</li> </ol>
<b>Results/evaluation? If so, most important results of evaluation</b>	
<p>1 <b>CONNEXIONS</b></p> <ul style="list-style-type: none"> <li>○ Some 300 cultural actors from newly emerging democracies in the Arab world and international resource people took part in nine workshops, seminars and labs in Tunisia, Morocco, Egypt and Jordan.</li> <li>○ Internal formative evaluation report in 2014 about CONNEXIONS activities from 2012 to 2013. Most important results: 80 per cent of participants reported an above-average level of satisfaction, connection to 2005 Convention was positively assessed, successful initiation of networks and partnerships, participants implement or pass on inputs.</li> </ul> <p>2 <b>Cultural Innovators Network</b></p> <ul style="list-style-type: none"> <li>○ 110 cultural innovators identified: 54 per cent from European countries and 46 per cent from Arab countries</li> <li>○ Formats: Learning Journeys, 3 regional forums, 5 Cultural Innovation Days (in Algiers, Baghdad, Beirut, Berlin, Thessaloniki), 10 CINnovation Journeys</li> <li>○ Focusing on refugee issues since 2015 (e.g. Homesick &amp; Hope project, an online platform for refugee artists to exhibit their work). Statistics: <a href="http://culturalinnovators.org/about/documents_projects">http://culturalinnovators.org/about/documents_projects</a></li> </ul>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention: Transformation partnerships of the Federal Foreign Office in the Middle East and North Africa region since 2011 and 2012

### 3 Promotion of media development, media diversity and media freedom in countries of the global South

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 <b>Shababtalk</b>: Arab-language interactive youth talk show, since 2011</li> <li>2 <b>Women's radio in Tunisia</b>, since 2013</li> </ol>
<b>Main aims</b>	Demand-oriented strengthening of media diversity and freedom of expression in newly emerging democracies with a focus on youth and women
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	<ol style="list-style-type: none"> <li>1 Arab youth</li> <li>2 Tunisian women</li> </ol>

## Expected results

### 1 Shababtalk

- Giving Arab youth a voice through which they can speak about and discuss socially critical topics in the Arab world such as inter-religious tensions, corruption in politics, women's rights and homosexuality

### 2 Women's radio:

- Fostering women's greater participation in social and cultural life through access to a variety of information about their everyday lives and current issues such as women's rights, elections and political education and awareness-raising work through the one-hour programme "9altelhom osktou", which is run by Tunisian women in Tunisia
- Goal of independently continuing the programme after the end of the support period being pursued through the establishment of necessary structures and long-term sponsors

## Implementing actor

- 1 Deutsche Welle with funding from the Federal Foreign Office
- 2 Goethe-Institut, financially supported by the Federal Foreign Office within the framework of the German-Arab Transformation Partnership

## Resources

## NGOs/private companies

- 1 Media partners in Arab countries, with financing from a grant from the Federal Government Commissioner for Culture and the Media and from project funds of the Federal Foreign Office
- 2 Experienced journalists, media specialists and members of women's associations

## Results and evaluation? If so, most important results of evaluation

### 1 Shababtalk

- Millions of listeners in Arab countries, especially in Egypt
- Programme is produced weekly in Berlin and once per month in a city in the Arab world. It is broadcast via satellite through Arab partner broadcasters in the Arab world and on the Arabic-language website of Deutsche Welle. Since December 2015, the programme has also been broadcast to listeners in Europe.
- Shababtalk recognised by the Arab State Broadcasting Union in 2015 as the best Arabic talk show. Moderator Jaafar Abdul Karim honoured as the "Newcomer of the Year" by Medium magazine in 2012.

Arabic-language website of Shababtalk: <http://sho.rtlink.de/5E4u23cF>

### 2 Women's radio:

- Broadcast three times per week since February 2014 through community radio in Tunisia. Programmes are made available free of charge to small partner broadcasters in the country's interior.

## Measure introduced/adjusted...

In order to implement the provisions of the Convention? | In order to support/nurture policy discussion inspired by the Convention | For other reasons unrelated to the Convention: Transformation partnerships of the Federal Foreign Office in the Middle East and North Africa region since 2011 and 2012

## 4 New media actors – media freedom worldwide

<b>Name of measure</b>	“The Bobs – Best of Online Activism”: International online competition in 14 languages
<b>Main aims</b>	Honouring outstanding dedication to strengthening freedom of expression, human rights and civil society online
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Bloggers, activists and journalists who are active online on behalf of freedom of expression and human rights
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Directing attention to people who cross language and cultural barriers to champion society and human rights in their countries</li> <li>○ Awarding “The Bobs” in the categories of Social Change, Privacy and Security and Arts and Media (as of 2015)</li> <li>○ Awarding an audience prize in each of the 14 languages of the competition (Arabic, Bahasa Indonesia, Bengali, Chinese, English, French, German, Hindi, Persian, Portuguese, Russian, Spanish, Turkish and Ukrainian)</li> <li>○ In 2015: Bestowing the Freedom of Speech Award for the first time</li> </ul>	
<b>Implementing actor</b>	Deutsche Welle, prizes awarded by an independent international jury (jury members change each year)
<b>Resources</b>	Funded by the Federal Government Commissioner for Culture and the Media
<b>NGOs/private companies</b>	
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ul style="list-style-type: none"> <li>○ In 2015, Bobs were awarded to the blogger community “Mukto-Mona” (Free Mind) in Bangladesh, one of the country’s most important platforms for secular thought; to “Rancho Electrónico” from Mexico for its work in the area of protecting personal data security and online privacy; and to “Zaytoun [Olive], the little refugee” from Syria, Palestine and Spain.</li> <li>○ In previous years, Bobs were awarded to Yoani Sánchez from Cuba, Lina Ben Mhenni from Tunisia, Ushahidi from Kenya, the Sunlight Foundation from the USA, Li Chengpeng from China and Alaa Abd El-Fattah from Egypt for Manal and Alaa’s bit bucket.</li> <li>○ Prizes are awarded during the Global Media Forum annual international media congress hosted by Deutsche Welle in Bonn.</li> <li>○ In 2013, 364 applicants were chosen as finalists; in 2015, a total of 4800 applications were submitted.</li> </ul>	
List of winners and jury members by year: <a href="https://thebobs.com/english/category/history/?year=history-2015">https://thebobs.com/english/category/history/?year=history-2015</a>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention?   In order to support/nurture policy discussion inspired by the Convention   For other reasons that do not relate to this UNESCO Convention

## 5 Promoting partnerships in the cultural and creative industries in Europe

<b>Name of measure</b>	Cross Innovation: Business opportunities at home and abroad, 2012 to 2014
<b>Main aims</b>	Promoting the cultural and creative industries through partnerships among European cities and expanded access to production, distribution/dissemination
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international (European)
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Businesses, actors in the culture and creative industries, cultural professionals
<b>Expected results</b>	<ul style="list-style-type: none"> <li>○ Partnering among 11 European cities to promote cross-sector innovation; formulating strategies and support measures</li> <li>○ Enabling cross-innovation between the Berlin creative industry and other sectors in the areas of smart incentives (for example forms of funding), culture-based innovation, brokerage (linkage between financial donors and recipients), spatial cross-collaboration (for example, co-working spaces)</li> </ul>
<b>Implementing actor</b>	Project Future, located at the Berlin Senate Department for Economics, Technology and Research; European Interreg IVC project
<b>Resources</b>	EU funding from the Interreg IV programme
<b>NGOs/private companies</b>	Companies in the cultural and creative industries
<b>Evaluation? If so, most important results of evaluation</b>	<ul style="list-style-type: none"> <li>○ 4 brochures, 17 events, 22 presentations, more than 2000 participants, 66 group meetings, 23 new ideas, 11 strategic implementation plans, 3 improved local strategies</li> <li>○ Innovation Interface 2014 in Berlin with 105 participating companies to initiate collaborations was a highlight (examples of crossover innovations: app for e-bikes, open data for art, education and fashion) (<a href="https://www.b2match.eu/innovationinterface-berlin2014">https://www.b2match.eu/innovationinterface-berlin2014</a>)</li> <li>○ Cross Innovation as a key measure for the programme in 2014 to 2020 is mentioned in the <i>Key recommendations of the European Creative Industries Alliance to the EU Commission</i>. More information: Internationalisation Case Study Report, 2014: <a href="http://www.cross-innovation.eu/wp-content/uploads/2014/12/Rome_Internationalisation_Case_Study_Report_Final_For_Website_PDF-2.pdf">http://www.cross-innovation.eu/wp-content/uploads/2014/12/Rome_Internationalisation_Case_Study_Report_Final_For_Website_PDF-2.pdf</a></li> </ul>
<b>Measure introduced/adjusted</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention: Advancement of the EU creative industry programme Creative Europe

## 6 International Visitors Programme NRW

<b>Name of measure</b>	International Visitors Programme NRW
<b>Main aims</b>	Working visits by international artists, cultural professionals and culture journalists to cultural institutions and events in North Rhine-Westphalia for mutual exchange and to inspire co-productions and foster networking
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Curators, cultural producers, festival directors and culture journalists from Europe and from around the world
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Fostering sustainable networks for cultural exchange and cooperation</li> <li>○ Acquainting visitors with the North Rhine-Westphalia culture scene in their own branch through 2- to 5-day programmes; exchanging experience and making contacts for co-productions</li> <li>○ Providing long-term support for the international orientation of art and cultural professionals in North Rhine-Westphalia</li> </ul>	
<b>Implementing actor</b>	NRW KULTURsekretariat
<b>Resources</b>	Sponsored by the Ministry for Family, Children, Youth, Culture and Sport of North Rhine-Westphalia
<b>NGOs/private companies</b>	Cooperation with municipalities, public and private cultural institutions and Goethe-Institutes abroad
<b>Results/evaluation? If so, most important results of evaluation</b>	
<ul style="list-style-type: none"> <li>○ More than 100 guests per year visit North Rhine-Westphalia and make new contacts in the art scene: from 2009 to September 2015, more than 680 guests visited from 80 countries for themed trips, cultural event or press trips. These visits have given rise to many collaborations in every branch.</li> <li>○ Approx. 90 per cent of the guests come from Europe and OECD countries, and 10 per cent from emerging economies and developing countries. For this 10 per cent of guests, the programme has components of preferential treatment, cf. Chapter 3.</li> <li>○ The themed trips for the 2012, 2014 and 2015 <a href="#">International Women's Film Festival Dortmund Cologne</a> led to the formation of a network with participants from Armenia, Canada, Chile, Cyprus, Finland, Mexico, South Korea, Taiwan, Turkey, and Uganda, and multiple participants from Brazil and China.</li> <li>○ In the area of <a href="#">video art</a>: guests from Argentina, Belgium, China, Colombia, Egypt, Israel (2015), the Palestinian Autonomous Areas (2013), Poland, Russia, Spain, Taiwan, Turkey and multiple guests from Brazil took part in the Videonale festival in Bonn in 2013 and 2015.</li> <li>○ Music journalists, musicians and producers from Argentina, Bolivia, Brazil, Bulgaria, Chile, China, Czech Republic, Denmark, Iran, Latvia, the former Yugoslav Republic of Macedonia, Thailand and the USA attended the Wittener Tage für neue Kammermusik <a href="#">contemporary chamber music festival</a>.</li> </ul>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention



# Chapter 3: Preferential treatment to promote the availability of cultural content and cultural expressions from countries of the global South – measures within the meaning of Article 16 of the Convention

*This chapter presents six exemplary new or newly updated packages of measures and international cooperation programmes that facilitate cultural exchange with countries of the global South. Within a suitable institutional and legal framework, they promote the mobility of artists, cultural professionals and others who are active in the field of culture. They facilitate market access for important sectors of cultural and creative industries and thereby seek to diminish and dismantle the East-West and North-South divides on the whole. This is, inter alia, an aim of the Federal Foreign Office's cultural relations and education policy.*

*To the extent that information is available, results and relevant components of the cultural value chain are presented. This currently concerns cultural collaborations with more than 150 countries that can use funds from Official Development Assistance (ODA) provided they are States Parties to the 2005 UNESCO Convention.*

*The OECD compiles the list of Official Development Assistance (ODA). It is regularly reviewed and updated. The current list for 2014 to 2016 comprises 156 countries; the European countries on the list include Albania, Belarus, Bosnia and Herzegovina, Georgia, the Former Yugoslav Republic of Macedonia, Moldova, Montenegro, Serbia and Ukraine.*

*The material submitted and researched shows new directions emerging during the reporting period, especially through an innovative electronic service platform to facilitate artists' mobility, through the establishment of a regionally oriented mobility fund, the targeted expansion of visitors programmes and invitation programmes, for example for publishers and up-and-coming filmmakers, as well as in the areas of literature and translations into and from small Southeast European languages from countries entitled to ODA.*

## 1 Facilitating artists' mobility

<b>Name of measure</b>	<a href="http://www.touring-artists.info/home.html?&amp;L=1">http://www.touring-artists.info/home.html?&amp;L=1</a> : Innovative online information portal for internationally mobile artists, since 2013, pilot phase
<b>Main aim</b>	Providing artists, cultural professionals and event organisers with information on social welfare, administrative, tax and insurance issues in the realisation of cross-border projects and activities; learning from others' experiences
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Currently focused on cultural professionals in the fields of performing and visual arts; artists worldwide who would like to come to Germany temporarily; event organisers who invite international artists to Germany for collaborations; artists in Germany who go abroad temporarily to work; beginning in 2016, artists who have fled to Germany

<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Contributing to developing the skills of artists as well as partners</li> <li>○ Realising and continually updating informational offerings about taxes, customs duties, social insurance, copyright law, insurance and visa and residency requirements</li> <li>○ Making laws and legal provisions in Germany more easily accessible</li> <li>○ Compiling and publishing support programmes for international projects in a database; offering interactive consulting for individual questions</li> </ul>	
<b>Implementing actor</b>	Initiated in cooperation by the Federal Government Commissioner for Culture and the Media, the German Centre of the International Theatre Institute and the Internationale Gesellschaft der Bildenden Künste (International Association of Visual Arts)
<b>Resources</b>	Funding by the Federal Government Commissioner for Culture and the Media
<b>NGOs/private companies</b>	Additional collaboration with SMartDe network for creative artists since October 2014 for individual consultation services; for the broader context compare also the worldwide Artistic Mobility Alliance of the Roberto Cimetta Fund, <a href="http://www.cimettafund.org">http://www.cimettafund.org</a>
<b>Results and evaluation? If so, most important results of the evaluation</b>	
<ul style="list-style-type: none"> <li>○ Online and freely accessible in English and German since April 2013</li> <li>○ Used intensively by artists and event organisers in a wide variety of fields: 14,200 visits per month on average in 2014, and 19,300 in 2015</li> <li>○ 1,495 backlinks from 141 different domains link to <a href="http://www.touring-artists.info/home.html?&amp;L=1">http://www.touring-artists.info/home.html?&amp;L=1</a>, as of 16 December 2015, source: <a href="http://www.backlinktest.com">http://www.backlinktest.com</a></li> <li>○ In its personal consulting hours, the cooperation partner SMartDe carried out more than 300 consultations between September 2014 and 31 December 2015; additionally, approx. 400 queries were answered thoroughly by telephone or email.</li> <li>○ Expansion to additional languages planned beginning in 2016, especially languages of major refugee groups, depending on available resources and partnerships</li> <li>○ Expansion to important areas such as music, literature, and others is desired in order to make a permanently viable resource base and permanently viable partnerships possible</li> <li>○ The strategic added value of this knowledge 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 timescale of ten years – is crucial in order to make a lastingly effective contribution to reducing barriers to mobility.</li> </ul>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention: Operational implementation of the 2012 Council conclusions of the EU Education, Youth and Culture Council

## 2 Resources for the mobility of artists and partners

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 MOVING MENA mobility fund (Arab world), since 2012</li> <li>2 Mobility fund Ukraine, Belarus, Georgia, and Republic of Moldova, since 2014</li> </ol>
<b>Main aim</b>	Making demand-oriented working visits by younger cultural professionals, producers and partners from the Arab world and the Eastern European neighbourhood financially possible
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international

<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Younger local cultural actors, curators, artistic directors, producers and project managers of initiatives and institutions from the Arab world as well as Ukraine, Belarus, Georgia, and the Republic of Moldova Specifically for MOVING MENA: also usable for cultural institutions in Germany that want to host people from the transformation partnership countries of Egypt, Tunisia, Libya, Jordan, Morocco and Yemen.
<b>Expected results</b>	<ul style="list-style-type: none"> <li>○ Younger cultural professionals from Egypt, Jordan, Libya, Morocco, Tunisia and Yemen as well as from Belarus, Georgia, the Republic of Moldova and Ukraine have taken part in events that are relevant to them, have presented and discussed their own work in Germany, for example, in the context of film or theatre festivals, cultural policy conferences, exhibitions and other cultural projects</li> <li>○ Curators, artistic directors, producers and project managers of initiatives and institutions as well as people from the field of culture in general have enhanced their professional skills through research or through participation in seminars, workshops or festivals; have sought out exchanges of expertise with colleagues in Germany; and have met with current and potential partners in Germany and developed and implemented initiatives together with them through travel grants, educational travel and job shadowing.</li> </ul>
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 Goethe-Institute Cairo, Egypt for the MENA region</li> <li>2 Goethe-Institute Kyiv, Ukraine for Eastern Europe together with partner institutions of the Goethe-Institute in Germany</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 <b>MENA:</b> Funding from the Federal Foreign Office to cover flight and hotel costs as well as airport transfers, per diem allowances, and assistance with visa applications</li> <li>2 <b>Eastern Europe:</b> Financed in 2014 through funding from the Federal Foreign Office for expansion of cooperation with civil society in Ukraine, Moldova, Georgia and Belarus</li> </ol>
<b>NGOs/Private companies</b>	Partner institutions of the Goethe-Institute in Germany
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ol style="list-style-type: none"> <li>1 <b>MOVING MENA</b> <ul style="list-style-type: none"> <li>○ Since 2012, MOVING MENA has subsidised more than 400 visits. In 2012 alone, more than 150 Arab educational and cultural actors took part in festivals, exhibitions and visitors programmes.</li> <li>○ Participation in major cultural events such as the Berlinale film festival, the Frankfurt Book Fair and DOCUMENTA (2013) as well as festivals and exhibitions specially dedicated to transformations in the Arab world (for example the 'Arab Spring' theatre festival in Hannover, the 'Cairo.Open City' exhibition at the Museum for Photography in Braunschweig and the 'Transmutations' programme hosted by the Spring Lessons platform in Berlin). In 2014, for example, 14 Arab cultural actors took part in the International Conference on Cultural Policy Research in Hildesheim</li> </ul> </li> <li>2 <b>Eastern Europe</b> <ul style="list-style-type: none"> <li>○ Mobility fund for Ukraine, Belarus, Georgia, Moldova: from 2014 to 2015, a total of 136 participants in Learning Journeys scholarship programmes, cultural policy events, and job shadowing at German partner institutions of the Goethe-Institute</li> </ul> </li> </ol>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

### 3 Promotion of creative up-and-coming filmmakers worldwide

<b>Name of measure</b>	Berlinale Talents, since 2015, previously Talent Campus
<b>Main aim</b>	Further training and networking of up-and-coming talents in the film world, especially from countries of the global South and East
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Up-and-coming professionals in all fields that are relevant to excellent film production and reception, from screenwriters to film critics to technicians. Global backgrounds from around the world; selection process is attentive to gender parity and the inclusion of minorities.
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Supporting 300 film talents per year and cross-linking them from and in the areas of directing, production, acting, screenwriting, camera work, editing, production design, film criticism, dissemination, global distribution, film scores, sound design, and others</li> <li>○ Peer learning with 100 to 150 internationally renowned film experts in a 6-day programme during the Berlinale through master classes and workshops, some of them with Oscar winners</li> <li>○ Custom-tailored coaching programmes offered, equipping the participating talents with tools of the trade and qualitative networking</li> <li>○ Further following and supporting the career development of individual participants in a targeted way</li> <li>○ Contributing to the medium-term development and strengthening of independent film scenes, above all in developing nations and emerging economies.</li> </ul>	
<b>Implementing actor</b>	Berlinale, Berlin International Film Festival; close cooperation with like-minded film festivals worldwide
<b>Resources</b>	<p>Project costs approx. 1.1 million EUR per year, approx. 900,000 EUR of which from public funds</p> <p>Financial support from: Federal Foreign Office, Federal Government Commissioner for Culture and the Media, Creative Europe Media (EU programme), medienboard Berlin-Brandenburg, Robert Bosch Stiftung, and others</p>
<b>NGOs/private companies</b>	Goethe-Institute, British Council and others; private companies: sponsoring by Nespresso
<b>Results and evaluation? If so, most important results of the evaluation</b>	
<ul style="list-style-type: none"> <li>○ Results of yearly internal evaluation: the interest of young international filmmakers is continually growing; the criteria for further professional success of those whose talents have been fostered in the programme include, for example, premieres at important international film festivals; the talents remain connected to the network; the number of successful applications at festivals, the broad geographic impact of the call for applications, the number of projects subsequently implemented successfully and continued support in other Berlinale programmes are indicators of success.</li> <li>○ Participant and applicant structure: In 2016, 2,648 applicants from 118 countries, motto “The Nature of Relations”; in 2015, 300 talents fostered from 75 countries under the motto “A Space Discovery”; in 2014, 4,167 applications, 300 talents from 79 countries fostered, motto “Ready to play? Breaking the rules”; in 2013, 300 talents from 96 countries, motto “Some Like It Hot”; in 2012, 350 talents from 99 countries under the motto “Changing Perspectives”</li> <li>○ Berlinale Talents concept has now been implemented at various locations around the world.</li> </ul>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

## 4 Promotion of women in film worldwide

<b>Name of measure</b>	International Women's Film Festival Dortmund   Cologne (IFFF)
<b>Main aim</b>	As one of the world's most important platforms and meeting points for women in the film industry and the only international women's film festival in Germany, drawing attention to women in film, both behind and in front of the camera, and interlinking female filmmakers in the film sector
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Women filmmakers in every professional field (film production from screenwriters to film critics to technicians), schools, interested public, the feminist cultural scene
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Interlinking and strengthening women in film in the areas of directing, producing, acting, screenwriting, camera work, editing, production design, film criticism, global distribution, dissemination, film scores, sound design, and so on</li> <li>○ Helping to develop and strengthen the film scene, especially in developing countries and emerging economies</li> </ul>	
<b>Implementing actor</b>	International Women's Film Festival Dortmund   Cologne, in cooperation with the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth as well as other supporters
<b>Resources</b>	Federal Ministry for Family Affairs, Senior Citizens, Women and Youth financial acknowledgement: 25,000 EUR, RWE AG lauds directors every two years with a film prize in the amount of 15,000 EUR; additional private and public sponsors
<b>NGOs/private companies</b>	RWE AG (awards film prize) and others
<b>Results and evaluation? If so, most important results of the evaluation</b>	
<ul style="list-style-type: none"> <li>○ The International Feature Film Award for Women Directors (sponsored by RWE AG in the amount of 15,000 EUR for the director and 10,000 EUR for the German distributor) and the International Debut Feature Film Award for Women Directors (in the amount of 10,000 EUR) are awarded in alternating years. The pre-selection process for the Debut Film Award considers 150 feature films from 50 countries. Each year the international jury is comprised of women filmmakers from around the world.</li> <li>○ Annually rotating areas of focus: in 2012 the Arab Spring (encounter with women filmmakers from North Africa and the Middle East), in 2013 Excesses (global crises), in 2014 Turkey, and in 2015 Comfort (the gap between rich and poor)</li> </ul>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

## 5 Invitation programme of the Frankfurt Book Fair

<b>Name of measure</b>	Invitation programme of the Frankfurt Book Fair for publishers
<b>Main aims</b>	Enabling publishers from developing countries to have access to the Frankfurt Book Fair, promoting diversity in the international publishing industry, stimulating South-South-East networking and collegial consulting; strengthening professional work, including work that is done under difficult political circumstances
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Small independent publishers from Africa, Asia, Latin America and the Caribbean, the Arab world and Central and Eastern Europe
<b>Expected results</b>	<ul style="list-style-type: none"> <li>○ Promoting cultural diversity in the international publishing industry</li> <li>○ Enabling publishers from developing countries to have access to the Frankfurt Book Fair through, inter alia, support for travel, accommodation, and a fully equipped 4m<sup>2</sup> exhibition booth placed prominently in Hall 5.1 (for exhibitors from Latin America and Southern Europe) for the first time in 2014</li> <li>○ Strengthening collegial consulting and professionalisation through rights and licensing, contracts, and book design for small presses (including, for example, a special award for best book production in 2016, 2014, 2012)</li> <li>○ Enabling South-South and South-East networking and dialogue; promoting access to the German, European and global markets; promoting opportunities for cooperation (through 2.5-day seminars, invitations to the Frankfurt Book Fair “business club” since 2014, Facebook group, blogs, online global networking campaign “We are here” since 2013/2014, web presentation “Invitation Programme for International Exhibitors”)</li> <li>○ (2014) Thematic focus: “Publishing in crisis situations”, strengthening professional work under difficult political circumstances; focus on Nigeria, Syria, Ukraine</li> </ul>
<b>Implementing actor</b>	Litprom – the Society for the Promotion of African, Asian and Latin American Literature
<b>Resources</b>	The Federal Foreign Office and the Frankfurt Book Fair Ausstellungs- und Messe GmbH each contribute 50 per cent of funding
<b>NGOs/private companies</b>	Cooperation between an NGO and an exhibition company; publishers
<b>Results and evaluation? If so, most important results of evaluation</b>	<ul style="list-style-type: none"> <li>○ 2012 to 2015: 88 guests total from an average of 20 different countries per year, proportionally representing all the target regions</li> <li>○ Licensing business is one of the participants’ most important goals. Overall, the invited publishers buy significantly more licenses from all regions than they sell.</li> <li>○ From 2012 to 2015, South-South and South-East cooperations among the guests were significantly strengthened, for example, in the areas of cross-licensing, distribution, printing and e-books, and promoted in part through the many opportunities for formal and informal exchange, <a href="http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2015/teilnehmer_des_einladungsprogramms_2015.pdf_52760.pdf">http://www.buchmesse.de/images/fbm/dokumente-ua-pdfs/2015/teilnehmer_des_einladungsprogramms_2015.pdf_52760.pdf</a></li> </ul>
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

## 6 TRADUKI translation programme

<b>Name of measure</b>	TRADUKI: European network for literature from a current total of 14 countries with a translation support programme for 20th and 21st century fiction, non-fiction and children's and young adult literature from German into 13 Southeast European languages and from these 13 languages into German, as well as among the mentioned smaller Southeast European languages
<b>Main aim</b>	This preferential treatment measure compensates for market failure in order to protect cultural diversity in the area of literary production and literary translation in smaller Southeast European language groups. TRADUKI aims for greater South East-West balance within Europe and for the stabilisation of peace in the Balkan region.
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   interregional (Europe)
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups/ target region</b>	Southeast European authors and translators of various backgrounds; the reading public; Albania, Bosnia and Herzegovina, the former Yugoslav Republic of Macedonia, Montenegro and Serbia are five ODA-eligible countries that can use the tax-funded development cooperation funds. The OECD has compiled the ODA list. It is reviewed and updated regularly. 156 countries are on the current ODA list (2014 to 2016), including some additional Eastern European countries.
<b>Expected results</b>	<ul style="list-style-type: none"> <li>○ Supporting translations, readings, book fair participation, workshops for publishers and translators, and festivals</li> <li>○ Encouraging cooperations among the countries participating in the project (currently 14), enlivening cultural exchange</li> <li>○ Making stories and histories of neighbouring countries accessible, strengthening constructive conflict resolution, intercultural networking and dialogue</li> </ul>
<b>Implementing actor</b>	TRADUKI network, public-private partnership, S. Fischer-Foundation
<b>Resources</b>	Financial support from the S. Fischer Foundation, Pro Helvetia, KulturKontakt Austria, Goethe-Institut, the Austrian Foreign Ministry, the German Foreign Office, and additional foundations and ministries of all nine participating countries. German Foreign Office contribution approx. 210,000 EUR per year; 2016 total programme volume approx. 540,000 EUR
<b>NGOs/private companies</b>	Public-private partnership
<b>Results and evaluation? If so, most important results of evaluation</b>	<ul style="list-style-type: none"> <li>○ Translators' network in which Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Germany, Kosovo, the Former Yugoslav Republic of Macedonia, Montenegro, Slovenia and Switzerland participate. Due to exceptionally positive results from 2008 to 2011, TRADUKI has expanded regionally since 2012 to include Albania, Liechtenstein, Romania and Serbia.</li> <li>○ From 2008-2015, a total of 726 titles supported, including translations of more than 200 titles among smaller South East European language groups</li> </ul>
<b>Measure introduced/ adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the UNESCO Convention: Post-war conflict transformation and prevention



# Chapter 4:

## The role of culture in contributing to sustainable development strategies

*This chapter presents three current or updated measures, programmes, and dialogues on the role of culture as a driving force in sustainable development processes domestically and abroad as examples for the national level, and three as examples for the international level.*

*The key aspect here is strengthening the art and culture sector as well as its management, especially in developing countries. Within the framework of its international cooperation, the Federal Government supports cultural professionals and institutions in partner countries in the sustainable development of their cultural infrastructures. Cultural policy advising and the promotion of the cultural and creative industries are also in this portfolio. The increasing diversity of cultural expressions domestically and internationally is regarded as a major opportunity in this area.*

*Insofar as the relevant information is available, information is presented about which of the components of the cultural value chain are a particular focus of the measures.*

*The United Nations' adoption in December 2015 of the 2030 Agenda for Sustainable Development, which applies to industrialised countries*

*and developing countries alike for the first time, has been a defining element of the reporting period. This has currently made the adjustment of the national sustainability strategy of the Federal Republic of Germany necessary.*

*In the international realm, Germany has continued the policy area dialogue between culture and development that it had already begun. In comparison to 2012, the significance of the cultural and creative industries has continued to grow, as shown inter alia by the 2013 Creative Economy Report by UNESCO and UNDP on countries of the global South. This remains a key area of practice. The role of religion and religious diversity as a potential development resource is a current focus of German development cooperation.*

*Germany's public development cooperation reached an all-time high of 0.41 per cent of gross national product in 2014; it did not, however, reach the pursued goal of 0.7 per cent. This amount represents an increase of 12 per cent compared to 2013. Measured by the total volume of public development cooperation, this makes Germany the third-largest donor in the OECD Development Assistance Committee.*

### i National level

#### 1 Civic participation in the reorientation of the national sustainability strategy

<b>Name of measure</b>	National citizens' dialogue forums of the German Federal Government for the adjustment of the national sustainability strategy, 2015-2016
<b>Main aim</b>	Developing the 2002 national sustainability strategy further to reflect the 2030 Agenda that was adopted in 2015, through discussions and citizen input
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Citizens of Germany, all areas of society

<b>Expected results</b>	
<ul style="list-style-type: none"> <li>Receiving citizen input on the following topics: implementation of the 2030 Agenda in and through Germany, a sustainable economy, sustainable consumption, sustainable urban development and infrastructure, sustainability and preventive combatting of poverty, the challenge of vertical integration</li> <li>Updating the targets of the German sustainability strategy, including a) increasing the share of gross national product devoted to public spending on development cooperation from 0.51 per cent in 2010 to 0.7 per cent in 2015, see above; b) opening markets wider to improve the trading opportunities of developing countries, cf. Federal Government: <i>Meilensteine der Nachhaltigkeitspolitik</i> (Milestones in Sustainability Policy), Nov. 2014</li> </ul>	
<b>Implementing actor</b>	Federal Chancellery, implementation by the relevant ministries
<b>Resources</b>	
<b>NGOs/private companies</b>	Broad range of NGOs, foundations and companies, as well as interested citizens from the fields of education, development, culture and the environment
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ul style="list-style-type: none"> <li>Five dialogue events in 2015 und 2016 with a kick-off event in Berlin and four regional dialogues in Dresden, Stuttgart, Bonn, Hamburg. To date, the number of participants has increased from dialogue to dialogue, from 100 to 200. Complete documentation of the dialogues: <a href="https://www.bundesregierung.de/Webs/Breg/DE/Themen/Nachhaltigkeitsstrategie/5-Berichte/_node.html;jsessionid=74B34E6055A21C-92587933DC28DE7C17.s2t2">https://www.bundesregierung.de/Webs/Breg/DE/Themen/Nachhaltigkeitsstrategie/5-Berichte/_node.html;jsessionid=74B34E6055A21C-92587933DC28DE7C17.s2t2</a></li> </ul>	
<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons that do not relate to this UNESCO Convention

## 2 Promotion of civil society initiatives for sustainable development in the area of culture

<b>Name of measure</b>	“Werkstatt-N”: Quality certification of the Council for Sustainable Development (RNE), since 2011
<b>Main aim</b>	Strengthening a cultural form of interaction with the environment and with shaping social cohesion and economic activity; annually identifying and honouring 100 innovative initiatives and cultural projects that point the way towards a sustainable society
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Civil society in Germany, cultural actors
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>Annually awarding the “Werkstatt N-Projekt” or “Werkstatt N-Impuls” seal for a period of one year to 100 innovative initiatives and cultural projects (see <a href="http://www.werkstatt-n.de">http://www.werkstatt-n.de</a>)</li> <li>Enabling the initiatives to have access to networks, offering increased public attention, providing opportunities for dialogue, promoting acquisition of supporters, presenting the projects at the national conference of the Council for Sustainable Development</li> </ul>	
<b>Implementing actor</b>	Council for Sustainable Development, appointed by the German Federal Government
<b>Resources</b>	

<b>NGOs/private companies</b>	Civil society in Germany, cultural actors from the for-profit and non-profit sectors
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ul style="list-style-type: none"> <li>More than 68 projects recognised in the category of art and culture since 2011</li> <li>Council for Sustainable Development advises the Federal Government, contributes to the further development of the national sustainability strategy through recommendations regarding targets and indicators (see above), recommends projects to implement this strategy and promotes public dialogue on sustainability issues. "Werkstatt N" is one result of this.</li> </ul>	
<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

### 3 Education for Sustainable Development

<b>Name of measure</b>	Cultural education and cultural policy working group for the national implementation of the UN Decade of Education for Sustainable Development, 2013-2015
<b>Main aim</b>	Incorporating issues and practice of cultural education into the discourse surrounding education for sustainable development
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Educational and cultural institutions, the sustainability community, citizens, children and youth
<b>Expected results</b>	
Anchoring cultural education in the discourse surrounding sustainable development, positioning cultural policy for the global programme from 2016 onward	
<b>Implementing actor</b>	22 members of the working group (universities, associations, cultural institutions); German Commission for UNESCO as the secretariat of the UN Decade of Education for Sustainable Development, until 2015
<b>Resources</b>	Federal Ministry of Education and Research
<b>NGOs/private companies</b>	See actors
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ul style="list-style-type: none"> <li>37 Education for Sustainable Development Decade projects recognised since 2012 in the area of culture, cultural education and cultural diversity, <a href="http://www.dekade.org/datenbank/index.php">http://www.dekade.org/datenbank/index.php</a></li> <li>Working group incorporated into World Programme of Action from 2016 onward as a partnership network for cultural education</li> </ul>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

## ii International level

1 Mobilisation of German civil society for global sustainable development	
<b>Name of measure</b>	ONE WORLD – Our Responsibility, Charter for the Future and tour, 2014 to 2016
<b>Main aim</b>	Mobilising citizens together with the political, civil society, economic and academic spheres in order to implement the global targets for sustainable development in and through Germany
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Civil society, businesses, churches, academia, the political sphere and citizens
<b>Expected results</b>	<ul style="list-style-type: none"> <li>○ Developing 2014 Charter for the Future in a broad-based societal dialogue online and locally</li> <li>○ Determining areas of focus for a more sustainable and more just world in eight fields of action</li> <li>○ Participating actors regularly taking stock of the implementation of the Charter's areas of focus</li> <li>○ Supporting civil society and representatives in organising their own events</li> <li>○ Local initiatives, companies and political decision-makers demonstrating to the local general public their contributions to sustainable development</li> <li>○ Charter for the Future touring through all the federal states of Germany in 2015 and 2016</li> </ul>
<b>Implementing actor</b>	Federal Ministry for Economic Cooperation and Development together with Engagement Global and the Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ), Länder, Länder-based "One World" networks
<b>Resources</b>	Federal Ministry for Economic Cooperation and Development
<b>NGOs/private companies</b>	Civil society, associations and clubs
<b>Results and evaluation? If so, most important results of evaluation</b>	<ul style="list-style-type: none"> <li>○ Charter process recognised by the State Secretaries' Committee for Sustainable Development in 2014 as a beacon project, positively mentioned in the current OECD audit report on German development cooperation</li> <li>○ Charter for the Future includes chapter on culture, "Respecting and protecting cultural and religious diversity"</li> <li>○ Participation by more than 9,000 people in Charter for the Future and tour events by the end of 2015; 75 per cent of them satisfied. Reports on the dialogues in the Länder: <a href="http://zukunftstour.zukunftscharta.de/programm.html">http://zukunftstour.zukunftscharta.de/programm.html</a>; Charter for the Future in English: <a href="https://www.zukunftscharta.de/files/upload/daten_bilder_zukunftscharta/Zukunftscharta-en.pdf">https://www.zukunftscharta.de/files/upload/daten_bilder_zukunftscharta/Zukunftscharta-en.pdf</a></li> </ul>
<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention: Agenda 2030

## 2 Cultural and religious diversity in development cooperation

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 GIZ Sector Programme Values, Religion and Development, 2014-2017</li> <li>2 Expert discussion on culture and development, Bonn, 15 October 2014</li> </ol>
<b>Main aims</b>	Better harnessing the potential of religion for sustainable development and peace without instrumentalising it; contributing to the positioning of development policy in the area of culture and development
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target group</b>	Civil society, religious institutions, opinion leaders
<b>Expected results</b>	
<ol style="list-style-type: none"> <li>1 <b>Sector Programme</b> <ul style="list-style-type: none"> <li>○ Developing pilot measures on the potential of religion for sustainable development and peace, developing skills, expanding cooperations (technical fundamentals, concepts, increasing the religious literacy of development policy actors)</li> <li>○ Cf. Sector Programme Factsheet: <a href="https://www.giz.de/expertise/downloads/giz-2015_SP_Values_Religion_Factsheet.pdf">https://www.giz.de/expertise/downloads/giz-2015_SP_Values_Religion_Factsheet.pdf</a></li> </ul> </li> <li>2 <b>Expert discussion</b> <ul style="list-style-type: none"> <li>○ Thematising synergies and tensions between culture and human rights as well as religion; analysing and reflecting on the dimension of culture in theories, approaches and instruments of German development policy</li> </ul> </li> </ol>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 GIZ, Federal Ministry for Economic Cooperation and Development</li> <li>2 Federal Ministry for Economic Cooperation and Development with the participation of GIZ, representatives of international and non-governmental organisations and academia</li> </ol>
<b>Financial resources</b>	Federal Ministry for Economic Cooperation and Development
<b>NGOs/private companies</b>	Civil society, cultural mediators, universities, representatives of religious groups
<b>Results and evaluation? If so, most important results of evaluation</b>	
<ol style="list-style-type: none"> <li>1 <b>Sector Programme</b>: Dialogue series “Religion matters – Rethinking the challenges of the future” <a href="https://www.giz.de/expertise/html/19081.html">https://www.giz.de/expertise/html/19081.html</a>; building international alliances together with development organisations and other donor countries</li> </ol>	
<b>Measure introduced/adjusted...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

### 3 Cultural and creative industries as a factor in development

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 Overview statement on the potential of cultural and creative industries in international cooperation, 2013 <a href="https://www.giz.de/fachexpertise/downloads/giz2013-de-broschuere-potenziale-kreativwirtschaft.pdf">https://www.giz.de/fachexpertise/downloads/giz2013-de-broschuere-potenziale-kreativwirtschaft.pdf</a></li> <li>2 Culture.Market.Development conference, Bonn, 25 to 26 September 2012</li> </ol>
<b>Main aim</b>	Strengthening and enhancing understanding and awareness among responsible parties at German Federal Ministries of the potential of cultural and creative industries in international development cooperation
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Civil society, cultural and creative industry actors
<b>Expected results</b>	
<ol style="list-style-type: none"> <li>1 <b>Overview statement:</b> <ul style="list-style-type: none"> <li>○ Providing an overview of projects in the cultural and creative industries in international development cooperation</li> <li>○ Offering examples from the practical work of creative professionals and GIZ projects in developing countries</li> </ul> </li> <li>2 <b>Conference:</b> <ul style="list-style-type: none"> <li>○ Participants from 13 countries identifying impetus from the creative industries for international cooperation</li> <li>○ The Federal Government supporting partner countries in developing suitable framework conditions and funding opportunities for the production and dissemination of cultural assets</li> </ul> </li> </ol>	
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 GIZ</li> <li>2 GIZ, on behalf of the Federal Ministry for Economic Cooperation and Development and in cooperation with the German Academic Exchange Service, Deutsche Welle, Goethe-Institute, Institute for Foreign Cultural Relations = working group on culture and development</li> </ol>
<b>Resources</b>	Federal Ministry for Economic Cooperation and Development, Federal Foreign Office
<b>NGOs/private companies</b>	Civil society, companies
<b>Evaluation? If so, most important results of evaluation</b>	
<ol style="list-style-type: none"> <li>1 Presentation of projects that GIZ carried out on behalf of the Federal Ministry for Economic Cooperation and Development in the area of cultural industries until 2015: Egypt, Ethiopia, Germany: Promotion of ICE Hubs (Innovation, Collaboration, Entrepreneurship) to develop technological and innovative ideas and business models; Algeria: Tradition and modernity – promotion of making handcrafted and design work internationally known, 2007-2015; Serbia: Fashion and market programme to train Serbian fashion companies for the national and international market; Jordan and Palestinian Territories: Identity and drive – regional social and cultural fund for Palestinian refugees and the population in Gaza</li> <li>2 Documentation of conference results: <a href="http://www.creative.nrw.de/fileadmin/files/downloads/Publikationen/KKW_Doku_final.pdf">http://www.creative.nrw.de/fileadmin/files/downloads/Publikationen/KKW_Doku_final.pdf</a></li> </ol>	
<b>Measure introduced/adjusted</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons unrelated to the Convention

# Chapter 5:

## Awareness-raising and participation of civil society

This chapter (i) outlines **exemplary activities of the Member State** regarding the implementation of the Convention in the areas of legislation and governance and (ii) summarises information **from civil society on its own activities** regarding the targets of the Convention. This double perspective has been introduced as an innovation in comparison to the 2012 quadrennial periodic report. It allows for transparent differentiation among responsible parties.

In a December 2015 resolution, the UNESCO Intergovernmental Committee for the 2005 Convention once again significantly expanded the participation opportunities for members of civil society with professional expertise within the scope of the implementation of the Convention. The global report “Re|Shaping Cultural Policies” – likewise from December 2015 – contains a relevant chapter on partnering with civil society, which gives a critical assessment of the first ten years of implementation.

### i Exemplary activities of the Member State regarding the participation of civil society in the implementation of the Convention

The participatory elements in the **governance of cultural policy** have undergone significant further development in Germany over the course of the reporting period, cf. also Chapter 1. A transparent discussion culture at the federal, Länder and local levels contributes to this, as does the strong societal networking 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 conference and online dialogue additionally expand these possibilities.

New **legislation** is thus also made public by the responsible parties at the drafting stage in the form of key issues papers, and is put up for discussion. Schleswig-Holstein, for example, has made both the state library law that is currently under parliamentary debate in 2016 and the monuments and historical buildings law that was redrafted in 2014 broadly available for discussion in public conferences that are accessible to all people who are interested. At the federal level, the Federal Government Commissioner for Culture and the Media chose a comparable process for the amendment of the cultural conservation law: The July 2014 key issues paper was submitted for written and oral hearings by civil society actors, as was the draft legislation of September 2015.

Participatory elements are especially important in working out **cultural development concepts**, cf. Chapter 1. In Saxony-Anhalt, for example, a temporary Convention on culture was established from 2011 to 2013, in which professional associations and representatives of civil society played a part. Its assessment of cultural potential in Saxony-Anhalt and its recommendations regarding, inter alia, the further expression of cultural diversity were incorporated into the *Landeskulturbegriff Sachsen-Anhalt* (Saxony-Anhalt State Cultural Concept, 2015). Beginning in 2013, the Schleswig-Holstein Land government created through a public cultural dialogue a cultural concept for the

Land, *Kulturperspektiven Schleswig-Holstein* (Schleswig-Holstein Cultural Perspectives, July 2014). Civil society was able to take part in this broad-based transparent communication offensive with the culture scenes via various digital platforms. The result is a catalogue of criteria and priorities for Schleswig-Holstein’s cultural policy in the coming years. In Thuringia, assessment of cultural infrastructure and engagement with cultural policy themes within the framework of participatory processes have for several years proven very effective. The *Kulturbegriff des Freistaats Thüringen* (cultural concept of the Free State of Thuringia) came about in the period from 2010 to 2012, beginning with the *Leitbild Kultur* (overall cultural concept, 2010) and including all cultural actors. The consequences of demographic change, such as superannuation of the population; the sharp decline in population, especially in rural areas; altered leisure time and reception behaviour and digital transformation were all subjects of analysis and discussion. In 2014, a two-year process was initiated in Thuringia for the promotion of supra-local and supra-regional cultural development plans in rural areas; model regions can actively apply for this.

At the federal level, new forms of **consultation and cooperation** with civil society in connection with the shared task of cultural education came about from 2012 to 2015 in the course of the negotiations on a new Transatlantic Trade and Investment Partnership (TTIP) as well as within the framework of the national IT summit.

From 2013 to 2017, the *Federal Ministry of Education and Research* is promoting extracurricular cultural education measures particularly for educationally disadvantaged children through the programme **Culture Is Strength. Educational Alliances**. In 2012, an independent jury selected 35 associations and initiatives from a total of 163 project applications, of which 33 were participating in the implementation of the programme as of 31 December 2015. These associations and initiatives receive, depending on their projects, up to 20, 10, 6, 3 or less than



3 million euros. They allocate the funds to local alliances, and ensure quality control together with them. These alliances consist of at least three civil society actors; they include, for example, cultural institutions, educational centres and socio-spatial institutions, <http://www.buendnisse-fuer-bildung.de>, cf. also Chapter 1.

The **TTIP advisory council appointed** by the *Federal Ministry for Economic Affairs and Energy* was constituted on 21 May 2014, and includes representatives of unions; social, environmental, and consumer protection associations; and the cultural and media sectors. This body consults on the ongoing negotiations and, through its dialogue – including with critics – contributes to Germany’s positioning on the *planned free trade agreement* between the European Union and the United States of America (eight meetings held as of December 2015). The Federal Government has advocated for explicitly referring to the 2005 UNESCO Convention and for exempting the audio-visual sector from the chapter on trade in services in the European Commission’s TTIP negotiating mandate. The TTIP negotiating mandate therefore provides that the agreement must not contain any provisions that impair the cultural and linguistic diversity of the Union or its Member States. Beyond this, in October 2015 the Federal Government presented a position paper in the area of culture and the media: <https://www.bundesregierung.de/Content/DE/Anlagen/BKM/2015/2015-10-07-positionspapier-ttip.pdf?blob=publication->

[File&v=1](#). In this paper, concrete approaches are proposed which are intended to safeguard the protection of culture and the media in the relevant chapters of the agreement. The Länder have approved this position paper. The aim is to preserve legislators’ leeway to protect cultural and media diversity. The General Agreement on Trade in Services (GATS) in the context of the World Trade Organization and the 2005 UNESCO Convention constitute the essential international law frame of reference for the question of preserving legislative leeway for cultural and media services in the future agreement.

At the **national IT summit** in Berlin in November 2015, the areas of culture and the media were represented for the first time through their own platform, chaired by the Federal Government Commissioner for Culture and the Media and the Verband Privater Rundfunk und Telemedien (Association of Private Radio and Television Media, co-chair of the German Content Alliance). This newly founded platform is composed of representatives of the cultural and creative fields. Since 2006, this annual summit has been bringing together the political, business, academic and social spheres in order to shape digital transformation. As part of the implementation of the Digital Agenda of the Federal Government, the IT summit was reoriented to the fields of actions of the Digital Agenda for the first time in 2015. The discussion focused on copyright issues in the field of tension between users and holders of rights.

## ii Reports from civil society on its own activities regarding the targets of the Convention

### The German Cultural Council’s Red Lists of endangered cultural institutions = Culture Watch

The debt brake that has been enshrined in the Basic Law since 2006 requires that the Federation, the Länder and municipalities consolidate their budgets. Many municipalities are subject to budgetary supervision. All public sector investments and expenditures are thereby obligated to undergo continual review. This holds particularly true of cultural expenditures, which generally are not legally standardised functions.

In this context, the *German Cultural Council* has since 2013 regularly presented in the magazine *Politik&Kultur* a “Red List” of cultural in-

stitutions, associations and programmes, the survival of which is endangered, with five levels of threat. This method is rooted in the UN Convention on Biological Diversity. It is a measure that makes the value of these institutions for the public community of their respective localities and regions strikingly apparent. This “Culture Watch” function has in some cases led to new solutions for preserving the threatened institutions. From 2013 to 2015, a total of 70 institutions were placed on the Red List, 20 of which have been able to overcome their endangerment.

### “Green paper – What is music worth to us? Public funding under discussion” by the German Music Council

The aim of this March 2014 green paper is to illustrate the social changes of recent years and their impact on musical life. With reference to the 2005 UNESCO Convention, it draws greater public attention to the significance of public funding for music for the further development of society. Political decision-makers at all federal levels, civil society

institutions, cultural institutions and actors and members of the public who are interested in music are called upon to help shape this debate by answering a series of questions. The German Music Council has thereby initiated a broad-based discussion process on the future of public funding for music in Germany.

### Working towards visa facilitation

In the estimation of civil society actors, the visa issuance practices for artists' mobility need to be improved, cf. Chapter 3. According to these actors, the aim should be to simplify and standardise the requirements for visas. This is a matter of making processes more predictable and better able to be scheduled. It is important, according to these actors, to reduce costs and administrative burdens for artists who are submit-

ting applications as well as for the institutions inviting them. These actors hope that amending the European Union Visa Code, the process of which has been under negotiation since 2014 (among other things, a multiple-country Schengen visa for performing artists is envisaged), will bring about a noticeable improvement.

### Public discussion of TTIP

In recognition of the dual nature of cultural and audio-visual services as cultural and economic goods, it is necessary for the EU negotiations regarding a free trade agreement to examine the agreement's potential effects on the cultural and audio-visual areas. The vast majority of cultural associations and initiatives from Germany have been taking

an active and ongoing part in the public debate on TTIP since spring 2013 through various forms of action. A broad range of forms of action have been used for this.

### Diversity. Cooperation. Action. Action Plan 2013 to 2016

In 2012, Germany submitted an implementation report for the 2005 UNESCO Convention for the first time. This report was subjected to expert peer review in 2012 and 2013. As a result of this, ten action points for implementing the Convention during the period from 2013 to 2016 were formulated from the perspective of the Federal Coalition for Cultural Diversity; the report is available in German, English and French: <http://unesco.de/infothek/publikationen/>

[publikationsverzeichnis/aktionspunkteplan-2013-bis-2016.html?&L=1](http://publikationsverzeichnis/aktionspunkteplan-2013-bis-2016.html?&L=1). In the course of consultations on the second quadrennial periodic report, these action points were consulted as points of comparison. As soon as the final version of the quadrennial periodic report is available, this analysis will be deepened, concluded, and used as a point of entry into the Action Plan 2017 to 2020.

### Coding da Vinci – Cultural data hackathon for creative digitalisation of cultural data

The “Coding da Vinci” hackathon (developer day) has since 2014 brought together developers, designers and game enthusiasts in Germany to implement new computer applications, mobile apps, services, games and visualisations from public data and through their own creativity, in cooperation with cultural institutions. The aim is to network culture and technology, to discover the technological potential of cultural data and to support cultural institutions in opening and providing data.

for all. In 2014, 16 prestigious cultural institutions from Germany, including for example the Berlin State Museums and the State Libraries, provided 26 data sets (images, sounds, maps, etc.). In 2015, 33 cultural institutions took part with 51 data sets.

Coding da Vinci is organised by the Open Knowledge Foundation Germany, the German Digital Library (DDB), cf. Chapter 1, the Service Centre for Digitisation Berlin (digiS) and Wikimedia Germany: <http://codingdavinci.de/english-infos>.

In the two cultural hackathons that have taken place to date, 325,000 cultural data have been digitalised and made accessible and usable

## Chapter 6: Transversal issues and priorities of UNESCO strategies selected by the States Parties

*In this chapter, States Parties can set their respective accents and priorities for the 2016 quadrennial periodic report, adding up to two pages of supplementary material on the measures presented in Chapter 1 to 5 in terms of transversal issues.*

*In November 2015, the steering committee (Federal Foreign Office, Federal Government Commissioner for Culture and the Media, Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany) set the following priorities for the 2016 German quadrennial periodic report:*

- Cultural education, dissemination and access for underrepresented target groups, for example, children and youth; integration of people with a migrant background; accessibility for people with disabilities; culture in rural areas
- Digitalisation projects and measures, access to culture for new target groups through digital forms of distribution
- Improvement of framework conditions in the production and dissemination of culture, compensation for market failure in order to protect cultural diversity
- Gender equality in the production and reception of culture

*Chapter 6 additionally outlines measures on the state of **accessibility and inclusion** in the area of culture. The UN Convention on the Rights of Persons with Disabilities has made a major contribution to advancement in this area, as has its concretisation in the Federal Government's National Action Plan "Unser Weg in eine inklusive Gesellschaft" (Our Path to an Inclusive Society) and the action plans of the Länder. The central focus is on barrier-free access to art and culture in all dimensions as well as inclusion in cultural education. This is also shown in many of the measures presented in Chapter 1.*

*As stated in the December 2015 UNESCO report "ReShaping Cultural Policies" on the implementation of the 2005 UNESCO Convention, the area of culture remains far removed 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. This applies equally to the situation of artists and cultural producers as well as leadership positions at cultural institutions in Germany. Through the lack of gender parity, society misses out on both quality and quantity, as well as diversity, in cultural content and expressions. The German Bundestag Committee on Cultural and Media Affairs has engaged thoroughly with this issue during the reporting period.*

## i Inclusion and accessibility

### 1 Implementation of the UN Convention on the Rights of Persons with Disabilities in the area of art and culture (Article 30)

<b>Name of measures:</b>	<ol style="list-style-type: none"> <li>1 Action plans of the federal Länder for the incremental realisation of accessibility in accordance with the UN Convention on the Rights of Persons with Disabilities, including the dismantling of structural barriers at cultural institutions as well as barrier-free participation in artistic and cultural life, for example (a) Recommendations, adjustment of funding guidelines from 2011 onward, (b) “Design für alle in digitalen Bibliotheken” (Design for all in digital libraries), since 2012</li> <li>2 Federal Government National Action Plan with various measures to promote artists with disabilities, for example (a) Netzwerk Kultur und Inklusion (Network culture and inclusion) at the Remscheid Academy, since 2015, (b) Insider Art e.V.: online gallery, since 2012</li> </ol>
<b>Main aims</b>	Dismantling barriers to access to art and culture, making participation in cultural life possible for all people and especially for artists with disabilities, implementing the UN Convention on the Rights of Persons with Disabilities
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	People with disabilities, especially artists with disabilities; authorities, service providers, cultural institutions, decision-makers and practitioners at knowledge institutions
<b>Expected results</b>	<ol style="list-style-type: none"> <li>1 <b>Action plans for accessibility:</b> Making more cultural institutions and cultural content accessible without barriers (museums, concert halls, theatres, libraries, memorial sites, etc.), increasing the number of exhibitions and (cultural) events designed to be accessible, providing more accessible informational and communications offerings at academic and public libraries</li> <li>2 <b>Promoting artists:</b> a) Opening up improved access for people with disabilities and particular artistic talents, b) Making art by people with disabilities visible</li> </ol> <p><b>Reference:</b> <i>Unser Weg in eine inklusive Gesellschaft. Nationaler Aktionsplan der Bundesregierung zur Umsetzung der UN-Behindertenrechtskonvention</i> (Our Path to an Inclusive Society: National Action Plan for the Implementation of the UN Convention on the Rights of Person with Disabilities, 2011). Federal Ministry of Labour and Social Affairs  <a href="http://www.bmas.de/SharedDocs/Downloads/DE/PDF-Publikationen/a740-short-en.pdf;jsessionid=CCC5039D54A2957A89DD5C5FBBB-4F71E?_blob=publicationFile&amp;v=3">http://www.bmas.de/SharedDocs/Downloads/DE/PDF-Publikationen/a740-short-en.pdf;jsessionid=CCC5039D54A2957A89DD5C5FBBB-4F71E?_blob=publicationFile&amp;v=3</a></p>
<b>Implementing actor</b>	<p>The Federal Ministry of Labour and Social Affairs holds the lead responsibility for the implementation of the UN Convention on the Rights of Person with Disabilities</p> <ol style="list-style-type: none"> <li>1 All federal Länder, in some cases with partners such as the Federal Competence Centre on Accessibility, the Zentralbibliothek für Blinde Hamburg (Central Library for the Blind Hamburg), the German Central Library for the Blind in Leipzig (DZB), the informational platform mobidat Berlin and many others</li> <li>2 Federal Government Commissioner for Culture and the Media, (a) Remscheid Academy for Arts Education with InTakt, (b) Insider Art e.V.</li> </ol>
<b>Resources</b>	Public funding from the Länder and the Federation

<b>NGOs/private companies</b>	Many of the professional implementing actors are organised as associations
<b>Results and evaluation? If so, most important results of evaluation</b>	
<p>1 <b>Action plans for accessibility</b></p> <ul style="list-style-type: none"> <li>○ Dismantling structural barriers: concepts adopted, relevant beyond the area of culture</li> <li>○ Barrier-free participation and access: a) for example “Barrierefreiheit in der Kultur“ (Accessibility in culture) concept (Berlin) on conceptualising and designing accessible exhibitions; checklists for accessible exhibitions; b) Digital libraries: Broad-ranging tools for accessibility on the project website <a href="http://www.grenzenloslesen.de">http://www.grenzenloslesen.de</a> and recommendations for action for decision-makers</li> <li>○ Capital Cultural Fund in Berlin: 6 accessible projects in 2016 = 15.4 per cent of all projects funded</li> </ul> <p>2 <b>Promoting artists:</b></p> <ul style="list-style-type: none"> <li>a Highly accessible homepage: <a href="http://www.kultur-und-inklusion.net">http://www.kultur-und-inklusion.net</a></li> <li>b Further developing InterArt e.V. online gallery as free-of-cost presentation space for art by people with disabilities. In 2012, data collected for the first time on the work and life situations of artists with disabilities.</li> </ul>	
<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons: National implementation of the UN Convention on the Rights of Persons with Disabilities

## 2 Inclusion in cultural education

<b>Name of measure</b>	Taking stock: “ <i>Inklusive kulturelle Bildung und Kulturarbeit. Förderer und Akteure – Programme und Projekte</i> ” (Inclusive cultural education and cultural work: sponsors and actors – programmes and projects), 2013
<b>Main aims</b>	Offering insight into the complex field of investigation of inclusion in the area of culture, strengthening participation in cultural life with and for people with disabilities
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Cultural policy actors, civil society
<b>Expected results</b>	
<ul style="list-style-type: none"> <li>○ Taking stock of the level of inclusion reached in cultural education and in cultural policy (programmes, funding guidelines, cultural event organisers)</li> <li>○ Elucidating the components of an “inclusive profile” of and for patrons, actors, programmes and providers of inclusive cultural education</li> <li>○ Presenting successful projects, cementing practices</li> <li>○ Identifying gaps, formulating recommendations for action</li> </ul>	
<b>Implementing actor</b>	Institute for Cultural Policy of the Society for Cultural Policy, Bonn
<b>Resources</b>	Funded by the Federal Government Commissioner for Culture and the Media
<b>NGOs/private companies</b>	The Society for Cultural Policy is an NGO

### Results and evaluations? If so, most important results of evaluation

Mapping measures in the area of inclusion and cultural work in Germany until 2014: Profile sheets of seven sponsors, including the Aktion Mensch funding organisation among others; seven actors, including Theater Ramba Zamba among others; and seven programmes including “Kultur und Alter” (Culture and Age), North Rhine-Westphalia Ministry for Family, Children, Youth, Culture and Sport among others

#### Most important results:

- Increasing number of civil society, private and public initiatives and institutions dedicating themselves to inclusive cultural education and cultural work
- Accessibility understood since 2011 above all in structural terms (cultural tourism, institutions)
- Accessibility of content should be (further) strengthened in future, technically and in terms of personnel (tactile offerings, simple language, sign language interpreters, cultural guides, and others)
- Voluntary commitment by publically funded cultural institutions in municipalities, Länder and the Federation to employ people with severe disabilities, which exceeds the legal minimum requirements, could strengthen the social acceptance of disabilities
- Guidelines and processes should be opened up to measures for inclusive cultural education, cultural work and artistic productions by people with disabilities

#### Measure introduced/ adjusted...

In order to implement the provisions of the Convention | In order to support/nurture policy discussion inspired by the Convention | For other reasons: National implementation of the UN Convention on the Rights of Persons with Disabilities

## ii Gender

## 1 Laying the foundations for gender equality in the cultural sector

<b>Name of measure</b>	<ol style="list-style-type: none"> <li>1 Public hearing before the German Bundestag Committee on Cultural and Media Affairs on laying the foundations for gender equality in the cultural sector, 11 November 2015</li> <li>2 German Cultural Council study “<i>Frauen in der Kultur</i>” (Women in culture), financed by the Federal Government Commissioner for Culture and the Media</li> <li>3 Pro Quote Regie – Coalition of women directors in Germany</li> </ol>
<b>Main aims</b>	Improving all the structures of the legal, institutional and political framework conditions for gender equality in the art and cultural sector on the basis of currently available data and facts, with regard to the economic and social situation as well as in relation to the proportion of women holding leadership positions.
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	All of society and the political sphere; women artists, producers and cultural managers
<b>Expected results</b>	<ul style="list-style-type: none"> <li>○ Achieving gender balance in the film industry both behind and in front of the camera</li> <li>○ Identifying areas where political action is needed; differentiating, refining and nuancing them according to the cultural and media sector</li> <li>○ Considering the gender factor in terms of equality in cultural participation, including issues of migration and integration</li> <li>○ Updating, expanding and analysing the pool of available data and facts</li> <li>○ Introducing quotas for the awarding of directing contracts in the areas of film and television as well as in decision-making bodies</li> </ul>
<b>Implementing actor</b>	<ol style="list-style-type: none"> <li>1 German Bundestag Committee on Cultural and Media Affairs; opinion: Committee on Family Affairs, Senior Citizens, Women and Youth</li> <li>2 German Cultural Council, Federal Government Commissioner for Culture and the Media</li> <li>3 Pro Quote Regie, Federal Ministry for Family Affairs, Senior Citizens, Women and Youth</li> </ol>
<b>Resources</b>	<ol style="list-style-type: none"> <li>1 Funding from the German Bundestag</li> <li>2 Funding from the Federal Government Commissioner for Culture and the Media</li> <li>3 Funding from the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth</li> </ol>
<b>NGOs/private companies</b>	Expert input from women freelancers and associations: BücherFrauen e.V-- Women in Publishing, Pro Quote Regie, Bundesverband Regie e.V. (German federal association of directors), FFA German Federal Film Board, German Cultural Council, Culture Office for Women NRW, former director of the University of Fine Arts of Hamburg, Association of German Cities (public sector)



**Results and evaluation? If so, most important results of evaluation**

- Cultural transformation in the direction of gender parity is needed in the cultural sector, structural solutions are necessary
- Distorted competition in the cultural sector must be corrected in terms of gender parity
- The obligation stated in the Basic Law Article 3 (2) must be applied structurally to amendments of laws (for example, the Film Subsidies Act (FFG)) as well as to guidelines for public funding of culture and awarding of prizes, and is to be taken into account in (cultural) personnel decisions
- Anonymised application processes, flexible quotas and the removal of age limits are, inter alia, effective measures to achieve greater gender parity in the cultural sector
- Empirical surveys (for example, the Kulturwirtschaftsbericht (Cultural Industries Report)) must take gender and generational nuances into account; gender pay gaps and pay equity are pivotal

Transcript of the public hearing before the German Bundestag Committee on Cultural and Media Affairs:

<http://www.bundestag.de/blob/401200/5e4f95f61ee8e0c0a11ac442825d458d/protokoll-data.pdf>

**Exemplary data on gender equality in the cultural sector:**

- 2010 study on the publishing industry: 80 per cent female, only 16 per cent of management at publishing companies are women
- 2010-2013 diversity report by the Bundesverband Regie e.V. (Federal Association for Film Directing), 2014 second report on diversity in directing by the Bundesverband Regie e.V.
- 2013 income gap according to information provided by the Artists' Social Insurance Fund (KSK): Male artists and writers earn a yearly average of 21,427 EUR, compared to 15,955 EUR for female artists and writers
- Film and cinema as of 2014: Women direct 19 per cent of German motion pictures (2010-13: 22 per cent); in 2014 there were no women directors of films with budgets above 5 million EUR (2010-13: 10 per cent). The majority of cinema-goers are women.
- 2000-2014 Berliner Theatertreffen: 17 of 140 theatre performances directed by women
- 2015 North Rhine-Westphalia study on women in art and culture, on behalf of the Culture Office for Women: Positive trend since 2000 in gender parity in awards, scholarships, jury composition; no parity in, for example, acquisition of art works, solo exhibitions; with the exception of museums, little presence of women in leadership roles, especially at academies of art and music, theatres, and philharmonic orchestras (zero!)
- First half of 2016: Publication of an investigation about women in the cultural and media industries (German Cultural Council, with funding from the Federal Government Commissioner for Culture and the Media)
- Voluntary 20 per cent quota for certain broadcasting slots and hours implemented at the Association of Public Broadcasting Corporations in Federal Republic of Germany (ARD)
- Gender equality in the composition of decision-making bodies at the FFA German Federal Film Board
- Reference to implementation of gender equality included in amendment of Film Subsidies Act

**Measure introduced/adjusted...**

In order to implement the provisions of the Convention | In order to support/nurture policy discussion inspired by the Convention | For other reasons: *German Basic Law Article 3 (2): "Men and women shall have equal rights. The state shall promote the actual implementation of equal rights for women and take steps to eliminate disadvantages that now exist."*

## 2 Promotion of women visual artists over the age of 40

<b>Name of measure</b>	Gabriele Münter Prize (GMP) 2017, awarded to honour the work of independent women artists over the age of 40
<b>Main aims</b>	Promoting women artists with children and women artists aged 40 and older, dismantling discrimination against this group, increasing the audience for and prominence of these artists' work
<b>Main characteristic</b>	Creation   production   distribution/dissemination   participation/enjoyment
<b>Scope</b>	Local   regional/state-wide   national   international
<b>Nature</b>	Legislative   regulatory   financial   institutional
<b>Target groups</b>	Multipliers, cultural actors, male and female artists, teachers, representatives of cultural institutions
<b>Expected results for the measure</b>	
<ul style="list-style-type: none"> <li>○ Raising awareness of the work of women artists through press and public relations work</li> <li>○ Increasing the professionalism of artistic work, possibly leading to follow-up projects and further exhibitions</li> <li>○ Dismantling prejudices and discrimination against this group</li> <li>○ Using the exhibition as a cultural offering for schools and informing children and youth about the profession of artist</li> <li>○ 03-10/2017 Exhibiting the work of the prize winner and 19 women artists at the Berlin Akademie der Künste (Academy of Arts) and the Bonn Women's Museum</li> </ul>	
<b>Implementing actor</b>	Federal Ministry for Family Affairs, Senior Citizens, Women and Youth in cooperation with the Bonn Women's Museum, the Federal Association of Visual Artists (BBK) and the Federation of Women Artists and Patrons of the Arts (GEDOK)
<b>Resources</b>	Federal Ministry for Family Affairs, Senior Citizens, Women and Youth: 226,000 EUR to Bonn Women's Museum for funding in 2015-2017
<b>NGO/private companies</b>	
<b>Results and evaluation? If so, most important results of evaluation</b>	
No information	
<b>Measure introduced/adjusted ...</b>	In order to implement the provisions of the Convention   In order to support/nurture policy discussion inspired by the Convention   For other reasons

# Chapter 7: Main results, challenges and approaches to solutions as well as next steps

## Main results

The Federation and some of the Länder have significantly increased their cultural budgets during the reporting period.

New measures are located largely in the areas of sustainable urban development and cultural participation in urban life for all age groups along with a current focus on integration, intercultural issues, displacement of persons and migration.

Measures that strengthen the framework conditions for independent artists and cultural producers are a crucial part of meeting the Convention's targets.

Comprehensive cultural development concepts that are worked out in a participatory manner form an essential foundation for cultural policy in Germany. They connect regional development with many dimensions of public cultural policy. The listing of innovative examples of practices in the area of culture as an integrated part of sustainability strategies is positive.

Demand-oriented online programmes for art and cultural management are an essential innovation in international cultural cooperation. They enable tens of thousands of participants around the world to have access to the programmes. Co-productions to promote media diversity in Arab countries are another area of emphasis.

The facilitation of artists' mobility through a new electronic service platform, regionally oriented mobility funds and the targeted expansion of programmes for up-and-coming filmmakers, publishers and translators are clear priorities.

The expansion of accessible entrances to art and culture in all dimensions as well as inclusion in cultural education have been substantially advanced through the National Action Plan within the framework of the UN Convention on the Rights of Persons with Disabilities.

## Challenges and approaches to solutions

- Better securing the livelihoods of artists and independent producers remains an ongoing challenge in the implementation of this Convention.

*Approach to a solution:* Functioning working structures and institutions are essential, as is the strengthening of production conditions in order to put artistic independent spaces and cultural work on a solid footing for the future. The legislation to stabilise the Artists' Social Insurance Fund (2014) has laid an important foundation for this. Beyond this, funding for individual artists including the provision of suitable forums for presentations is to be developed further.

- Strengthening gender equality is an important goal of the cultural policy of the Federation, the Länder and the municipalities. This applies to artists and cultural producers as well as to leadership positions at cultural institutions.

*Approach to a solution:* Specialised NGOs have for years been doing targeted work and raising awareness in this area. In 2015, the German Bundestag Committee on Cultural and Media Affairs engaged thoroughly with this issue. In the first half of 2016, the German Cultural Council will present a study on women in the cultural and media industries in Germany that was funded by the Federal Government Commissioner for Culture and the Media and contains current data and facts.

- The debt brake enshrined in the Basic Law since 2006 requires that the Federation, the Länder and the municipalities consolidate their budgets. This often affects cultural expenditures, as they generally are not legally standardised mandatory tasks. Stagnating cultural budgets give rise to the danger of staff reductions, especially at locally funded institutions.

*Approach to a solution:* Set priorities to favour culture; mobilise and strengthen public awareness of the value of cultural institutions. Mobilise more resources and formulate appropriate solutions, including all cultural actors, the public sector, civil society and cultural professionals as well as cultural institutions.

- Elements of “preferential treatment” (as envisaged in the Convention) for artists and cultural professionals, for example through mobility, as well as for cultural assets and services from countries of the global South, have long been a component of international cultural cooperations in Germany. This could be more strongly regarded in relation to the targets of the 2005 UNESCO Convention.

*Approach to a solution:* Ongoing compilation and provision of examples of good practices in line with these aims.

- In the estimation of civil society actors, many aspects of the visa issuance practices for artists and cultural producers need to be improved so that potential for cooperation and diversity can be better fulfilled.

*Approach to a solution:* Visa offices take advantage of the possibilities afforded by the Visa Code (for example, the issuance of visas with longer periods of validity) while attending to security and migration policy concerns.

- The programming diversity of public broadcast media, the content of which is independent of state influence in Germany, is regarded by many specialists as increasingly narrow, especially in the area of music.

*Approach to a solution:* Sensitisation and awareness-raising regarding the value of quality, diversity and internationality in programming in public broadcast media.

- Coherence of measures: The tense relationship of cultural policy and its support measures to competitive regulations, specifically at EU level, poses a constant challenge to the implementation of this Convention.

*Approach to a solution:* Continuation of constant federal-Länder measures to defend the intrinsic value of cultural diversity.

## Next steps for 2016 to 2019

- Making cultural participation possible for all people regardless of their background, age and individual limitations remains a main focus of federal, Länder and municipal cultural policy as well as civil society initiatives.
- Media actors responsible for programming must be made aware of the significance of media diversity in connection with this Convention.
- Current review of the implementation of the “Diversity.Cooperation.Action” Action Plan 2013 to 2016 of the Federal Coalition for Cultural Diversity is to be completed by the end of 2016.
- Especially sensible and innovative measures for the implementation of the Convention are selected each year (“Top Ten” of the year).
- On the UNESCO Intergovernmental Committee for the 2005 Convention, Germany continues within the framework of its mandate to contribute actively to implementation guidelines on the impacts of digitalisation in the area of this Convention.

# Annex

## Statistics

1 Economy and Finance	
1.1. Total flows of cultural goods and services	
1.1.a Cultural Goods	
a) Exports in cultural goods (total in USD; year; source)	33,027,313,000 USD; 2014; Federal Statistical Office of Germany
b) Imports in cultural goods (total in USD; year; source)	48,254,078,000 USD; 2014; Federal Statistical Office of Germany
1.1.b Cultural Services	
a) Exports in cultural services (total in USD; year; source)	1,719,496,135 USD; 2015; German Federal Bank *
b) Imports in cultural services (total in USD; year; source)	2,768,115,120 USD; 2015; German Federal Bank *
1.2. Contribution of cultural activities to Gross Domestic Product (GDP)	
a) Total GDP (in USD, year, source)	3,216,443,032,250 USD; 2014; Federal Statistical Office of Germany *
b) Share of cultural activities in GDP (in percentage; year, source)	2.3%; 2014; Federal Ministry for Economic Affairs and Energy
1.3. Government expenditure on culture (if not available, use government expenditure on Recreation and Culture)	
a) Total government expenditure (in USD; year; source)	1,365,889,000,000 USD; 2014; Federal Statistical Office of Germany *
b) Share of culture in government expenditure (in USD and as percentage of total government expenditure; year; source)	5,949,000,000 USD; 0.7%; 2013; Federal Statistical Office of Germany *
* 1 USD = 0.9079 EUR	

## 2 Books

<b>a) Number of published titles (year; source)</b>	87,134; 2014; German Publishers & Booksellers Association	
<b>b) Number of publishing companies (year; source)</b>	Small size (1 to 20 titles per year)	
	Medium size (21 to 49 titles per year)	
	Large size (50 titles and above per year)	
<b>c) Bookshops and sales</b>	Bookstore chains (total number and sales in USD; year; source)	1,200; 2014; German Publishers & Booksellers Association
	Independent book stores (total number and sales in USD; year; source)	3,800; 2014; German Publishers & Booksellers Association
	Book stores in other retail structures, including department stores (total number and sales in USD; year; source)	1,000; 1,144,000,000 USD; 2014; German Publishers & Booksellers Association *
	Online retailers (total number and sales in USD; year; source)	4,860; 1,664,000,000 USD; 2014; German Publishers & Booksellers Association *
<b>d) Translation flows: number of published translations (year; source)</b>	10,812; 2014; German Publishers & Booksellers Association	
* 1 USD = 0.9079 EUR		

### 3 Music

<b>a) Production: number of albums produced:</b>	Physical format (year; source)	15,389 (2015; PHONONET GmbH)
	Digital format (year; source)	229,371 (2015; PHONONET GmbH)
	Independent (year; source)	113,666 (2015; PHONONET GmbH)
	Majors (year; source)	131,094 (2015; PHONONET GmbH)
<b>b) Sales: total number of recorded music sales:</b>	Physical format, broken down by CDs and other physical formats (year; source)	<p>CD Album 8,620,278; 2015; GfK Entertainment</p> <p>MC 145,760; 2015; GfK Entertainment</p> <p>Vinyl LP 2,118,640; 2015; GfK Entertainment</p> <p>High Resolution 148,918; 2015; GfK Entertainment</p> <p>DVD Longplay Video 3,553,108; 2015; GfK Entertainment</p> <p>Blu Ray Video 638,269; 2015; GfK Entertainment</p> <p>Single CD 978,290; 2015; GfK Entertainment</p>
	Digital format, broken down by Single Tracks and Digital Albums (year; source)	<p>Download Tracks 77,717,986; 2015; GfK Entertainment</p> <p>Download Albums 18,505,174; 2015; GfK Entertainment</p> <p>Audio Streaming 21,190,698,993; 2015; GfK Entertainment</p>



## 4 Media

### a) Broadcasting audience and share (2015; German TV audience research cooperative (AGF)):

Programme type	Audience share	Type of ownership (Public, private, community)	Type of access (Paid, free)
ARD-Dritte	12.5%	Public	Free
ZDF	12.5%	Public	Free
ARD Das Erste	11.6%	Public	Free
RTL	9.9%	Private	Free

### b) Broadcasting media organisations (2015; inter alia: Association of States Media Authorities in the Federal Republic of Germany):

Ownership	Number of domestic media organisations providing			
	Radio channels only	Television channels only	Both radio and television channels	Total
Public	1	1	11	13
Private*	15	56	9	80
Community				173
Not specified				
<b>Total</b>	16	57	20	266

### c) Newspapers (2014; Federal Association of German Advertising Papers)

Publishing format*	Number of titles	
	Daily newspapers	Non-daily newspapers
Printed		
Free only		1,406
Paid only	349	21
Both free and paid		1,427
Both Print and online		
Free only		
Paid only		
Both free and paid	662	
<b>Total</b>	1,011	1,427

\* Excluding online-only newspapers

## 5 Connectivity, infrastructure, access

a) <b>Number of mobile telephone subscribers per 1000 inhabitants (year; source)</b>	1,391; 2015; Federal Network Agency for Electricity, Gas, Telecommunications, Post and Railway
b) <b>Number of households with Internet access at home (year; source)</b>	33,750,100; 2015; Federal Statistical Office of Germany
c) <b>Number of individuals using the Internet (year; source)</b>	61,864,000; 2015; Federal Statistical Office of Germany

## 6 Cultural participation

Percentage of people participating in cultural activities at least one time during the past 12 months:

Cultural participation (in %)

Activity	Female	Male	Total
Cinema	30	28	58
Theatre (including cabaret, opera and puppet shows)	21	15	36
Dance (including ballet)	17	14	32
Live concert / musical performance	24	21	45
Exhibition	23	21	44
Total			

If available, please indicate the reasons for not attending cultural events at least one time during the past year:

Main reasons for non-participation (in %)

Type	Female	Male	Total
Too expensive			
Lack of interest			
Lack of time			
Lack of information			
Too far away			

## 7 Additional clarifications

*Please provide any additional explanations and clarifications as necessary.*

Figures 1.1.b a) and b), 1.2.a, 1.3.a) and b), 2.c have been converted from EUR into USD at an exchange rate of 1 USD equals 0.9079 EUR.

Figures for 2. Books b) the number of publishing companies separated into small, medium and large size by the number of titles published per year is not being registered in Germany according to the German Publishers & Booksellers Association.

Figures for 2. Books c) bookshops and sales, bookstore chains and independent book stores sales are not – or only randomly – registered. Membership in the German Publishers & Booksellers Association is voluntary and does not include all sales locations for books in Germany.

Figures for 4. Media b) broadcasting media organisations: the ownership structures of the 265 local radio channels and 231 local and regional television channels are unknown to the German Commission on Concentration in the Media, therefore an assignment to organisations is not possible. Community media are not listed separately for radio and television channels but only in total.

Figures for 4. Media c) newspapers: there are no figures available for free daily print papers. Also there are no separate figures for print and online newspapers.

Figures for 6. Cultural participation: there are no figures available indicating the reasons for not attending cultural events.

## Actors involved in the consultation process, including civil society actors

### Federal Coalition for Cultural Diversity

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

Vereinigung der Landesdenkmalpfleger | *Union of Regional Conservationists*

And further representatives of academic institutions and federal institutes focussing on culture/cultural governance in a personal capacity

### Participants in the 13th Consultation of the Federal Coalition for Cultural Diversity on 18 and 19 February 2016 in Bonn

(peer-to-peer revision of the draft)

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Prof. Dr Susanne Keuchel | *Remscheid Academy for Arts Education*

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Prof. Dr Gabriele Beger, Staats- und Universitätsbibliothek Hamburg | *Hamburg State and University Library*

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Annemarie Helmer-Heichele, Berufsverband Bildender Künstler und Internationale Gesellschaft der Bildenden Künste | *Federal Association of Visual Artists and International Society of Fine Arts*

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Hans-Günter Löffler, Auswärtiges Amt | *Federal Foreign Office*  
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Prof. Dr Harald Meller, Prähistorisches Museum Halle | *State Museum of Prehistory Halle*  
Elke aus dem Moore, Institut für Auslandsbeziehungen | *Institute for Foreign Relations*  
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Prof. Dr Ursula Sinnreich, Kunststiftung Nordrhein-Westfalen | *Arts Foundation North Rhine-Westphalia*  
Dr Ernst Wagner | *UNESCO Chair in Arts and Culture in Education Nürnberg*  
Dr Thomas Wohlfahrt, Literaturwerkstatt Berlin | *German Center for Poetry Berlin*

#### **Advisory Committee on the “Diversity of Cultural Expressions” of the German Commission for UNESCO**

Dr Hans Jürgen Blinn, Ministerium für Bildung, Wissenschaft, Jugend und Kultur des Landes Rheinland-Pfalz | *Ministry for Education, Sciences, Lifelong Learning and Culture of the State of Rhineland-Palatinate*  
Jürgen Burggraf, ARD-Verbindungsbüro Brüssel | *ARD (German public broadcasting) liaison office Brussels*  
Dr Cornelia Dümcke | *Culture Concepts, Berlin*  
Dr Andrea Edel, Kulturreamt Stadt Heidelberg | *Cultural Office of the City of Heidelberg*  
Birgit Ellinghaus, alba KULTUR – Büro für globale Musik | *International Office for Global Music*  
Thomas Fuchs | *Landesmedienanstalt Hamburg/Schleswig-Holstein | Public Media Institution of the States of Hamburg/Schleswig-Holstein*  
Marc Grandmontagne, Kulturpolitische Gesellschaft | *Society for Cultural Policy*  
Dr Helga Trüpel, Kulturausschuss des Europäischen Parlamentes | *Culture Committee of the European Parliament*

## Federal reports on culture

<b>The Federal Government Commissioner for Culture and the Media</b>	<a href="http://www.kulturstaatsministerin.de">www.kulturstaatsministerin.de</a>
<b>Federal Foreign Office</b>	19th Report of the Federal Government on Cultural Relations and Education Policy, March 2016 <a href="http://www.auswaertiges-amt.de/cae/servlet/contentblob/729324/publicationFile/214312/160309_AKBP_Bericht_19_Download.pdf">http://www.auswaertiges-amt.de/cae/servlet/contentblob/729324/publicationFile/214312/160309_AKBP_Bericht_19_Download.pdf</a>



## Länder reports on culture

<b>Baden-Württemberg</b>	<p>Reports on culture</p> <p><a href="http://mwk.baden-wuerttemberg.de/de/kunst-kultur/kulturpolitik">http://mwk.baden-wuerttemberg.de/de/kunst-kultur/kulturpolitik</a></p> <p><a href="https://mwk.baden-wuerttemberg.de/de/service/publikation/did/kultur-2020-kunstpolitik-fuer-baden-wuerttemberg/?tx_rsmbwpublications_pi3%5Bsearch%5D=Kultur%202020&amp;tx_rsmbwpublications_pi3%5Btopics%5D=-1&amp;tx_rsmbwpublications_pi3%5Bsubmit%5D=Suchen&amp;tx_rsmbwpublications_pi3%5Bministries%5D=2&amp;cHash=cb824a51e993904c6d9e968d50e07816">https://mwk.baden-wuerttemberg.de/de/service/publikation/did/kultur-2020-kunstpolitik-fuer-baden-wuerttemberg/?tx_rsmbwpublications_pi3%5Bsearch%5D=Kultur%202020&amp;tx_rsmbwpublications_pi3%5Btopics%5D=-1&amp;tx_rsmbwpublications_pi3%5Bsubmit%5D=Suchen&amp;tx_rsmbwpublications_pi3%5Bministries%5D=2&amp;cHash=cb824a51e993904c6d9e968d50e07816</a></p>
<b>Bavaria</b>	<p>Music plan: <a href="https://www.km.bayern.de/kunst-und-kultur/musik/musikplan.html">https://www.km.bayern.de/kunst-und-kultur/musik/musikplan.html</a></p>
<b>Berlin</b>	<p>Cultural promotion reports 2011 and 2014: <a href="http://www.berlin.de/sen/kultur/kulturpolitik/">http://www.berlin.de/sen/kultur/kulturpolitik/</a></p> <p>Cultural industries reports 2005, 2008, 2013: <a href="http://www.berlin.de/sen/kultur/kulturpolitik/kulturwirtschaft/">http://www.berlin.de/sen/kultur/kulturpolitik/kulturwirtschaft/</a></p> <p>Cultural education framework, including update and idea workshop: <a href="http://www.berlin.de/sen/kultur/kulturpolitik/kulturelle-teilhabe/kulturelle-bildung/artikel.32023.php">http://www.berlin.de/sen/kultur/kulturpolitik/kulturelle-teilhabe/kulturelle-bildung/artikel.32023.php</a></p>
<b>Brandenburg</b>	<p>Cultural policy strategies: <a href="http://www.mwfk.brandenburg.de/media_fast/4055/Kulturpolitische_Strategie_2012_FINAL.15992501.pdf">http://www.mwfk.brandenburg.de/media_fast/4055/Kulturpolitische_Strategie_2012_FINAL.15992501.pdf</a></p> <p>Cultural education concept: <a href="http://www.mbjs.brandenburg.de/media/bb2.a.5813.de/Konzept_Kulturelle_Bildung_6_2012.pdf">http://www.mbjs.brandenburg.de/media/bb2.a.5813.de/Konzept_Kulturelle_Bildung_6_2012.pdf</a></p> <p>Cultural tourism guideline: <a href="http://www.mwfk.brandenburg.de/media_fast/4055/Leitfaden_Kulturtourismus.15995197.pdf">http://www.mwfk.brandenburg.de/media_fast/4055/Leitfaden_Kulturtourismus.15995197.pdf</a></p> <p>“History Where It Happened” concept: <a href="http://www.mwfk.brandenburg.de/media_fast/4055/Konzept_GeschichtevorOrt.pdf">http://www.mwfk.brandenburg.de/media_fast/4055/Konzept_GeschichtevorOrt.pdf</a></p>
<b>Bremen</b>	<p>Website of the Senator for Culture: <a href="http://www.kultur.bremen.de/">http://www.kultur.bremen.de/</a></p>
<b>Hamburg</b>	<p>Website of the Cultural Authority: <a href="http://www.hamburg.de/kulturbehoerde/">http://www.hamburg.de/kulturbehoerde/</a></p>
<b>Hesse</b>	<p>Website of the State Ministry of Higher Education, Research and the Arts: <a href="https://wissenschaft.hessen.de/">https://wissenschaft.hessen.de/</a></p>
<b>Mecklenburg-Western Pomerania</b>	<p>Website of the Ministry for Education, Science and Culture: <a href="http://www.regierung-mv.de/Landesregierung/bm/">http://www.regierung-mv.de/Landesregierung/bm/</a></p>

## Lower Saxony

### Lower Saxony cultural development concept

[http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept\\_niedersachsen\\_kek/kulturentwicklungskonzept-niedersachsen-kek-102975.html](http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept_niedersachsen_kek/kulturentwicklungskonzept-niedersachsen-kek-102975.html)

### UNESCO “Creative Cities” programme

Information on “Creative Cities” is available online under the following link:

<http://en.unesco.org/creative-cities/hannover>

<http://www.hannover.de/UNESCO-City-of-Music>

### “InterKultur. Migration als Einflussfaktor auf Kunst und Kultur” (Intercultural barometer: migration as a factor influencing art and culture)

The results of the national and Lower Saxony study “1. InterKulturBarometer. Migration als Einflussfaktor auf Kunst und Kultur” (First intercultural barometer: migration as a factor influencing art and culture) is available online under the following link along with an overview of symposiums, conferences and forums to date:

[http://www.mwk.niedersachsen.de/portal/live.php?&article\\_id=102975&navigation\\_id=29893&psmand=19](http://www.mwk.niedersachsen.de/portal/live.php?&article_id=102975&navigation_id=29893&psmand=19)

Information on conferences on intercultural issues as well as InterKulturForen (intercultural forums) is available online under the following links:

[http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept\\_niedersachsen\\_kek/kekprozess/der-kek-prozess-bezieht-die-akteure-aktiv-ein-118561.html](http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept_niedersachsen_kek/kekprozess/der-kek-prozess-bezieht-die-akteure-aktiv-ein-118561.html)

[http://www.mwk.niedersachsen.de/themen/kultur/kulturelle\\_bildung/kulturelle-bildung-19098.html](http://www.mwk.niedersachsen.de/themen/kultur/kulturelle_bildung/kulturelle-bildung-19098.html)

[http://www.mwk.niedersachsen.de/startseite/interkulturforum\\_cross\\_culture/-cross-culture--erfolgreicher-auftakt-des-interkulturforums-in-osnabrueck-139220.html](http://www.mwk.niedersachsen.de/startseite/interkulturforum_cross_culture/-cross-culture--erfolgreicher-auftakt-des-interkulturforums-in-osnabrueck-139220.html)

### “SCHULE:KULTUR!” – Förderung der kulturellen Bildung (SCHOOL:CULTURE! – Promoting cultural education)

Information on the project “SCHULE:KULTUR!” is available online under the following link:

Stiftung Mercator

<https://www.stiftung-mercator.de/de/presse/mitteilungen/nachrichten/kulturelle-bildung-macht-in-niedersachsen-schule/>

Landesvereinigung Kulturelle Jugendbildung Niedersachsen (Regional association for youth cultural education)

<http://kulturmachtschule.lkjnds.de/projekt-schulekultur.html>

Federal Academy for Cultural Education Wolfenbüttel

<http://www.bundesakademie.de/projekte/schulekultur>

Lower Saxony Ministry for Science and Culture

[http://www.mwk.niedersachsen.de/themen/kultur/kulturelle\\_jugendbildung/schulekultur/schulekultur-127886.html](http://www.mwk.niedersachsen.de/themen/kultur/kulturelle_jugendbildung/schulekultur/schulekultur-127886.html)

Lower Saxony Education Server

<http://kultur.nline.nibis.de/nibis.php>

### “Weißbuch Breitenkultur – Kulturpolitische Kartografie eines gesellschaftlichen Phänomens am Beispiel des Landes Niedersachsen” (White Paper on Mainstream Culture --- The cultural policy cartography of a social phenomenon in the case of Lower Saxony) with “Sonderuntersuchung zur Situation der Amateurtheater in Niedersachsen” (Special investigation of the situation of amateur theatre in Lower Saxony)

The study and information on conferences on mainstream culture are available online under the following link:

[http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept\\_niedersachsen\\_kek/ehrenamt\\_einzelvorhaben\\_und\\_termine/ehrenamt-einzelvorhaben-und-termine-118565.html](http://www.mwk.niedersachsen.de/themen/kultur/kulturentwicklungskonzept_niedersachsen_kek/ehrenamt_einzelvorhaben_und_termine/ehrenamt-einzelvorhaben-und-termine-118565.html)

**North Rhine-Westphalia****Reports on the Funding of the Arts and Culture**

- 2014: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kulturbericht-des-landes-nordrhein-westfalen-kulturfoerderung-2014/2112#/auto-pages>
- 2013: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kulturfoerderbericht-2013/1770#/auto-pages>
- 2011: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kulturfoerderbericht-2011-kulturbericht-des-landes-nordrhein-westfalen-2011/1332#/auto-pages>
- 2009: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kulturfoerderbericht-2009-des-landes-nordrhein-westfalen/509#/auto-pages>
- 2008: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kulturfoerderbericht-2008-des-landes-nordrhein-westfalen/489#/auto-pages>
- 2006/2007: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kulturfoerderbericht-2006-2007-des-landes-nordrhein-westfalen/515#/auto-pages>

**North Rhine-Westphalia law for funding the cultural sector:**

<https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kulturfoerdergesetz-nrw/2020#/auto-pages>

**Promotional Awards:**

- 2015: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kultur-in-nrw-der-foerderpreis-des-landes-nordrhein-westfalen-fuer-junge-kuenstlerinnen-und-kuenstler-2015/2058#/auto-pages>
- 2014: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kultur-in-nrw-der-foerderpreis-des-landes-nordrhein-westfalen-fuer-junge-kuenstlerinnen-und-kuenstler-2014/1809#/auto-pages>
- 2013: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kultur-in-nrw-der-foerderpreis-des-landes-nordrhein-westfalen-fuer-junge-kuenstlerinnen-und-kuenstler-2013/1561#/auto-pages>
- 2012: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kultur-in-nrw-der-foerderpreis-des-landes-nordrhein-westfalen-fuer-junge-kuenstlerinnen-und-kuenstler/1348#/auto-pages>
- 2011: <https://broschueren.nordrheinwestfalendirekt.de/broschuerenservice/pageflip/mfkjks/kultur-in-nrw-der-foerderpreis-des-landes-nordrhein-westfalen-fuer-junge-kuenstlerinnen-und-kuenstler-2011/901#/auto-pages>

<b>Rhineland-Palatinate</b>	<p><b>Programmes to promote cultural education in Rhineland-Palatinate</b>  “Jedem Kind seine Kunst” (Every child’s art) state programme  <a href="http://kulturland.rlp.de/de/kultur-vermitteln/jedem-kind-seine-kunst/">http://kulturland.rlp.de/de/kultur-vermitteln/jedem-kind-seine-kunst/</a>  <a href="http://kulturland.rlp.de/fileadmin/kulturland/Kultur_vermitteln/JeKiKu/Endbericht_Jedem_Kind_seine_Kunst_gut_.pdf">http://kulturland.rlp.de/fileadmin/kulturland/Kultur_vermitteln/JeKiKu/Endbericht_Jedem_Kind_seine_Kunst_gut_.pdf</a></p> <p>State programme to develop and expand youth art schools  <a href="http://kulturbuero-rlp.de/jugendkunstschulen">http://kulturbuero-rlp.de/jugendkunstschulen</a></p> <p><b>Promotion of Cultural Expressions in Rhineland-Palatinate</b>  Promotion of performances by professional independent theatres in Rhineland-Palatinate  <a href="http://www.laprofth.de/auffuehrungsfoerderung-rlp-2016.html">http://www.laprofth.de/auffuehrungsfoerderung-rlp-2016.html</a></p> <p>Cinema programme award  <a href="http://kulturbuero-rlp.de/archives/13344">http://kulturbuero-rlp.de/archives/13344</a></p> <p>Promotion of cultural expressions and cultural development in Rhineland-Palatinate  <a href="http://www.landtag.rlp.de/landtag/drucksachen/5399-16.pdf">http://www.landtag.rlp.de/landtag/drucksachen/5399-16.pdf</a></p> <p><b>Cross-border cultural cooperation</b>  Verein Kulturraum Großregion (Association for cross-border cultural region in Belgium, France, Germany and Luxembourg)  <a href="http://www.kulturraumgr.eu/de">http://www.kulturraumgr.eu/de</a></p>
<b>Saarland</b>	<p>Website of the Ministry of Education and Culture:  <a href="http://www.saarland.de/ministerium_bildung_kultur.htm">http://www.saarland.de/ministerium_bildung_kultur.htm</a></p>
<b>Saxony</b>	<p><b>Evaluation report of the State Ministry for Science and the Arts on the Saxony cultural area law, including appendix volume (2015):</b>  <a href="http://www.kulturland.sachsen.de/download/Evaluation.pdf">http://www.kulturland.sachsen.de/download/Evaluation.pdf</a>  <a href="http://www.kulturland.sachsen.de/download/Anlagenband_Evaluation.pdf">http://www.kulturland.sachsen.de/download/Anlagenband_Evaluation.pdf</a></p> <p><b>4th report of the Saxony state government on the situation of the Sorbian people (2014):</b>  <a href="http://edas.landtag.sachsen.de/viewer.aspx?dok_nr=14418&amp;dok_art=Drs&amp;leg_per=5&amp;pos_dok=201">http://edas.landtag.sachsen.de/viewer.aspx?dok_nr=14418&amp;dok_art=Drs&amp;leg_per=5&amp;pos_dok=201</a></p> <p><b>Saxony state government plan for measures to encourage and stimulate the use of the Sorbian language (2013):</b>  <a href="https://publikationen.sachsen.de/bdb/artikel/19795">https://publikationen.sachsen.de/bdb/artikel/19795</a></p> <p><b>Outside of the reporting period:</b>  2020 museum concept for the Free State of Saxony  <a href="http://www.smwk.sachsen.de/download/Museumskonzeption_gesamt(2).pdf">http://www.smwk.sachsen.de/download/Museumskonzeption_gesamt(2).pdf</a></p> <p><b>KULTURKOMPASS (CULTURE COMPASS), cultural policy guidelines of the Saxony State Ministry for Science and the Arts (including update and addendum)</b>  <a href="http://www.kulturland.sachsen.de/download/Kulturland_Sachsen_Kulturkompass.pdf">http://www.kulturland.sachsen.de/download/Kulturland_Sachsen_Kulturkompass.pdf</a>  <a href="http://www.kulturland.sachsen.de/download/Navigation_Kultur.pdf">http://www.kulturland.sachsen.de/download/Navigation_Kultur.pdf</a></p>
<b>Saxony-Anhalt</b>	<p>Website of Ministry of Cultural Affairs:  <a href="http://www.mk.sachsen-anhalt.de/kultusministerium/">http://www.mk.sachsen-anhalt.de/kultusministerium/</a></p>

<p><b>Schleswig-Holstein</b></p>	<p>Kulturperspektiven (Cultural perspectives):  <a href="https://www.schleswig-holstein.de/DE/Fachinhalte/K/kulturpolitik/Downloads/konzept_kulturperspektiven.pdf;jsessionid=5EA6D4B1A658C56682D81EFE4B791BBC?_blob=publicationFile&amp;v=1">https://www.schleswig-holstein.de/DE/Fachinhalte/K/kulturpolitik/Downloads/konzept_kulturperspektiven.pdf;jsessionid=5EA6D4B1A658C56682D81EFE4B791BBC?_blob=publicationFile&amp;v=1</a></p> <p>Cultural dialogue – cultural concept:  <a href="https://www.schleswig-holstein.de/DE/Fachinhalte/K/kulturdialog/kulturdialog.html">https://www.schleswig-holstein.de/DE/Fachinhalte/K/kulturdialog/kulturdialog.html</a></p> <p>2013 report on culture:  <a href="https://www.schleswig-holstein.de/DE/Fachinhalte/K/kulturpolitik/kulturbericht_2013.html">https://www.schleswig-holstein.de/DE/Fachinhalte/K/kulturpolitik/kulturbericht_2013.html</a></p> <p>Cultural education:  <a href="http://www.schleswig-holstein.de/DE/Themen/K/kulturellebildung.html">http://www.schleswig-holstein.de/DE/Themen/K/kulturellebildung.html</a></p>
<p><b>Thuringia</b></p>	<p>Cultural concept of the Thuringia state government  Information site:  <a href="http://thueringen.de/th1/tsk/kultur/kulturpolitik/index.aspx">http://thueringen.de/th1/tsk/kultur/kulturpolitik/index.aspx</a>  <a href="http://thueringen.de/imperia/md/content/tmbwk/kulturportal/kulturkonzept-thueringen.pdf">http://thueringen.de/imperia/md/content/tmbwk/kulturportal/kulturkonzept-thueringen.pdf</a> (direct)</p> <p>Cultural development concepts  Information site of the Kyffhäuserkreis region, Nordhausen district:  <a href="http://www.kulturkonzept-kyf-ndh.de/">http://www.kulturkonzept-kyf-ndh.de/</a></p> <p>Final report on the “North” region:  <a href="http://www.kulturkonzept-kyf-ndh.de/fileadmin/user_upload/kyf-ndh/Abschlussbericht_KEK_Modellregion_KYF_NDH_final.pdf">http://www.kulturkonzept-kyf-ndh.de/fileadmin/user_upload/kyf-ndh/Abschlussbericht_KEK_Modellregion_KYF_NDH_final.pdf</a></p> <p>Information site of the region of the Hildburghausen and Sonneberg districts:  <a href="http://www.kulturkonzept-hbn-son.de/">http://www.kulturkonzept-hbn-son.de/</a></p> <p>Final report on the “South” region:  <a href="http://www.kulturkonzept-hbn-son.de/fileadmin/user_upload/hbn-son/Abschlussbericht_KEK_Sued_HBN_SON_final.pdf">http://www.kulturkonzept-hbn-son.de/fileadmin/user_upload/hbn-son/Abschlussbericht_KEK_Sued_HBN_SON_final.pdf</a></p>

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