

# Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions

## General guidelines

- (i) The number of pages of the periodic reports should not exceed 20, excluding Annexes;
- (ii) Declarative statements shall be supported by facts and explanations;
- (iii) Information and analysis are to be derived from a variety of sources and be illustrated with examples;
- (iv) Long historical accounts are to be avoided;
- (v) Links may be added directly in the text.

### Languages:


The Report is to be prepared in English or French, the working languages of the Intergovernmental Committee for the Protection and Promotion of the Diversity of Cultural Expressions.


Parties are encouraged to submit, to the extent possible, their reports in both working languages of the Committee.

Parties that are in a position to do so are invited to also submit their reports in other languages (e.g., national languages) for purposes of information sharing.

### Structure of reports:

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The original version(s) of the Report, signed by the official designated on behalf of the Party, is (are) sent to the following address: UNESCO, Section of the Diversity of Cultural Expressions, 1 rue Miollis 75732 Paris Cedex 15, France. The deadline for receipt of the reports is 30 April 2012. 

The electronic version of this PDF form is to be sent through email to [reports2005c@unesco.org](mailto:reports2005c@unesco.org) or uploaded to : <http://www.unesco.org/tools/filedepot/>. 

Parties are invited to contact the Secretariat for any clarification or information. The Secretariat would also welcome feedback which will be used in the development of the supporting tools and also contribute to future reporting cycles.

# 1. General Information

(Estimate: 250 words)

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## a) Name of Party

Germany

## b) Date of ratification

2007/03/12 ?

## c) Ratification process

The Convention was ratified in Germany by way of a law approving an international agreement. The German Bundestag (Parliament) voted by a large majority to approve Germany's accession to the UNESCO Convention on 1 February 2007. The Bundesrat (the upper house of Parliament) approved the accession on 16 February 2007. The Convention entered into force in Germany with the signature of Federal President on 12 March 2007 and with the document's deposition with the UNESCO Director General. An official German-language version of the Convention text was drawn up in consultation with Austria, Switzerland and Luxembourg.

## d) Total contribution the International Fund for Cultural Diversity (in USD)

\$0.00 ?

## e) Organization(s) or entity(es) responsible for the preparation of the report

The Federal Foreign Office with contributions from the Federal Government Commissioner for Culture and the Media, in consultation with the Federal Ministry of Economics and Technology, the Federal Ministry of Education and Research and the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth, along with the contributions of the Länder, the German Association of Cities, the National Point of Contact and the German Cultural Council.

## f) Officially designated point of contact ?

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## g) Description of the consultation process established for the preparation of the report ?

In September 2011, as a contribution by civil society to Germany's first Periodic Report, the German Commission for UNESCO in its capacity as National Point of Contact called on civil society actors to compile a kaleidoscope of projects, initiatives and measures that mirrors the diversity of cultural expressions and the implementation of the Convention in Germany. This project resulted from the 9th consultation of the Federal Coalition for Cultural Diversity (May 2011, Potsdam), during which the format and the methodology of the Periodic Report (in draft form) was presented and discussed, with a view to expectations and opportunities for civil society participation. The German Cultural Council, as the largest umbrella organisation for cultural associations and organisations in Germany, was invited by the Federal Foreign Office to the first interdepartmental meeting of the Federal and Länder governments on 18 November 2011. In autumn 2011, the German Cultural Council initiated its own working group to support the elaboration of the Periodic Report, a draft of which was published on the German Commission's website from 20 to 25 March 2012 for comments from civil society. Federal and Länder government authorities took these comments into account when drawing up the final version of the Report under the aegis of the Federal Foreign Office.



# 1. General Information

(Estimate: 250 words)

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## h) Name of representative(s) of participating civil society organization(s)

Title	First name	Family name	Organization	Position
Mr.	Rolf	Witte	German Federation for Cultural Youth Education	Head of section, Cultural Education International
Mr.	Darius	Roncoszek	Taxi MundJal MusiX	DJ, consultant on global music, global music event manager
Mr.	Andreas	Wiesand	ERICarts	Director
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Mr.	Martin	Stock	University of Bielefeld / Initiative for Public Service Broadcasting Cologne	Professor for public and administrative law
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## Executive Summary of the Report

The protection and promotion of the diversity of cultural expressions constitutes the foundation of the cultural policies of the Federal Government, the *Länder*<sup>1</sup>, and municipalities and local governments and are thus structurally imbedded in Germany's system for promoting culture. Germany was among the initiators of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, so that these principles would also take root internationally. Through a constitutionally-enshrined cultural federalism, the *Länder* are responsible for cultural affairs (cultural sovereignty). Under Germany's constitution, the *Länder*, along with the municipalities and local governments, are responsible for supporting the arts and culture. The Federal Government has selected areas of competence stipulated by the *Grundgesetz* (the Basic Law, Germany's constitution) or which arise from its obligation to represent the state as a whole. In addition, within the framework of its legislative powers, the Federal Government examines the impact of all new draft legislation on culture and cultural expressions into account (*Kulturverträglichkeit*).

Germany's overarching cultural policy goal is to guarantee the free development of the arts and to facilitate access to arts and culture for all citizens. Underrepresented target groups and international cultural exchange are given special attention. The cross-cutting task of cultural education is considered a high priority by the Federal Government, the *Länder* and the municipalities and local governments. Germany today is home to many artists who are rooted both in German and in other cultures. They are bridge builders who contribute to intercultural dialogue. Numerous nongovernmental organisations, foundations, networks, artist associations and various intermediary organisations autonomously implement cooperation measures in Germany and abroad.

In addition to ensuring a favourable legal framework for the arts, culture and media, there is a wide range of programmes to promote the full spectrum of cultural expressions, from artistic creation and dissemination to cultural participation and awareness-raising. Cultural promotion is thereby acknowledged both as public support as well as an investment in the future. In 2007, public expenditure on promoting culture and the arts reached EUR 8.5 billion (USD 12.5 billion), a sum representing 1.67% of total public spending. Of this, 44.4% was apportioned by municipalities and local governments, 43% by the *Länder* and 12.6% by the Federal Government. Additional financing came from public and private foundations.

Out of the various financing and support measures, the following have been selected as exemplary for their relevance for cultural diversity. In the field of music, the "creole" music competition (*"creole" Wettbewerb*) since 2006, the New Music Network (*Netzwerk Neue Musik*, 2008-2011) and the Music Initiative (*Initiative Musik*) for rock, pop and jazz since 2007 promote the diversity of cultural expressions as well as the work of individual artists.

Germany is one of the countries with the highest number of translations from other languages in the world. In 2008, TRADUKI, the network for books and literature from South-East Europe, was founded with the goal of strengthening European and interregional information exchange through a translation programme.

Along with measures at both Federal and *Länder* level to promote films, the German Federal Film Fund has provided an additional EUR 60 million (USD 88.5 million) each year since 2007. In order to preserve the diversity of the German film landscape, the Federal Government and the *Länder* have been funding the digitisation of smaller and less financially viable cinemas since 2011. Since 2003, the Berlinale Talent Campus has provided a forum for up-and-coming filmmakers, which has given rise to a vibrant worldwide network. The cultural and creative industries are among the fastest growing sectors in Germany with some 244,000 enterprises, a workforce of over one million and a turnover of around EUR 137 billion (USD 183 billion) in 2010. They make a great contribution to the diversity of Germany's cultural landscape.

Support for international cooperation in the arts, music, theatre, dance, literature and film sectors is a significant part of Germany's cultural relations and education policy. In 2010,

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<sup>1</sup> The Federal Republic of Germany consists of a central Federal Government (*Bund*) and 16 *Länder* (federal states).

financial resources totalling EUR 1.513 billion (USD 2 billion) were made available by the Federal Government for cultural relations and education policy measures. Advanced training programmes for publishers and publishing professionals from the Arab world run by the Frankfurt Book Fair in conjunction with the Goethe-Institut since 2006 have been particularly successful. Also noteworthy are Quantara.de, Deutsche Welle's online dialogue platform with the Arab world since 2003, and its Farsi-language online forum, launched in 2010. Over 240 million people around the world access Deutsche Welle via satellite and the Internet.

The German Council for Sustainable Development included 'cultural diversity and education for sustainable development' along with 'consumption and lifestyles in the context of a sustainable economy' within its areas of focus for the first time during the period 2010-2013. In 2008/2009, the Federal Government and the *Länder* explored the working area 'culture and development'. With its Culture and Development initiative launched in 2008, the Goethe-Institut uses consulting and education programmes to promote institutions and stakeholders from culture and the media, primarily in developing countries. This strengthens the integration of culture as the fourth pillar of sustainable development strategies.

Artist mobility and exchange are promoted through artist residencies and fellowships from the municipalities, the *Länder*, the Federal Government and foundations. Within the context of the Berlinale, the World Cinema Fund (WCF) emerged as a link between feature films and co-production and distribution support, thus facilitating market access for creative artists from developing and emerging countries. The Frankfurt Book Fair's invitation programme makes it easier for publishers from developing and emerging countries to access the market.

With regard to the implementation of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, one of the challenges for cultural policy in Germany, particularly at *Länder* level, is to ensure the compatibility between public support schemes and competition regulations. It is therefore necessary to continually make all responsible actors aware of the Convention and to support its implementation through coherent and interministerial action.

Policy measures for the promotion of cultural diversity create a valuable basis for long-term partnerships and networks.

## 2. Measures

### 2.1 Cultural policies and measures

#### 2.1.1 Cultural governance in Germany

The protection and promotion of the diversity of cultural expressions constitutes the foundation of the cultural policies of the Federal Government, *Länder* and municipalities and local governments. Germany was among the initiators of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, so that these principles would also take root internationally. Through a constitutionally-enshrined cultural federalism, the *Länder* are primarily responsible for cultural affairs. Along with the municipalities and local governments, they are responsible for supporting the arts and culture with constitutional authority (cultural sovereignty). The Federal Government has selected areas of competence stipulated by the *Grundgesetz* (the Basic Law, Germany's constitution) or which arise from its obligation to represent the state as a whole. In addition, within the framework of its legislative powers, the Federal Government seeks to ensure that all legislation takes the impact on culture and cultural expressions into account (*Kulturverträglichkeit*). Federal structures developed over time promote and support understanding for the concept of the diversity of cultural expressions and the participation of civil society actors at all levels.

#### *Promotion*

Cultural promotion is acknowledged both as public support as well as an investment in the future. The overarching cultural policy goal is thereby to facilitate access to the arts and culture for all citizens. Underrepresented target groups and international cultural exchange are given special attention. The entire spectrum of cultural expressions, from their creation to



their reception, is promoted financially and non-financially. Cultural promotion is funded from the corresponding budgets of the Federal Government, *Länder* and municipalities and local governments. Additional funding bodies include public and private foundations. Particularly noteworthy are the German Federal Cultural Foundation (*Kulturstiftung des Bundes*) and the Cultural Foundation of the *Länder* (*Kulturstiftung der Länder*).

The German Federal Cultural Foundation, based in Halle/Salle, was founded in 2002. It promotes innovative contemporary arts and cultural projects and programmes that also operate on an international level. Based on a competitive application process, it also supports projects from all artistic disciplines. On application, the Foundation also provides financial and administrative support for several cultural promotion funds – the Art Fund Foundation (*Stiftung Kunstfonds*), the Fund for Performing Arts (*Fonds Darstellende Künste*), the German Literature Fund (*Deutscher Literaturfonds*), the German Translators Fund (*Deutscher Übersetzerfonds*) and the Socio-cultural Fund (*Fonds Soziokultur*) as well as cultural beacons (*Kulturelle Leuchttürme*) such as documenta Kassel, the annual Theatre Convention (*Theatertreffen*), the triennial Dance Congress and the Donaueschinger Festival for Contemporary Music.

The Cultural Foundation of the *Länder*, founded in 1988, helps German museums, libraries and archives to acquire significant works of art and cultural goods. Besides its financial contribution to important acquisitions, the Foundation provides comprehensive expert advice and helps secure experts and funders. Since its founding, the *Länder* have invested more than EUR 150 million (USD 200 million) in the acquisition of outstanding works representing German cultural heritage through the Foundation. In addition, the Foundation is engaged in cultural policy issues, launching the cultural education initiative “Children to the Olympus” in 2004. This education initiative promotes ideas on cooperation among children, adolescents and culture, encourages new concepts for the collaboration between culture and schools and supports cultural education networks. Applications for project grants and fellowships are evaluated by independent committees and juries with a balanced and diverse composition.

#### *Legal framework*

The protection of culture enjoys constitutional status within the *Länder*. The German Basic Law protects artistic freedom. In addition, there are many laws at Federal and *Länder* level that protect culture and the free development of the arts (e.g. the monuments and historical buildings acts, the archive acts, the Act on the Return of Cultural Objects, the Act to Prevent the Exodus of German Cultural Property, the Copyright Act, the Act on the German National Library, the Artists’ Social Insurance Act, the Act on Fixed Retail Prices for Books, public broadcasting and media acts at *Länder* level, acts on the promotion of children and young people with an explicit reference to cultural education). Furthermore, many other laws touch on culture or affect the free development of the arts, such as, for example, tax relief for cultural products and services, charities, donations and foundations. At federal level, a cultural impact assessment (*Kulturverträglichkeitsprüfung*) is carried out for all draft legislation with a bearing on culture or media policy in order to examine the impact on culture and cultural expressions.

#### *Financing*

In addition to providing an adequate legal framework for the arts, culture and media, a range of instruments promote the full spectrum of cultural expressions, from artistic creation and dissemination to cultural participation and awareness-raising. In 2007, public expenditure on culture and the arts reached around 8.5 billion (USD 12.5 billion), which represents 1.67% of total public spending. Of this, 44.4% was apportioned by the municipalities and local governments, 43% by the *Länder* and 12.6% by the Federal Government. Lay culture and customs also receive support through public financing.

#### *The intercultural opening of cultural institutions*

In 2011, the *Länder*, through the Conference of the Ministers of Education and Cultural Affairs (*Kultusministerkonferenz*), adopted the guidelines on “Intercultural Culture Work”. These recommend that when allocating resources, those responsible for cultural policy at

*Länder and municipal level*, local governments and in cultural institutions should take into account the actual socio-economic status of the areas in which cultural institutions are based, responding to the demographic change and heterogeneity of their communities while also facilitating an exchange with civil society-based networks. Good examples of the intercultural opening of cultural institutions are the cultural promotion policies in North Rhine-Westphalia and Berlin: Traditional cultural establishments in North Rhine-Westphalia are receiving support from 2009 to 2013 for their intercultural focus. Furthermore, *Land*-sponsored productions and exhibitions at well-known institutions were assisted by professionals to obtain a patron-oriented intercultural profile. Additionally, since 2008, the *Land*-initiated and financed agency “interkultur.pro” has provided impulses for people with immigrant backgrounds to get more involved in cultural life.

In Berlin, the cross-cutting goal of fostering the intercultural opening of cultural institutions has also been pursued, for example through the event series “Be Berlin, Be Diverse”.

#### *Planning cultural environments – new developments*

In 2009, the German Association of Cities (*Deutscher Städtetag*) recommended that the municipalities and local governments give special attention to local cultural infrastructure and thereby also take into account the provisions of the UNESCO Convention.<sup>2</sup> Examples of the development of cultural environments include the cultural environment act (*Kulturraumgesetz*) in Saxony, the draft act on the promotion and development of culture, art and cultural education in North Rhine-Westphalia and the cultural convention (*Kulturkonvent*) in Saxony-Anhalt, as well as at municipal the local government level, the initiative “Future Concept: Culture” of Peine district in Lower Saxony.

### **2.1.2 Fine arts, performing arts, literature, music and film**

#### *Theatre and dance*

In the 2009/2010 season, there were 140 publicly financed theatres with 866 performance venues in 126 cities in Germany. With diverse events, these theatres welcomed some 20 million visitors during that period. Furthermore, in numerous cities over 80,000 additional audience seats were made available in more than 200 private theatres that are partially supported through public funding. Moreover, there are independent theatres, children and youth theatres, dance and theatre establishments with guest performances, production houses and amateur theatres. Within this theatre landscape, the full diversity of performing arts is presented: drama, opera, operetta, musicals, puppetry and dance. Most theatres offer special rates for certain population groups, such as children and young people (e.g. school performances) and for senior citizens. Particularly in larger cities, numerous theatres cultivate international and intercultural dialogue through their own productions, projects and outreach activities.

#### *Music*

In the music sector, Germany’s 132 publicly funded orchestras held concerts attended by some 4,470,000 patrons in the 2009/2010 season. In the age of globalisation, the diversity of cultural expressions has become visible through world music since the mid-1980s. To this end, *Land* North Rhine-Westphalia led the establishment of a nationwide network for the organisation of the “creole – World Music in Germany” competition starting in 2006. Within this context, a first comprehensive survey of music ensembles, musical forms, styles and techniques, pressing issues and aesthetic tendencies was executed. As a second step, selected music ensembles received funding to further develop their work – from its conception to its international promotion – through practical exchanges (Funding Project Homeland Melodies 2009). Exchange of information and academic reflection were the main focus of the 2010 Global Flux Conference in order to develop perspectives and recommendations for global music to sustainably take root within North Rhine-Westphalia’s music scene.

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<sup>2</sup> Full bibliographic data can be found in Annex II, section A.3.

The Federal Government, along with the *Länder*, promotes the German musical landscape through their support of large-scale establishments such as the *Berliner Festspiele*, the *Rundfunk Orchester und Chöre GmbH Berlin* or the *Bayreuther Festspiele*. The Federal Government also supports initiatives like the New Music Network, which was financed from 2008-2011 through the German Federal Cultural Foundation. Since 2007, through a public-private partnership with the music industry, the Music Initiative has been helping young musicians and up-and-coming rock, pop and jazz bands get a foothold in the market. In addition, of particular interest to the Federal Government is the strengthening of amateur music, through its long-time support of the German Music Council, the umbrella association for all music organisations in Germany.

#### *Fine and performing arts*

Access to diverse exhibition possibilities is vital to contemporary artistic production. For this reason, exhibition halls such as art spaces, art associations, galleries, museums and privately-run exhibition spaces for contemporary art are supported through public funding. Support is also given to symposia and workshops, which play an important role and enable the public to gain a special insight into the artistic creation process, which in turn sparks an interest in contemporary art. Important instruments for promoting individual artists are work grants, prizes and project support (catalogues, exhibitions, travel costs). In general, the respective *Länder* and Federal Associations of Artists of the Fine Arts receive public support for the implementation of concrete project proposals. Part of the support received by the Associations from the *Länder* or Federal Government goes to providing professional and legal advice to artists, extending exhibition opportunities and disseminating information on nationwide and international artists' competitions, grants and residencies. The Federal Government offers talented artists living in Germany the opportunity to further develop their skills through study stays abroad (German Academy in Rome at Villa Massimo, the German Study Centre in Venice, Villa Romana in Florence). The projects Danceplan Germany (*Tanzplan Deutschland*), promoted dance exchange and diffusion between 2006-2010, while the Heritage Dance Fund (*Tanzfonds Erbe*) and Partner Dance Partner (*Tanzfonds Partner*), for example, strengthened links and exchanges, as well as dance artists' networks.

#### *Literature*

With public support, myriad literature associations, initiatives, literature memorials and museums carry out literary and cultural work in Germany. This involves both the cultivation of literary heritage as well as the development of the contemporary literary scene, which is influenced both by writers as well as by readers of all ages.

The *Länder* and local governments foster the dynamic development of literature by focusing their efforts on the support of freelance authors as well as on young talent in order to make space for new ideas. Grants, prizes, competitions and writing workshops are awarded to recognise and stimulate literary achievements. Literature houses offer a good presentation venue for diverse literary works.

For example, for four years the *Länder* Hesse and Thuringia have made a sustainable contribution to the promotion of young literary talent through the joint competition "Hesse-Thuringia Young Literature Forum". The Thuringia literature grant "Harald Gerlach" and the Thuringia Literature Prize are additional instruments to support individual contemporary authors. Since 2003, young authors from ten European countries have been invited to meet up with their editors for a professional exchange and presentation throughout Schleswig-Holstein's Literature Houses during the "European First Novel Festival".

#### *Film promotion*

Public film promotion contributes to the sustainable development of Germany's film sector. Along with the film sector-financed German Federal Film Board and the film promotion institutions of the *Länder*, which handle a large share of Germany's film promotion activities, the Federal Government is also substantially engaged in this task. In recent years it has decidedly improved the economic conditions and Germany's attractiveness as a production location. Additionally, public support contributes to the quality and diversity of films that are



culturally valuable but cannot be financed by the market. Cinematographic heritage is also an important component of cultural diversity.

The most important engine of the German film industry's development is the German Federal Film Fund, established by the Federal Government. Since 2007, this promotion measure has provided an additional EUR 60 million (USD 88.5 million) per year in funding. By the end of 2011, over 520 film productions had been supported with funds totalling some EUR 294 million (USD 392 million). The German Film Prize has been awarded in several categories every year since 1951, and is Germany's highest endowed cultural prize with some EUR 3 million (USD 4 million) in prize money. The Federal Government also funds the German Short Film Award, the German Screenplay Award, the Distributor Prize and the Cinema Programme Prize, which typically honours smaller art house cinemas for their outstanding annual programme. The Federal Government also supports international film festivals such as the Berlinale, the International Leipzig Festival for Documentary and Animated Film and the International Short Film Festival Oberhausen.

In order to preserve the diversity of the German cinema landscape, the Federal Government has promoted the digitisation of cinemas since 2011. Along with the Federal Government Commissioner for Culture and the Media, the German Federal Film Board and the *Länder* have made resources available for upgrading cinemas with digital technology. Small, low-revenue cinemas including art house cinemas and those that, due to their size, are unable to cover the high cost of conversion on their own, are a particular focus of both programmes.

### **2.1.3 Traditional and new media, radio and television, the Internet**

The state creates the conditions, at multiple levels, that guarantee the freedom and quality of the media, the public's access to it, and diversity of opinion. In Germany, responsibility for media affairs lies principally with the *Länder*. The Federal Government, however, has legislative powers in specific areas such as telecommunications and copyright. The "Federal Government Report on Media and Communications"<sup>3</sup> (2008) summarizes the Germany's federal media policy. Broadcast media serve to protect cultural identity as well as diversity and freedom of opinion. The Interstate Broadcasting Agreement of the *Länder* requires that both private and public broadcasting companies represent diversity through informational, cultural and educational programming. Public broadcasting companies have a particular responsibility for safeguarding cultural identity and cultural memory. Cultural and educational programming is a mainstay of public broadcasters. Statutory rules governing broadcasting and tele-media must be developed further in light of the new digital possibilities and in accordance with EU guidelines.

### **2.1.4 The cultural and creative industries**

The cultural and creative economy (CCE) is one of the fastest growing industries in the German economy. With 244,000 enterprises and a workforce of over 1 million, it makes up a large part of the country's cultural goods and services. The CCE contributes to the diversity of our cultural landscape and to the cultural participation of a broad section of the population. Economically speaking, it is comparable in size with the automotive, engineering and ICT sectors. The industry's turnover in 2010 was around EUR 137 billion (USD 180 billion).

The Federal Government has launched several initiatives to promote and to stimulate innovation within the eleven market segments of the cultural economy (the advertising market, broadcasting industry, software and games industry, design industry, performing arts market, architectural market, book market, film industry, art market, press market, and music industry). These include the Cultural and Creative Industries Initiative, the German Federal Film Fund, the Initiative Music and the German Computer Game Prize.

The Cultural and Creative Industries Initiative of the Federal Government is geared towards improving the competitiveness of companies in the industries while enhancing the entrepreneurial skills of independent professionals and freelancers in the CCE. Since the Initiative's launch in 2008, several measures (studies, workshops and project support) have been implemented to expand its impact. With the establishment of a Centre of Excellence for

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<sup>3</sup> Full bibliographic data can be found in Annex I, section A.

the Cultural and Creative Industries in 2009, the industry has its first platform for information, advising and networking at federal level. The Centre of Excellence helps to strengthen the CCE both as an economic sector and as an important pillar of the increasingly knowledge-based economy. It acts as an intermediary between the creative classes and economic policy-makers.

The Centre of Excellence's remit includes establishing the cultural and creative industries as a publicly-recognised independent economic sector, improving access to existing support measures, further developing the range of professional training and continuing education on offer, optimising market opportunities for cultural professionals and creative people, and opening access to international markets. In addition to the Centre of Excellence, eight regional offices across the country were established in close consultation with the *Länder*. Their task is to help CCE entrepreneurs, independent professionals and freelancers clarify and successfully develop entrepreneurial ideas; to connect them to existing funding opportunities, particularly those in the field of economic promotion; and to create networks with other economic players and platforms for exchanging experiences. To this end, the Initiative established the website, kultur-kreativ-wirtschaft.de. In 2010 and 2011 the competition "Cultural and Creative Pilots in Germany" was implemented to further enhance the sector's potential.

### **2.1.5 Cultural education, media literacy and socio-cultural work**

Regarded as a high priority, as a cross-cutting responsibility, cultural education is promoted by the Federal Government, *Länder* and municipalities and local governments, and often across governmental ministries. Through a system of incentives and target agreements between establishments and both grant recipients and grant makers, it is ensured that cultural education is a priority of the work of cultural institutions. The Federal Government along with the *Länder* facilitates access to culture regardless of financial situation and social background and bolsters cultural education-related activities. The *Länder* have laid the groundwork for early exposure to cultural education within school curricula and lesson plans with the goal of opening participation in cultural life to all, awakening an interest in arts and culture from a young age, and encouraging the discovery of hidden talents. Noteworthy examples are the programme "Culture and School North Rhine-Westphalia" and, since 2012, "Culture Backpack NRW", which is being implemented in partnership with local governments in the region, and the "Berlin Project Fund for Cultural Education", which focuses on cross-cultural encounters and partnerships. Culture is also on offer in the extra-curricular context through an extensive promotion of broadly available cultural provisions and cultural projects in the child and youth welfare sector.

Diverse aspects of cultural education are promoted by three federal ministries: the Federal Ministry of Education and Research (BMBF), the Federal Ministry of Family Affairs, Senior Citizens Women and Youth (BMFSFJ) and the Federal Government Commissioner for Culture and the Media (BKM).

The BMBF promotes cultural education for children, adolescents and adults in all arts and cultural disciplines and, to this end, spent some EUR 4.5 million (USD 6 million) in 2010 and EUR 4.2 million (USD 5.6 million) in 2011. This funding was used, for example, to nurture talented individuals through competitions, master classes and dance events, to fund projects in all areas of culture and for all ages groups (music kindergartens, multimedia literacy for primary school pupils and adolescents through computer clubs, the development of teaching materials for music schools, cultural education for senior citizens), or to integrate children and adolescents with immigrant backgrounds (for example, the "Triologue of Cultures" programme in schools, writing workshops in secondary and special-needs schools, and the "Pop Music and School" programme at secondary schools).

The BMFSFJ supports the future development of diverse cultural programmes for children and adolescents and the provision of a pluralistic service delivery infrastructure. In addition to federal professional organisations (e.g. the Children and Youth Theatre Centre in Frankfurt am Main), three institutional establishments also receive support from the BMFSFJ: the Remscheid Academy for Cultural and Media Education (*Akademie Remscheid für musische Bildung und Medienerziehung*), the Federal Academy for Musical Education for Young

People (*Bundesakademie für musikalische Jugendbildung*) and the International Youth Library (*Internationale Jugendbibliothek*). Additionally, the Ministry sponsors major nationwide competitions and prizes such as *Jugend Musiziert*, a music competition for young people, the German Youth's Literature Award, the only state-sponsored prize for narrative literature (*Deutscher Jugendliteraturpreis*), the German Youth Video Prize (*Deutscher Jugendvideopreis*), the German Youth Photo Prize (*Deutscher Jugendfotopreis*), the Video of the Generation Prize (*Videopreis der Generation*) and the German Youth Theatre Prize (*Deutscher Kindertheaterpreis*).

Through its support of the Genshagen Foundation in Brandenburg, the BKM intensifies the cross-border dialogue between cultural education experts in Europe. Furthermore, the BKM has developed several tools to support important cultural mediation models. These include the BKM Cultural Education Award and a grant programme for innovative projects. Projects for people from all age groups, different social strata and with diverse ethnic roots have been supported. Particular attention is given to those people who have had little or no contact with cultural and art institutions.

Through its Art and Agency (*Kunst der Vermittlung*) theme area, the BKM-funded Federal Cultural Foundation develops, supports and initiates innovative projects and programmes that promote cultural education. One example is the Mercator Foundation's "Cultural Agents for Creative Schools" programme, founded in 2011, for joint cultural projects by schools, artists, cultural pedagogues and urban institutions. Federal Government grants to its permanently funded cultural institutes are tied to the goal of actively promoting culture. Individuals with little or no prior contact with public cultural institutions are among the key beneficiaries.

#### *Musical education*

The *Länder* and local governments place special emphasis on musical education for children and adolescents. In addition to regular music classes at all schools, in 2009 a total of 909 publicly-funded music schools dedicated exclusively to musical education were attended by some 240,000 pupils. Special programmes like the "An Instrument for Every Child" initiative provide additional incentives to get involved in music as one of the most significant forms of cultural expression. Even in rural areas, there are opportunities for high-quality music education to take root outside of the schoolmusic class: one example is the so-called "Musicmobile" – a mobile musical instruments and equipment service with corresponding programming. The programme gives children and young people living far from the cultural life of urban centres the opportunity to engage in music more intensely. Fifteen music universities throughout the *Länder* provide musical education at the highest level.

#### *Youth art schools*

Youth art schools are extra-curricular cultural education establishments especially geared towards children and adolescents. These art schools and cultural pedagogical centres bring together all arts under one roof: visual arts, drama and theatre, literature, media, dance and rhythm. Through courses, workshops, projects, or holiday programmes, young people learn in an interdisciplinary and multimedia fashion. Youth art schools work together with kindergartens, schools and other pedagogic and cultural partners, both formal and informal. In this context, the schools offer an open cultural programme with exhibitions, performances and neighbourhood projects and are a motor for locally-based cultural, pedagogical and socio-cultural life and learning. To date, there are around 400 youth art schools throughout Germany.

#### *Media literacy*

In 2007, the Federal Government launched the initiative "A Web for Children" that used a privately-financed protected Internet surfing space (*fragFinn*), specifically designed for children aged six to twelve. In addition, the Federal Government has made an annual sum of EUR 1.5 million (USD 2 million) available for the promotion of exemplary Internet programmes for children since 2008. The VISION KINO network strengthens children and adolescents' film literacy and at the same time enhances their understanding of the cinema

as a cultural space. With the participation of 600,000 students and teachers, “School Cinema Weeks” are one of the biggest pedagogical film projects in Europe. Since 2008, the National Initiative for Print Media teaches students about the importance of newspapers and magazines for democracy and the value of the diversity of media and opinions through annual school competitions. The annual German Computer Game Prize has honoured pedagogically and culturally valuable computer games since 2009.

#### *Socio-cultural centres*

Socio-cultural centres offer multi-generational and intercultural programming in individual disciplines such as music, theatre, arts and craft, and film. They promote civil engagement, individual creativity, and cultural competence, bringing professional and amateur artists together and providing the necessary infrastructure for this purpose. With over 24 million visitors in 2009 and 84,123 annual events, they are an integral part of Germany’s cultural infrastructure. The centres are generally run by associations and receive funding from the local governments, with the latter receiving support from the *Länder*. Since their inception in the 1970s, the interdisciplinary activities organised by the socio-cultural centres have focused heavily on issues relating to tolerance and to encounters with other cultures.

#### **2.1.6 Libraries, museums, archives, collections and exhibitions**

Museums, archives and libraries help preserve cultural heritage, offer access to contemporary art and facilitate participation in varying facets of cultural life. The Federal Government supports cultural institutions of national and international significance along with outstanding individual projects throughout Germany. Together with the *Länder*, it finances many historically-relevant cultural establishments.

#### *Cultural institutions of national and international significance*

These include the Prussian Cultural Heritage Foundation with its seat in Berlin, in particular Museum Island, the Weimar Classicism Foundation (*Klassik Stiftung Weimar*), and the Prussian Palaces and Gardens Foundation with its impressive park and palace landscapes. In addition, the Federal Government maintains the German Historical Museum in Berlin and, in Bonn, the Museum of Contemporary History of the Federal Republic of Germany and the Art and Exhibition Hall of the Federal Republic of Germany. The Humboldt Forum, located within the *Berliner Schloss* (palace) under reconstruction until approximately 2019, is destined to become an international centre for world cultures in the heart of Berlin where the non-European collections of the Ethnological Museum of the National Museums in Berlin will find a new home.

Several important literary museums, libraries and archives such as the German Literature Archive in Marbach, the Duchess Anna Amalia Library of the *Klassik Stiftung Weimar* and the Goethe House of the *Freies Deutsches Hochstift* in Frankfurt/Main, as well as the Kleist Museum in Frankfurt/Oder and the Buddenbrooks House in Lübeck, are helping to preserve Germany’s rich literary heritage. The work of the German Academy for Language and Poetry in Darmstadt, which awards one of the most important German literary prizes, the Georg Büchner Prize, also receives support.

The Federal Government, along with the *Länder*, funds manifold nationally significant cultural institutions and outstanding projects in the capital Berlin (e.g. the *Akademie der Künste*, the *Jewish Museum Berlin*, the *Haus der Kulturen der Welt*, the *Martin-Gropius-Bau*, the *Berliner Festspiele*, the *Deutsche Kinemathek*) and over 70 cultural establishments in the *Länder* (e.g. the *Bach Archive* in Leipzig, the *Goethe House* in Frankfurt, the *Beethoven House* in Bonn). In addition, the Federal Government takes part in large construction projects (e.g. the renovation of the *Bremer Kunsthalle* and the *Berliner Staatsoper “Unter den Linden”*, the rebuilding of the *Ozeaneum* in Stralsund). Through such projects, nationwide cultural heritage is being promoted and strengthened. Twenty “cultural beacons” (*Kulturelle Leuchttürme*) in the new *Länder*<sup>4</sup> have been durably supported in cooperation with the *Länder* and local governments (e.g. the *Stiftung Bauhaus Dessau*, the *Stiftung Luther-*

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<sup>4</sup> Five new *Länder* were created in 1990 from the territory of former East Germany.



*Gedenkstätten*, the *Franckesche Stiftungen* in Halle). The programme for national cultural institutions in eastern Germany has supported additional institutions (e.g. the Grassi Museums in Leipzig, the *Stiftung Deutsches Hygiene Museum* in Dresden, the Bach House in Eisenach).

#### *Libraries*

In 2010 there were a total of 8,256 public libraries in Germany operated mainly by municipalities. In addition to these general libraries, Germany was home to 240 university libraries and 190 special research libraries, which were largely financed by the *Länder*. In 2010, the general public libraries recorded some 124 million visitors. The same year, there were about 200 million visitors to all libraries in Germany (10,705). Libraries thus represent one of the most frequently used cultural institutions. Through expanding digital services, libraries can both attract new target and user groups, and reach library users that would otherwise be excluded from accessing the libraries' resources due to limited mobility.

New media open great opportunities for better access to culture for large sections of the population and are being widely used. They open the way to hitherto unavailable information sources, worldwide connectivity, and new businesses and professions. Therefore, it is the Federal Government's goal to promote this sector. An example of the opportunities afforded by the Internet is the German Digital Library, financed by the Federal Government and the *Länder*. In the project's first stage, the existing digital holdings of more than 30,000 German cultural and research institutions will be made available online to all citizens. From 2012 onward, the project will be accessible on the Internet and then linked to the European digital library, Europeana.

#### *Museums*

In 2007 there were 4,712 museums in Germany, over half of which were publicly operated. The same year, 18.6% (EUR 1.6 billion, USD 2.3 billion) of total public expenditure on culture was allocated to museums, collections and exhibitions. With 107 million visitors in 2007, museums follow libraries as the most visited cultural facilities in Germany. Outside of their traditional function, museums also provide a space for critical analysis of relevant social developments. Targeted pedagogical museum programming with diverse sections of the population and with an increasingly cross-cultural orientation has significant value. Through free admissions for children and adolescents, cultural participation has increased.

On the basis of the Federal Expellees Act, the Federal Government and the *Länder* support numerous museums as well as research and cultural institutions. These identify and research the history and culture of the historic East Germanic territories and German settlements in Eastern Europe and disseminate their findings.

#### *Archives*

Germany is endowed with a well-developed public archive collection. Federal, *Länder*, and municipal archives containing over 1.5 million meters of archival material, make a significant contribution to the preservation and study of cultural diversity of the past. Records will no longer be collected in paper form, but instead only digitally. Some *Länder* have already responded to the problem of long-term digital storage through related projects (e.g. the Digital Archive project).

### **2.1.7 Cultures of Germany's recognised national minorities**

The Council of Europe's Framework Convention for the Protection of National Minorities and the Charter for Regional or Minority Languages, both ratified by Germany, are the basis for the protection and promotion of the cultures of national minorities living in Germany: these include the Sorbian people in Saxony and Brandenburg, the Danish minority and the Frisian ethnic group in Schleswig-Holstein and Lower Saxony as well as the German Sinti and Roma living in several *Länder*. These national minorities make a self-confident contribution to the cultural wealth of Germany, in accordance with the Council of Europe Framework Convention. The *Länder* and the Federal Government help these minorities maintain their languages along with their culture and traditions. For the Federal Government and the

*Länder*, this promotion is a manifestation of the conviction that the national minorities contribute significantly to the diversity of cultural expressions and to Germany's cultural wealth. In addition to the minorities themselves, their languages as well as the regional language of Low German are protected. These languages are spoken in a total of eight *Länder* (Brandenburg, Bremen, Hamburg, Mecklenburg-Pomeranian, Lower Saxony, North Rhine-Westphalia, Saxony-Anhalt, and Schleswig-Holstein).

### **2.1.8 Cultural activities of churches and religious communities**

Religions and belief systems within society are important vehicles for culture. Through them, cultural experiences, abilities and customs are developed, maintained and evolve, as common cultural heritage. With their stock of sacred edifices, Christian churches define the skyline of German cities and towns; they disseminate and preserve valuable national cultural goods through their treasures, monastic libraries and church music. The Jewish religion and Jewish cultural heritage have also influenced Germany's culture and society. One example is the medieval synagogue that was rediscovered in Erfurt along with a treasure trove exhibited there, that show the cultural significance of the development of the Jewish religion in the Thuringia region. One example of the contemporary cultural strength of the Jewish religious community can be found in the New Synagogue in Berlin's Mitte district. This is home to a community with a vibrant cultural life, as demonstrated by its major event centre. In recent decades the Muslim community has also contributed to cultural and religious diversity in Germany. The plurality of religious and ideological communities and population groups we see today is having a lasting impact on everyday culture.

## **2.2. International cooperation and preferential treatment**

### **2.2.1 Structure of international cooperation (governance)**

The diversity of cultural expressions and dialogue among equals are important factors within the Federal Government's cultural relations and education policy. In accordance with Germany's multi-layered cultural policy, municipalities, local governments and *Länder* are also actively involved in international cooperation. Beyond the task of presenting Germany's art and culture abroad, exchanges and networking with representatives of foreign cultures have been well established. Germany today is home to many artists who have roots not only in Germany but also in other cultures. They are important bridge builders who contribute to intercultural dialogue. Culture and development also play an increasing role in German development cooperation.

The promotion of cultural programming in the fields of arts, music, theatre, dance, literature and film is an important aspect of cultural relations and education policy. In 2010, Federal Government-financed measures in this field accounted for a total of EUR 1.513 billion (USD 2 billion).

The Federal Government provides funds for cultural projects from and within developing countries and for artists and producers of culture from these countries to participate in cultural events in Germany. In addition to supporting cultural exchanges and guest performances from German amateur and up-and-coming ensembles, tours, fairs, exhibitions, festivals and cultural educational projects, the last decade has seen increased support for the exchange of knowledge and experience, which lay the groundwork for long-term partnerships and networks. Furthermore, within the context of its international cooperation efforts, the Federal Government also supports producers of culture and cultural institutions in partner countries by helping to sustainably develop cultural infrastructure, promote the cultural and creative industries, and by providing expert advice on cultural policy.

Political leaders view the increasing diversity of cultural expressions in Germany and internationally as a tremendous opportunity.

## 2.2.2 Examples of sectoral focus areas: film, book and reading culture

### *Film*

The film medium visually presents Germany's cultural diversity and societal developments to a broad and young audience abroad. At the same time, films from around the world offer audiences in Germany new insights and perspectives. Germany is represented in some 150 international film festivals per year. "German Films" promotes the worldwide export of German films. The Federal Government funds the participation of foreign filmmakers in major film festivals in Germany. The Berlinale Talent Campus provides a forum for up-and-coming filmmakers which, since 2003, has resulted in a worldwide network. "Changing Perspectives" was the theme for the 2012 Campus. Almost 35,000 young filmmakers applied to join the programme and 350 talents from mostly developing and emerging countries were invited to participate. Joint film productions make an important contribution to the development of cultural and economic exchange. In 2010 and 2011, new cooperation agreements were concluded with Argentina, Austria, Switzerland and Russia. The World Cinema Fund (WCF) was created in 2004 as an additional Berlinale project for feature-length films. The WCF's budget for supporting co-production and distribution totals about EUR 400,000 (USD 530,000) per year. Since 2004, 1,651 films have been submitted from developing and emerging countries, 93 of which have received financial support. These films are shown at renowned festivals and have already received numerous distinctions such as Golden Palms, Golden Bears and Oscar nominations.

### *Book and reading culture*

Germany is one of the countries with the highest number of translations from other languages in the world. The German Translators Fund offers grants, prizes and residencies to German translators and organises bilingual translation workshops. Support has been given to the Berlin Literary Colloquium (grants for translator residencies and attendance at international meetings), the programme for promoting the translation of selected literary works from Asia, Africa and Latin America into the German language (LITPROM), as well as to outstanding translators from Turkey, Italy, the US and Britain (translator prizes). In 2008, the TRADUKI network for books and literature from South-East Europe was initiated. The public-private partnership is valued by publishing companies, translators and authors alike. The Federal Foreign Office, the Goethe-Institut, the Austrian Federal Ministry for European and International Affairs, KulturKontakt Austria, the Swiss cultural foundation Pro Helvetia, the S. Fischer Foundation, since 2009 the Slovenian Book Agency and since 2011 the Croatian Cultural Ministry support the translation of fiction, non-fiction and children's literature to and from German and South-East European languages as well as to and from smaller South-East European language groups.

In cooperation with the Frankfurt Book Fair, support is granted to the international activities of the German publishing industry, specifically through participation in international book fairs in, for example, Cairo, São Paulo or Warsaw. Book information centres in Moscow, Beijing and New York promote professional exchange. In 2009, a book information centre was opened in New Delhi, reflecting the growing importance of the Indian book market. Nearly EUR 1.7 million (USD 2.7 million) were allocated to this endeavour. Since 2006, the Frankfurt Book Fair, along with the Goethe-Institut, has successfully provided advanced training to publishers and publishing professionals in the Arab world. Following its launch in Cairo, the programme was extended to Abu Dhabi (United Arab Emirates) and in 2010/2011 to the Maghreb countries.

Numerous organisations offer reading programmes as well as book buses throughout developing countries (Goethe-Institut, *Deutsche Gesellschaft für Internationale Zusammenarbeit GmbH* (GIZ), NGOs).

### 2.2.3 Selected regional focal points

#### *Australia, New Zealand, Japan*

Australia: The Goethe-Institut's cultural festival BERLIN DAYZ 2010 in Melbourne offered some 35,000 visitors over 60 events featuring art, design, and architecture along with music events, concerts and film screenings. Nationwide TV and radio programmes reached hundreds of thousands of interested individuals. The Berlin Philharmonic was a featured guest at six concerts in Perth and Sydney, its first Australian tour in its 150-year history. These concerts were broadcast live on ten large screens to an additional 10,000 enthusiasts. In recent years a particularly diverse film production has taken root in New Zealand. New Zealand will be the Guest of Honour at the 2012 Frankfurt Book Fair.

A year of culture was inaugurated in Tokyo in January 2011 to mark the 150<sup>th</sup> anniversary of the signing of the Treaty of Friendship, Commerce and Navigation between Prussia and Japan. This festival was the result of an initiative by civil society to recognise the close bilateral relationship between Germany and Japan through a series of cultural events. The triple catastrophe – earthquake, tsunami and nuclear power plant disaster on 11 March 2011 – constituted a tragic watershed. In a conscious show of German solidarity with Japan, many organisers went ahead with the programme despite restrictions.

#### *Africa*

Since 2008, grant programmes have been expanded through the initiative "Aktion Afrika". Language instruction, school exchanges and sports promotion have been intensified. Cooperation in the field of higher education and research has also been further developed. Civil society engagement with Africa has been impressive, for example the annual Africa Festival in Würzburg. German development cooperation supports the "Afrikamera" film festival in Berlin. The aforementioned projects are good examples from the fields of 'development, education and research'—objectives of the Federal Government's Africa Strategy formulated to emphasize the continent's potential and opportunities.

#### *Israel, Palestine, Middle East, dialogue with the Islamic world, transition countries*

Middle East/Israel-Palestine: The Barenboim-Said Conservatory Foundation has organised annual joint concerts with young Israeli and Palestinian musicians for the past 20 years. In 2009/2010 the Foundation founded a new conservatory in Jaffa. Germany's cultural relations with the Palestinian territories are closely tied to efforts to strengthen civil society, for example through the NGO project Cinema Jenin (West Bank).

In 2002, Germany became the first Western nation to create a policy focus around "Dialogue with the Islamic World" (referred to as "Islam Dialogue") at the Federal Foreign Office. Since 2007, Germany has been a highly dedicated member of the Group of Friends of the Alliance of Civilizations (AoC). The German Anna Lindh network created through the Alexandria-based Anna Lindh Foundation also continues to develop. Around EUR 2.4 million (USD 3.2 million) was allocated to successful project work in Islamic countries in both 2008 and 2009. As of 2011/2012, transition countries in North Africa and the Middle East are a particular point of focus.

#### *China*

China is a priority country for Germany's international cooperation. The event series "Germany and China – Moving Ahead Together" (2007-2010) was attended by over a million Chinese citizens. In April 2011, the exhibition "The Art of Enlightenment" opened at the National Museum of China, where the central ideas of the Enlightenment and its influence on the visual arts to this day were highlighted. The unique panorama of masterpieces was accompanied by a lively public dialogue programme and received wide media coverage in both China and Germany.

#### *Turkey*

Germany maintains particularly intensive relations with Turkey. On the 50<sup>th</sup> anniversary of the German-Turkish Recruitment Agreement of 1961, the exchange of artists was further



deepened. Since 2006, the Ernst Reuter Initiative (ERI) has facilitated a joint educational framework, for example the German-Turkish University in Istanbul. In the Istanbul district of Tarabya, the Federal Government built a cultural academy on the grounds of the historic summer residence of the German ambassador. Through a grant programme, young artists are afforded space and time for intercultural living and work. Similar programmes are also sponsored at regional level: for example, the NRW Cultural Foundation in cooperation with the City of Cologne and the Braunschweig School of Art maintains the “Atelier Galata” in Istanbul.

#### **2.2.4 Actors**

International exchange and encounters between artists and their art and cultural projects around the world are important for strengthening cultural diversity.

##### *Venues*

*Villa Aurora*, located in the hills of the Pacific Palisades in Los Angeles, awards fellowships to artists, and is part of German-Jewish exile heritage in the United States. For many years, German-Jewish writer Lion Feuchtwanger and his wife Martha opened their home as a meeting place for German artists and intellectuals forced to flee Nazi persecution. The *Haus der Kulturen der Welt* in Berlin, also with Federal Government funding, implements joint programmes with concerts, readings, exhibitions, symposia, etc. Since its founding in 1989 it has established itself as a high-profile centre for contemporary non-European arts and as a site of intercultural dialogue. A further example is *Tahrir Lounge* in Egypt launched in 2011 by the Goethe-Institut Cairo, the German Embassy and the GIZ.

##### *Media*

Deutsche Welle's (DW) remit is to promote exchange and understanding among cultures and peoples. It produces TV, radio and Internet programmes for people around the world in German and in 29 additional languages. Deutsche Welle is financed by the Federal Government. According to the 2005 “Deutsche Welle Law”, the media organisation is an independent broadcaster, bound to practice independent and free journalism. Over 240 million people access DW via satellite and the Internet with over 5,000 partners around the world transmitting Deutsche Welle programmes. Worthy of note is Quantara.de, since 2003 DW's online dialogue platform with the Arab world, as well as its Farsi-language online forum launched in 2010. The international training institute DW-Akademie offers training and professional development for journalists and broadcasting professionals in and from developing countries.

##### *Länder, local governments and municipalities*

The *Länder* also support a multitude of initiatives, of which only a few examples can be mentioned here: In Bavaria, since 1997, 12 artists from Germany and from another country are invited yearly to the International Artist House Villa Concordia in Bamberg. The fellows enjoy ideal working conditions, receive financial support to develop their artistic projects, and have the opportunity to organise exhibitions, readings or concerts. Some 20 visual artists, authors, composers and filmmakers are annually invited to Berlin through one of the most renowned international fellowship programmes, the Artists-in-Berlin Programme of the German Academic Exchange Service (DAAD).

Through the initiative of the Hamburg Cultural Office, and as part of the “Yamuna-Elbe Public Art Project” and the Year of Germany in India, Indian, German and international artists, environmental activists and NGOs explored the economic, ecological and cultural significance of the Yamuna and Elbe rivers in Hamburg and New Delhi in 2011 ([www.yamuna-elbe.de](http://www.yamuna-elbe.de)). Mecklenburg-Western Pomerania maintains close contact with the three Baltic Sea Region countries – Finland, Russia and Poland – as well as with France and the USA. Its contact and cooperation is demonstrated through regular exchanges, particularly in the cultural sector. Mecklenburg-Western Pomerania and its eastern neighbour, West Pomeranian Voivodeship in Poland, have held joint annual presentations in the fields of culture, economy, security and youth since 1998. The German European Capital

for Culture “Essen for the Ruhr (Ruhr.2010)” focused on the metamorphosis of an industrial region to a site for cultural and creative industries. The project received over EUR 19 million (USD 25.3 million) from the Federal Government. Around 100 cultural cooperation projects with over 200 twin cities throughout Europe attracted over 10 million visitors – many from abroad. By invitation of North Rhine-Westphalia in the context of the European Capital for Culture, around 150 participants, mostly from Europe, discussed the “Future of international cultural work” in Essen. North Rhine-Westphalia has a three-pronged approach to promoting international cultural exchange. The first includes fellowships for foreign exchanges, a visitor programme that supports the exchange of diverse cultural actors, and the exhibition of individual arts and cultural projects from North Rhine-Westphalia and abroad. The second includes a multi-annual programme to build sustainable relationships between cultural institutions, which should be developed as stronger focal points of cultural exchange. The third area deals with the identification of country-specific focus areas, for example in France (2009/2010) with the “Artention” programme or Poland with “Tam’Tam” (2011) and “Klopsztanga” (2012), in order to build awareness about cultural exchanges among culture professionals as well as the public. Rhineland-Palatinate and the Saarland along with Lorraine, Luxembourg and Wallonia, participated in the founding of the regional association *Kulturraum Großregion* in 2007. It coordinates joint cross-border projects and contributes to the creation of discipline-specific networks. The entire spectrum of cultural diversity can be viewed on the Internet platform “plurio.net”, which was financed with European funds. Another successful example of cross-border cooperation is the “Forum Kultur” initiative from the Upper Rhine region of Germany, France and Switzerland. “Forum Kultur” promotes cultural exchange among the four regions of the Upper Rhine (Baden, Alsace, South and West Palatinate and North-West Switzerland) by providing information, coordinating and consulting on cross-border cultural projects. One example from the Upper Rhine is the first *Festival der freien Theater* (adult, children and adolescent theatre), organised within the scope of the Rhineland-Palatinate Cultural Summer 2010 “Across Borders”. For over 10 years, the “Upper Rhine Museum Pass” offers its holders free admission to permanent and temporary exhibitions at more than 170 museums throughout the Upper Rhine region. As another exceptional example of cultural collaboration between neighbouring countries, the Council of the Baltic Sea States (Stockholm) has equipped the *Ars Baltica* ([www.ars-baltica.net](http://www.ars-baltica.net)) to operate in the field of cultural cooperation. The *Ars Baltica* secretariat serving the nine countries bordering the Baltic Sea is located in Schleswig-Holstein. One example at municipal level is the 2009 decision by the city of Cologne to establish an *Akademie der Künste der Welt* (Academy of the Arts of the World), in keeping with the objectives of the UNESCO Convention. The Academy is to begin its work in 2012. Project work from some 180 German cultural societies abroad is supported by the Federal Government. Finally, the numerous international school partnerships with German schools, non-school youth exchange programmes and international voluntary services (e.g. *kulturweit* and *weltwärts*), which serve intercultural understanding and the exchange of cultural expressions, should be mentioned. Universities also contribute to awareness-raising through research, international teaching curricula and through active international exchanges.

### **2.2.5 Preferential treatment**

Some dimensions of the preferential treatment of artists, cultural professionals and others active in the cultural sector along with cultural goods and services from developing countries have, for some time, formed a part of German international cooperation. However, to date they have not been quantitatively and qualitatively grouped under this particular heading. Numerous programmes fall under the heading of ‘artist mobility and exchange’, including artist residencies and grants from local governments, the *Länder*, the Federal Government and foundations. For example, the Federal Government and the Berlin Senate fund the Artists-in-Berlin Programme of the German Academic Exchange Service (DAAD). This is one of the most renowned international fellowship programmes, that gives 20 foreign artists (visual art, literature, music and film) the opportunity to spend a year in Berlin. Since 1963, over 1,000 artists have participated in the programme. Cultural and educational institutions

have also received increased funding to build partnerships that facilitate extracurricular youth cultural exchanges with developing countries.

Under the heading 'market access, products and services', the World Cinema Fund (see above) stands out as an effective tool for the preferential treatment of filmmakers and films from developing and emerging countries. It complements similar funds from film festivals in Rotterdam (Netherlands) and Goteborg (Sweden) along with Switzerland and France. The programme for promoting the translation of selected literary works from Asia, Africa and Latin America into the German language (LITPROM, see above), along with the TRADUKI translators network (see above), are additional innovative initiatives to strengthen market access for authors from developing countries or countries with small language groups and consequently limited markets. The Federal Government supports the *Zentrum "Weltempfang"* (World Reception Centre) and "*Cafe Europa*" at the Frankfurt and Leipzig Book Fairs as well as the Frankfurt Book Fair's publishers invitation programme, which eases market access for publishers from developing and emerging countries. The preferential treatment of developing countries in the field of culture through trade policy measures, is also addressed by EU legislation guaranteeing duty and quota-free import of all goods, including cultural goods for LDCs, except weapons.

### **2.3 Integration of culture in sustainable development policies**

Sustainability policy is intended to set up the framework needed to protect the environment and to integrate quality of life and social cohesion into economic development both in Germany and internationally. Its objective is to find a fair and equitable balance between our needs today and the prospects of future generations.

In 2001, the Federal Government convened the Council for Sustainable Development. It advises on questions of sustainability policy, formulates goals and defines indicators for the further development of the National Sustainability Strategy (2002) and recommends projects to implement the strategy. The German Council for Sustainable Development also promotes societal dialogue on sustainability and the discussion of potential solutions.

On the question of culture's role as the fourth pillar of sustainable development, there has been a societal and political debate in Germany since the United Nation Conferences on Environment and Development (Rio de Janeiro, 1992 and Johannesburg, 2002). Particularly at the Johannesburg Summit in 2002, culture was addressed in depth as the fourth dimension of sustainable development, jointly by UNESCO and UNEP among others. The German Council for Sustainable Development policy benchmarks and priority themes for 2010-2013 include, for the first time, 'cultural diversity and education for sustainable development' and 'consumption and lifestyles in the context of a sustainable economy'.

In 2005, an interorganisational working group on 'culture and development' was established, which has convened international conferences since 2007 and published a synergy study in 2008.

In 2008/2009, the Federal Government carried out several explorations into 'culture and development' as a potential working area in the context of the ratification of the UNESCO Convention. In view of the great wealth of experience within German cultural policy and the excellent global network of cultural intermediaries and development organisations, Germany's potential in this field is great.

With its "Culture and Development" initiative, the Goethe-Institut has supported culture and media actors and institutions, primarily in countries of development cooperation, through targeted consultation and education programmes since 2008. The main goals of the initiative are professional training and the development of networks and partnership platforms. Thereby, in 2009/2010 the Goethe-Institut along with InWent implemented a training programme for cultural managers from 13 African countries. Advanced training programmes have been conducted by the Goethe-Institut in Eastern Europe/Central Asia, China, South Asia, South America and North Africa/the Middle East.

Since 2010, GIZ has supported, to name one example, the Albanian Government in its promotion of the cultural and creative industries in the context of its promotion of SMEs.

Furthermore, all additional intermediary and implementing organisations have developed concrete approaches (e.g. the promotion of cultural infrastructure in partner countries, the

promotion of the cultural and creative industries, cultural policy advisory services) that strengthen the integration of culture as the fourth pillar of sustainable development strategies.

As part of its advice to the “Alliance of Civilisations”, the Bonn-based European Institute for Comparative Cultural Research (ERICarts) developed various recommendations in 2011/2012 on how to better take into account (inter)cultural aspects within development work, especially in light of the UN Millennium Development Goals.

## **2.4 Protecting cultural expressions under threat**

Germany has no cultural expressions on its territory that are currently at risk of extinction, under serious threat, or otherwise in need of urgent safeguarding (as per Article 8 of the Convention).

## **3. Awareness-raising and participation of civil society**

### **3.1 Civil society participation at Federal Government, *Länder* and local government-level**

Germany’s federal structures foster an understanding for the diversity of cultural expressions and civil society participation at all levels. The lively exchange of ideas between politicians and culture professionals is particularly important. In addition to the responsibility of the Federal Government, *Länder* and local governments, civil engagement and the organised civil society lend the arts and cultural landscape a unique breadth and quality. In bringing the Convention to life, special attention has been paid to the role of civil society since the beginning of the negotiations in 2003/2004.

New possibilities for cultural work have been created with public support in response to, inter alia, changes in the population structure. It is important therefore to strengthen civil engagement and the self-organisation of cultural establishments. With increasing life expectancy and changing age structures, it should be possible to attract more senior citizens interested in doing volunteer cultural work. This would provide individuals with a new quality of life and society with a richer culture scene. The involvement of non-professionals and engaged citizens is particularly needed in rural areas and for socially marginalised groups. This can be accomplished, for instance, through the participation of citizens on the councils of arts colleges and on review panels, through cooperation on monument councils or through a year of voluntary service in the cultural sector. An exceptional example is Saxony’s cultural environment act (*Kulturraumgesetz*), which provides for the involvement of civil society in the *Land* and municipal bodies which decide on the promotion of cultural institutions, on the basis of regional traditions and specifications, culture and educational policy tasks and tourism demands.

The impact of demographic changes on culture on offer particularly outside of metropolitan areas has been addressed by North Rhine-Westphalia as part of the *Land* cultural policy promotion programme “Regional Cultural Policy”. The topic is also the focus of the newly established Bochum-based *Zukunftsakademie NRW* (Future Academy NRW) to foster intercultural affairs, cultural education and future cultural development in urban society with a focus on intercultural art and culture.

Supported by the Federal Foreign Ministry, the German Commission for UNESCO organised the international conference “Cultural Diversity – Europe’s Wealth” (April 2007) during the German EU Presidency. The conference provided the first opportunity after the Convention’s entry into force to discuss its implementation at international level. Elements for a European action plan were developed. The recommendations, results and keynotes from the conference were released in the publication “Cultural Diversity – Our Common Wealth”. This publication was presented to the delegates of the First Ordinary Session of the Intergovernmental Committee in December 2007 and sent to cultural policymakers including representatives of the German Bundestag, the European Parliament, the Culture Committee of the KMK (Conference of the Ministers of Education and Cultural Affairs of the *Länder*), the *Land* parliaments and the German Association of Cities.



### 3.2 Activities of the National Point of Contact

In March 2007, the Federal Government designated the German Commission for UNESCO (DUK) as the National Point of Contact for the information exchange and implementation of the Convention in Germany. The work of the Point of Contact is funded with an annual sum of EUR 51,000 (USD 68,000) from the Federal Foreign Office. On the basis of this mandate, the Point of Contact has since initiated numerous projects and measures with a focus on awareness-raising and the participation of civil society.

In order to formulate German positions on the UNESCO Convention and ensure the active participation of all interested partners, the DUK initiated the Federal Coalition for Cultural Diversity as a platform for civil society in June 2004. This body has since then reviewed the implementation of the Convention through a yearly consultation process during which current trends in the implementation of the Convention are discussed, national and international experiences exchanged and new impulses developed. During the 6<sup>th</sup> consultation (May 2008, Neukölln district of Berlin), benchmarks for the implementation of the Convention in and by Germany were drafted and the decision made to draft a White Paper for 2009/2010. Experts from the Federal Coalition for Cultural Diversity developed recommendations for political action for German and European cultural policy and also for international cooperation. In December 2009, the White Paper *Shaping Cultural Diversity* was released. From May 2010, the English-language version<sup>5</sup> made the German debate available to 190 National Commissions, 70 National Points of Contact and 42 Coalitions for Cultural Diversity.

A main focus of the 8<sup>th</sup> Consultation (May 2010, Hamburg) was the diversity of cultural expressions in German and European media, as well as the EU audiovisual and media services directive. The 9<sup>th</sup> Consultation (May 2011, Babelsberg district of Potsdam) dealt with current developments in German, European and international film and media policies. Under the question, “What has been accomplished, what is left to do?” four working groups gathered possible contributions from civil society for the 2012 Periodic Report.

#### *Promoting young professionals*

During the German EU Presidency in 2007, the DUK initiated an interdisciplinary capacity building programme for young experts, “U40 – Cultural Diversity 2030”. From that emerged an international network that offers young experts under 40 years of age the possibility of participating in the international debate surrounding the Convention’s implementation and to contribute actively to it.

In June 2009, together with the International Federation of Coalitions for Cultural Diversity (IFCCD), the DUK organised the U40 World Forum on the occasion of the Second Conference of Parties to the Convention (UNESCO Headquarters, Paris). Through a worldwide selection process, 50 young experts from 34 countries in Africa, Asia, Latin- and North America, as well as Europe, were selected to participate. The Forum provided a platform for an exchange of information and for getting acquainted with initiatives for the promotion of cultural diversity from all the regions of the world. The U40 Fellows participated as observers at the Second Conference of Parties to the Convention and presented *Proposals for Cultural Diversity 2030* at UNESCO Headquarters.

The publication “Mapping Cultural Diversity – Good practices from around the globe”<sup>6</sup> was drawn up by the U40 Network and documents successful projects for the implementation of the Convention. The publication was published jointly by the DUK and the Asia-Europe Foundation and presented at UNESCO during the Fourth Ordinary Session of the Intergovernmental Committee in Paris (November 2010).

### 3.3 Civil society contributions

Organised civil society has accompanied the Convention with great dedication from the early stages of its development. Many civil society organisations, starting with the German Cultural Council (*Deutsche Kulturrat*) as the umbrella organisation for over 200 federal cultural associations, have participated in the consultation process for the development of the

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<sup>5</sup> Full bibliographic data can be found in Annex I, section C.

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Convention and attended the consultations of the Federal Coalition for Cultural Diversity. These contributed their expertise into the consultation process and, at the same time, communicated the results back to their respective associations. They have taken on an important intermediary function between the state as Party to the Convention and cultural life on the ground.

One example is the Federal Council on Cultural Diversity (*Bundesweiter Ratschlag Kulturelle Vielfalt*) made up of interculturally active individuals and institutions from the cultural sector. The Council was the initiator of the Federal Intercultural Congress (*Bundesfachkongress "Interkultur"*), which convened in Stuttgart in 2006, Nuremberg in 2008 and Bochum in October 2010. A fourth Congress is planned for October 2012 in Hamburg.

Professional journals – like, for example *Politik & Kultur*, the German Art Council's newspaper, but also *Musikforum*, the magazine of the German Music Council, *Kulturpolitische Mitteilungen*, the magazine of the German Society of cultural policies, and others – reported on the ongoing cultural policy debate on the Convention. Two topics stand out: the commitment to the diversity of cultural expressions within Germany and the protection of cultural diversity in the face of the GATS negotiations.

Following the 2007 ratification of the Convention by the Federal Government, the expectation and demand to bring the Convention to life were frequently articulated to the Federal Government. For example, following the general elections in September 2009, the German Cultural Council called on both the Federal Government and the German Bundestag to actively implement this Convention. Furthermore, the Convention was and continues to be used as a reference document for many policy statements and position papers. The following exemplary measures highlight how the Convention has been implemented by civil society actors.

#### *Day of Action "Kultur gut stärken" on the UNESCO World Day for Cultural Diversity, 21 May*

In 2010, the German Cultural Council decided to use the UNESCO World Day for Cultural Diversity (21 May) to make cultural diversity visible on the ground. In May 2011, by way of over 700 events across the entire country, the importance of cultural diversity to society as a whole was spotlighted. With numerous radio programmes, radio debates, and special TV features, the media drew attention to the World Day for Cultural Diversity, while newspaper and magazine advertisements announced the events. The blog [www.kulturstimmen.de](http://www.kulturstimmen.de) listed all the events in a calendar. This raised awareness of Germany's rich and broad range of cultural diversity and represented an appeal to policymakers to protect and promote it. The German Cultural Council's blog has been continued beyond the Day of Action and, in addition to information and texts, features short interviews with representatives from cultural institutions that, though not in the public spotlight, do important work on the ground.

In 2012, the "Kultur gut stärken" Day of Action will once again be organised by civil society. This year's motto is "The Value of Creativity" and is linked to debates on digitisation. Diverse local campaigns and events are planned that will be complemented by media programmes and reports. The motto "Cultural Education" is being discussed for the 2013 Day of Action.

In 2010, the Institute for Cultural and Media Management at the University for Music and Theatre in Hamburg organised an Action Week for Cultural Diversity with panel discussions, talks and site visits to mark the UNESCO World Day for Cultural Diversity.

#### *Cooperation with immigrant organisations*

The German Cultural Council worked with immigrant organisations to develop ideas on how to improve the participation of individuals with immigrant backgrounds in cultural life. Concrete proposals were made to reduce barriers in child care centres, schools, extra-curricular educational institutions and cultural institutions. In this context, the extent to which cultural institutions and associations are interculturally open was also discussed. Related projects were presented in *Interkultur*, a supplement of the newspaper *Politik & Kultur*. Concurrently, some sector-specific associations conducted surveys on issues relating to the participation of immigrants in cultural life. This resulted in numerous synergetic effects. The topics intercultural opening and cooperation with immigrant organisations have since been

established in the cultural policy debate. The objectives of the intercultural opening of the art and cultural sector have been put into practice through concrete projects.

#### *Law-making*

The German Cultural Council has repeatedly taken up different legal and political issues related to the Convention. This applies, for example, to ensuring a breadth of culture on offer. Only a wide and varied range of culture will ensure that diverse cultural expressions will also have the opportunity to be publicly presented. One concern of the German Cultural Council is contemporary art and creation.

The trend toward digitisation presents a challenge for the cultural sector. When it comes to protecting intellectual property, the Convention is often cited by members of organised civil society. In this respect, the cultural economic dimension of the Convention is particularly emphasized. The next task is to strengthen the dialogue between organised cultural civil society and the so-called online community in order to discuss how the diversity of cultural expressions can be secured in the digital world.

Additional civil society contributions to the implementation of the Convention in and by Germany are presented in the “Kaleidoscope of the Diversity of Cultural Expressions”.<sup>7</sup>

#### **4. Main achievements and challenges to the implementation of the Convention**

The comprehensive protection and promotion of the diversity of cultural expressions is achieved in Germany through legal frameworks for art, culture and the media; through an active dialogue between civil society organisations and public policymakers; and through adequate financial support from the public budget (representing 1.67% of total public expenditure in 2007). Since the 2007 ratification, the UNESCO Convention – supplementary to existing legal frameworks – has reinforced the legitimisation of the promotion of art and culture with public funding as a necessity.

The diverse instruments to support the broad spectrum of cultural expressions, from artistic creation to its reception and cultural participation, correspond to the definitions of cultural diversity used in the Convention. This has also enhanced users’ and the wider population’s appreciation for a multi-layered cultural infrastructure. At the same time, the Convention has encouraged civil society initiatives and self-organisation. Since 2005, some 2000 representatives of civil society have been deeply engaged in the Convention and contributed to its implementation, for example, the 700 events and numerous media programmes organised under the motto “Kultur gut stärken” in 2011 for the World Day for Cultural Diversity (21 May).

Germany today is home to many artists who have their roots both in Germany and in other cultures. They are bridge builders who contribute to intercultural dialogue. The Convention offers the socio-political discourse a dynamic and internationally-coordinated approach, in the development of which artists and others engaged in the cultural sector play an important role.

The protection and promotion of the diversity of cultural expressions constitute the foundation of the cultural policies of the Federal Government, *Länder*, and city and local governments. Hence, in 2009 the German Association of Cities recommended that the cities and municipalities take special care in handling local cultural infrastructure, taking into account the provisions of the UNESCO Convention.

In 2011, the *Länder* approved guidelines for “Intercultural Cultural Work” at the Conference of the Ministers of Education and Cultural Affairs. Traditional cultural establishments in North Rhine-Westphalia, for instance, are receiving special support for their intercultural orientation between 2009 and 2013, while Berlin’s series of events “Be Berlin, Be Diverse” has pursued the goal of establishing intercultural aperture as a cross-cutting task of cultural institutions.

In the 2009/2010 season there were 140 publicly funded theatres with 866 performance venues in 126 cities in Germany. With a wide range of performances, the theatres welcomed

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<sup>7</sup> Cf. Annex V.

some 20 million visitors. Around 50 projects from the HEIMSPIEL Fund in 2006-2011 strengthened the discussion on social and urban realities within city and national theatres. Particularly in larger cities, numerous theatres cultivate international and intercultural dialogue through their own productions, projects and outreach activities. However, a study on the social and economic status of dance and theatre professionals in Germany (2009)<sup>8</sup> spotlighted once more their quality of life. The improvement of artists' livelihoods remains an enduring challenge for the implementation of the Convention.

In the music sector, in addition to financing establishments such as the *Berliner Festspiele*, the *Rundfunk Orchester und Chöre GmbH Berlin* or the *Bayreuther Festspiele*, public funding supports a total of 132 orchestras, whose concerts were attended by some 4,470,000 patrons in the 2009/2010 season. Music in the age of globalisation has been supported since 2006 through a nationwide network for the "creole" music competition. Contemporary music literacy was strengthened with the help of the New Music Network (2008-2011). Since 2007, the rock, pop and jazz fields have benefited from the Music Initiative, a public private partnership with the music industries, that supports young musicians and up-and-coming bands.

Access to diverse exhibition possibilities is among the indispensable conditions for contemporary artistic production. The promotion of individual artists through work grants, prizes and project support (catalogues, exhibitions, travel costs) also plays an important role. The *Länder* and local governments foster the dynamic development of literature by supporting freelance authors and newer, younger talent. Germany is one of the countries with the highest number of translations from other languages in the world. Thus in 2008, the TRADUKI network for books and literature from South-East Europe was initiated.

A challenge for the Convention's implementation is a lack of data that would make it possible to assess the overall magnitude of the aforementioned support forms for individual artists.

Public support contributes to the quality and diversity of films and to the positive development of the film industry. Along with the existing film promotion by the *Länder* since 1979, the German Federal Film Fund has provided an additional EUR 60 million (USD 88.5 million) each year since 2007. By the end of 2011, the Fund had supported over 520 film productions with financing totalling some EUR 294 million (USD 392 million). In order to preserve the diversity of the German cinema landscape, the Federal Government and the *Länder* have supported the digitisation of cinemas, particularly small cinemas and film theatres, since 2011.

Germany is represented in some 150 international film festivals per year, and the Federal Government promotes foreign filmmakers' participation in major film festivals in Germany. The Berlinale Talent Campus provides a forum for up-and-coming young filmmakers which has developed into a worldwide network since 2003. Almost 35,000 young filmmakers applied to join the programme in 2012 and 350 talents from mostly developing and emerging countries were invited to participate. Joint film productions make an important contribution to the development of cultural and economic exchange. In 2010 and 2011, new cooperation agreements were concluded with Argentina, Austria, Switzerland and Russia.

The cultural and creative industries are among the fastest growing sectors in the German economy. With some 244,000 enterprises and a workforce of more than 1 million, it contributes greatly to the diversity of our cultural landscape and to the cultural participation of a broad section of the population. The turnover in 2010 was approximately EUR 137 billion (USD 183 billion). The Cultural and Creative Industries Initiative (since 2008) and the Centre of Excellence for the Cultural and Creative Industries (since November 2009) inform, advise and connect the independent cultural industries.

Cultural education is promoted by the Federal Government, *Länder*, municipalities and local governments as a high-priority and cross-cutting activity. Even young children should have their interest in and talent for art and culture nurtured, by means, for example, of the programme "Culture and School North Rhine-Westphalia" and, since 2012, that *Land's* "Culture Backpack NRW". Outside of music classes in all schools, in 2009 a total of 909 publicly-funded music schools dedicated exclusively to musical education were attended by

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<sup>8</sup> Full bibliographic data can be found in Annex I, section B.



some 240,000 students along with around 400 Youth Art Schools. With the participation of 600,000 students and teachers, the School Cinema Weeks are one of the biggest film pedagogical projects in Europe. The annual German Computer Game Prize has honoured pedagogically and culturally valuable computer games since 2009.

In 2010 there were a total of 8,256 public libraries in Germany. With approximately 124 million visitors, libraries, along with museums, are among the most visited cultural institutions (4,712 museums with 107 million visitors).

Promotion of international cooperation in the arts, music, theatre, dance, literature and film sectors is a significant part of Germany's cultural relations and education policy. In 2010, financial resources totalling EUR 1.513 billion (USD 2 billion) were available from the Federal Government for cultural relations and education policy measures. In addition to supporting cultural exchanges and supporting guest performances, tours, fairs, exhibitions and festivals, the last decade has seen increased support for the exchange of knowledge and experience.

Since 2006, the Frankfurt Book Fair along with the Goethe-Institut has successfully provided advanced training for publishers and publishing professionals in the Arab world. Book information centres in Moscow, Beijing and New York promote professional exchange. In 2009 the project was extended to New Delhi.

Deutsche Welle produces TV, radio and Internet programmes in German and in 29 other languages. Over 240 million people access Deutsche Welle via satellite and the Internet with over 5,000 partners around the world transmitting Deutsche Welle programmes. Noteworthy is Quantara.de, since 2003 Deutsche Welle's online dialogue platform with the Arab world, as well as its Farsi-language online forum launched in 2010.

The political measures already implemented have created the basis for long-term partnerships and networks. Policymakers view the increasing diversity of cultural expressions in Germany and internationally as a tremendous opportunity.

### **Integration of culture in sustainable development strategies**

Knowledge and creativity are integral parts of sustainable development in Germany. Sustainability policy is intended to strike a fair and equitable balance between our needs today and the prospects of future generations. New areas of focus for the German Council for Sustainable Development for 2010-2013 therefore include, for the first time, 'cultural diversity and education for sustainable development' and 'consumption patterns and lifestyles in the context of sustainable economies'.

In 2008/2009 several explorations into 'culture and development' took place in the context of the ratification of the UNESCO Convention. In view of the great wealth of experience gained within German cultural policy, which is internationally recognized, and the excellent global network of cultural intermediaries and development organisations, Germany has great potential in this field, which can be used to strengthen the implementation of the Convention. With its "Culture and Development" initiative, the Goethe-Institut has supported culture and media actors and institutions, primarily in countries of development cooperation, through targeted consultation and education programmes since 2008. This enhances the integration of culture as the fourth pillar of sustainable development strategies. However, the main challenge still remains to increase awareness of the importance of the issue and integrate culture and development into political strategies in Germany. Whether and how the integration of culture into development measures contributes to higher incomes, remains to be seen. It is not yet possible to ascertain the volume of ODA funds used to promote culture.

### **Preferential treatment for developing countries**

Recommendations in the UNESCO Convention on the preferential treatment of artists, cultural professionals and others active in the cultural sector along with cultural goods and services from developing countries (Art. 16) have long since formed part of German international cooperation.

Under the heading of artist mobility and exchange, numerous programmes including artist residencies and fellowships have been available since the 1960s from local governments, the *Länder*, the Federal Government and foundations. At present, no reliable data on artist

mobility in Germany is available; however, a systematic inventory is currently underway and should be available by 2013.

Founded in 2004 as part of the Berlinale, the World Cinema Fund (WCF) for feature-length films falls under the heading 'market access, products and services'. The Fund comprises co-production and distribution support. With a total annual budget of roughly EUR 400,000 (USD 530,000), 1,651 films have been submitted from developing and emerging countries since 2004, 93 of which received financial support. These films are shown at renowned festivals and have already received numerous distinctions such as Golden Palms, Golden Bears and Oscar nominations.

The Frankfurt Book Fair's publishers invitation programme eases market access for publishers from developing and emerging countries. The annual Guest of Honour programme grants access to the international book market to developing and emerging countries along with countries with small language groups. The *DW-Akademie* offers training and professional development for journalists and broadcasting professionals in and from developing countries.

However, these measures have not yet been conceived under the heading of preferential treatment nor have they as such been quantitatively and qualitatively recorded and evaluated. For example, this category is not included within the annual report to the Bundestag on cultural relations and education policy.

### **Ensuring coherence of activities**

One challenge for the implementation of the Convention is for German cultural policy to ensure the compatibility between public support schemes and competition regulations, particularly at EU level. The Convention is on an equal footing with other international agreements, notably the World Trade Organisation (WTO / GATS). Therefore, it is necessary to continually make all responsible actors aware of the Convention, with its respective goals and background, and to support its implementation through coherent and interministerial actions.



United Nations  
Educational, Scientific and  
Cultural Organization

Convention on the Protection  
and Promotion of the  
Diversity of Cultural  
Expressions

## Date and Signature Information

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Name of the designated official(s) signing the report

Title	First name	Family name	Organization	Position
Mr.	Werner	Wendt	Federal Foreign Office	General Director

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Signature